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AND if your garden doesn’t need you for the moment, your house surely does. There’s a room that needs new curtains—and a page in this number that shows decorative hangings for all sorts of windows, even the difficult round one.

Porcelain birds, Irish silver, early American pottery; the things the decorators use and the dilettanti talk about—they’re in this number too. Whether your mantel wants a pair of porcelain cockatoos, or your garden needs a new hardy border, you want this number the moment it’s out.

This is a number to make you feel homesick in the Garden of All.

Be sure to reserve your copy of the March House & Garden now!
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OF course, one really never stops working in the garden. Ice and snow have no terror; the work goes on just the same. Much of it is paper or greenhouse work—mainly paper, for the time to put the final touch to the plans for this year's garden is in February and March. That is why HOUSE & GARDEN'S big spring gardening number is dated so early. The scheme of it is to provide information on the planting and maintenance of gardens which will be of service to both beginner and experienced alike. A lot of it is cold, hard facts; a lot, inspiration. Both are necessary.

The gardens around Bar Harbor, with which the issue opens, may appear simply inspirational until readers who live in that latitude or under comparatively the same conditions begin to make gardens, when they find these pictures of the utmost practical importance. So are the pages showing the trellised garden and the truly remarkable English topiary garden that was grown to full perfection in a little thirty years. To this issue Mrs. Francis King contributes another of her delightful and helpful gardening articles. This will also be a definitive and comprehensive article on dahlias and on another page the problems of how to obtain, select and manage a gardener are discussed.

To make the practical gardening complete are the three pages of the Spring Planting Guide, in which the whole story of beginning and handling flowers, vines, shrubs and vegetables is tabulated in concise form. In addition to this is the complete planting table for a shrubbery border.

In all there will be seven houses displayed, one by Charles Piatt, a Long Island farmhouse type; a moderate sized English house of Georgian character, designed by Richardson & Gill, the Prince of Wales' architects, and five smaller houses in a group ranging from a comfortable country home in Seattle to tiny suburban houses situated in the East.

For those whose interest is primarily the inside of the house come a page of curtain designs, the decorative use of candles and candle lighting, the charm of porcelain birds, and, of course, the Little Portfolio, which will contain some really remarkable interiors. The Collector's article, seeing as St. Patrick's Day comes in March, is on Irish silver.

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Behind the Dutch door stand many centuries of pleasant associations. It brings up thoughts of simple living, of sunlight splashed down quaint halls, of welcomes called through the opened top panels, of men and women and children behind it awaiting a footfall on the dooryard path. Almost every detail of architecture has some such associations, and in planning a house it is well to remember and retain them when we can. Architecture should be a thing of beauty and a joy forever, but it becomes a more personal, more living thing and a rarer joy to us when we remember the people whose lives it has enriched.
To Approximate the Feeling of an Old-World Home Is the Most Advisable Plan, As Witness This Home in the Elizabethan Style

EDWARD T. LARKINS

ANY of us, while visiting the older countries of Europe, have been impressed upon occasion by the seeming completeness of some of the smaller homes. They seem so much a living part of the landscape. Especially are those who plan to build here in the States impressed. They upon these old-world cottages and wonder gives them their charm. And then they ask why this charm cannot be imparted to such houses make good American fulfillment our requirements?

"House" and "Home"

Here is a subtle difference between the daily accepted meaning of the word "house" and the word "home". A "home" has largely been the primary factor in a man's decision to build, and yet, as we go about the country, how many instances do we find of setting out to achieve a home, who only ends in producing a house. This is a distinction very much of a different, and if it lies the answer to questions one feels he sees old world old homes of European countries were built to endure. Generation after generation lived in them. The original house was small, it was added to. Often the additions changed the character of the house. Even the geographically style, quite a contrast from the early day. One can see in little villages homes in Surrey. The age house is gauged by changes and additions, the other hand, only a few instances do American builders for generations. The Prospective house usually has one eye on the real estate market.

If his family grows too big, he seeks another house. When the neighborhood begins to pall, he moves to a new one. This constant migration robs the house of an atmosphere which long living gives older European houses. And it is also apt to rob it of the atmosphere of a home.

Behind the charm of these old-world houses lie many conditions—the geographical conditions, which greatly determines the style of the architecture, in fact, is the determining factor; climate and weather vagaries, which react upon the design and construction; and the geological conditions, which provided native materials and to a large extent influenced the development of the local style. Religion and social and political influences can also be noted in early architecture, although they do not have so prominent an influence on the design of the house.

Compared with age in Europe we are a young people and our houses, even the oldest, are new. The weathering that gives charm to old houses on the other side cannot be reproduced here without being obviously what it is. It is impossible to make a perfect counterfeit of Time's patina.

Indigenous architecture, native materials, time and contentment are the four factors that give these old-world homes their interest. Contentment comes with age, and contentment is a virtue the American people might well acquire. But of the other elements, how can their charm be transplanted to the American countryside and suburb? How much of it can be transplanted and still remain charm?

Our Borrowed Types

The United States occupies a unique position in that it possesses no local traditions or historical associations going much further back than a few hundred years. We cannot be said to have a native architecture. Nor can we ever expect to have a typical American architecture because of the diversity of climates and soils in this vast country.

Our architecture has, of necessity, been borrowed, but by reasons of the geographical and geological conditions, it would be obviously wrong even to attempt to make an exact replica of a home from any part of Europe. As Mr. Guy Lowell has found, only few locations in this country really make Italian villa architecture appear comfortably at home. In the same way a Pennsylvania Dutch Colonial farmhouse would look out of place in the flat lands of Arizona, just as an Arizona ranch house would appear awkward on a New England hillside.

It is the work of the architect, after having noted the site of the proposed house and having taken into account the climate of that particular part of the coun-

The home of Captain S. Pratt at Bronxville, N. Y., is along the lines of a smaller Elizabethan country house, executed in stucco and stained clapboarding with the occasional relief of half-timber. Bates & Howe, architects
Some of the Elizabethan simplicity of the exterior has crept through the walls. The hallway is generously proportioned, with a simple broad stairway of characteristic Elizabethan details. The floors are S" oak planking and the walls of rough hand finished plaster.

When we speak, then, of an English cottage in America, we mean a cottage constructed along English lines and approximating English feeling in American materials.

An Elizabethan Design

An example of transplanted architecture that successfully approximates the lines and feeling of a small English country house. Elizabethan sources are found in the home of Chapin S. Pratt, at Bronxville, N. Y., which Bates & How were the architects. The house produces, not something new, but something good in a spirit as old as domestic art.

The house stands in a suburb, with houses not far distant. In laying out the garden and situating the house on the lot it is desirable to make the most of the illusion of privacy. From the road, shielded by flowering shrubs, a stone-flagged path leads between grass lawns to the terrace where the entrance is situated. Another terrace is in the rear of the house, off the living room. A formal garden laid out on a central axis brings one to a flagged path that leads to a central sundial. The end of the path terminates in a simple pergola with a background of trees and shrubs. On the right of this in view of the sun porch, is a formal garden.

The gardens are to be laid out behind the house—a formal grouping on the axis of the living room terrace and terminating in a pergola, with a rose garden on one side and a hedges space and rock garden on the other.

A house of this character should be visualized with its planting all in place. The walls need vines and the foundations some shrubbery. Border plantings will help the house to its site and give color to the completed picture.
b ruary, 1921

The gardens, lawns and the trees 
aprise the setting of the house. 
The walls of the house are covered 
prin-ally with stucco in combination with dressed 
stone, and partly relieved by simple half tim-
bered work, reminiscent of the Elizabethan 
tow, stained a dark nut brown. The large 
drawers are of red cedar clapboarding well oiled 
left to weather. In time the elements will 
en and enrich the colors. The roof is of 
ink-stained shingles. Two well-proportioned 
chimney stacks relieve the roof line. The 
set of gables, the overhang of the eaves 
and the grouping of the windows give a diver-
of interest to the façades.

something of the same simplicity that char-
izes the exterior is found in the disposition 
furnishing of the rooms. There is a slight 
gularity in the plan that promises com-
fortable living. The hall extends from side 
side, a generous hallway. Off this is a 
room on one side and the dining room 
the other. A paved sunroom adds to the 
side size of the living room. The service 
eters are across the terrace and beside them 
es the garage. Paved terraces are a char-
risk Elizabethan touch. Upstairs is a 
eter's suite of chamber, dressing room and 
, with another chamber behind. Two other 
rooms and a bath fill the middle section. 
re is saved by the hall running along the 
wall to the service quarters.

The Furnishings

The floors downstairs are of 5” oak plank 
and the trim of oak, wax finished. This 
keeping with the suggestion of the Eliza-
athan atmosphere desired. The walls and ceil-
of the hall and main rooms are of hand-
plaster with an irregular surface the 
of old parchment. In the living room 
ells beams are exposed—two main 
 is 12” square with exposed rafters be-
They are of pine left in its natural 
and oiled, the edges being finished with 
chamferings. These walls give a warm 
ground for the draperies, furniture and

(Continued on page 70)
The garage is built into the house, a modern necessity that does not destroy the illusion of the architecture. It is close to the kitchen end.

The house is L-shaped, one and a half stories in one end. The end shown here contains the living room. It has a rough wall with rounded eaves.

LITTLE ORCHARD FARM
WHITE PLAINS, N. Y.
FRANK J. FORSTER, Architect

Rough troweled stucco covers the walls, giving them a pleasant variety of light and shade. The roof is of shingles laid to simulate thatch in effect and left in their natural silver color. The bedrooms are in this end with the casement dormer windows.
The feature of the plan is the combined living and dining room, with its rough plaster walls, exposed beams, cottage furniture and gay chintz.

There is nothing imposing about the entrance door—just a little corner shaded by a flat awning and marked out by a pavement approach.

AN ENGLISH COTTAGE ADAPTED for AMERICA IN STUCCO and SHINGLE

A path of flagstones let into the grass leads up to the entrance, the grass growing between the stones. Around the foundation is a planting of colorful perennials. The house sets low, well shadowed by trees. It is an example of successfully transplanted architecture.
ON KEEPING WHITE ELEPHANT

You May Give These Domestic Pachyderms Away, You May
Secret them in Attics Until They Become Fashionable Again,
But the Best Scheme of All Is to Make Them Change Their Hides

ONE knows of plenty of virtuous houses with no skeletons in their cupboards, plenty of new ones with no mice in the attic or black beetles in the basement; but it is difficult to think of a single one that does not suffer, more or less, from a plague of white elephants.

Offered a choice between black beetles and white elephants, a wise man will choose black beetles as the lesser evil. For black beetles can be got rid of; a few ounces of boracic powder will do the trick. But for clearing a house of white elephants, there is no dependable remedy.

It is all very well to say "Throw the old things out of the window," or "Call in the junk man," or "Give them to the Salvation Army." Few white elephants will allow themselves to be dismissed as easily as that. They attach themselves to their homes by links which, being more than merely physical, cannot be broken by merely physical means. A white elephant only becomes really white and truly elephantine when reasons of sentiment make it utterly impossible to drive it away.

THERE are many species of elephants. There is, for example, that class of elephant which has been in the family for generations, and which cannot be parted with without what almost amounts to a breach of faith with one’s forebears. Who does not know that impossible furniture that belonged to a grandmother, those hideous tables partly out of a foolish pride which does not admit itself mistaken.

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A white elephant only becomes really white and truly elephantine when reasons of sentiment make it utterly impossible to drive it away.

NOW there are many things that can be done with white elephants and in this day of thrift (sometime in January, by the way, are starting a Thrift Week) it is well to consider them.

You can, if you are heartless, visit them upon newly-married nieces and nephews. Their blood will be on your head, and rightly so.

Or, if you have an ample attic, you can quietly lead these white elephants up there and hide them away. It is strange what time will to hidden white elephants. About ten years ago there was held in New York an Exhibition of Bad Taste, and the whole town chuckled over clever idea of the organizers and laughed uproariously at the exhibitors. Today some of those very things that were held up to scorn are being used by "smart" decorators. This in one short decade! Of course monstrosities always remain monstrosities. It is difficult for that class of elephant which has been in the family for generations, and can't be bothered with old furniture. Consequently the house is obliged to turn to itself and make them desirable.

Then there is that third type—the present from a friend. Doubtless there was not a household in the land that on Christmas morning did not see some domestic white elephant led out from its paper wrappings and installed among the household effects. This type is just as difficult to get rid of, at any rate for a considerable period, varying in direct ratio with the retentiveness of the friend's memory. Such white elephants are the worst of all. They begin with a place of prominence in the house and, by gradual steps, descend into the utter darkness of the junk heap. Someone ought to do a set of plates after the manner of Hogarth showing "The White Elephant's Progress."

There are many worse hobbies a man might have than carpentry. It keeps him home, it keeps him amused, will give him something to do on Blue Sundays, and eventually may save him money. One always reads, in the romantic stories of collecting, how bored and impossible pieces of furniture were sent to a dear old cabinet maker who, for a mere song, made the old things over into something new and glorious. That race of cabinet-makers and country carpenters died out a long, long time ago. Today they work on the cost-plus basis and can't be bothered with old furniture. Consequently the house which is endowed with domestic white elephants of undesirable character is obliged to turn to itself and make them desirable.

If they can't be given away, destroy them, destroy them ruthlessly. But if they show promise under their white hides, then set to work make the most of that promise. The process may take time and the householder show the amateur touch at first, but eventually, if the hobby is persisted in, it will prove an interesting and profitable diversion. And there is always the camp or the summer cottage to which pieces may be consigned when they are finished, places where they will look perfectly at home and can serve out the remainder of their immortal years.
THE CHINESE FEELING

An unmistakably distinctive note is given a room when there is introduced into it some object of Chinese art. In the New York home of Chester A. Dale, the decorations of the living room were made to accord with a Chinese panel in black and white with two brilliant blue pheasants. The walls are paneled in yellow. Chinese lamps have black and white shades of Chinese silk. The rug is Chinese—yellow, blue and white. Against this background have been set a Hepplewhite sofa and two unusually attractive chairs and consoles.
THE PAST OF CROWN DERBY

The Collector Will Find Its Beginning Obscured and Its Career Checkered
But It Is Well Worth the Hunting

GARDNER TEALL

In the famous Mrs. Thrale's "The Wonder Years" we read how "Dr. Johnson goes to 'drink tay' with Mrs. Thrale and over his eleventh cup he berates the foolish costliness of 'chaney'. He smacks the table: 'Ma'am, I visited the Derby pottery, and I protest I could have vessels of silver as cheap as what are made of porcelain there!'" Horace Walpole would never have complained! But good old Dr. Johnson followed the progress of the high cost of living with the same enthusiasm that the master of Strawberry Hill followed the joys of collecting.

Derby porcelain is one of the most sought and one of the least written about of the English wares, although William Bemrose's "Bow, Chelsea and Derby Porcelain", a book issued in 1898 and not easy to obtain, gives us an excellent survey of the Derby porcelain through its different periods. Much mystery surrounds the origin of the Derby potteries. Before 1750 there were pot works there under the ownership of John and Christopher Heath, which works, however, appear to have been established in 1751 by William Duesbury of Leugton, Staffordshire. Duesbury himself was living in London, but his work book informs us in the years 1751-1753 porcelain figures manufactured by Derby were being sent down to London for Duesbury to enamel there, as he was enamelling the Bow and Chelsea figures. If Dr. John Smith to Mrs. Thrale made at that time we might find foundation for it in fact that whereas a pair of Bow or Chelsea figures as Jupiter and Juno sold for 4s. 6d. Duesbury was as nearly twice as much for Derby pieces of the same genre.

A privately printed brochure by J. E. Nightingale, F.S. published in 1881 ("Contributions towards the History of English Porcelain") has to say of Derby porcelain: "The earliest notice I found of this manufacture contained in an advertisement of a sale by auction of figures, jars, sauceboats, services for dessert, and a great variety of other useful and decorative pieces". A curious collection of figures, jars, sauceboats, Services for dessert, and a great Variety of other useful and decorative pieces was sold by auction by Mr. Bellamy, by the proprietors of the Derby Porcelain Manufactory, at a commodious house in the name of December, 1756. . . .

Examples of Chelsea-Derby porcelain are eagerly sought by ceramic collectors. The saucer in the lower right corner exhibits the French sprig decoration. The festoon decoration is found in some of the early examples of Crown Derby, as this covered bouillon cup and saucer. This and other photographs by courtesy of the Metropolitan Museum of Art.

Classic motifs influenced both the shape and the decoration of Crown Derby at one period, as witness this cup and saucer dating from about 1800. Gold was used with the colors for banding and enrichment.

Fluted cups and saucers with the French sprig, or blue cornflower decoration, are characteristic of many of the early Crown Derby tea and coffee services. Patterns after the style of Japanese Imari were
These six pieces are part of a superb Crown Derby table service of 19th Century creation. Medallion landscapes of Derbyshire scenery are introduced in the decoration, set in frames of elaborate designs.

Two early 19th Century Crown Derby plates, with floral decorations and blue borders.

Above is a Japanese flower motif done in late 18th Century Crown Derby.

A fluted bowl of Crown Derby of late 18th Century make is shown at the left.

Rich colors and gold were used in the decoration of this late 18th Century Crown Derby tea set. William Billingsley, a native of Derby, was the leading Derby decorator, flower designs and landscape decorations coming readily to his hand. The Crown Derby ground colors are blue, pale blue, deep blue, green, pink and a rare canary yellow.

Contrasted with the biscuit or uncolored and unglazed figure opposite is this early Derby porcelain figure of Queen Henrietta Maria.

in 1815, Derby porcelain declined as rapidly as Bloor's fortune increased. At his death in 1849 the stock was sold off and the factory's buildings demolished. On a new site Messrs. Locker & Co. continued the Derby porcelain, being succeeded in 1859 by Messrs. Stevenson, Sharp & Co. Later the firm became known as Stevenson & Hancock and on Stevenson's death in 1866 Mr. Sampson Hancock became sole proprietor. The present Derby porcelain is produced by the Royal Crown Derby Porcelain Co., Ltd., the Duke of Devonshire having procured for the revived industry the Crown patent for the use of the word Royal. The early Derby patterns and decorations have been reproduced and the modern pieces attain a high degree of excellence that lifts Crown Derby far above the slump of the Bloor period.

The paste of old Crown Derby is very beautiful, being fine and white and soft. The original Derby paste was probably more glassy. The dull ivory Derby biscuit, a worthy rival of that of Sévres, seems to have been a secret that died with the old manufactory. In seeking to re-discover it, Mountford invented what is known as the Parian Derby. After the time of Duesbury and of Kean the biscuit body used for figures appears to be just the regular Derby porcelain body, left biscuit, with its chalky effect and not having the decisive texture of the original Duesbury biscuit.

The decoration of Crown Derby is beautiful. For some twenty-two years William Billingsley, a native of Derby and a pupil of Zachariah Bowman, a celebrated artist of the Dor-

(Continued on page 58)
From the orchard one looks toward the lemon house through whose arched passageway is a glimpse of the garden beyond. The lemon house forms the south boundary of the garden and gives ample protection to the shade-loving plants which are growing in its lee.

The view across the garden from southeast to northwest shows two of the accenting palmetto trees and a corner of the villa beyond. The arrangement might be called informally formal.

At the intersection of the main axes is a little well with a stone curb and iron railing. Beyond are the arch of the lemon house and the walk which leads into the orchard.

Though it is not a part of the garden, the view from the north doorway of the villa through a gap in the hedge to the valley of the Arno is a noteworthy feature of the place.
Behind the Villa San Martino Is a Little Walled-in Space from Which We in America Can Draw Lessons for Our Own Gardens

H. D. EBERLEIN & ROBERT B. C. M. CARRÈRE

The northwestern section (one of the two nearest the house) is cut into by a tile-paved terrace (fig. 10 on plan, page 68), shaded by a wistaria arbor. Low stuccoed walls enclose the angle of this terrace, and the portion of the wall facing the south affords a suitable background to an architectural pump which masquerades as a fountain—the pump handle is ingeniously concealed behind the wall—and also supplies a warmth-reflecting back to a raised bed for seedlings. This bed is walled and is raised about 2½' above the ground. The subdivisions of this section are arranged according to utilitarian convenience. The other three sections, although each displays a different plan, maintain a more regular aspect. As central features of the two southern sections there are circular plantings, indicated by figures 11 and 12 on the plan. On axis with 11 and 12 are four palmetto trees, indicated by foliage like rays of a starfish.

Trellis and Walks

At the eastern end of the broad walk before the house, and in a measure balancing the tile-paved terrace with its wistaria arbor at the opposite end, is a trellis covered by a grape-vine (figure 4).

The broad walk or terrace (figure 1) in front of the house, upon which the doors and full-length windows directly open, is paved with gravel, as are also the other walks. The broad central walk (10' wide) running north and south, from the house at one end to the lemon house and gateway into the orchard at the other, is graced at its intersection with the east and west path (6' wide) by a little well (figure 3) with a stone curb and an iron railing.

The small circles on the plan shown surrounding the well, along the middle of the north and south walk, and in other parts of the garden also, indicate potted plants which the gardener disposes at discretion, in rows or in irregular groups, according to variations in exposure or conditions of bloom and the massing of color. Those familiar with Italian gardens know how fond Italian gardeners are of this pot grouping and what pleasing effects they produce by it. The large circles, whether in the beds or on the walks, indicate lemon trees in large red earthen pots, some of which are 5' in diameter. These potted trees, of course, are stationary during warm weather.
A DETAIL WORTHY OF ENRICHMENT

The Old Designs of Rain-water Pipe-heads Can Be Used to Decorate the Exterior of the Country House

HARRY C. RICHARDSON

The extent to which decorative rain-water pipe-heads have been made use of by our architects in designing country houses is but little appreciated by the American public. The real reason behind this lack of appreciation lies in the fact that our pipe-heads have almost always been properly designed and used—that is to say they have always been in keeping with their surroundings and never insistent. They may be beautifully, even richly, ornamented and designed, but they must always be subordinate to the architectural design of the house which they are to adorn else they will stand out too prominently from the house mass.

As a note of exterior decoration few objects can lay claim to so distinctive a value as the rain-water tank with its attendant gutters, down-water pipes, pipe-sockets and goose-neck. To be beautiful and yet wholly utilitarian is a combination which always demands careful study in design, whether the subject be dormer, portico, stair-railing or just gutter pipes.

In the case of gutter pipes we must keep in mind the material of which the wall is built and the various reliefs to flatness offered by such breaks as windows and doors. The old English designers of Jacobean and Tudor houses visualized the completed façades in full detail, for in only the rarest instances do their gutters, pipe-sockets and pipe-heads look out of place. The color of the lead blends in with the brick or stone walls and offers a happy contrast to the green of the vines.

Yet these rain-water adjuncts were a necessity, a purely utilitarian object enriching the design. Had we used, here in this country, our rain-water shed for the household water supply during the past few hundred years we would no doubt be blessed with a crop of the outrageous cast iron rain-water heads that fancy could conjure. Fortunately, we have been spared a sight of these contrivances and are permitted the use of the rain-water head as a decorative accessory to the necessary gutter system. True it is that almost all houses are equipped with gutter down-water pipes, but they are the main part of so simple a device and are so utterly lacking in individuality that we always accept them more as a necessary incumbiment than as a thing of useful beauty.

Our best American designs found in old Georgian houses, though, because Georgian architecture did not permit of as much individuality as Tudor and Jacobean, expression is more restrained. Various materials have been in use of in the construction of rain-water pipe-heads, among the desirable being cast iron, lead, copper and wood. Lead, however, is the usual material for pipe-heads, this design can be made in cast iron. 

In England we find our best examples of lead rain-water pipe-heads. Some have been in position many centuries and the modern work generally copies the old designs. This example is in Worcestershire.
the purpose of conducting waste water. In the place lead is a pliable and workable material for every kind of work the craft, this virtue alone makes it superior in other medium. Then, lead requires no painting, no finishing and little care, being more resistant to the effects of time than any other of the building materials. It weathered beautifully, turning to a gray shade of silver—very decorative. Lead requires no painting or finishing and little care. Color may even be used in rare instances.

Modern Systems

The usual modern lead rain-water system is comprised of several parts, all of which are open to decorative treatment. Even the gutter-pipe may be decorated, its possibilities running all the way from a simple rope border to schools of brightly tinned little fishes swimming thoughtlessly along and disappearing down the hungry goose-neck which leads from the gutter to the pipe-head. It is the pipe-head, of course, which must receive the most careful design, if the system is to be a success. The pipe-head may be considered as a separate piece of design and may be combined with the goose-neck and the two parts treated as a whole.

Decorative down pipes and pipesockets complete the system to the ground where the water is received either into a decorative cistern or a ground drain.

For the fine country house where expense is not a fundamental consideration there is to be found the greatest wealth of decorative possibility in the use of these lead rainwater discharge systems. Particularly effective are those heads designed for special places, such as elaborated heads for occasional use between dormers or eaves. Corner heads are unusual, too, and are adaptable for use with either outer or inner corners.

(Continued on page 54)
Below the retaining wall with its sheared privet hedge are the clipped turf walks and formal flower beds bright with delphinium, lilies, phlox and many other plants. A thick hedge of arborvitae surrounds the whole and, with the trees, forms an effective background.

In front of the house a stretch of grass has been converted into a formal den. A Druiding is given by an old wooden dial set in a circle of turquoise flame slate with curved benches and trees on either hand in symmetrical arrangement.
CURTAINS THAT ONE REMEMBERS

Color as Much as the Quality of the Fabric Lends Distinction to Modern Hangings

MARGARET McELROY

NEW era has arisen in America in interior decoration. It might be called The-After-the-War Period and it relies upon color. We have been subservient to drab color for so long that it is a little startling to see a factor has come up that makes even the most simple things fall into the background. As a proof of witness the ugly monstrosities made possible by a few coats of paint; the barns and es turned into attractive living quarters, the mid-Victorian furniture made almost functional by a clever use of painted decoration. In the last analysis the most important factor has come up that makes even the most simple things fall into the background.

There is also satisfaction in knowing that color does not necessarily mean expense. In the jungles of the old and new world, it is not always the rare birds that flaunt the most brilliantly colored plumage. In fact, quite the reverse is true. And a small cottage can be made charming, livable and unusual through the use of comparatively inexpensive hangings and upholstery that are remembered chiefly for their radiant color.

There are many ways of introducing this element into the general scheme of decoration. A bright vase in a dark room will instantly focus attention; a vivid hanging on the wall can make one oblivious to the surrounding setting and will be remembered long after the rest of the room is forgotten.

The most natural and graceful way of bringing about interesting color effects is by means of hangings. For the summer cottage which relies for its charm on a certain distinctive simplicity nothing could be a better choice for curtains than gingham. This fabric is inexpensive, durable and a welcome change from the ever-present chintz.

In a cottage bedroom that has cream walls, plain French blue gingham edged with yellow

(Continued on page 54)

In the room shown at the right, the casement windows are simply curtained with a deep reddish-orange silk, a striking spot of color against neutral walls.

In the room below two figured materials have been used, the bold design of the hangings in no way impairing the effect of the thin, shimmering under-draperies.
MAGNOLIAS TO BLOOM IN THE SPRING

Some of the Best of These Flowering Shrubs and Trees Which Are Adaptable to Many Situations

E. BADE

The magnolia season is an annual surprise that never grows old. So early in the season that they companion the golden flowerills of the forsythia, the first blossoms appear, great pink or creamy saucers poised on branches still bare of leaves. Many kinds are fragrant, all are strikingly beautiful even without the long, glossy leaves which follow and persist through the season.

The species of magnolia which are generally grown as ornamentals are either bush or tree forms. The smallest can be successfully planted in a very modest space.

Various Species

Perhaps the most commonly seen magnolia is M. Soulangeana, a cross between M. denudata and M. liliflora. Its bell-shaped flowers are often purple without and white within. They appear in May after M. Stellata has bloomed and while M. glauca still has its flowers closed. If the four smaller species, M. Stellata, M. Soulangeana, M. glauca and M. Thompsoniana, are planted one will have flowers from the end of March to and through June. Under some conditions Soulangeana flowers in late summer—that is, when it was excessively pruned or when the flowers were injured by drought. This species has a number of varieties, the most important of which are Lennei, nigra, Alexandrina, Nobertiana, and speciosa. They differ from the type species in having blossoms of a slightly different color or opening at a different time. The flowers of Lennei are crimson instead of red. Alexandrina is purplish outside, while speciosa has white flowers striped with purple. None of these varieties is as hardy as the species.

M. glauca and M. tripetala have produced the variety Thompsoniana, but this is not as hardy as the two species from which it was derived. It is a bush or small form with fragrant white flowers which appear in June and on into July-last of the magnolia varieties to bloom.

Other Good Sorts

M. stellata, which is also known as M. Halleana, grows broad and bushy and develops its flowers while young. They appear in March, before the leaves. This species should be planted in light shade so that the buds and flowers will not be killed. When it has plenty of new wood, stellata will develop into a well-formed bush with the necessity of pruning. The flowers always appear on the new wood. Known and recognized varieties are rosea and pleno.

White and reddish flowers are produced by poriflora, an inhabitant of Japan, and M. Ulva, both flowering in late May. These species are comparatively hardy.

Both the species and varieties of M. glauca are best in a damp, boulder clay soil, where they do not grow into small trees. For or less dry places, M. Yulan, which is known as M. Halleana, grows broad and develops its flowers while young. They appear in March, before the leaves. This species is more cature and its flowers are so beautiful. M. atkana is suitable only for dry, stony grounds, as it grows into a tree sometimes ward of 80' high. Its flowers are neither large nor striking, but its coral fruit makes the tree beautiful and ornamental. M. kobus develops a pyramidal form and to be a small tree co with white flowers ear spring. M. Yulan, or spicata, is also comparatively large, as is obovata, best known red magnolia.

Planting

Although the majority of bushes and trees can be successfully transplanted in the fall as well as (Continued on page}
English Lancashire chairs and a gateleg table seem to go particularly well against a background of old cottage paper. In this dining room the rug is Chinese, of blue and gold, and the woodwork white. Bits of brass and old china give further color notes. J. L. Mills, architect.
Walls hung with light blue tapestry, furniture in gold with lighter blue decorations, violet cushions and a curtain of mauve—these are some of the color elements in this unusual Parisian boudoir in the modernist style. Instead of an over-mantel decoration is a window, the fireplace flues being set in the side of the wall.

In this same home, the residence of Mme. Henry Essers, the dining room is also executed in the modernist style, which includes a black and white checked carpet, walls of midnight blue relieved by large black trees and touches of gold, and furniture in blue and gold. The lighting is concealed, mainly in the rail over the paneling.
In this entirely modern home the bedroom, generally the one room furnished with modern furniture, is completely fitted with antiques. Here colors and contours are traditional; in the other rooms they are obviously new. Such a combination of the orthodox and the heterodox in decoration gives the house variety, balance and distinction.

The salon woodwork is gray with raised decorations in gold. An orange brocaded silk covers the walls. The rug is blue, and the upholstery blue velvet on light gray wood. Two reclining chairs, designed by Paul Iribe, are light green and gold upholstered in silver with black cording and decorations. The salon was decorated by Mann.
THE GARDEN SWIMMING POOL

Apart From Its Obvious Uses It Can Be Made a Decorative Asset in the Garden Landscape Scheme

CHARLES ALMA BYERS

The size and location of one's grounds permitting, the swimming pool constitutes a most delightful garden asset, with both esthetic and utilitarian value. It is, indeed, doubtful if any other garden feature affords greater possibilities decoratively and is, at the same time, capable of furnishing more appreciable enjoyment. And, incidentally, it is gratifying to note that its various admirable points are steadily winning wider recognition—that the private swimming pool is becoming quite popular.

Naturally, it is as a utilitarian asset of the home that the garden swimming pool is particularly to be appreciated. Making it not only possible but invitingly convenient for one, on a summer morning, to walk directly forth from sleeping room into garden and there to take a plunge in the pure, crystal-like water of one's own swimming pool, the feature gives a rare, genuine delight, indeed. This experience that it makes a pleasure is, moreover, beneficial to one's health, for a plunge into the pool's cool depths always refreshes and invigorates and thus the better fits one for the day. In short, such a facility is everlastingly and conveniently a symbol of both healthfulness and enjoyment, one that invites participation in its benefits by every member of the family.

In respect to the decorative possibilities of such a pool, water alone, whether it flows in a stream or reposes in a lake body, always adds charm to a garden. And the swimming pool, with its glittering surface mirroring its environment of flowers and trees or something architectural, to say nothing of the beauty of sheen alone, becomes a most delightful enhancing garden asset. It also affords an engaging excuse as a center for very attractive schemes of gardening. It may be concealed from view by a screen of trees, shrubbery and flowers, with paved or graveled paths winding among them; or, also as a means of seclusion it may be surrounded, either wholly or in part, by something in the nature of a pergola, rustic or formal, with its colonnade and overhead framework possibly supporting a profusion or a mere tracery of climbing plants.

The possibilities it affords in a deco

A formal bathing pavilion creates background for the pool. The low enclosing wall is surmounted by a pergola. Entrance is gained through a wooden gate. The whole is painted white. Delano & Aldrich, architects.

The swimming pool on the estate of George Pratt at Glen Cove, L. I., is set in a clearing of the trees. At one end the path leads through a gate, across a stretch of lawn and up through the shadows of a forest alley.
ive for the house this California pool
is no immediate privacy. It is, how­
er, the dominant feature of the garden
home, adding color and light to the
lawns and border plantings

are quite unlimited; and, by proper
mination, it may be appropriately in­
re as a feature of almost every garden
ne, from informal to the strictly formal.
ool large enough for swimming and
and actually to be so used, is,
er, only possible as a feature of the
ly home, or of the home surrounded
rly extensive grounds, located in a
an community. This, however, does
ecessarily restrict it only to the wealthy,
ool, should be con­

A California pool is especially elaborate as to
environing architecture. Entirely enclosing
it is constructed an attrac­
tive formal arrangement sug­
gestive of the classic garden
 pergola. The plain, round
columns, the low, neat rail­
ing that links them together
at the base and the coping
effect that forms a continuou>
girder over their tops are of
pure white; finishing the top
in somewhat pergola fashion,
and extending inward, is an
open wood framework that is
painted green. The pool is
bordered, inside the columns

placed to good advantage, in a decorative
way, in respect to the general garden scheme.

The swimming pools illustrated here not
only speak more convincingly than words
of the charm and usefulness of such fea­
tures, but also will be found beneficially
interesting for the suggestions they have to
offer in the matter of design, construction
and general treatment.

The California pool shown at the bottom
of this page is especially elaborate as to
environing architecture. Entirely enclosing
The pergola makes the best
sort of a surrounding for
a pool. Thus it has been
used on this California
estate, with a space re­
served for an outdoor liv­
ing room, which vines will
eventually roof over

(Continued on page 70)
Among the things one should see in America are the summer flowers in the Ranier National Park. Here is the natural habitat of some of our finest alpine flowers we carefully transport to rock and wild land gardens. This vast sea is of avalanche lilies.

July and August are the months when the mountain flowers grow in greatest profusion. These natural gardens spread mile on mile, a prodigious display of lupines and daisies, basket grass and heaths and innumerable other blossoms, under the shadow of mountains.

WHY GO TO SWITZERLAND
The fluffy heads of basket grass are held high on tall, thin stems. They grow in small drifts in these mountain-top meadows, cropping up wherever the soil kindly. The snow-clad peaks of the Tatoosh Range form the wall for a great natural garden reaching far up the ridges of the mountains, braving the tempests, are out-cropings of pink and white heather. They seem to live on a handful of soil pockets of the rocks, sheltering them from the wind. Who would not love such heather in her rock garden!

ITH ALPINE FLOWERS HERE
WHEN THE FRAME FITS THE PICTURE

The Day of Cut-and-Dried Picture Frames Is Over, for Modern Art Requires an Individual Setting

PEYTON BOSWELL

OF all the transgressions of good taste and common sense that have been made in the sacred name of art, those connected with the framing of pictures are perhaps the most flagrant. This country especially has been a hard offender. Just as our forebears used to obscure the female form in horrible hoop skirts, so they were wont to encase their pictures in heavy, ornate frames and—save the mark!—they even hid away both frame and picture in a tunnel called a "shadow box". This last named monstrosity has almost disappeared; it comes forth only now and then when paintings are brought out of old houses to be put up at auction sales. But the ornate and vulgar frame is with us still, casting its blight on whatever painting it can find to obscure and rob of its true effectiveness.

A picture should be dressed in a frame prettily much in accordance with the same canons as are applied to the dressing of a cultivated man or woman. If anything, those canons should be more strictly applied, because if you take them as they come, paintings are finished with a great deal more care than are the bodies of human beings—at least they hold their shape better and keep their attractions, when they have them, a great deal longer. They never become distended through over-eating and never lose their complexions unless they are put in a damp cellar or fall into the hands of a devil-may-care restorer.

Sizes and Colors

So it follows that if a picture is so gaudily and flashily framed, or is given a frame that by its size is all out of proportion to the picture, it is just as much a crime against good taste as if a human being did exactly the same thing. It would be hard to realize a spirit of harmony in a room in which such badly set pictures are hung.

When it comes to the color of frames, equally as great crimes are committed. How many times have we seen subtle color harmonies on the canvas absolutely killed by glistening gold on the frame?

Artists long felt themselves to be less in this matter. Whistler was the first to rebel. To him it was a matter of first importance that his delicately colored pictures, with their soft nuances, should not be marred by discordant frames. Despairing of any framer putting pictures in the exact settings they see, he undertook to make the job himself. He designed them, toned them and sometimes painted them. In that way canvas and frame should never be separated—for owners have a way of moving their pictures to be newly displayed every so often—he gave some of his most beautiful canvases an extraordinary value by actually framing them, with the Whistler Butterfingers.

Probably the first artist in this or to follow Whistler's example was the landscape painter Herman Dudley Murphy of Boston. So successful was he in framing his pictures that he was by collectors and by other artists to apply his idiosyncratic frames that are now in this country as "M frames", no matter who designed may be.

Because he is regarded in a way, as the dean of American picture framers, Murphy was asked to tell something about his artistic creed.

Individuality

"The framing of a picture," he began, "is in a way as important as the picture itself in its looking well and receiving the attention it deserves, as is the suitability of the becoming clothing of a person. To frame pictures differently, according to the different styles alike, design of frame is their individuality, may look well as a gate, just as a regiment now looks well in form, but it should be remembered that the regiment makes the soldiers a well in their uniforms, as a person who (Continued on page)
The house built on a steep hillside always offers an interesting problem to the architect as it usually necessitates an irregular arrangement of rooms and a fine economy of space. Such was the problem presented in building the residence of Mary M. McKelvey at Spuyten Duyvil, N. Y. A stucco house with occasional outcroppings of stone, leaded casement windows and a shingle roof laid to simulate the irregularity of thatch, it stands on the edge of a steep hill. Sufficient level ground was left in front to give the house approach. Julius Gregory, architect.

The most is made of the view. The living and dining rooms and two of the chambers looking out over the Hudson River. So does the owner's sleeping porch. A balcony is run around the corner downstairs. The garage is below the living room.

A pleasing accent is given the entrance, a stone-flagged path and platform, brick sill, a batten door with a leaded light and a top surround in wood carved decoratively.

A GROUP OF THREE HOUSES NEAR NEW YORK
Stucco over hollow tile, half-timber and stone have been combined in the construction of this house at Elmsford, New York, the home of Herman Younker. The stone foundation creeps up the wall and masses solidly in the chimney stack. Stone is also used for the terrace. On the side shown here, which is the rear, can be noted the end of the dining room and the large chamber above it with open windows. The range of casements downstairs is in the living room. Buchman & Kahn, architects.

Inside the woodwork is white, the hall being typical of the finish. Mahogany hand rail is used above white balusters. A lantern is suspended from the second story ceiling into the stair well. All radiators are concealed.

An irregular arrangement of rooms adds to the interest and livability of the house. One side of the living room is opened by casements above a window seat. The fireplace is in the corner. Tiling is carried throughout the service quarters. Upstairs are three chambers, dressing room, two baths, plenty of closets, and the servants' rooms in a separate wing.
The residence of Clarence McDaniel at Hartsdale, N. Y., shows some interesting features—the long roof lines are relieved by a slight sway, chimney pots give relief to the skyline, stone crops out naturally in the stucco walls, the window sills are red brick and on the entrance and porch doors the trim is heavy, hand-adzed timber. Julius Gregory, architect

Although the base of the walls is hollow tile, stone has been introduced naturally and creeps out in the foundations and chimney stack. The heavy timbering of the entrance gives it a strong accent which is relieved by the small paned doors and lights.

The shape of the lot, which was like a segment of a pie, necessitated the angular shape of the plans. This has given ample exposure to all the rooms, affording a living room lighted on three sides. The garage is on the lower level, the top serving for a paved terrace.
N o garden can be truly successful if it wilfully violates certain simple rules of design which should be carefully considered before a spade is turned. Its beds and borders may proceed from month to month with the most delightful effects of color and mass; its walls and steps and architectural ornaments may be executed with skill and exquisite taste, yet it will remain a meaningless array of misplaced beauty if it lacks the essential relation it should bear to its surroundings, and if its various parts want a proper coordination to bring them into focus and to give them their inherent value. It will be rather like a marionette without strings.

Stripping off all artistic vagueness and getting right down to the bones of garden design, we find that in this case the strings are nothing more than the center-lines or axes; and that a proper arrangement of these, one to bring into a convincing and logical relation to the garden the surrounding natural and architectural features, is the skeleton of the scheme. Upon this structure of strings that ties the garden to the house and to the dominant natural growths of the site, the actual plan is made. These imaginary lines—these center-lines and axes—then become on the plan some boundaries and borders. It is here that they begin to work and their usefulness becomes apparent.

The First Plan

A graphic illustration of the evolution of a garden scheme is given in the accompanying series of plans. These show the development of the axial lines and, by means of them, the subsequent development of the garden on a place of moderate size where the character of the ground is consistently level and unbroken throughout. Plan 1 represents the house and site before any center-lines are drawn and a final arrangement seems correspondingly obscure. The letters on the plans mark the several features of the property that must be taken into consideration in order appropriately to locate and design the garden. Thus "A" is the house of which the extremity of the south wing is a loggia or built-in porch opening upon a cluster of closely grouped trees. "B" indicates the most suitable spot for the flower garden, "C" the open lawn space, "E" the vegetable garden, "F" the tennis court and "G" the garage. The disposition of these various elements of the plan is arrived at by a study of the adaptability of the ground for each. Thus, it is desired to reach the garden through the loggia, but as there is a greater wish to keep the space on the east front of the house in open lawn, and as the space just off the loggia to the south is far too shady, it seems best to place it at "B" as shown. Then, at "D" the vegetable garden will connect with the service portion of the house and, at the same time, balance the flower garden on the opposite side. This leaves a place east of the gardens and the lawn for a tennis court and completes the sketching in of all the spaces that lie in some relation to the garden.

As yet there has been no definite lying in of these various elements. The gardens, lawn and tennis court have been apportioned to their proper places, but there has been no attempt made to shape them up or to connect them to the house or to each other. To do this it is first necessary to draw in the axis lines of the house group as in Plan 2. This house plan, being simple and symmetrical, its axes will bisect the plan in either direction; the main axis, 1, cutting the principal faces of the building and the secondary axis, 2, cutting the important faces at the ends. These centers must form a right angle with whatever of the house they happen to cut. Axes drawn through the garage and kitchen to help in the development of the service grounds.

Axes and Details

The approximate location of the flower garden having been already determined, now necessary to devise a system of axes which it may be developed more precisely by which it may be convincingly connected with either one of the house axes. As this in this instance no unusual character of the topography of the site or an extra minor bit of architecture from which we get a start we must use the trees, all those on the property only the designated by letter are of sufficient individual excellence to warrant their inclusion in the scheme as units in the design. A high oak is marked "H", two well developed elms, "J" and "K", and a nicely proportioned oak "L". As the elm, "F", might serve keynote of the garden and as it is just halfway between the property line and the center of the space allotted to the lawn, a line Plan 3, is made to bisect it and, further to intersect the secondary axis of the house with a right angle.

We now have the main center-line garden and have it connected with a line of the house, but we want something more than a backbone and we want to tie in if possible, the two cedars and the white. The cedar, "G", and the white oak are worked into the scheme by connecting

(Continued on page 60)
The English criticize us for what they call our "high altar" effect in furniture grouping, and yet for a hallway where formality is desired no better combination can be made than a rare old cabinet and a pair of wrought iron candelabra or candlesticks with a tapestry for a background. Especially is this commendable when, as here, the chest is French Gothic of the 14th Century and the tapestry Gothic of the late 15th century.

GROUPS IN THE LARGE HALL

Three Studies in the Use of Antiques
DECORATING YOUR OWN FURNITURE

With the Aid of Stencils Even the Amateur Can Make Furniture
Old or New Blossom With Color

ETHEL DAVIS SEAL

EVERY time you see a piece of beautifully decorated furniture in the shops or elsewhere, you are apt to think with longing of some old furniture of your own at home that would fully equal it if you only had this art of camouflaging at your finger tips and could red off birds and flowers and unbelievably straight lines with the best of them.

There's that corner cupboard of your grand aunt's, of an unassuming cherry and badly worn in spots; beautifully high priced this would look painted in old blue with an interior of lemon yellow and decorated on its drawers and cupboard doors with nosegays of light yellow, green and gray! Those quaint cottage chairs, so shabby that you have hid them in the attic years on end, how gloriously satisfying they would be done in Chinese red, dull gold accenting their turnings, and new soft-yellow rush-bottomed seats! And your bird's-eye maple wedding present would more than make up for its decade of blatant butter color by assuming a new dress of a putty tone, with lines of old rose along the edges, and colorful decorations where each should be, at head and footboard of the bed, on dresser drawers, on the backs of chairs!

But why tempt you with these fond ideas? You have never painted? Designing is beyond you? You know nothing of art, you say?

Experience Not Needed

But I have tempted you with a purpose, for it is not necessary to be experienced in any one of these. With faith in your powers, some colorful paint, the proper implements, some stencils cut and ready, these directions that will follow, and the experience that comes of practice, your decorated furniture that is to be will rival all those things you have gazing at so long through eyes of envy.

There are two fields for exercising your endeavor. New furniture you have ingeniously bought for just this purpose, and your old, shabby things at home. New furniture intended for painting is either procured unstained, if you are lucky enough to find it in this condition, or in the form of inexpensive pieces of excellent lines, in spite of some cheap and unattractive finish such as shiny oak; these you buy up for a song when you find them, promising a speedy new coat which will fit them for the highest society.

And as it is never wise to put the cart before the horse, while I know that you are on tiptoe with impatience to be told how to achieve flowers and posies, it is really best for you to know first how to get the proper painted background for your effective decorations. If your furniture to be painted and decorated is in its natural state and has never before been guilty of even a finish, it should first be coated with shellac. This not only fills the open grain of the wood, and causes even the first coat of paint to go on better, but it seals any imperfection or any resinous knot that would thereafter give endless trouble by oozing inconveniently when brought in contact with heat, thus spoiling the painted surface. So much for allately unfinished furniture.

If the furniture is old and shabby, and former finish broken, cracked or worn, it should be removed by means of a paint and varnish remover or thorough sandpapering. After the old finish has vanished and the surface clean and dry, the coating of shellac should be applied as for originally unfinished furniture.

If the furniture is new and varnished finish may be disregarded, except for sandpapering, and the preliminary coat paint laid on. Otherwise, if desired, the finished finish may be removed, in which one has at once unfinished furniture requiring a coat of shellac as already described.

The First Coats

The first two coats of paint required for furniture may have their chief force of white lead with turpentine and dry but with no oil. This may be mixed with the color pigment to be used for the final coats if desired, though it is not necessary. After every coat paint is finished it should be allowed to dry thoroughly, then before laying on the next one it should be well sandpapered, every surface should be smooth and from lumps, drops, or other irregularities, it should be sufficiently rough.
hold tightly the new coat. After two
sets of paint have been applied, the furni-
ture to be decorated is ready for the enamel
sh. This should be eggshell enamel, and
consist of one or two coats, depending
the desired perfection of the finished
work, and the appearance of the first coat
in dry. After the final coat of enamel is
applied, the finished piece should be care-
fully rubbed with powdered pumice and
water, but if the color is dark, the powdered
powder should be moistened with oil instead.
Furniture is then prepared to receive
the flower-like ministrations you feel
lifed to apply.
Before the subject of preparing designs
is gone into, and while still on the
medium, the thought of the
al decorating will be enhanced fourfold
if you know you may be allowed to use
artist colors squeezed out of tubes upon
lette. Such is the delightful case; and
for one who has had little experience
the brush or no skill in drawing, the
stencil provides a means to the end of
rating furniture which is not to be
used; especially so since stencils are used
by many professionals able to paint in any
way, but preferred when a certain
is desired. The design to be used
should be traced with care on a piece of
manila or stencil paper, laid on a
piece of smooth glass and the design cut out
with a sharp knife. The edges should be
clean and unroughened; the ties holding the
design together should be as narrow as is
practicable and of a uniform width.

Applying the Paint

After the stencil is cut and the colors
are mixed, the stencil is held on the piece of
furniture at the desired point and the paint
is applied through the holes. Great care
should be exercised in lifting the stencil
so that the design is not smeared. An apti-
tude with the paint brush is now found
useful, as some people treat the stencil merely
as a guide and touch up the design by
hand after the stencil is removed.
If you took first prize in drawing at
school another possibility is yours to com-
mand. You can copy freehand any design
you happen to fancy, in which case you are
not dependent on stencils, but preferred when a certain
is desired. The design to be used
should be traced with care on a piece of
manila or stencil paper, laid on a

(Continued on page 70)
The herbaceous border is a perpetual delight, when it is planted with a definite color succession in mind. It is best placed in front of tall shrubbery or trees that will give the flowers a background. Such is this border on the estate of J. K. Secor at Toledo, O.

Many elements contribute to the charm of this pool in the garden of J. J. Gilbert at Little Falls, N. Y.—the brick wall and fountain, the oblong pool, the brick pavement set in wide grass beds, the over-arching trees. The architecture and green growing things are nicely blended.
Orchard can be used to grow both trees and flowers. The Scorer estate, old trees were planted by new varieties. Down the length of the garden were run wide borders of open grass paths between.

For the foundations of a formal house, evergreens make the best type of planting. They give pleasant color all the year round. Here they are used on the residence of J. B. Crouse at Cleveland, O. Meade & Hamilton, architects.
I FOUND a fish in my bath-tub today," said I to a friend.

"Wasn't that the best place in the house to find one?" was the reply.

"Yes," I said, "but I can't say I enjoy bathing in an aquarium, and my civic pride is hurt because I have been so proud of my city water quality and all of the sister municipalities which filter or chlorinate or both."

In this anecdote is the crux of the filter situation.

In times gone by a filter was sold to save life from polluted waters, from streams, wells, surface sources, sewage-burdened rivers, etc. It was a dire necessity and became by its efficiency or lack of it a godsend or a menace. If it were a good filter it needed care and attention in the greatest degree to make it a boon; if it were a bad filter it continued despite care to be a curse far more dangerous than the unfiltered product because it became a collector and a breeding place for bacteria and doled out water as pure to the most modest of drinkers.

But as with every department of living in this realm, too, things have moved on. In this case gloriously. For since the municipalities have taken our lives in their hands the dangers from bad filters are slight and the need of good ones necessary but not a life-and-death matter. In short, the excitement about filters in the home is dead but their use goes marching on.

However, as this story will be read by inhabitants of unfiltered municipalities and towns, whatever danger and comfort can accrue from non-filtration or filtration of water will be evident after a glance at this attempt to bring it to your mind. Just as this goes to press we see in the paper that a western town of Salem has seven hundred and eighty cases of typhoid in a population of ten thousand. Here is food for thought!

Hundreds of towns (one firm alone has installed about 163 plants) in the United States have municipal filtration plants. Some even oxygenate the water by fountaining it esthetically skyward and allowing it to entice to itself the least. The difference between a water that has been chlorinated and one that has not been so treated is that in the first case the germs are destroyed, but in the second case they remain in the water to cause possible disease.

This process is rarely used in the home as the control is too difficult. But in the case of the elaborate residence with large incubencies in the way of model farms, dairy, stables, machine shops, etc., it is used. Also the smallest plants are used in the case of large swimming pools in and out of fine residences, where, of course, the water has been found to be bacterially degenerate and where the work of purification is not done by a benign municipality.

THE REASONS WHY WE USE FILTERS.

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TO get to the roots of the matter we want water (we don't care what the highbrow engineer does to give it to us) to be:

1. Colorless.
2. Tasteless.
3. Odorless.
4. Free from suspended matter.
5. With enough oxygen gas to make it refreshing and give it life.
6. Without germs or food for germs.

What we want to keep out:

1. Suspended impurities: vegetable, animal (such as the fish), mineral, microscopical algae (what one sees on stagnant waters), infusoria, etc.
2. Dissolved impurities.
3. Disease germs: typhoid, cholera, etc.
4. Free from suspended matter.

These four things are essential to the longevity of the filter and to you, if you inhabit filterless valleys.

To clarify after its long pipe journey (probably through rusty pipes, etc.) to insure plumbing (in case of the installed filter in the cellar) against clogging, incrustations and general wear, accumulations of material bound to enter the water on its trip through the pipes to the house—due to broken water mains, fires in the city—accidents of any kind; to give the laundry a clean appearance, for the best laundry work availabili little if the water is murky or turbid; to polish water, or render it free from flavor and turbidity.

When typhoid had its happy hunting ground in plumbing it was thought quite in keeping to have typhoid cases in abundance. In Pittsburgh and other such afflicted towns it is now felt to be a heinous sin, since filtration has become a part of the service that towns render to their inhabitants. In fact, all boards of health today feel it to be felony and disgrace to find a case of such a disease in the community.

So, to public-spirited citizens in unfiltered regions, your task is cut out for you. You can get rid of muddy, dirty water by municipal filtration plants or home filters and care.

For those who live in filtered towns the use of filters is manifest, too.
A porch dating from the latter half of the 17th Century, is found on a house in Gloucestershire. It is typically Cotswold in design—spindles and door wrought in native limestone and a box sundial above, a type common in the Cotswolds.

**DOORWAYS to COTSWOLD HOUSES**

Though built in the first part of the 17th Century, the door to this Cotswold house retains the Perpendicular Gothic spirit in the dripstone, the flat arch and the spandrels with laurel and rosette.

Although evidently executed by an untutored local craftsman, this doorway to a 17th Century house reflects the Renaissance influence, of which Inigo Jones was the great English exponent. These doors should interest prospective builders here.

The proportions of the hood and the vigorous corbel blocks are interesting details of this 17th Century Cotswold door.
Long roof lines and wide overhanging eaves give this garage a nice relation to its site. Touches of half-timber are witness to the English source of the design. Two wings form a commodious court. It is on the estate of Herman Younker at Elmsford, N. Y.

On the bottom floor there is space for three cars, the less aristocratic Ford being segregated in a wing by itself. Behind this wing are closets and a workroom. On the other side is the gardener's tool house, boiler, coal and storage.

Upstairs there is accommodation for two fam—the chauffeur's and gardener's—each with its chambers, living room, kitchen and each dist' from the other and all with a separate entry. Exposure and ventilation are amply provided.

A GARAGE 
SERVICE HOUSE

BUCHMAN & KAHN
Architects
MIRRORS FOR MANY PLACES

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

A mirror for a child's room comes in gilt with the figures in the frieze in polychrome and the whole antiqued. 18" x 31". $37.50

(Below) An unusually lovely mirror finished in antique gilt with either a blue glass or plain border. It is 30" x 42" outside. $112.50

A modern reproduction of an old English mirror comes in mahogany. It has excellent lines, is 23" x 36" over all and is $38

(Below) The decorations of this delicate Adam mirror are in dull gilt and the frame is finished in Adam green. 22" x 34" glass. $112.50

A mirror that is distinctive through the beautiful simplicity of its design comes in antique gold. 32" x 40" outside. $142.50

A Queen Anne mirror with the wooden frame and composition decoration finished in dull gold. It is 20" x 34" and may be had for $45

This mirror is mahogany with a fine line of inlay. The decorations and beading around the frame are of gilt. 33" long and 17" wide. $41
### THE GARDENER'S CALENDAR

#### Second Month

**Sunday**

- Let the fuchsias in a cool room, say in the cellar or the hothouse.
- Feed the roses with one of the formulas that have been given in previous issues.
- When the pot wash is made, give the leaves a thorough drenching.

**Monday**

- No one can garden well with dull, cold fingers. Thistle touches are not good, and tendering the rose with the old, rough, broken glass may, indeed, be injurious. All old glass should be replaced with new, clear, thin, and small pieces, giving the rose a roof, diffused light, and shade.

**Tuesday**

- Better get out the labels for this year's hybrid tea, first- and second-year old-drum and see that they are in good condition. All old labels should be carefully washed and dried before the plant is pulled, or the wood should be painted to prevent the labels from being torn off.

**Wednesday**

- Plan the staking. The stakes should be set firmly and well bedded into the soil, provided the wood is sound, with an inch or more of space between them. With these needed staking pins, Gardeners have been known to use nails. The nails should be driven in as far as possible to prevent them from rusting through.

**Thursday**

- Pea frame, bean, and potato stakes are necessary during the first few weeks of the season. A few hours spent on an hour's work may be saved in later months. Once the stakes are set, they should be covered with the hoe and later with sand or earth. After the stakes have been cut down, they may be used for shortening out the young shoots of many kinds. A little time spent in early months will be well remunerated.

**Friday**

- Sweet peas can soon be started in pots indoors for early setting out.

**Saturday**

- Summer flowering bulbs such as dahlias, gladiolus, canna, and anemones, should be looked over carefully now, as they should be set now. To keep the bulbs from doubling, keep them in a dry place after setting them.

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**Grass on Top Hills is still one of the best hybrid tea roses.** Rich scarlet

*A good tree clipper is the easiest tool for pruning high branches.*

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**Sprays of all the early growing kinds that can be cut and put in water in the house is very necessary.** As all rapidly developing kinds require much water, it is a good plan to gather some and put them in the cellar or in a cool place for rapid growth. For the paper pots are easier to handle and give better results than those in the greenhouse.

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**By the end of the month branches of flowering shrubs can be forced.**

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**When watering seedlings care must be taken to wash the soil from their roots.** A fine spray is needed.

**The polyanthus narcissi, of which the paper-white is best known, flower six weeks after planting in pebbles and water.**

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This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to ten days later or earlier in performing garden operations. The dates given are, of course, for an average season.

**D'ye burn, that's somethin' bindin' sneaky 'bout cold weather. Not the blustering, hawkin' kind, nor the frost, which stands on the sward on a fifty-mile gale, but that softening, sneaking thing that comes to play tricks on you this time of year, specially at night. In all the mercy, slips down to fifteen or twenty below, and's in a still, sparkly night with a million stars above, and the kind that are all white threads up inside with every breath. Next day, step a few at the water at the well, takein' care you have a good stop on the handle of the iron bowl. You must keep on, as a two or three feet.**

---

*By Doc Lemmon*
Wagner Flowers and Wagner Service—will change your yard into a Garden by Magic—

WAGNER Hardy Flowers, Roses, Bulbs, Vines, Shrubs, Evergreens, and Ornamental Trees, if put into the ground this spring will make your lawn a joy to you and to every passer-by.

Our plants are vigorous and full blooming. They will bring to your garden exquisite colors and delightful perfumes.

To make your grounds a harmonious whole, we offer you a Landscape Garden Service. Whether you have a modest suburban lot or an extensive estate, our experts will help you develop all its possibilities for beauty. They will make your grounds a riot of bloom from springtime until frost, and a symphony of greens and white when the snow falls.

The broad principle of Wagner Landscape Garden Service is to create a garden of originality and loveliness that will be permanent.

The delightful garden you have been dreaming of, may cost you far less than you expect.

If you are a flower lover, of course you will want our new catalog. It also gives information regarding Wagner Landscape Service. It is free. Please ask for No. 212.

WAGNER PARK NURSERIES, Box 12
Nurserymen, Florists, Landscape Gardeners
SIDNEY, OHIO
Special heads and gutters for roofs with other than overhanging eaves may be classified in interest with these designed for use around curved or angular bays, to which they impart an amazing sense of structural fitness. Finally, if the house warrants its use, a whole network of interlinking pieces of decorative lead work may be employed to make up a system in infinite beauty and grace.

In so far as symbolism is concerned, there is nothing in antiquity to show that water forms were ever made use of as decorations for rain-water systems, unless we except the cockle-shell. It is almost probable then that the greatest opportunity for our modern designers lies in the use of conventional waves, fabric shells, ship panels and ship details.

For suburban homes and smaller country residences, simply designed heads, with or without decorations, will be found equally interesting, even when used with conventional round or rectangular (but not corrugated) piping.

When equipping a small house, if lead is felt to be too expensive a medium, very good results may be obtained in cast iron, always remembering that cast iron has an individuality of its own and should never be used to imitate leadwork. There are a good many examples extant of Colonial and post-Colonial cast iron heads, some of them excellent design, but they culminate within a distance which must ultimately cause their disuse. Copper and zinc also can be adapted to these and even with a little of metal containers are perfectly adaptable.
My secret
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I write for the Kirsch Rod and Window Draping Book — it’s free. Pictures effective windows for every room, and gives latest information on materials, colors, etc.

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They fit every window. Single, double or triple rods secure any effect; extension style or cut-to-length.

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The FLAT shape gives sagless strength; holds headings erect; makes smooth hems. The graceful curved ends give shade room and permit draping clear to casing, shutting out side-glare.
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—the new 1921 Kirsch Rod and Window Draping Book. In writing, won’t you please mention it if you have received previous editions of our book?

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Remember To Ask For
Kirsch Flat Curtain Rods
How to Maintain Beautiful Lawns at Minimum Expense.

For a number of years Ideal Power Lawn Mowers have been demonstrating their efficiency in caring for large lawns. Many of the largest and best kept grounds in the country are cared for by Ideal ways.

Because actual use by thousands of Ideal owners shows conclusively that this combination power mower and power roller keeps beautiful lawns in better condition than was ever before possible with hand mowers or horse drawn mowers.

Not only does the Ideal permit better care, but also effects a genuine economy in upkeep. For one man with an Ideal Power Mower can cut from four to five acres of grass per day with little effort and at small cost. Then the fact that the Ideal is also a power roller practically doubles its usefulness.

It provides exactly what is needed for the early spring rolling, and keeps the sod in excellent condition the season through.

Ideal Power Mowers are used in caring for the grass on industrial grounds, private estates, public parks, golf courses, college grounds, school grounds, polo grounds, etc. Here are just a few names from the thousands of Ideal users: Estate of S. D. Van Rensselaer, Ft. Washington, Pa.; Estate of S. D. Van Rensselaer, Ft. Washington, Pa.; Westover, Canada, 17 Tonnahui St.; Allakies, Calif., 222 W. Los Angeles St.; The rug was a deeper shade of madder red; the blue in the wallpaper and was the

classic pattern in the shimmering under-draperies. In a bedroom that had an all-over chintz paper, vivid blue taftaia hangings were used. This color brought out to be purified are: sand, quartz, charcoal, coal, cloth, paper, etc. Another class of filters passes the water through a bougainvillea or candle made of unglazed porcelain (Kaolin), natural stone, artificial stone, asbestos, diatomaceous earth, etc. The pores through which the water flows catch bacteria and sediments.

With this list before us we must ask ourselves if we need only a strainer. In the first place, how do we distinguish between baccilli and filtering bacteria? Which type do we make? How can we make a municipal chlorinating plant or filter plant? If so, any good filter will do to strip out suspended matter; but if we are very anxious to have perfect water we cannot go wrong by having a filter which will catch bacteria which may have accidental entry, in any community whatever.

If we know we have dirty water and no municipal plant we cannot be too careful as to what we use in our washing. There is a large demand for this purpose, as it is lifted from the well, stream or any other source.

The most reliable faucet filter is the diatomaceous earth candle type which is simply cleaned by brushing off its soft surface and boiling occasionally to kill filtering bacteria. The great drawback to this type of filter is that it is a reformer and cannot force the user to keep it clean. Therefore it is up to the user, and as its agent told the writer, "Filter use in a city like New York is a matter of temperament. Some people enjoy caring for a filter in order to make a splendid water supply foolproof others dislike the care and do not mind the slight risk in any city water supply or the discoloration that is often inherent in filters."

Fillers, whether installed or attached to faucets, are built to fit the occasion, and it is interesting to realize that nearly every fine home in New York, especially on Fifth Avenue, has a filter, despite the charge of excellent water supply. Not so much to save life, as it so often does owing to frequent invasions of germs, for excellent water, but also for the feeling of clean, unflavored, unfishy, unwoody water and for the insurance of a steady flow of the plumbing dark and to save deterioration in plumbing is a thing devoutly to be wished.

Polishing Your Water Supply

and how they are used. For example, coarse gravel as a medium through which dirty water might be good to take out bits of sediment—but it would not act on the bacteria. In both cases the materials used in filters through which the water may pass to be purified are: sand, quartz, charcoal, coal, cloth, paper, etc. Another class of filters passes the water through a bougainvillea or candle made of unglazed porcelain (Kaolin), natural stone, artificial stone, asbestos, diatomaceous earth, etc. The pores through which the water flows catch bacteria and sediments.

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Sand or quartz is the usual medium through which the water is removed by a filter they accept a mass or cake on top of the filter bed, destroying the water supply. By forcing the water through the waste pipe by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process. It is cut off and forced through the filter, literally tears the matted film of impurities into fragments. As the impurities in the water have been separated and perfectly scour each of filtering material, by the reverse current of water in a twice the size it occupies during filtering process.
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Little Tree Farms—beautifully illustrated. Containing new ideas of landscape decoration and just what you want to know about trees and shrubs—their planting, care, etc. Used in schools as a reference work. Listed in library of U. S. Dept. of Agriculture.

Selection includes ONE White Spruce, TWO Douglas Firs, TWO Arborvitae and ONE Juniper—the "just right" evergreens for planting around the house. All are of regular Little Tree Farms quality with the best of tops and big, healthy roots.

Price includes packing and delivery to Express or Post Office, Framingham, Mass. Average shipping weight 25 lbs. Remittance should accompany order.

If yours is a "LITTLE HOME" like one of those pictured above these six evergreens will make a splendid beginning for its artistic and distinctive decoration. Or if you have an extensive landscape problem they will show you, better than words can express, what quality of stock you can secure from us at reasonable price.

American Forestry Company
15 BEACON STREET, BOSTON, MASS.

An Endless Story

The longer you own a garden the more you will love your perennials—and the newer you are at gardening, the more desirable it is for you to plant them! For they give the biggest return for the least care, hardly ever go back on you, grow tall and profusely and handsomely, and offer an endless variety of form, color, fragrance, and storied charm. It is easy enough to plan a perennial border or garden that will give you never-failing bloom throughout two-thirds of the year—a brilliant procession from the early Columbine of April, through the Irises, the Peonies, and the Phlox to the Anemones and the Chrysanthemums of late November—the "swan-song" of the floral pageant.

Imagine the constant supply of cut flowers of the most fascinating variety that such a perennial garden would give you for indoor adornment—and for your friends! And the fragrant story will repeat itself year after year with hardly a thought or a care on your part! Write us today for our price list of perennials and our planting suggestions.

Moons Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.
Polishing Your Water Supply

(Continued from page 56)

vent this hyper-fine sediment passing through the filter. In order to catch this impure water with its fine sediment alum is often introduced into the filter to coagulate the fine sediment (as you have seen the white of an egg coagulate coffee grounds) and permits it in the "flock" to be caught as it passes through the interstices of the filter bed.

Here you can easily see why you must be careful to give the filter manufacturer a graphic description of your water supply.

There are some filters on the market (this caution is for the unfiltered community) which only strain. Those fitted with paper, cloth, cotton, etc., are fine in their places, but you must know their place.

One filter, for example, is said to be very speedy. However, in this case (this filter is attached to the faucet) you are admonished to let the water run for about half a minute, because, as the water runs through before, the collection of germs must be given a chance to flow out. In this filter the water flows at one end through bone char and quartz and the next time it is used the current is reversed and flows back through the filter bed, self-washing but carrying with it the bacteria collected on its last passage. Then if you forget to let the water run for a time, you may get your stomach of more potent germs than if you use the ordinary water with its occasional bacteria.

Good filters in the last analysis are "safety first" wherever they may be. For despite municipal intervention, water quality is often inadequate. And while the trouble may be corrected in a short fifteen minutes can prove a real menace.

Filtering, unlike sterilizing, does not take the life out of water or make it(queueably absorb odors and flavors.

Remember, that some filters remove bacteria and the finest sediment (the foggish type). Others remove a portion of all sizes and bacteria. While still others kill flavor to be sure of their water.

One might say pompously that purchasing of a filter is to preclude the chance of life itself, or, facetiously — the good filter takes the "imp" out impure water.

Magnolias to Bloom in the Spring

(Continued from page 30)

spring, magnolias should be set in the spring only. They are quick growers, and require a good soil as well as abundant light. The young plants are not hardy, and it is well to provide a winter covering for the roots, at least for the first five years. Although the wood can withstand considerable frost, the flower buds are easily injured by cold.

Magnolias do best where they are protected from the cold north and east winds by windbreaks of pine. When they are planted in a deep, loose soil containing a little clay or loam, with good drainage provided, they should do well indeed. In times of drought the plants should not lack moisture, as they require a large amount of water during their period of growth. They should not be treated with animal fertilizers. Magnolias are propagated by budding as soon as possible after ripening. The seeds are placed in boxes or containing light, sandy soil. The seedlings are then kept at a moderate temperature and the soil maintained a moist condition. The young plants have to be hardened off before being grown too old.

If the layering instead of seed plan method of propagation is tried, several years must elapse before the layers struck their roots. Such layering is girdled in the usual way before they are placed in the ground. It is also possible to grow magnolias as cuttings. This is the method available.

The Past of Crown Derby

(Continued from page 23)

cester manufactory, was the leading Derby decorator. His flower designs are hardly to be surpassed and his landscape decorations are equally admirable. The landscape and figure medallions on plain colored grounds are much sought after by collectors. Lilac, pale blue, deep blue, green, pink and the rare canary yellow are especially characteristic old Crown Derby ground colors. The tea and coffee sets with borders of rich transparent blue in combination with gilt are one of the distinctive features of Crown Derby. Fluted patterns were also favorite cup-and-saucer forms in the earlier porcelain. The sprig pattern was also one of the features of old Crown Derby. Fluted patterns were also favorite cup-and-saucer forms in the earlier porcelain. The sprig pattern was also one of the features of old Crown Derby. Kean probably introduced the patterns after the style of the Japanese Imari ware and these continued to the Third Period. 1764-1800 (Duesbury III), marks begin with the crown, baton, dots and the letter D also factory numerals. In 1788, mark was continued, varying in design related to blue, purple or green. In 1788, we find it in gold, in 1700, number prefixed with the abbreviation number.

The Second Period, 1750-1794 (Duesbury II), marks begin with the crown under which are printed crossed bars with six dots and the letter D also factory numerals. In 1788, mark continued, varying in design related to blue, purple or green. In 1788, we find it in gold, in 1700, number prefixed with the abbreviation number.

The Third Period, 1795-1809 (Duesbury III—Kean) combines a K with D, and we find also, in this period, mark of W. Duesbury (Duesbury in 1803, having the mark of the Second Period and the name and date: Duesbury, 1803," added above it. The Fourth Period, 1809-1841 (Duesbury III), marks have unjoined crowns with crown, baton, dots and with D alone, or with crown and coffee sets.

The Fifth Period, 1811-1828 (Blank marks have the crown above and w
One of many distinguished antique specimens and reproductions of Italian, French and English models on view at this time

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Scottish and Newport LANDSCAPES
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Clear, clean, drinkable water that is actually softer than rain, can be had from every faucet in your house.

No tanks or cisterns to build, no pumps, no motors to buy—just a simple, clean, compact apparatus that connects anywhere in your piping system and miraculously turns the hardest water supply into delightfully soft water. There are no chemicals added to the water, no muss, no bother.

Permutit is a material that looks something like sand and possesses the remarkable property of taking all the hardness out of any water that passes through it.

It is stored in a metal shell connected into your water supply line and about once a week you wash out the accumulated hardness with a brine made up from a small amount of ordinary salt. The salt cost does not exceed a few cents a day and that is absolutely all the running expense there is.

Permutit has been used for years to remove all hardness from the water supply in textile mills, dyeing plants, canning factories, hospitals, residences and places where exact, dependable results are imperative. Thousands are now in daily use, and you too can have soft, clean, drinkable water that is actually softer than rain, can be had from every faucet in your house.

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Empire furniture, with its simple, refined lines, was developed under the Empress Josephine. The groupings pictured were done in deep cocoa brown and parchment. They are also beautiful in soft gray-green and gold.

Furniture especially decorated for your rooms

More than 150 years ago the brothers Adam and Hepplewhite, who drew their inspiration from classic sources, established a vogue for color in English furniture. Danersk decorative furniture gives you an opportunity for color—and the color of your own choice. Each group of Danersk furniture is finished for you in the color and design that you select as most effective for your home.

In designing Danersk furniture we have gone to the sources in every instance. The Danersk Empire group embodies the graceful forms of an earlier day, combined with delightful motifs of eighteenth century design in lieu of the more ornate ormolu that was characteristic of the period.

Danersk furniture is made in the natural woods—mahogany, walnut and oak—as well as in the painted finishes. We also make luxurious overstuffed pieces. These may be covered in your own fabrics, or in Danersk block prints and chintzes, made in England and France from old designs.

Let us help you plan your rooms. You can buy Danersk furniture through your dealer, decorator, or from us direct.

DANERSK ERSKINE-DANFORTH CORPORATION 2 WEST 47TH STREET, NEW YORK

Gives Enduring Charm

Graceful Pottery Forms delight the eye and will add pleasing spots of interest to your garden.

Our collection includes Bird Baths, Sun Dials, Gazing Globes and Benches as well as Flower Pots, Vases and Boxes, strong and durable pieces that will enhance the beauty of your flowers and plants.

Catalogue will be sent upon request.

GALLOWAY TERRA COTTA CO. 3218 WALNUT ST. PHILADELPHIA

Pinkham Hand-Braided Rugs

An Old Art Perfected

The folks down in Portland have done hand-braiding for generations. Interior decorators and the more important stores all over the country come to them for rugs. To order direct, send a description of your rooms, and color sketches will be submitted showing designs especially created to harmonize with your furnishings.

PINKHAM ASSOCIATES INC. PORTLAND, MAINE No. 3 Marginal Road

Bengal-Oriental Rugs Woven entirely in one piece.

Bengal-Oriental Rugs are more expensive than domestic rugs, but cost considerably less than the Orientals from which they were inspired. Not only do we reproduce colorings, designs and texture of fabric, but Bengal-Oriental rugs can be cleaned, washed and repaired like hand woven rugs from the Orient.

JAMES M. SHOEMAKER CO., Inc. 16-18 West 39th St. at Fifth Ave., New York

Feraghan study

Very deep mulberry background; many blues, sage, tans and gold colorings produce an exquisitely subdued effect.

Send for color plates and nearest dealer's name.

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JAMES M. SHOEMAKER CO., Inc. 16-18 West 39th St. at Fifth Ave., New York

Feraghan study

Very deep mulberry background; many blues, sage, tans and gold colorings produce an exquisitely subdued effect.

Send for color plates and nearest dealer's name.
When The Frame Fits The Picture

(Continued from page 58)

always worn his hair rather long, as Paderewski, for example, being put in the close-fitting uniform of our army. You would laugh at the incongruity, and feel the need of clothes of a different shape, or else the close cropping of his hair.

"Would you have all the women do their hair alike and dress in the same clothes? Would the clothes of your mother of sixty be becoming to your daughter of eighteen, or vice versa? Why not? Do you think it a mere matter of fashion that a quiet, refined old lady looks her best in dignified black or silver-gray, with white lace repeating the note of her white hair? Not at all! Every individual finds some clothes more becoming than others. The more pronounced the personal characteristics are, the more necessary it is that the clothes shall best set off those characteristics.

"You may spoil absolutely the effect of a fine picture by an unsuitable frame, just as you may make an almost poor one look distinguished by a proper setting. The delicate, subtle Whistler nocturne in a glittering, heavily ornamented frame and hang it on a wall with a lot of other pictures and you will never see it. Put a simple flat frame of parallel lines upon a sumptuous picture, and give it the style of Titian or Veronese and it would at once cheapen the picture and make it look almost tawdry."

"But it must not be forgotten that it requires an expert properly to harmonize frame and picture. The choosing of a frame to bring out the best qualities of a picture is a matter requiring the personal attention of a man trained in this particular field of art. For this reason it is possible for a person to choose one of the new style of frames and still have the effect turn out to be as incongruous as if he had employed one of the tawdry frames of the past. The copies that are made of frames designed for particular pictures bear the same relation to the originals as copies of Corots, Rembrandts or Titians bear to the originals. However, to those who do not know the difference between an original Corot and an auction room forgery they pass very well, though they often cost more than the real thing with no personal attention of the designer."

Separating Picture and Window

In framing the great mass of pictures it is first necessary to recognize that the frame is merely a space of division between the picture and the wall upon which it hangs. In times of old, when pictures were painted direct on walls a marginal line sufficed to separate the composition, as can be seen in the ruins of Roman residences at Pompeii and the walls of Egyptian tombs of 3,000 years ago. The frame was the sumptuous picture, and contemporary pictures were put as incongruously as if he had employed an original Corot or an auction room forgery. The copies that are made of frames designed for particular pictures bear the same relation to the originals as copies of Corots, Rembrandts or Titians bear to the originals. However, to those who do not know the difference between an original Corot and an auction room forgery they pass very well, though they often cost more than the real thing with no personal attention of the designer.

The Purpose of Frames

The original trouble with picture framing—the primal misconception—seems to have been that paintings needed a house to live in, rather than a mere dress. This figure is made up because for so many years frames have been considered almost solely from an architectural viewpoint. A man wanted a house decided whether it would have Tudor architecture, French chateau, or what. And when it came to a painting, sided whether to give it a Renaissance Florentine, Flemish or some other style of frame. These different styles of frames were considered to be the architectural features from which and furniture of the period the same name. You can see the difference in the quality of certain methods was. It would likely have put an ornate, decadent Renaissance frame on an impressionist landscape, a Louis XIV frame on a W. Homer marine.

However, in very old pictures the frame really can be an historical approach to the appearance of a picture, and in many cases it is absolutely necessary to follow historical precedent. This preceded usually artistically correct. A Florentine painting certainly looked in a paneled and architectural frame and it would not look in any other sort of frame. And on the other hand, an old Spanish picture looks at its best in a tawdry frame of old Spanish design, and the broad effects and colors of exceptionally fine very exceptional cases and have to do with the thousands of frames that homes outnumber the old master.
The Electric Dish Washer for Fine Homes

You wouldn't think of having your rugs swept by hand. You wouldn't be without a clothes washer in your laundry. Yet the one thing of which you have felt the most need in your home is a machine which will wash dishes three times a day. Here it is—the real, de luxe dish washer. Built especially for homes like yours—built to make house work easier—to enable you to keep the best class of servants.

The CRESCENT Electric Dish Washer identical in efficiency with the larger CRESCENTS in daily use in such hotels as the Commodore, the Waldorf and the Biltmore. There are 10,000 now in use. Ask your architect about it.

You can wash your finest china in the CRESCENT without hesitation, knowing that the Crescent will protect it and preserve it in a way impossible by hand. Write today for full detailed description of the Crescent.

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BOUDOIR DECORATION

Everything worked out by a skilled decorator

The little innovations that simply make a room—your selection from four wall papers of the rarest design—the hand decorated shades—the unusual shade pulls—all delivered to your door—ready for the paperhanger to start—isn't this worth knowing about?

Both Boudoir and Nursery Conceptions are now ready for your inspection—upon request and without obligation.

The Boudoir combination contains:
1. Hand painted Wall Vanity Case, 13" high...$12.00
2. Rundamentally decorated Window Shades...24.00
3. Hand painted silk cored Shade Pulls...2.00

Together with complete instructions as to where proper furniture—rugs—drapes—etc., can be secured if desired.

Write today for descriptive literature and wall paper samples—FREE

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The "WHITE HOUSE" Line—STEEL DRESSERS WHITE ENAMELED

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NATURE STUDIO, 523 N. Charles St., Baltimore, Md.
RASPBERIES

Big, juicy, sweet berries, the most delicious you ever tasted and, all you want.

From June to November

The Wonderful Everbearing

LA FRANCE

RED RASPBERRY

is a strong, rapid grower and the bushes are covered with deliciously flavored, big, sweet berries, from June until freezing weather. The fruit is the same large size and flavor from first to last. The fruit is much larger and has fewer seeds than any other raspberry.

Do not confuse La France with any other so called “everbearing” raspberry. None other compares. It is the kind grown in the gardens of J. P. Morgan, Glen Cove, N. Y.; P. S. du Pont, Wilmington, Del.; Chas. M. Schwab, Loretto, Pa.; William Ziegler, Noroton, Conn.; J. F. Hill, Lake Geneva, Wis.; Senator Frelinghuysen, Elberon, N. J.; and others who demand the best.

The La France Raspberry is perfectly hardy. It was carefully tested for years, to absolutely prove its merit before this public.

Fruits early in July, the first season planted and continues constantly in fruit until frozen up. The berries are the same large size and delicious flavor throughout the season. Plants multiply constantly in fruit until frozen up. The berries are the same large size and delicious flavor throughout the season. Plants multiply constantly in fruit until frozen up.

The most important, perhaps, of all the factors entering into the growing of raspberries is the moisture supply, and where there is the possibility of a choice, the soil which will furnish an ample supply of moisture at all times should be chosen. At no time, however, should there be wet places in the plantation. Thorough drainage as well as a full supply of moisture is essential.

Another important factor is air drainage. Cold air settles to the lower levels, and plantations situated on land elevated above the surrounding fields will not be as subject to the extreme cold of winter as plantations on the lower-lying levels. Winter injury to the canes may often be avoided by choosing a site higher than the surrounding country. Furthermore, plantations on the higher elevations are not as subject to frost injury as those not so favorably located.

In the Southern States, a fourth factor in the selection of a site is of some importance. If raspberries are to be grown in those States, a northern or northeastern slope is preferred for the plantation, as humus and moisture are retained better in fields on such slopes than on southern slopes.

For home gardens, the chicken yard is frequently a desirable place for the raspberry patch. Poultry do not eat the fruit, and the berries are often injured by the birds. Cut the canes back to within 6 inches or less in height. To make the rows after setting, the soil which will furnish an ample supply of moisture should be left. If a lower elevation is frequent a desirable place for the raspberry patch. Poultry do not eat the fruit, and the berries are often injured by the birds.

The time of planting raspberries varies in different parts of the United States, according to the local conditions. In general, however, the plants should be set in early spring in the eastern part of the United States, but on the Pacific coast they should be set during the rainy season, whenever it is possible to do the work.

Because better plants of the black and purple varieties can be secured in the spring, that is the best season for setting them. Red raspberries, however, may be set in the autumn with good success in sections where the winters are mild or where there is a good covering of snow to protect the plants.

Three systems of culture are used in growing raspberries, the hill, the hedge and the hedgesystem. The term “hill system” is restricted to that method of tillage in which the horse cultivator is used on all sides of each plant. When the cultivator is run in only one direction and only the plants originally allowed to fruit, the term “linear system” is used. If some of the suckers which come from the roots of the mother plants are left to form a solid row and the cultivator is run in one direction, the only term “bed system” is played.

The distance between the rows of a bed is dependent on the type of system used and the area of large berries provided for the use of 2-horse implements in cultivation. Where the area of land is large and the market may be in the neighborhood, the hedge system is the most desirable. For berry growers should, by planting a shorter caned variety of black and purple raspberries, obtain a clean and uniform and ample supply of raspberries per acre. From the time raspberry canes reach 4 inches in height, they are easy to handle the plants and to set the rows after setting, 4 to 6 inches deep. If the rows are to be run in both directions, the ground must be rolled firm if the patch is being planted. It is better to cut the canes back to within 6 inches in height and let the horse cultivator be run in both directions; an ample supply of soil is necessary. Summers are set not more than an inch or two deeper than they formerly stood, as the new rows are set not more than an inch or two deeper than they formerly stood, as the new rows are

Setting the Plants

Before planting, the tops of the canes should be cut back, cut not less than 4 inches in height, and easy to handle the plants and to set the rows after setting. 4 to 6 inches deep. If the rows are to be run in both directions, the ground must be rolled firm if the patch is being planted. It is better to cut the canes back to within 6 inches in height and let the horse cultivator be run in both directions; an ample supply of soil is necessary. Summers are set not more than an inch or two deeper than they formerly stood, as the new rows are

Moisture Supply in the Soil

From the time raspberry canes reach 4 inches in height, they are easy to handle the plants and to set the rows after setting, 4 to 6 inches deep. If the rows are to be run in both directions, the ground must be rolled firm if the patch is being planted. It is better to cut the canes back to within 6 inches in height and let the horse cultivator be run in both directions; an ample supply of soil is necessary. Summers are set not more than an inch or two deeper than they formerly stood, as the new rows are

(Continued on page 82)
To retain the loveliness of wood in a bedstead and yet eliminate frailty, squeaks and groans and dust-catching slats has always been the problem. The solution is happily found in Seng-equip't Beds of Wood, where sinewy steel side and cross-rails replace the offending wood side-rails and bind the beautiful wood headboard and footboard into a silent, long-lived, rigid bedstead. Easily cleaned, they may be had in any style or wood.

Over one hundred makers of bedroom furniture use Seng-equipment. Seng-equip't Beds of Wood may be secured wherever good beds are sold. For your guidance, the Seng trade-mark is stamped on each corner lock. If you are interested in home decoration, write for "The Bedroom Beautiful," by Ruth Angell.

THE SENG COMPANY - CHICAGO, ILLINOIS
world's largest makers of furniture hardware
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COLORBLENDE
ASBESTOS SHINGLES
The Aristocrat of Firesafe Roofings

In no other roofing material will you find such attractiveness combined with such utility as in these Colorblende Fire-safe, permanent, Asbestos Shingles. Passing years seem to have no effect upon them except to mellow their beauty and increase their charm.

Other Johns-Manville Roofings are Asbestos Built-up Roofings, Asbestos Ready Roll Roofings, Corrugated Asbestos Roofing—all given highest ratings by Underwriters' Laboratories, Incorporated.

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HARDIE SPRAYERS
are made in a large variety of sizes and styles, from the largest power sprayer for park and forestry spraying down to the small hand outfit for small estates.

Hardie Sprayers fill every spraying need. They are noted for their simple, practical design and for the fineness and accuracy of their construction—the best that has been developed in our twenty years of exclusive sprayer and sprayer equipment manufacture.

Save Your Trees and Shrubs

The flower, shrub or ornamental tree is the prey of insect or fungus disease as well as the orchard and should be protected against their ravages. Protect them by thorough spraying to improve the appearance of your gardens, shrubbery and trees.

The Triplex Power machine shown here is large enough for a 40-acre orchard. It is equipped with heavy duty engine—booth, easy running. Triplex pump, has big capacity and economical in operation. The underslung frame with consequent low height permits working under low trees.

The hand outfit is particularly adapted to use on small estates. With its large light wheels it can be moved over the lawn and throughout the grounds—gives plenty of pressure to thoroughly spray and kill pests. It can also be used for spraying whitewash or cold water paint.

Your knowledge of spraying gained through twenty years' experience is at your service. Let us tell you how and what to spray. Send for our booklet on spraying and sprayers.

ARDIE MANUFACTURING CO., Hudson, Michigan
For 20 years the foremost, exclusive manufacturers of hand and power sprayers, including the FAMOUS HARDIE ORCHARD GUN
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For Crisp and Tender Vegetables

Keep your home garden well cultivated with a Planet Jr. No one thing in gardening is more important or more often neglected than thorough cultivation. Vegetables which without it are small, tough and stringy, with cultivation rapidly grow to a larger size and delicate quality.

Planet Jr.

Garden Implements cultivate thoroughly with the least possible labor. Fifty years of study and experiment have resulted in several types which combine in the highest degree unsurpassed usefulness with ease of handling and wear-resisting quality. By using one of these tools, you can be sure of fresh, luscious vegetables and garden fruit all through the summer and early autumn.

No. 4 Planet Jr. Combined Hill and Drill Seeder, Wheel Hoe, Cultivator and Plow sows all garden seeds, spacing each kind as required in hills or rows, cultivates and hoes, opens or closes a furrow, and plows—all by arrangement of the various teeth and attachments. It will make a wonderful difference in your garden.

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Write today for the free illustrated catalog, describing all Planet Jr. Implements and telling how to bring the best results from their use.
“BULL-DOG” Adjusters mean satisfactory casements

Appearance: It is a big part of the BULL-DOG’S’ merit that it does not intrude. In the above installation the adjusters are invisible when sash are at rest—open or closed.

Efficiency: But when you want to change the position of the sash, the ‘BULL-DOG’ is all there. Note powerful leverage of telescoping handle (patented), no need to touch the screen.

Strength: At any desired angle the ‘BULL-DOG’ holds the casement noiselessly, surely.

If you are interested in building we shall be glad to mail you gratis a copy of our illustrated, noiselessly, surely.

The Casement Hardware Co.
1 SO. CLINTON ST.
CHICAGO, U. S. A.

Pioneer manufacturers of modern casement hardware and only organization specializing on quality adjusters for out-swing sash.
Better Lawns at Less Cost

Instead of having your gardener spend most of his time in cutting the lawn, let him do it with a Moto-Mower. He will do the work in one-fifth of the time, and do it better; your grass will be cut when it should be and your gardener will have more time for other work.

The Moto-Mower is built to meet the demand for a light, dependable power-driven lawn-mower that is so simple in operation and construction that it can be put into the hands of any gardener and give entire satisfaction.

The lightness of the Moto-Mower makes it possible to operate over ground too soft for heavy power or horse-drawn mowers, and on hillsides or terraces. It is as easy to get into corners and close to trees and flower-beds as with a hand lawn-mower.

Write for Descriptive Catalog

The Moto-Mower Company
2033 Woodward Avenue
Detroit, Mich.
Known and grown in all parts of the world by the Leading Gardeners and Horticulturists.

To assure your success in the Flower or Vegetable Garden, use Carters Tested Seeds—Selected—Harvested—Cleaned and Tested with the greatest care for Purity, Quality and Vitality. The finest strains obtainable, they reproduce true to type.

Carters Tested Grass Seeds sold in one and five pound packages. Used in producing quality turf on the foremost Golf Courses of America and England.

Price 55c per pound

By the Bushel (25 lbs.) $8.50

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Main Office: 25 West Forty-third Street, New York
Philadelphia Toronto London, England

The cross-walk is a bower of growing plants. Lemon trees in large red earthen pots are on either side. They are taken indoors for the winter.

An Italian Garden of Content
(Continued from page 66)

Symmetry in general design is a characteristic of the plan. Potted plants can be moved from place to place in the broad walks. Drawn by Robert B. C. M. Carriere
Steam Heat at Teakettle Pressure

Eight ounces steam pressure will heat your home!—if you have a two-pipe system with a Dunham Trap on every radiator.

The low pressure steam circulates freely, heats every part of every radiator without noise. The Dunham Radiator Trap makes this possible for it automatically removes the air and water that act as stumbling blocks to steam.

The trap is only one unit of the complete Service which removes the cause of heating troubles. Your architect knows of Dunham Service, which co-operates closely with all who specify and install good heating systems.

In writing, state what kind of a house you want Dunhamized—also if you want your present system changed over into an efficient Dunham system.

C. A. DUNHAM CO., Fisher Building, CHICAGO

THE JEWETT REFRIGERATOR CO.
Established 1849
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Prepare Now for Our Returning Songbirds

Bird houses erected now and ready for the birds on their return from migration will insure their being occupied. A few weeks of weathering will help to make them more popular with the birds, and will cause them to blend with the natural surrounding.

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They are scientifically built by Mr. Dodson, who has spent a lifetime in studying the songbirds, their habits, and in attracting them to beautiful "Bird Lodges," his home and bird sanctuary on the Kankakee River.

Dodson Bird Houses will add to the beauty of your grounds, and the songbirds, besides singing for you, will protect your trees, shrubs, flowers and gardens.

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Free Bird Book sent on request illustrating Dodson Bird Lodges, giving prices. FREE also beautiful colored bird picture worthy of framing.

Joseph H. Dodson

President American Audubon Association
731 Harrison Avenue
Kankakee, Illinois

Decorating Your Own Furniture

(Continued from page 45)

Putting on those unbelievably straight lines which so enhance the appearance of decorated furniture, and it will well pay to master its use, even if a lesson or so is necessary. The principle of the whole matter lies in holding the handle of the brush with the thumb and first two fingers of the right hand, so placing the last two fingers that the edge of wood near which the line of color is being painted will act as an undeviating guide, and since the position of the hand is unchanged, becoming visible in its grip, it is pulled along by the strength of the upper arm, the even stripe of color appearing magically from under the dragging brush.

If decorated furniture is artistically planned from the beginning, its final effect is assured. One of the principles is to paint all the outer face of a piece of furniture, such as chest of drawers, a dull flat color,—blue, green, black, putty color, except for the tops of drawers with the exception of the front, a brilliant hue, such as red, orange, amber, mauve, pink, or so is necessary. The principle of the whole matter lies in holding the handle of the brush with the thumb and first two fingers of the right hand, so placing the last two fingers that the edge of wood near which the line of color is being painted will act as an undeviating guide, and since the position of the hand is unchanged, becoming visible in its grip, it is pulled along by the strength of the upper arm, the even stripe of color appearing magically from under the dragging brush.

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The RESIDENCE of
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Kelsey
Health Heated

“The System has proven entirely satisfactory during the coldest weather we have known here: 16° below.

Yours very truly,

BOOTH TARKINGTON, Esq.”

The Kelsey is Noiseless, Dustless, Burstless and Leakless

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237 JAMES STREET
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NEW YORK OFFICE
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All-Clay “TEPECO” Fixtures

WERE it possible for you to cut through a section of an All-Clay “Tepeco” Porcelain Bath you would quickly realize why this product is so generally acknowledged to be the best and most sanitary plumbing fixture material. You would see a solid body of clay. You would see how the intensity of the firing had caused the glaze to seep into and become a part of the clay body itself. With what results?

SCRUB and rub, with any toilet or cleansing preparations that you mind to use, you cannot wear down the surface of a “Tepeco” Bath. It will always be just as smooth, just as white, just as clean as the day installed. So hard and impenetrable is the glaze on an All-Clay “Tepeco” Porcelain Bath that a dampened cloth alone will remove any trace of stain or soil. And instead of having to remove your tub, after a few years, buy another, pay the plumber’s labor again, you have a permanent investment.

THERE’S another point also worthy of mention. Porcelain is a heat resistant material, practically a non-conductor of heat or cold. Instead of having your nice hot bath become lukewarm from heat transmission through the sides, your “Tepeco” Porcelain Bath helps retain the temperature you wished.

“TEPECO” Plumbing fixtures lighten housework, create more sanitary conditions, inspire pride of ownership and are ultimately economical. Its cost does not increase the total plumbing bill more than 10% at the most. There is a “Tepeco” Plumbing Fixture for every place and purpose. It pays.

THE TRENTON POTTERIES COMPANY
MAIN OFFICE AND PLANTS
TRENTON, N. J.

BOSTON NEW YORK SAN FRANCISCO

If you intend to build or renovate your plumbing, write for our instructive book, “Bathrooms of Character.”
A Better Bathroom at a Moderate Cost

If you would say that this bathroom was better than the average? It is, yet it costs no more. The Mott light-weight tub revolutionized the manufacture of solid porcelain baths. There is nothing better, though it is not expensive.

The Villard lavatory is moderate in price yet it is a marvel of the Potters' art in vitreous china. The Silentum toilet is all that the name implies, a marvel of the Potters' art in vitreous china.

For almost a century the name of Mott has stood for the best in plumbing equipment. It is your requirement of admission to the club is that one should have a garden, be interested in gardens, or in the growing of plants and shrubs. From October to May meetings are held monthly in the homes of members, many of whom have been original members. Notable in the club membership are Dr. George T. Moore, Director of the Missouri Botanical Garden (Shaw's), Dr. B. M. Duggar, in charge of plant pathology at Shaw's, and the President, Dr. von Schrenk, a scientist of note.

In May, 1910, the First Annual Flower Show was held in the Floral Display House of the Missouri Botanical Gardens. Any person living in St. Louis or within twenty-five miles of the Court House, was invited to exhibit cut flowers, potted plants, branches of flowering trees and shrubs, wild and cultivated mushrooms and kitchen herbs. The purpose of the Show was not only to stimulate a greater interest in horticultural excellence, but to demonstrate the large varieties of plants which could be grown in and near the city. Seventy-two varieties of perennials, cut in bloom, appeared on the list offered for prizes as well as over a dozen annuals, all by May 15th. Fuchsias and Lantana were among the potted plants entered for prizes. In addition to many ribbons offered to amateurs, was a large variety of prize-winning fruits and vegetables, a bird house, a bird bath on a pedestal, stakes, a basket and cutting knife for the best arrangements, a hand cart, books on gardening, "fitted" and other garden baskets, flower containers, etc. A silver vase offered must be won three consecutive years to be retained. The commercial growers received $1,500 and $1,000 in awards. One of the entries for competition was the best pansy bed 25' square. No charge was made for entries or admission, and the Show was most successful.

The North Country Club of Long Island was organized in 1913, and the President is Mr. Beekman Winthrop. There are 44 members, many coming from the large estates at Oyster Bay, Glen Cove, Mill Neck, Westbury, Cold Spring Harbor, Roslyn, Oyster Bay, Glen Cove, Long Island, Nassau, Suffolk, Kings, Suffolk, Queens, Nassau, and other places.

Two-toned furniture is also effective when used as a separate unit as it stands, or on chairs and under the beds. Black furniture may be given a Chinese note if decorated with lines of gilt. The design at the top of page 44 at the left of the oval frame is used as a separate unit or as a border.

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Roses that assure the beauty of your garden

The prize-winning Columbia or the snow-white Frau Karl Druschki—the yellow Sunburst or the soft pink J. L. Mock—it matters not—if it is a genuine Conard Star Rose, it will BLOOM or we will refund your money.

For Conard Star Roses are hardly field-grown plants raised by rose specialists nationally known. On every rose you get our Star Tag Guarantee—a durable little celluloid tag with the name of the rose printed on it. This is the symbol of our guarantee and is also a permanent identification of the rose.

It's not the guarantee which makes our roses bloom but the quality of our plants which enables us to make the guarantee.

Our little book, “Roses with a Black Rag,” is worth dollars. Price to you, 1,00c. Send for it, and we'll mail you, illustrated catalog of over 250 varieties free. Write for it today.

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Robert Pyle, Prop. A. Wintzer, Vice-Prop.

Hacked by over 50 years experience.

VICKS
GARDEN & FLORAL GUIDE
for 1921

This book, the best we have issued, is absolutely free. Send for your copy today before you forget. A pocket-size, 160 pages, handy little thing with the name of the rose.

JAMES VICK'S SONS, 18 Stone St., Rochester, N. Y.
The Flower City

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If you write now for our 1921 Catalogue, we will send the Famous HENDERSON'S Selection of Seeds—our handle each of Penzler Tomato, Big Boston Lettuce, White Tipped Scarlet Radish, Henderson's Invincible Asters, Henderson's Brilliant Mixture Poppies, Giant Waved Spencer, and other Favorites. The price of this handsome catalogue is 10 cents, and the seeds will be sent without extra charge.

EMPTY ENVELOPES COUNT FOR CASH

These tested seeds come in a coupon envelope which, emptied and returned, will be accepted as a 25-cent cash payment on any order amounting to $1.00 or more. Don't delay; write at once.

1921 CATALOGUE NOW READY

Bigger and better than ever, the most beautiful and complete horticultural publication of the year, a book of 168 pages 6 color pages, over 1,000 beautiful engravings showing actual results. A mine of valuable garden information. Send today for this helpful guide to a better garden and the special seed collection.

PETER HENDERSON & CO.
23-25 COSTLAND ST, NEW YORK, N. Y.

GARDENING KNOWLEDGE BRINGS GARDEN SUCCESS

Increase your success and enhance your pleasure by mastering the fundamentals of gardening. You can do this easily and pleasantly in your spare moments by availing yourself of our Home Study Course in Gardening. It will help you to grow more delicious vegetables, more luscious fruits and more beautiful flowers.

This HOME STUDY COURSE
under the direction of the well-known authority, Arthur Smith, teaches you the "why and wherefore" of every gardening operation. It gives you a deeper understanding of plant life and of its needs—an understanding which assures success.

One of those helpful lessons on a reasonable subject relating to the home garden appears regularly in every issue of the Gar­deners' Chronicle. This is a monthly magazine devoted exclusively to practical gardening in all its phases.

The Gardeners' Chronicle will be of immeasurable help to you in your garden work. It is both precise and practical, giving detailed methods that any one can carry out. It is like having a veteran gardener at your elbow for advice in every emergency.

The special articles every month are from the pens of America's foremost gardeners and horticulturists. The review columns inform you regarding the best gardening Literature at home and abroad. Every garden lover needs this magazine.

12 Lessons $2

The Gardeners' Chronicle will be sent you every month for one full year upon receipt of only $2. Each issue will contain a complete lesson on home gardening, also a wealth of other material.

Send $2, check or money order. Order today and start the Home Study Course before outdoor work begins.

Gardeners' Chronicle, 288 Fifth Ave., New York

Let Evergreens Increase the Charm of Your Home

Imagine that home in the photo without evergreens! Wouldn't its exterior be so much bricks and stone and mortar?

The charm evergreens give doesn't fade when Old Jack Frost thrusts forth his withering hand.

Therein lies the permanent ornamental value of well-chosen evergreens.

But—be sure to choose well. We are ready to supply choice evergreens.

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HILL'S EVERGREENS

GARDENERS CHRONICLE

Gardeners' Chronicle, 288 Fifth Ave., New York

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The prize-winning Columbia or the snow-white Frau Karl Druschki—the yellow Sunburst or the soft pink J. L. Mock—it matters not—if it is a genuine Conard Star Rose, it will BLOOM or we will refund your money.


This is only one of the unusual features of West Bend Aluminum Tea Kettles. Rising steam and splashing water, which frequently cause scalded hands, are entirely avoided by filling the kettle through the spout. Projecting ears prevent its becoming hot.

The West Bend Tea Kettle exemplifies the high standard of workmanship, originality of design, and beauty of finish which discriminating housewives appreciate. Like the 200 other items in the West Bend line of aluminum ware, the tea kettle is stamped from a single sheet of 99% pure aluminum without seams or joints. It is hold the handle free from the kettle surface, which frequently cause scalded hands, are entirely avoided by filling the kettle through the spout. Projecting ears prevent its becoming hot.

The West Bend line of aluminum ware bears the star of approval of Good Housekeeping Institute, signifying that authorized investigation finds this ware to be strictly first class and all that its manufacturers claim for it.

Send in your name and address, and name of your dealer. We will mail you Kitchen Kraft, a booklet filled with helpful information on the use and care of aluminum cooking utensils.

WEST BEND ALUMINUM COMPANY
Dept. K. WEST BEND, WIS., U. S. A.

Notes of the Garden Clubs

(Continued from page 72)

by a committee representing all charitable organizations in Middlesex County.

THE Garden Club of Norristown, Pa., was organized in 1913, and has a membership of nearly 200, 000 men and women. The president is Randolph Wright, and meetings are held in the Regan Museum every year in the year. The dues were originally only 25 cents but have recently increased to $1.00.

A printed program is issued in season and includes monthly reviews of highlights on gardening and forestry, as well as papers by the members and professional specialists address the gardens. The subject for this year's program is "Trees." There are two or three Pilgrimages, each year, when visits to the best nurseries, Bartlett nurseries, and the Red Bird, are made.

At a recent meeting of representatives of Garden Clubs of English, Bedford, Larchmont, New York, Rye and Ridgefield, it was decided to hold a joint show to be called the Flower Show of Westchester and Fairfield Counties, in June, 1921. Following a general suggestion of the Garden Club of America, a number of members' gardens have been listed with the secretaries who issue cards of admission to visitors from affiliated clubs.

The Garden Club of Greenwich, Connecticut, whose newly elected president is Mrs. Luke Vincent Lockwood, was organized in 1911, and has 60 members, women whose eligibility for the Club depends upon their working in the garden. There are monthly meetings from April to November, with extra field days on which sometimes as many as four or five gardens are visited. The last annual Flower Show was held at the home of Mrs. W. A. Hutton.

Also, the members' gardens have been listed with the secretaries who issue cards of admission to visitors from affiliated clubs.

The Garden Club of Greenwich has received so much appreciation of its planting of the grounds of the local hospital that a committee will endeavor whenever possible to extend planting to the grounds of other institutions, the next one to be undertaken being the Y. W. C. A. One of the members, Mrs. Frederick Goddard, has had a diversified garden including one of the earliest water gardens and also a rock garden. Another member is Miss Lilian C. Alderson, a garden designer.

THE Garden Club of Middletown, Connecticut, was organized in 1916, and the president is Mrs. Robert Hemmingson. The Club supervises village planting in the grounds of which it has planted with flowers and shrubs, some not over 15' or 20', the garden of Miss Bi"l, and has planted a simple garden at the Clinton Reformatory for Women.

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Imagine a golden stream of morning sunlight pouring into a room containing this dainty breakfast set! Windsor chairs, drop-leaf table and console harmonize to perfection. Obtainable either in antique finish or sea foam green: hand decorations with both styles.

At all first class furniture shops.

The Elgin A. Simonds Co. Manufacturers of Furniture Syracuse New York.

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EARLY ENGLISH & COLONIAL REPRODUCTIONS

FIREPLACE EQUIPMENT

It is round the hearth that so many hours of relaxation are spent, in the enjoyment of afternoon tea, reading or in conversation with friends.

Is your fireplace furnished as such an important decorative feature of your room should be?

From the wealth of the past we have selected the choicest and most interesting original designs and reproduced them by fire and steel, in the manner of former days.

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FENDERS-BELLOWS
FIRETOOLS (in sets or single pieces)
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JAMB HOOKS

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You are cordially invited to view a newly assembled and extensive collection of choice

Paintings Prints Mirrors Period Furniture
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Gentlemen: Please send me a free copy of Burpee's Annual.

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Burpee's Annual is a complete guide to the vegetable and flower garden. It fully describes the Burpee Quality Seeds, with a hundred of the finest vegetables and flowers illustrated in the colors of nature.

Lower Prices. Wherever possible we have reduced the price of seeds by the pound and have increased the number of seeds contained in the packet. You will find much lower prices in Burpee's Annual for 1921.

If you are interested in gardening, Burpee's Annual will be mailed to you free. Write for your copy today.

Just tear off the coupon and fill in the space below.

W. ATLEE BURPEE CO., Seed Growers, Philadelphia

Name
Street or R. F. D.
Postoffice
State

Notes of the Garden Clubs (Continued from page 74)

1915. There are fifty-seven members, women, who almost all work in their own gardens. Meetings are held at irregular intervals throughout the year excepting in July and August. There are also exchanges of plants and sales of flowers. Last spring exhibits were held of a large variety of dahlias and irises.

A Garden produce and flowers were sold last spring, first on the curb, and later from a market stall—a large sum being netted for European relief. A separate flower sale was also conducted. Members prepared papers for many of the meetings and Mrs. M. C. Patterson, Mrs. Frank Duke, and Mrs. Wheelwright have written for one of the leading garden magazines. Lectures at meetings were on "Practical Gardening" by Mrs. Edmund, State Garden specialist, and Mr. Duncan Lee.

This year experiments have been made in forcing French endive in a cellar, and in full planting of Chinese Cabbage and radishes. In 1920 members planned a city lot in a contest judged by Mrs. Charles F. Gillett, landscape architect, who had given the Club instruction in mapping and planting. The most important part of the Club's program for the current year is writing and illustrating "Historic Gardens of Virginia," and last fall, planning a planting with a border of two thousand plants the grounds of the Free Hospital for Cripples.

In the Club has established twenty Junior Flower Clubs in three schools and distributed more than 2,000 packets of seeds and about 2,000 pounds of soil and 1,500 coming from the free seed service. Twelve dollars are offered prizes to the Junior Clubs. So far one prize is known.

Receipt Book for Conservation of Land published before America went into the War, was the pioneer of such literature in America. Other war work of James River Club included help in Victory Loan Drive, a school prize to Richmond School gardens, a scholarship in the Women's Land & Training School, at the University of Virginia, and responding to an appeal from Europe for garden seeds, plants, instruments, etc. In the city of Richmond, there is a school garden tended by the children, known as the James River Club, which supports the garden.

ELLEN P. CUNNINGHAM

In the past year House & Garden's Information Service answered over six thousand inquiries on matters falling within the scope of the magazine. A fee of 25 cents each question is regularly charged. The questions which fall under the scope of the magazine are answered free of charge. For questions which we have answered and stand ready to answer for you.

I have purchased a house and am making changes in it. My problem is the outside. I want it painted in a cheerful combination and would like to have some of your advisers suggest harmonious color combinations. I am enclosing a photograph. The house has now a yellow and dark brown trim. Thanking you in advance for any suggestions you may give, I remain. —A.

Answer—An attractive color scheme shows a green shingled effect with white trim throughout. Stain the roof a golden brown, paint gables and body tan, bordering on chocolate and lime green trim, a deep brown and the porch floors dust color. Or you might have the house deep yellow with Karo and Raven black trimmings. Thank you for the photograph. The house has a very harmonious color. Stain the roof a golden brown, paint gables and body tan, bordering on chocolate and lime green trim. Thank you for the photograph. The house has a very harmonious color. Stain the roof a golden brown, paint gables and body tan, bordering on chocolate and lime green trim. Thank you for the photograph. The house has a very harmonious color.

I would advise you to have it upholstered in a deep brown and white trim throughout. Stain the roof a golden brown, paint gables and body tan, bordering on chocolate and lime green trim, a deep brown and the porch floors dust color. Or you might have the house deep yellow with Karo and Raven black trimmings. Thank you for the photograph. The house has a very harmonious color. Stain the roof a golden brown, paint gables and body tan, bordering on chocolate and lime green trim. Thank you for the photograph. The house has a very harmonious color.

The furniture is dull mahogany with a little carving. The chief problems are curtains and draperies—the color that will best harmonize with the paper. Whether a red or chaise longue would go to the room and what kind of lighting fixtures would be the most effective. And one other matter. Can you advise me where to purchase two pairs of matching chairs for the living room and unusual but cold gray paper. The paper has a somewhat blush cast and makes the room cold and uninviting. The furniture is dull mahogany with a little carving. The chief problems are curtains and draperies—the color that will best harmonize with the paper. Whether a red or chaise longue would go to the room and what kind of lighting fixtures would be the most effective. And one other matter. Can you advise me where to purchase two pairs of matching chairs for the living room and unusual but cold gray paper. The paper has a somewhat blush cast and makes the room cold and uninviting.

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Kunderd's Marvelous Ruffled Gladioli

offer something entirely new and original for your garden. Far removed from the common sorts in type and exquisite coloring, their ruffled petals carry a stamp of beauty as well pronounced as it is undefinable.

Our splendid new catalog will be sent free on request. It describes eighty new sorts introduced this year for the first time, and illustrates many of them, eight in natural colors. In addition it includes valuable cultural information that you should have. 44 pages of Gladioli matter—all of it interesting—send today for a free copy.

A. E. KUNDERD

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Box 2, Goshen, Ind., U.S.A.

SYRACUSE RED RASPBERRIES
great and in every way the best raspberry grown day. Plants are northern grown, very hardy, ever­
ing and abundant producers. The fruit is twice as
ge as ordinary raspberries, bright red and very sweet,
stration shows actual size of SYRACUSE Red Rasp­
berries grown on finer bushes than you receive when
order from Green's Nursery Co.

everything for the Garden and Orchard

RACUSE RED RASPBERRIES

In this catalog we describe accurately the sturdy-growing varieties that have helped us build the larg­
est seed and nursery business in the world. For 67 years we have listed only the strains that we were sure
deserved our support. S & H seeds and nursery stock will surely please you, however critical you are.

Write—TONIGHT—for your copy of this interesting, well­illustrated catalog.

THE STORRS AND HARRISON CO.
Nurserymen and Seedsmen
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In this catalog we describe accurately the sturdy-growing varieties that have helped us build the largest seed and nursery business in the world. For 67 years we have listed only the strains that we were sure deserved our support. S & H seeds and nursery stock will surely please you, however critical you are.

Write—TONIGHT—for your copy of this interesting, well-illustrated catalog.

The Storrs and Harrison Co.
Nurserymen and Seedsmen
Box 47
Painesville, Ohio

These Wonderful New Flowers

the sensations of 1921—should be in your garden this year. You will be proud of every one of them.

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An exquisite rich, clear purple, over­
bred with a velvety sheen—an entirely new color in petunias, entrancingly beautiful in beds or clumps. Like the "Rose Mom" petunias, the plants bloom very freely and continuously. They are always covered with flowers, aver­
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2. Queen Anne's Blue Lace Flower

The illustration gives but a faint idea of this lovely flower, which must be seen to be appreciated. The finely
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light blue shade, and are gracefully
decorative in a vase or bowl.

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3. The New Dahlia-
Zinnia

monstrous double flowers

and water plants are pictured and described in
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habits, and how to grow them, are carefully stated. Send today for

William Tricker, Water Lily Specialist

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All three of the above novelties, together with our "Book for Garden Lovers"—an invaluable guide for selecting just the
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26 West 59th Street, New York
Redwood has a place in every home

There is a place for Redwood in the construction of every home, whether it be but "four walls and a ceiling" or an architectural masterpiece of design and planning. In many parts of your new home Redwood will be best adapted to architectural design and builder's construction practice in ways that will assure your greatest satisfaction in its use and your protection from the expense and annoyance of repairs and replacements.

Adaptable to Every Architectural Style

All through the range of design, from houses of bungalow and semi-bungalow style, up to the spacious mansions, Redwood may be adapted to the design and plan in perfect harmony with all other materials used, while giving better service and longer life wherever it is installed.

Its use in the bungalow type of home is a natural outcome of the condition and place of its growth,—California. As this style of home is becoming more and more of a national type, it is everywhere accepted that Redwood is necessary to its construction if the style and "atmosphere" be maintained.

But it is now known that the utility and long life of Redwood gives even better reason why it should be used in the more elaborate and spacious homes where the building investment is so much greater. It is in these homes that repairs and replacements, due to the decay and rot in the wood used, soon increase the building cost to astounding proportions. And it is in these homes that repairs and replacements, due to the decay and rot in the wood used, soon increase the building cost to astounding proportions.

Resists Nature's Destruction in All Climates

Redwood, unlike most other woods, is free from resin and pitch, even grain, with a surface that has been aptly called 'paint-tenacious," while the body of the wood contains innumerable small, regularly formed, longitudinal dry-air-cells, which give high insulating qualities against heat and cold. This allows the natural absorption and evaporation without expanding or contracting the wood,—thus preventing warping and splitting,—so common in ordinary woods.

No matter how hot or cold, dry or moist, the climate, or how radical the changes, Redwood has a place in the construction of every home. For porch columns, posts, flooring, side walls, roof and side shingles, eaves, gutters, door and window frames, modills, rail, fencing,—wherever there is a tendency to rot, decay and fire hazard,—Redwood is the best wood to install in your home.

This increased cost will not be necessary if Redwood is used wherever there is contact with weather, water or earth.

The fixtures are as portable as pictures and can be moved from one socket to another

PORTABLE LIGHTING FIXTURES

New home conveniences are ever welcome. And one of the most welcomeable of these is a recent invention which makes possible the utmost flexibility in the lighting of the home.

This new arrangement, originated by Cantele White, a New York lighting expert, is grouted by architects who have seen it in use as one of the greatest recent electrical strides.

Electric lighting fixtures need no longer be fixed, since the introduction of this new method of wiring the home. Instead, they may be as portable as pictures. With the new plan, a tenant may have as many or few lighting fixtures in a room as suit his need or taste for any occasion. When he desires to remove a light, he lifts it from the wall with the same motion as he would to take his hat off a hook. If he wishes to place it in another part of the house, he has but to thrust it into any one of a number of outlets, situated at various places—as easily as plugging in an electric iron for use.

A new kind of outlet or receptacle and a new type plug, with curved blades instead of the usual straight ones, to fit into it, form the basis of the new invention. The wall outlet looks much like the ordinary baseboard plate and is installed in a similar way. The ceiling receptacle is marked by a small brass plate, the center of which is a rounded triangle, containing the two contact slots for the curved blades of the plug.

These outlets are placed at the various places about the house where lights may be required. Here ends the work of the electrician. He need never be called in again whenever shifts of fixtures are necessary. The householder can do the changing as easily as hanging pictures. The outlets are inconspicuous and will not mar the harm any decorative effect.

The new type plug is a recent invention, in the case of wall lights, easily plugged into the outlet. The blades pointing upwards, the electrical and mechanical connections are made at the same time. Curved blades are strong enough to port the heaviest fixture.

The plug for the ceiling fixture is a half of it is inserted at the curve blades extending in certain directions like the prongs of an A hook on the lower end of it holds the chandelier. The handle pull, the more firmly the plug holds the chandelier.

This new arrangement will not be possible to bring a light where needed and remove the light instantly from places where it is needed, without leaving any gaps or any dangerous dangling wires.

Another advantage is the ease which fixtures may be taken down for cleaning, or when a room is to be painted. An important electrical manufacturer recently said that the reason why householders were fussy and fastidious when selecting fixtures was they realize when a fixture is stalled under the present method for good.

Another commendable feature of this new method is one is fixed, it is ready to be by inspectors and underwriters. Each fixture is in place or even sold when it has one which is a rounded triangle, containing the two contact slots for the curved blades of the plug. These outlets are placed at the various places about the house where lights may be required. Here ends the work of the electrician. He need never be called in again whenever shifts of fixtures are necessary. The householder can do the changing as easily as hanging pictures. The outlets are inconspicuous and will not mar the harm any decorative effect.

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ROCHESTER PEACH

REEs planted in Spring, 1918, bore 150 to 200 peaches past summer

THE EARLIEST FREESTONE PEACH KNOWN

"Rochester is greatest money making peach in the world"—Statement by Mr. C. M. Thomas, 215 W 40th St., Savannah, Ga., purchaser of a Rochester Peach Tree from a tree planted here last February, and picked the first fruit in July.

Most of the desirable perennial shrubs can be shipped and planted safely in spring. Here at Wyomissing we have the old-time favorite shrubs and a score of the new introductions—French Lilacs, Lemoine's Deutzias, Philadelphia, Rock Plants; Evergreens for special uses—as well as Farr's Hardy Plant Specialties. All of which can be transplanted in early spring, and will give character to your garden the first season.

Farr's Hardy Plant Specialties

Seventh Edition

A book of 122 pages and plates, accurately classifies the finest varieties of landscape-making materials. There are fourteen plates in full color, and many photographic reproductions of flowers and gardens. It is a comprehensive text-book, and will be the companion of both amateurs and experts who delight in hardy plants and flowering shrubs. This book is too valuable and costly for promiscuous distribution, but will be mailed to any address for $1.

With the book I send a certificate which entitles you to an allowance of $1 on your first order amounting to $10.

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his soil, not only during the growing and ripening of the fruit but also while the canes are developing. Some growers make it a regular practice each year to mulch their canes to a depth of several inches with straw, leaves, or green hay. When this practice is followed, the cost is great but the moisture supply is retained well.

In the humid sections of the Eastern States, irrigation should be used chiefly or entirely during the growing and ripening of the fruit and will pay only when an ample moisture supply can not be maintained by tillage. As the raspberry ripens its crop during the summer when drouths are likely to occur, some growers have found irrigation profitable.

Systems of Training and Pruning

The best system of training and pruning the different types of raspberries depends largely upon their manner of growth. All types send up shoots called "turlons" from the leader buds which usually are formed at the base of the old canes. Sometimes only one such bud is produced on each cane, but usually two or more are formed, and sometimes three or more appear. Thus, if two canes grew the first year after planting, each produced two buds, and four canes would appear the second year, eight canes would be formed the third year, and by the fourth year there would be 16 canes. However, some of the buds do not start, and many of those that do start make weak canes, so that when plants are in bearing about the same number of strong canes are produced the first year after the plantation comes into full bearing as during each of the following years.

The amount of shoots of all types of raspberries complete their development in size the first season. The second season small side branches are sent out on which the fruit is borne. As soon as the berries ripen the cane dies and is cut out. Thus the canes are biennial, that is, they live for part of two years; and the roots are perennial, living for many years.

A few varieties of red raspberries, among which is the Ranere, bear fruit on the tips of the new canes in the summer and autumn of their first year of growth. Such tips die back, and the parts of the cane which have not formed bear the following summer.

In addition to producing canes from the leader buds, red raspberries send up a cordon called "suckers" from the roots, but the black and purple varieties do not send up suckers. Some varieties of red raspberries produce suckers in large numbers; others produce few. Deep cultivating may cut the roots of the red raspberry and cause an increase in the production of suckers. Therefore, if some system of training was not used a red raspberry field would soon become a dense thicket of canes, each competing with others for food, moisture, and light, and the berries could be picked only with difficulty. Because of this the methods of pruning and training of red raspberries differ from those employed with the black and purple types.

The system of training and pruning varies not only with the type of raspberry, but also with the vigor and nature of the variety, with climatic conditions, with the cost of materials, and with the preference of the grower. Thus the Ranere red raspberry makes a dense growth of comparatively slender canes, while others, like the Marlboro and Ruby, make fewer canes, which are much stouter and more erect. The Ranere is not a tall-growing variety, but several canes appear from the black and purple types do not show such great different growth as the red sorts.

Under the conditions which are found in New England, canes of the native red raspberry usually grow 3 to 5 feet tall, high in Washington and Oregon they may grow as much as 10 to 14 feet. Similar differences in other varieties are found. In some sections where the climate is very cold and the vines are protected by the snow or by a heavy mulch, the canes may grow to 15 feet.

Raspberry Notes from the Department of Agriculture

(Continued from page 94)

In nearly all sections, under the same conditions of training, the fruiting canes should be removed as soon as it has been harvested. If this is done, the young canes have more room in which to develop, and will receive more food, moisture, and light. Also it is supposed that the removal and burning of the old canes may be injurious to the plant and the plantation will be kept in a better condition.

At the same time that the old canes are cut out the young canes and suckers should be thinned. Where red raspberries are kept in hills, all the weaker new shoots should be removed. Ordinarily 5 to 7 vigorous canes should be left, high as 8 or 9 canes may be safe in vigorous hills where the plants are set 6 feet apart each way. In the various sections of Colorado, however, it is considered best to leave 8 to 10 canes per hill of the Marlboro variety.

The Ranere in New Jersey makes a compact growth of canes; there is a small number of canes, and as many as 10 or 12 may be left to each hill. In Illinois, in order to secure a larger crop on the new canes of the Ranere in summer, all canes are cut ground in early spring and the plants are required to mature an early crop into case production. For the black and purple, the canes on the per hill of the black and purple and Ruby should be left until all are cut off.

When the hedge system is employed, the canes should be thinned so that no canes longer than 6 inches are left on a hill. Of the several varieties, the one with the more vigorous should...
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