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WITH the July issue House & Garden arrives at the voting age. It will enter its twenty-first year. We hope to buy ourselves a birthday cake—just a medium-size cake, twenty-one candles and plenty of thick icing.

This attaining our majority should lead to solemn resolutions, if this were the age for such things, but we are rather inclined to forego the repentance and expend our energy pressing on to bigger and better attainments. Between that first issue, which must have made the founder-architects of the magazine feel like proud fathers, and to this busy, hectic month of economic transition, the world has changed a lot externally, but the fundamental traits of human nature are the same. The basic human appeal on which House & Garden was founded has not changed in these twenty years. Wars and gigantic developments, discoveries and defeats, crime, fanatic legislation and the fall of kings—none of these happenings has changed in one iota the fundamental love of home, the love which makes it the ideal spot for the living of a full life.

But there have been changes in these twenty years, and the change has been a matter of degree rather than of kind. Taste has developed. There is an increasing interest in the proper decoration and furnishing of the home. Inventions have made the management and maintenance of the home more of a pleasure and less of a burden. In the garden world interest is spreading to a remarkable degree. To have a home without a garden is a contradiction in terms today. A garden has become a necessity and a knowledge of flowers the real test for the initiate in the home.

We like to feel that House & Garden has played an influential part in this lifting of taste from the banal to the beautiful. In fact, we know it has. That is why we are going to buy ourselves that birthday cake.

Contents for June, 1921.

Cover Design by H. George Brandt

A Cottage Garden for Spring and Fall
Prentice Sanger, Landscape Architect

The Highways and By-Paths of the Garden
H. R. Wilkes

A Porch Room on a City Roof
Fahm, Blicher, Robertson, Inc., Decorators

Flowers That Are Forgotten
Ralph M. Weinrichter, Landscape Architect

The Child in the Attic
Weymier Mills

An Afternoon in Arcady
Clarence Stratton

The Home of Clement Sturmbaker, Jr., Rye Beach, N. H.
Edward B. Green & Son, Architects

Collecting Old White for Decoration
Ruby Ross Goodnow

The Garden Corner of Repose
Ralph M. Weinrichter, Landscape Architect

The Garden in the Attic
Weymier Mills

A Little Portfolio of Good Interiors
E. Amatage McCann

A dining room in a remodeled Philadelphia house, from the July issue
A COTTAGE GARDEN FOR SPRING AND FALL

On the estate of Clarence S. Hoy at Newbury, N. H., is a little cottage for spring and fall occupancy. The garden that surrounds it is filled with herbaceous plants that bloom profusely both early and late. Prentice Sanger was the landscape architect.
I

N any successful gar
den each element
makes its own distinc-
tive contribution. There isa
glory of the perennial bor-
der and a glory of the rock
garden and a glory of the
pergola with its vines, and
and a glory of the paths. Each
requires an individual
study and treatment in
order to make the garden
ensemble a thing of beauty
and an abiding place of
peace. A balance must be
maintained between these
various elements so that
one does not dominate the
other to its esthetic hurt.
This is especially true of
paths.

There should always be
a reason for a path—it
should have a definite ob-
jective and the place to
which it goes and the man-
ner of its course should be
designed to command the
greatest possible num-
ber of desirable garden
glimpses. If a straight
path, it will furnish a
vista and be laid out on an
axis from the house or a
point of vantage; if it
winds, then there must be
some existing features such
as great boulders or trees
or water to give this wind-
ing course a reasonable
justification.

Steps, too, should be
considered a part of the
path and should continue
or elaborate the general
nature of the path. And
there will be as many dif-
ferent kinds of steps as
there are kinds of paths.
The grass path, which is
an ideal treatment for a
walk between perennial
beds, will find a natural
continuation in grass steps
—the treads of grass and
the risers of stone support-
ing the treads. In some
English gardens the all-
grass steps are not uncom-
mon. The stone path, of
either broken or shaped
stone, will rise in stone
steps laid in the same
manner as the path itself.
Flowers planted in the
crevices will give a diver-
sity of color interest. The
brick path finds logical
steps in brick, and the
gravel path can have steps
of a combination of stone
risers and gravel tread.
In a formal garden the
steps will share the archi-
tectural nature of the gar-
den balustrades, but they
still will reflect the type of
the path.

Before looking into the
actual construction of gar-
den paths, let us list the
flowers that can be grown
in the crevices between
stone walks or in the shel-
tered corners of garden
steps. We have seen gar-
dens where a Gypsophila
flore pleno filled the corner
of a wide tread with the
cloudy masses of its bloom
and another where Gyp-
sophila repens was so thick
as to make stepping there
almost as difficult as hop-
kip-and-jump. For the
full sun one may plant the
crevices and corners of
the stone path and its steps
with the following:

Gold Dust (Alyssum

In many instances the garden steps should be considered as an integral part of the path,
and share the nature of its construction. Thus a grass path can have grass steps, sup-
ported by risers of stone, the gravel path can have treads of gravel, the brick path, steps
made entirely of brick and the path of rough hewn stone steps of the same kind of stone.
It is this uniformity that gives the sense of peace, of quiet and pleasing interest to the
steps in this garden.
A grass path across a lawn may be bordered with flagstones laid so as to make a straight outer edge but leaving the inner edge uneven saxatile)—yellow, 1' high; Maiden Pink (Dianthus deltoides)—trailing, pink; Double Cushion Pink (Silene acaules fl. pl.)—pink, 3"; Double Rock Cress (Arabis alpina fl. pl.)—white, 1'; Creeping Speedwell (Veronica reptens)—pale blue, creeping; Stonecrop (Sedum album)—white, low; Creeping Speedwell ( Veronica reptens)—trailing, pink; Double Cushion Pink ( Silene acaules fl. pi.)—pink, 3"; Double Rock Cress ( Arabis alpina fl. pl.)—white, 1'; Maiden Pink ( Dianthus deltoides)—trailing, pink; Double Cushion Pink ( Silene acaules fl. pi.)—pink, 3"; Double Rock Cress ( Arabis alpina fl. pl.)—white, 1'; Creeping Speedwell ( Veronica reptens)—pale blue, creeping; Stonecrop ( Sedum album)—white, low; Wild Columbine ( Aquilegia Canadensia); Moss Pink ( Paeon subulata)—various colors; White Cinquefoil ( Potentilla alba)—white, 6"; Rose Moss ( Portulaca grandiflora)—2"-3" high.

Where the path runs in shade one may concentrate on plants such as—Wintergreen ( Gaultheria procumbens); Partridge Berry ( Mitchella repens)—creeping; Bird's Foot Violet ( Viola pedata)—light blue; Wake-robin ( Trillium grandiflorum)—white, 6"-8"; Wood anemone ( Anemone nemorosa)—white, 3"-6".

The rules for the planning of garden paths hold good in all districts, whatever the convenient local material for making them may be, and the design of the path is governed by its use. Should a path be needed to stroll along, and be bordered by beds, it should be wide, 6' or more. But should it be a path which one would use to reach some more attractive part of the garden, or a path for utility in the kitchen garden, it may be narrower, 3' or 4'. Again, should it be a mere track crossing an orchard or some similar enclosure, it may be only 18" wide, just sufficient to pass over.

The line of the path is governed by circumstance, but nearly always a straight path is best, though sometimes a gentle curve is more suitable. The days of the meandering villa path are over, and vistas which lead one on to explore should be the aim of the garden architect.

The materials for the planning of garden paths will be governed by the district, but undoubtedly the most charming for the flower garden are grass and stone. Grass paths should be wider than those of stone, for when much used they tend to become worn in patches. Stone paths may be either of flagstones, or of broken random paving; the former is the better and more economical. The surface should be flat and even, laid straight on to the soil, well beaten down. Brick-paving should be laid flat, or brick on edge, on a layer of sand, with a lower foundation of tamped clinkers and ashes. Second-hand brick can be used for this purpose. In laying the center should be raised 1".

Gravel paths, at present, are not popular, except for kitchen garden use, and are only used in the flower garden where expense bars the use of stone. Hard, broken bricks, clinkers, and other furnace slag, coarse stones, or even ashes, may be used as a bed for a thin covering of gravel. When using this rough stuff many do not fill up the interstices, thinking that by leaving the bottom loose they secure free drainage. This causes the gravel on top to shift after
For a path which is meant to be in constant use, brick is almost the best material. This path is of brick laid crosswise, with a brick-on-edge border.

Where herbaceous borders fringe a grass walk it is best to have no formal edging to divide the flowers from the turf. For paths not subject to constant use the grass walk is desirable.

Edgings should be divided into those that form part of the bed and those which are part of the path. A stone path usually needs no edging, although a row of bricks on edge gives color. A box edging is delightful, but it is really part of the bed; the same applies to other low hedgings.

Brick paths should have an edging of brick placed on end, well buried; these will help to keep the path in place, and prevent the bricks from lifting. A stone edging is permissible, but expensive, and of no particular advantage.

Grass paths look delightful when edged with either brick or stone, and make a pleasant feature in the garden. The brick should be set on edge, with the surface just below the level of the grass, so that it does not interfere with the mowers.

Gravel paths may have almost any edger, although one of grass will be more trouble than it is worth. Stone, either flat or laid on edge, is good, and when bordering gravel may be left a little irregular for low-growing plants to trail over.

The edgings which form part of the bed are very important, and, as in most (Continued on page 66)
At the windows are plain green glazed hangings bound with black. A gay chintz has been used on the settee. In front of the windows are graceful wrought iron flower stands.
A PORCH ROOM ON A CITY ROOF
For Those Obliged to Stay in Town
FAKES, BISBEE, ROBERTSON, INC., Decorators.

Looking out through French doors onto the roof garden one sees the little enclosure made attractive and livable with lattice, flower boxes, wrought iron and cement furniture inlaid with old Spanish tiles. An amusing the color of a Venetian sail casts a reddish glow over this cool little summer eyrie.

While the proximity of houses does not permit a view on all sides, tall lattice gives a pleasant background to this roof porch. Against this green lattice and the brick wall and slate of the house iron furniture, ivy and potted flowers and green jars in wrought iron stands make a delightful ensemble.
T HE current change in the style of landscaping is one of the most interesting that garden lovers could wish to see. The pendulum that once rested on bedding plants has swung to the opposite extreme. We are now going through the thores of Naturalitis. Speak to a landscape architect about flower borders and he will counter with massed evergreen plantings. It seems that color in the garden is now considered rather a playing for sentimental flowers. Wild gardening and massed shrubbery and tree-moving are the present-day passions of landscaping.

One cannot but sympathize with the endeavors of our landscapists. They hope to make a new heaven of these United States and a new earth—and they will do it eventually. They can see a place as a whole, they can, by very simple changes, give a property unity of design and unusual interest. To them is greatly due the honor for making America a country of beautiful gardens, which it is becoming, our English cousins to the contrary. They are also teaching us to appreciate our own native shrubs. But—and here I set down both feet—I think it a great mistake to run to extremes in garden design. Wild gardening and massed shrubbery can be overdone, can be out of place, can be as vicious in their way as ever the old-fashioned bedding was in its. When fads run to an extreme there is inevitably a reaction, and there will be an eventual reaction to this present style.

Spare us, O spare us the stiff beds of annuals! Spare us the ironosis, the stag browsing in concentric circles of anemic pink and baby blue asters! Spare us the carpet bedding of lawns with red salvias and lavender ageratum! But let us have gardens where a sense of balance and fitness are observed, where wild gardening will find a place because it is logical and the site demands it, where shrubbery will be used with fastidious reserve, where the herbaceous border will cease from troubling and the annuals be at rest!

V ERY gardener, however hardened, feels the temptation of these changing styles. He also finds an almost irresistible lure in the pages of "novelties" that illumine our seed and plant catalog. For years, the pendulum has swung to hybridizing as a quick get rich scheme, and each year the name of the famous hybridizer has caused some radical changes in American horticulture, is contained in the Government ruling known as Quarantine No. 37. Designed to keep diseased stock out of the country, to prevent pests from being imported with foreign plants, this ruling has only succeeded in making the name of America anathema to growers in other parts of the world. It may, on the other hand, oblige American horticulturists to create their own varieties; meantime, garden lovers here must wait and accept whatever they can get. Hundreds of varieties do not come true to seed, so that there is no benefit to be derived from importing the seed, which the ruling permits. The ruling is quite absurd in many ways. One type of bulb is permitted past the customs and another, equally capable of resisting disease, is forbidden entrance. The lovely orchid falls into the same forbidden category as good liquor and bad drugs.

Every other day I stood on the wharf watching a boatload of people come in from Bermuda. They carried armfuls of cut flowers and each package was rigorously inspected lest one of the flowers had a root by which it could perpetuate itself in this country. The customs officers, alive to their duties, took away the plant's. So flowers are classed with whiskey! I could have wept! For they were taking away the whiskey, too.
Let the reposeful corners of the garden be shut away from the world. If there be any breaking of that silence, let it be with such music as Nature makes—the trickle and flash of water, the sweep of giant limbs in the breeze, the conversation and songs of birds. This corner of repose is in the garden of Clement Studebaker, Jr., at Rye Beach, N. H. Large elms form the background, with evergreens and dogwoods. The lower growth is of rhododenrons and dwarf evergreens. This spot is a scant three hundred feet from the ocean. Ralph M. Weinrichter, landscape architect
THE CHILD IN THE ATTIC

A Fantastic Needlework World Created by a Little Girl of Long Ago Who Set an Example for Future Generations of Children

WEYMER MILLS

THE house—a dreaming, ancient crone of a house—is near the Kings Highway behind a high red brick wall. About the worn door step and blurred windows that have the look of watching eyes—old eyes, understanding and musings—gaunt lilac bushes stretch forth branches as if longing to touch the passerby. The homely place so mellowed and worn by the sun and rain of a century, so drowsy with bees and wind-tamed by great boxwood hedges, seems always half asleep, and yet questioning of sleep. The house like all old dwellings that have lived on unchanged has a ghostly quality—a soft fragrance. One knows that gentle shades come back to it. Some had loved it so much in life that they are a part of its being, its very heart. Eliza Fernie is one of these.

Up in the attic, its jumbled cobwebby head confused with the dust of a procession of generations, we found her. In a cowskin book with the label 'Twyfoot' was tangible proof of her one-time subterranean existence. There under the must of lavender and decimated camphor lay a bundle of her quaint child dreams.

Oh, Eliza, in all the wide realm of child stitchery no other girl of eight can match the fairy wisdom of the little brain that drove your creative scissors and needle! Other quaint beings may have been more industrious with their thousands of minute eye-blinding stitches, but none of them can reach frail hands to your thought. I see you over the years in your trim brown nabob of East Indian mull, sitting in your grandma's big stuffed chair, and munching one of the stern old lady's peppermint drops. I hope, as you fashioned a world of your own—a delightful world where nobody could find you! They might say, "La, look at what the chit has done!" But they did not really guess or know.

... How few of us ever know those secret places where the fresh thought takes root and flowers. Eliza's was a fair country where there were no sorrows—a panacea for the long hours of forced industry, the standings in corners, the Fools' Caps, the wearinesses that matuty once thought seemly for the budding female, the old-fashioned method of bending the twig.

The story of child needlecraft in the 18th Century and the beginning of the 19th would fill many volumes. Girls and often boys began their first sampler at the age of six. Bible precepts enshrined each small cradle. A needle and thread was the very emblem of girlhood. Industry was the first golden rule, and the offspring of the virtuous knew it perhaps over well. I never touch an old sampler that shows weeks and months of patient toil by sun and candlelight without feeling the pathos of it. Each one has been wet by hot blinding tears at some moment of its fashioning. Skylark chases, waiting hoops,
Eliza Fernie's bundle of creation at the age of eight shows a curiostic tendency nearly a century before the arrival of the cult. She wonders if her precocity made her languish and pause forever under a weeping willow tree at nine, where she lives today in some Chelsea or Montmartre studio. The number of hearts in her embroidery she evidently was of ardent sentimentality. I think she might be the adopted child of nice old lady like Miss Matty Cranford. One feels she was always happy, although she lived in a ram-romy age. Her troubles, which she cut out of bits of silk and chintz and then embroidered, are from the depths of her first realization. Her mates at the Dames School, with the aid of the dames' dash of fine learning might be off on excursions with the Chinese phoenix of the chaotic Orient, but Eliza was quite satisfied with a robin red-breast. Houses, others and children, birds and bridgegrooms, houses taking the air, cows, rabbits, horses and we everything, clocks, made the theater of her emotions. Father Time himself must have led her, for she evidently feared any wanton use of him. In the shadowy hall near the clock that came from York by frigate in Queen Anne's day one places her little flitting down. She ran to and fro bobbing curtseys the hours.

She played, perhaps, at battledore and shuttlecock to take the cramps out of her small fingers and the chill from the end of her small nose. She hated the backboard, which was to make her straight, and the spinet, which was to make her accomplished. She speculated upon the possibility of her ever attaining the upright and unbending spine of Aunt Mathilda, or the delicate precision of Aunt Maria's touch upon the keyboard, and very likely she did not aspire toward either perfection in the dreamy recesses of her demure, fanciful little heart, whose corners were completely and comfortably hidden away from her sedate elders.

Discipline of deportment and lesson-book were hers. Fine writing as well as fine stitching had to be acquired. Old-fashioned drilling made for model manners and docility of character, and the simple families of the past were more easily managed than the single child of the present. One asks oneself whether sampler and embroidery did not train eye and hand, attention and temper, in ways that were quite as valuable to the disposition as are the kindergarden pursuits of more modern times? Was it of no advantage in after life that children were taught to obey rather than coaxed to employ themselves?

In examining this newly discovered record of the industrious child mind of yesterday one wonders if the children of today would profit by one of her forgotten needles and the dreams of sweet wisdom—self-restraint, the joy of accomplishment—the making of an early friendship with quietude and not calling to the moon, the moon that is always a little out of reach. Oh, Eliza, one imagines you looking out at the Kings Highway, just as the old windows of your one-time dwelling place look out on the same scene today. Did you forget the awakening dreams of one frail year in the road winding away, or do you haunt the place with the budding lilacs, the spirit of a fanciful child?
A Pastoral Play to be Given by a Garden Club in a Garden on a Sunny Summer Afternoon

CLARENCE STRATTON

ALL of the eleven roles may be performed by women. If fewer than eleven performers are available, the number may be reduced by doubling, as follows: Aphrodite and Myrrha; Youth and Clinias; Ares and Cleon; while the two soldiers may be reduced to one. When the roles are taken by men and women the same doublings may be assigned. Timon, perhaps, should always be played by a girl.

The number in the groups may be varied widely. If few persons are used, change of costumes will provide for all differences. If men dancers are difficult to secure to attend Ares, a group of Amazons will serve.

The processions should suggest the beauty of Greek friezes; the dances, the grace and vivacity of decorations on antique urns. Their number and length depend entirely on the length of time desired for the performance.

While lighting changes add to the effect, they are not absolutely necessary. The imagination of any audience will follow the acting and speech of the performers. The play may be produced under the clear light of a summer afternoon.

Nearly every director will be able to choose appropriate music, but the following suggestions may be helpful. For the processions: War March of the Priests from Athalia by Mendelssohn, Spirit of Independence by Holzmann. For the warrior dance: Marche-Militaire, Schubert, Opus 5, No. 1. For dances: Intermezzo from Naiyla, Delibes. Forest Spirits by Chalif. Stefanie Gayotte by A. Czikucka. Voglein by Grieg.

The characters of the play are:

**Agathon, an old man**

**Timon, a boy**

**Melitta**

- Aphrodite
- A Youth
- Ares
- Clinias
- Cleon
- Meton

**Soldiers attending**

- Jason
- Cleon

**Myrrha, mother of Melitta**

- Villagers; shepherds; shepherdesses; nymphs; warriors or amazons.

The pleasant open space, bordered by shrubbery and trees, and marked here and there by a fallen log or tree stump or a cluster of bushes, remains bare for a short time; then there appear a few animated, cheerful youths and maidens and older villagers, who cross from one side to the other, disappearing among the trees in the distance. Some of them are shepherds and shepherdesses preceded by a few sheep followed by dogs. One leads a donkey laden with faggots for the hearth. After these various groups have passed, there is a slight interval; then there hobble into view a wrinkled old man. From the way he ambles along it is plain that he would rather lie down than off to the fields. He stops, shades his eyes, and gazing after the others, he looks back to see who is following. His face lightens; his expression indicates that he has a plan. He waits just an instant until Melitta, a winsome young girl, and Timon, a slip of a boy, stroll into view. She is finishing so story which holds the lad entranced.

**Melitta:**

He dared not gaze upon the monster's face, but in his shield He caught his horrible reflection; and struck Again—again; the creature gave a roar Like bellowing thunder; smoke poured like blood; He fell—the brave young man had won.
In various parts of the country the pastoral play based on classical lines has become quite popular for summer garden presentation. The costumes are simple, inexpensive and easy to make. Where chorus or crowds are not required the number need not be as great as in this scene from a recent rural performance.

**AGATHON:** Timon, my lad, come here.

**TIMON (not heeding; to Melitta):** And did he win the maid to wife?

**AGATHON:** Timon, give heed to me!

**TIMON:** Did all end happily?

**MELITTA:** Of course; for that's the moral of the tale;—

Be brave and true, and you will win the prize.

**AGATHON (mocking her):** Be brave and true, and you will win the prize!

Stop filling up the young lad's brain with tales Of things which never happen now. Come here.

Go hurry after those who're at the stream, Tell them to cross, and go beyond the crest Of the hill on th' other side. There is a pasture For the afternoon. I'll join them when I've slept.

Be off. (Timon hurries away. Agathon turns to Melitta.)

Why will you fill the youngsters' minds With tales of those old things which come no more? They're dead and gone. Each day the world grows stale. Weaklings and sentimental fools possess it now. But in my time—(he sighs over the change.)

**MELITTA:** You have yourself to blame. For it is you with all those glorious tales You tell to me, when men were heroes, why, They even fought the gods. And you—

**AGATHON (angrier and angrier at the decline of the world):** Ay. That was long ago, when men were men! But now;—it makes me sick!

**MELITTA:** Don't blame me for the tales I tell the young, For they are only what I hear from you— Your wild adventures, travels, perils, love; Your craft to outwit the other charioteers; Prisoners you seized in foreign lands at war!

**AGATHON:** And now, to think that I, a charioteer, Should for my little food and shelter roam About these hills and dales to find out pasture For the sheep, and carry faggots for the hearths. Before whose fires I tell my tales to get An extra drink, or crust of new-baked bread!

**MELITTA:** Come, come! The story of the chariot race!

**AGATHON:** You know it all.

**MELITTA:** That day you raced for more than gold.

**AGATHON:** That's true. I drove for just one woman in the crowd.

**MELITTA:** She was afraid to turn to you—

**AGATHON:** Because her father just before he died Had pledged her to the bully of the stables; And she was timid—

**MELITTA (drawing him on):** But you were brave for both.

**AGATHON:** She would not let me stick a knife between His well-kept ribs. But I did for him at last!

**MELITTA:** And in the races where she saw your triumph.

**AGATHON (more interested):** And fairly, too. The fault was his alone. **MELITTA (as he pauses):** At the last turning, just as you—

**AGATHON (He will let no one else tell his story):** Had brought My horses up beside his shoulder, so

He saw that I was on the inside, had The right of way—for (Continued on page 86)
At one terminus of the axis line on the upper terrace are composition jars grouped with flowers against an immediate background of arborvitaes. The break in levels is further marked by brick steps with stepping stones beyond. A striking sky-line has been achieved by removing the lower branches from the trees, thus opening up the view and retaining the tufted, leafy crowns against the clouds.

THE HOME OF CLEMENT STUDEBAKER, JR.
RYE BEACH, N. H.

RALPH M. WEINRICHTER
Landscape Architect
EDWARD B. GREEN & SONS
Architects

The lower garden from the terrace. The evergreen hedge on the right will grow to 4' and give added privacy. Here, too, are perennials and annuals. Evergreen shrubs are on the opposite bank.
The garden three months after planting. Its well established appearance has been greatly helped by the shrubs on either side of the brick walk and the tubbed hydrangeas in the middle distance. The property is fortunate in having an abundance of large trees which needed only trimming to fit them into the general scheme.

From the ocean side the property gives a feeling of spreading, comfortable ease and hospitality. The foreground boundary is a rough stone wall which serves to deaden the sound of motors passing along the highway and provides a low trellis for climbing roses along its inner side.
Collecting white for this bedroom began with the fragile old lace shawl that hangs above the white and gold Louis XVI bed with the terminal swans holding the shawl in their beaks. The walls, ceiling and woodwork are yellow-pink, the undercurtains a thin pineapple tissue of cream-white and the draperies silvery gauze.

When one specializes on a color and adopts it as her favorite, its presence in a room would seem to dominate all others. In this room the rug has white stars that greatly outshine—to the owner—the violet and pink rose in the medallion of the rug. The Louis XVI over-mantel panel was originally white.

A combination of real white satin curtains and painted curtains has been used in this bathroom. The armchair is painted white and covered in white silk plaided in dark and light blue.

In the room with the white Italian four-poster the white satin curtains are simply made and finished with pleated ruffles. The white silk is hung over the pink taffeta, giving a warm light.
When a window or a group of windows is made a feature it should be carefully curtained. Especially is this advisable when the windows form a bay and both the light and the view must be considered. The charm of this bay window depends upon the net glass curtains, which soften the light and reduce the prominence of the frames, and the glazed chintz of terra cotta, black and green on buff which gives color to the ensemble. The furniture is Sheraton. Walls are painted Italian yellow and the woodwork Venetian red. This and the four other views in the Portfolio are in the home of Mrs. S. R. Hollander, Hartsdale, N. Y.

"Au Quatrième", John Wanamaker, decorator.
In the drawing room the walls and woodwork are blue green, with hangings and some pieces upholstered in old blue damask with a gold thread run through. Other chairs are old Venetian painted blue and gold and covered with gold satin. The lamps have powder blue and Chinese red bases with shades of red and gold.

It is not easy to create the sense of balance and formality in a small hallway. Here they are given by boxing in the radiators with Italian cabinets. The walls and woodwork are cream. Against these hang curtains of tête de nègre satin edged with multi-colored wool fringe. Old Venetian portraits decorate the walls.
An effective use of a long table is found in the drawing room, standing before a window and partially concealing a radiator. To crystallize the Italian atmosphere of the antiques there is an over-mantel painting of Venice done on glass. The little figures on the mantle are from the Carmanati palace in Venice.

Against walls and woodwork of a faded terra cotta color has been placed the dining room furniture—reproduction of 18th Century Italian designs in green and gold covered with ashes of roses and gold damask. The sideboard glass is blue. Oriental rugs in pastel colors are used in this room and all over the house.
The most famous oil jars are perhaps those of the Arabian Nights entertainment, in which the forty thieves were hidden and duly killed with boiling oil by Morgani; or the widow’s cruse, which Elijah caused to fail not, in the time of drought and famine.

But when one thinks of oil jars, the vision of an old formal Roman garden first comes to one’s mind—angrually divided by low, square hedges with the loggia or summerhouse, a fountain for coolness, and a tree or two for shade. The oil jar, point in the ground, contains a choice plant, or is raised to show the beauty of its line. It is natural that one should find many of them in Italy, as, until recently, they were in daily use for the storage of oils and wines.

Pottery is, of course, one of the prehistoric arts, most likely the first, but as far as we know the Egyptians were the earliest people to use glaze and so make vessels suitable for containing oil or other liquids. They made them both plain and decorated with brilliant glazes glowing with iridescent color.

Oil jars were much used by the Greeks, and some of the best examples we have were found in Crete, which is a productive olive oil country.

The Roman jars, though best known, because there are more numerous, were much inferior to the Greek and were largely imitation of metal work. They were called Doliums and were made on a wheel, or built on a frame, if very large. The art of making them beautifully was lost from the fall of the Roman Empire until the 12th Century.

It is the Persian craftsmen of the 10th and 11th Centuries who have given us our finest examples; in the other arts, they were preeminent. They were masters of decorative design and color and possessed a sense of the forms proper to clay, so that they made true clay shapes and not imitations of metal work.

Nowadays when beauty of form and line is being increasingly recognised and appreciated, we are using original designed jars, reproductions of older ones from our museums for decorating our gardens and houses. They are placed in positions where their flowing lines will serve to relieve a monotony of planes, surfaces and angles, where their cool color standing out against a dark background of verdure or glowing soft color, will give.

Continued on page 66
As it is the official residence of a college with 2,000 students, this new home of President Neilson is designed for entertainment on the first floor with a guest room quite separate from the family's living quarters, which are on the second floor.

THE HOME OF THE PRESIDENT
OF SMITH COLLEGE
Northampton, Mass.

JOHN W. AMES, Architect. LOUISE D. P. LEE, Decorator
DECORATIVE TILES INSIDE AND OUT THE HOUSE
THE BANAL AND HIDEOUS PRODUCTS OF A PREVIOUS GENERATION HAVE BEEN SUPPLANTED BY REALLY BEAUTIFUL CREATIONS

HANNA TACHAU

In the dark era of ugliness from which we have just emerged, so many materials, both decorative and utilitarian, were misconceived and misapplied that to our own age has fallen the privilege of reviving and bringing back to recognition some of the arts which were known and utilized so gloriously in the past. During the discouraging period of yellow oak and commercial stained glass, many of us received our conception of tiles from the hard, highly glazed products that were manufactured in those days, whose sole claim to recognition was their hygienic qualities which relegated them to the bathroom and kitchen.

But we are now beginning to realize the infinite possibilities of tiles when they are used distinctly as a decorative factor in the home, and as our understanding of and delight in color and texture grow, we will more fully appreciate this plastic material.

Tile Making Progress

In the last thirty years or so, America has been producing tiles that give the craftsman scope for permanent artistic expression, and also make it possible for these delightful bits of pottery to lend themselves to a more imaginative and decorative treatment. Formerly, what is known as "dry press tile"—those pressed from a die by machine—were manufactured for utilitarian purposes, and, as in all machine-made products, their surface is both hard and unsympathetic; but the plastic tile allows the craftsman freely to model his design in the clay, and tiles emanating from these hand-made moulds possess unique individuality and charm.

The Grueby Pottery Company was perhaps the first in this country to attempt to design tiles that would re-deem their rather negligible reputation and place them once more in the acknowledged position they once occupied. The soft dull finish, so velvety in texture, was accomplished by firing, which was a distinct departure from methods hitherto employed, and the modeling then, as now, was done by hand. But it is to the scientific experiments of Mr. Henry Mercer, archaeologist, anthropologist, traveler, explorer, curator of American and prehistoric archaeology at the University of Pennsylvania, who afterward became a master potter, that we owe our first real revival in tile making. When gathering together a collection of apparatus used by the early Pennsylvania German potters for the Bucks County Historic Society, he became keenly interested in resuscitating their beautiful but lost art and in the process of experimentation, in which Mr. Mercer himself learned the master the potter's craft, he determined to carry out his tests in his own pottery.

He soon found that the native red clay, too soft for making clay house hold utensils, was splendidly adapted for tile making, and he felt that, with the restoration of open fires places in the home, there was a growing need for ornamental tiles rich in color and interesting in design and texture.

Realism and Beauty

Though he introduces human figures and objects associated with human life and often tells a story, he traces the progress of a life of a people, as is depicted in the pavement of the Pennsylvania State Capitol; Mr. Mercer always creates his effects by presenting the decorative scheme as a whole, the details becoming but a part of the ceramic tracery; and when one looks more closely, one finds no realistic presentations of people and things, but suggestive forms that are essentially decorative in character. Thus, when the individual units of design are placed in their setting concrete, the effect is like the scintillating brocade patterns in ancient tiles, yet with a freer play of light.

The Rookwood Pottery, so well known in the artistic world for their unique and beautiful departures in ceramics, have also devoted their energies to the production of tiles that are perhaps more delightful in design than varied in texture, but their colors, rich
The texture and color of tiles in a corridor leading to the garden loggia mark a transition between the more sombre tones of the house and the greenery of the out-of-doors. Their shape gives a pleasant diversity of design to the floor.

Tiles used in conjunction with marble have given this hallway floor a relief of color and form that tile alone or marble alone would scarcely have given. Such a floor affords a contrast with plain plaster walls, the proper environment for tiles.

Yellows, browns and reds, take their quality from the clay which is entirely American, coming mostly from the Ohio Valley. California contributes the Batchelder tiles that are equally persuasive whether glazed or unglazed, and The American Encaustic Tile Co. is showing designs that bring fresh hope of what this country is capable of producing if given the proper opportunity and stimulation. Many of these designs are inspired from old patterns, adapted to the more modern demands.

In both their native land and in Spain the Moors used tiles extensively for garden enrichment. They are high in color and intricate of design. While it is not advisable to use them too extensively in American gardens, they have a place that no other decoration can fill.

(Continued on page 84)
The decorative value of the niche has been appreciated ever since the time of the Romans. Architects have used it in every position and in almost every type of building. The niche has its place both in public and in domestic architecture; it can be used on the exterior of a building or within it; it is as effective in a church as in a private house. The domed top and concave back satisfy the eye with their rich yet simple forms, whatever may be the size of the niche or wherever it may be introduced into the architectural scheme. Its value lies, of course, in the relief it gives to a blank wall or facade. It creates a pocket for shadows and affords the sense of a desirable third dimension.

The accompanying photographs illustrate the felicitous employment of various types of niches within the house. The one exception shows the use of niches in what is neither the interior nor the exterior—in the area-way of a town house, where the deep, narrow ravine of an area with a forlorn outlook has been transformed into a sunken passage-way of unusual architectural beauty.

Of all unpromising subjects an area in a city house is surely one of the most seemingly hopeless. This forlorn spot was transformed into a passage of unusual merit by niches adorned with vases on pedestals. Sir Edwin Lutyens, architect.

In New York houses of the old brownstone era the tall, shallow stairs niche was quite common. Originally designed to hold a piece of statuary and to give the expanse of the stairs wall some dignified relief, it is now rather scorned as belonging to a dark age of architecture. For a matter of fact, this stairs niche is a pleasant detail. The interior can be gilded or silvered, throwing a spot of light into the darkness of the hall. If a piece of statuary or a vase in color to harmonize with such a background is placed in this stairs niche an interesting and unusual effect is given.

The corner niche that serves for a china closet is quite common in our early houses and in their modern reproductions. It is a classical detail and, as in all classical expressions, great care should be taken to have the details refined—the scale in proportion and the decorative elements of a fitting delicacy. Otherwise a niche of this sort will dominate the room and be inharmonious.

Of the details used in these niches the shell top is the most
popular. It can be either plain or elaborate according to the style of the room. In this type especially is refinement of detail requisite.

An example of such refinement of detail is found in the niche designed by Leoni in 1720 for an English drawing room. It is a remarkable specimen of 18th Century work set in a perfectly designed classical environment. The plaster moldings and ornaments all serve to set off the curved recess and its beautiful shell-patterned dome.
The uses to which niches can be put are various. They should not as a rule be left empty; a niche is meant to accommodate something. Statues have their place, especially in exterior niches.

Interior niches may be treated in several different ways. One sees examples of niches containing clocks or a single tall china jar, which correspond to the traditional statue. Many people prefer to fit their niches with shelves, sometimes even with a glazed door, and to fill them with a collection of rare china or glass. One such niche has been very effective used in a living room where the interior of the niche was painted Chinese Vermillion to give background to an unusual small collection of green Chinese ceramics.

In many dining rooms it serves naturally as a china closet, a pair of niche cupboards in opposite corners giving a pleasant balance to the room.

Some niches are extremely difficult to fill adequately with anything but a statue. The difficulty is, of course, to find your statue. Modern marbles are not always satisfactory, and in their stead one might pick up occasionally at sales of antiques pleasant examples of 17th or 18th Century stone work. Unfortunately most of such work is better fitted for out of doors, in the garden, or in exterior niches. Bronze statuary, where price is not a problem, can find a fitting background in a niche. For ordinary occasions, however, one must fall back on the big china vase or jar. If it has no especial merit as a ceramic, the jar may be kept filled with flowers and with dried grasses in winter. No especial rule can be laid down for the treatment of the niche save that it be given sufficient architectural prominence in a room, neither overshadowed by other details nor so predominating in the room as to detract from other decorative details.

The shell-patterned dome is an ancient enrichment of the niche and it and its variations are often found in modern work. This example is in an English drawing room and was designed in 1720 by Leoni.

The success or failure of any niche depends upon the refinement of its detail. Too much ornament or too little will spoil it. Flower swags ornament this niche sketched by Katherine G. Hartskorne of the New York School of Fine & Applied Arts.

Applying the niche design to a corner cupboard was a favorite device in early American houses and is properly reproduced today. It is usually built of wood and fitted with shelves for china.

To relieve the wall in a paneled room one might introduce a niche. In a drawing room the shelves could hold a collection of rare china or jade and Chinese crystal. From a design by D. Sateld of the New York School of Fine & Applied Arts.
THE PAST AND PRESENT USE OF MIRRORS

So Obvious Are These Workable Reflections that We Often Do Not Appreciate Their Value in Decoration

MARY H. NORTHEND

THERE is fashion in mirrors just as there is in furniture. Five centuries ago they came into vogue, and they have remained distinctive in style ever since. So important a feature have they proved that the greatest designers of all times, realizing their worth, have given much thought to evolving odd shapes and unusual frames. The latter range from plain wooden ones to gilt filigree, and from picture designs to Chinese representations done in color with black lacquer frames.

It is the evolution of the mirror that has given to the designer of the present day a varied groundwork upon which to elaborate, and although we realize that they have sometimes been changed to conform to modern requirements, yet underneath each and every motif one is able to discover some trace of the old-time art.

We are often tempted in furnishing our homes to turn to the odd types of the present time, but we do not by any means neglect the old Colonial looking-glasses that were so popular in great-grandmother's day, for we know that the master craftsmen of yesterday have never been superseded in their art. Fortunate is he who has treasured, possibly tucked away under the eaves, one of these genuine antiques, for even though it may have become defaced with time and hard usage it can be restored to its original beauty through the use of a good wood polish and a coat of paint or gilt. And there is a fascination, not only to the antiquarian but to the modern enthusiast, in the tracing of the ancestry of many of these old mirrors which have been connected with history and are surrounded with a wealth of interesting legendary lore.

Early Types

The first looking-glasses, which were of Venetian origin, were simple panels of glass used as inserts in the wall. Today we frequently discover in the large plain sheets of glass which ornament our chimney breasts, framed only by a panel, the same thought, enlarged upon to give life and character to our rooms.

Not all these chimney breast mirrors are plain in surface. Rather are they broken into small panes and ornamented with tiny gilt rosettes, and they generally top an elaborately carved mantel, often decorated at either end by pictorial flower themes or polychrome ornamentation. This type of mantel glass can be produced by utilizing old mirrors that have long lain dust-covered under the eaves, for the decorator of today has discovered the art of cutting out the unbroken places to fit them into mirrors such as these. There is a historic atmosphere surrounding a mantel glass of this type, and it is in the employing of discarded bits kept only for sentiment's sake that the modern housewife rejoices.

Mirrors, more than any other feature of the house, lend themselves to the successful working out of decorative schemes, producing effects that add much to the interior finish. Let us take for instance an apartment. Through the use of a mirror judiciously placed, reflections are made that give to the small room an air of spaciousness and depth, while to a dark, gloomy room a touch of brightness is added. Possibly in the latter case a beautiful vista of an outdoor garden or a far-flung landscape effect may be reflected in the mirror's surface. Just a bowl of flowers or a single rose right placed will throw a glint of color into the mirror surface that seems to light up the whole interior.

Modern Uses

First aid to the toilet, as in olden days, is no longer the primary use of the mirror, and it is therefore imperative that it be placed solely on the wall, over hanging the dressing table. Dashes of color lend environment to any room, no matter what its location and a mirror should be so arranged that it will catch some attractive object rather than show a plain surface. Sometimes the mirror acts only as a foil to a picture introduced into the frame or possibly a Dutch picture introduced into the upper panel.

Originally mirrors were made only in small pieces. Today these small-piece mirrors are combined to make a large grouping. Rosettes mark the corners. It is a French style.
For Colonial homes where early American furniture predominates and space permits the Constitution mirror may be used, with a chest, a charming hall group.

Mirror frames are of the greatest importance and should be carefully considered in conjunction with the furnishing of a room. Fortunately we have a great variety to choose from, making it possible to secure one suitable for almost any decorative scheme. Not necessarily need the mirror conform to the period of the room furnishing. It would be absurd to say that a Colonial mirror should be used only with that type of room, for there are many other instances where it is most appropriate. This especially true of the Constitution mirror which came into vogue just after the Revolution. This type is very popular for hall decoration and fits admirably into panels, but it needs underneath it a low piece of furniture such as a handsomely carved Italian chest or possibly a period chair. As the frame is mahogany with gilt ornamentation, naturally a mirror such as this stands out most prominently against a plain wall surface, a figured paper detracting materially from its charm, for, like a painting, it depends upon the background to individualize it.

The plain banded wooden frame of the first ra of mirror use is seldom found now, for it lacks the ornamentation which is considered so necessary at the present time. It is also practically impossible to procure a frame of glass, though crystal is often introduced into a wooden frame to give it sparkle and life. Brass, ebony, carved oak, olive and rosewood, all of which have been fashionable for frame design in the past, are still in use, the wooden ones being much more effective when gilt or painting in strong tones is employed.

Chinese motifs, which are occasionally found, are generally confined to the Queen Anne period, and are finished with dark backgrounds to bring out forcibly the vivid colors of the paintings. We may consider that we are introducing a new idea when we design frames with polychrome ornamentation or when we finish them in color to harmonize with the color-note of a special room, but we have only to go back to old Italian pieces to realize that painted frames are not a modern innovation. Gilt and colored lacquer mirror frames were also popular in the Adam period.

When mirrors first came into existence mirror glass was scarce, and this fact accounts for the divisions found in the early ones. Then, as glass became more plentiful, large sheets cut into various forms and designs were used, although the small ones still remained in favor.

As frames grew larger and more ornamental in finish, small-sized mirrors were much sought after, for space had to be taken into consideration. This style is very popular to-day and is used both in antiques and reproductions. Considerable variety is to be found in such mirrors, so they are available for many situations.

There is only one place in the hall where mirrors can be hung, and that is at one side.
Some of the Sorts Which Are Especially Adapted to Use in Effective Plantings

H. STUART ORTLOFF

It is said that a prophet is without honor in his own country, and the lover of Nature can very easily apply this saying to our lack of appreciation for native plant material. We have been under the spell of the silver tongue of the nurserymen’s catalog for so long a time that we have only just begun to realize that many of the garden favorites of Europe which we have admired and imported originated in this country, although their value as plant material was first realized by the nurseries of Belgium and Holland, who have lined their pockets with snug fortunes which by rights could and should have been in this country and to the credit of our American nurseries. Now that the Government has clapped on a strict quarantine in order to prevent the possible spread of plant disease which might come in on imported stock, we have to look around and take an inventory of what we have at hand to beautify our gardens, and to add new charm and interest.

The result must be somewhat of a surprise to those of us who have depended so long on the judgment of others and accepted as final what the market offered, and who, consequently, had no idea that we have such a wealth of beautiful things in our woods and meadows. It is true that some have realized and made use of the possibilities. Olmstead, Senior, one of the fathers of American landscape gardening, used the meanest and humblest of native shrubs and plants to plant large masses of color and obtained his wonderful compositions. It is the followers of this leader who are striving to give to America a distinct style of landscape gardening, the honestly “naturalistic” style.

Both pink and white dogwood blossoms will lighten the plantings in early spring before the leaves appear. These two varieties are native American trees well worth using, especially in informal arrangements.

Where an evergreen background with varied skyline is desired, native cedars will prove excellent material. They are perfectly hardy and wind-resistant, and hold their color well.

Our gardens have become rather monotonous because we have been content to use over and over again the usual spirea, deutzia and syringa which the nurseries have been handing out year after year, never varying because the market never did. The surest way to compete with and rectify such a condition is to bring before the gardeners new materials, and have them become thoroughly conversant with them. Then they will begin to demand these things from the grower, and as his business success depends on public demand, he will begin to grow and supply us with these things. It is possible to dig up many native plants and bring them home with a little soil and care, but how much more convenient is it to purchase them from the nursery and not dispose the beautiful native scenery of our hedgerows.

The smooth sumac grows from 3’ to 5’ high and bears dense pyramidal clusters of flowers in June and July. Its leaves turn scarlet in autumn.

(Continued on page 68)
Pleasant Places for the Privacy of Guests

Comfortable Corners Where Those Who Value Solitude Even in a Crowd May Enjoy a Few Moments of Peace Apart

Caroline Duer

No matter how much hosts love their guests, or guests their hosts, there are moments during every visit when to be alone in some quiet place is most refreshing to the minds of both. Hosts can easily obtain solitude. The house and its habits are theirs and they can disappear with a suggestion of being, like live, "on hospitable thoughts intent." But if the guest disappears for any length of time, and is found shut up in his room, he is likely to be considered ill, or displeased, or simply bored by the way he is or isn't entertained, and the impression created may be unfortunate. Of course modern manners are much easier than anything belonging itself manners used to be, but even modern manners may demand more constant gathering of the company as a whole than is entirely agreeable to each member of it.

How pleasant, then, to be domiciled in a house where there are certain corners in which the solitary find a welcome solitude. Few people are at their social best in the morning, and for those who do not care to breakfast in their bedrooms (as some hospitable families do) or downstairs in company (as some other hospitable families do) an upstairs sitting room, with plants and flowers about and one's fruit, egg and chocolate temptingly arranged on a charming little table, would have a calming effect. It would raise the spirits and give the most hermit-crabbish of guests a good send-off for the day.

Then a desk in the library, with a window to the left of one—as a window near any writing-table should be—is a convenient thing; and a comfortable chair and large waste-paper basket seduce one into reading and tearing up all the letters one has put off reading and tearing up for a week. The well appointed desk with plenty of elbow room invites long delayed answers, and perhaps they will be pleasanter answers for being written in such charming surroundings. One hopes that among the books on the shelf above one's bowed head there may be a dictionary to help those to whom spelling has ever been a bar to composition.

The desk, chair and waste-paper basket in this library are Empire. The curtains are green and brown.

Rose hangings and rose brocade on the chair, an Empire table and table-service make this room charming.
DOVE cotes or pigeon boxes, both in their way are distinctly useful. One can be beautiful and useful, and the other may be an eyesore. There is no intent in this place to present a treatise on “keeping pigeons for profit.” One cannot refrain, however, from submitting the suggestion, especially in these days when the feeling is so strong that everything must be turned to account, that the keeping of birds is a domestic enterprise that may be well worth while from the purely material point of view and, at the same time, compatible with architectural interest and enhancement.

In this respect, we may profitably take a leaf out of the experience of past generations and apply the lesson to very good purpose. On the first score, one need not do more than remind the reader that pigeons and squabs afford a delicious item of food supply and that their rearing does not involve an inordinate amount of trouble. On the second score, it is not amiss to point out that one probable reason that pigeon keeping is not more in vogue is the notion that their housing is wont to necessitate an unsightly structure on some part of the premises.

It is exactly in this latter connection that attention is directed to the accompanying suggestive illustrations, which should be sufficient to dissipate that fallacy. The dove cote as an architectural feature is usually the sign of an economic system of many centuries’ growth, so that for the best examples we naturally turn to England and the Continent. The great Norman colombiers are already famous, so that we may focus our attention upon equally interesting structures of England and Italy.

Pigeons and Crops

The pigeon ever had the reputation of being a bird injurious to the farmer’s crops so that it was a recognized necessity, in the days when intensive farming, prolific production, and scientific feeding were not understood, that a limit should be placed upon its numbers. The building of a dove cote, therefore, was a privilege reserved to the lord of the manor, or for those to whom he might give a special permission, and the presence of a dove cote almost always indicated a residence of manorial rank. Under present conditions of farming and feeding it is not difficult so to regulate pigeon keeping that whatever depredations the birds commit will be outweighed by the advantage they bring.

Early Types

As the pigeon was an important food item, especially in winter when fresh meat was difficult to obtain, the dove cotes were designed to accommodate a large number of birds. One of those illustrated will house two thousand. The common shapes of dove cotes are square, oblong, round, hexagonal and, as the illustrations show, the doors were built with an eye to architectural value. The doors were usually low so as not to interfere more than necessary with the nesting space. The walls outside were commonly of unpierced masonry, save for one or two windows, while within were many nesting holes.

In some instances the nests were reached by a revolving ladder attached to two horizontal arms—set in different planes to give the ladder the requisite angle—and the arm turned upon a central upright post. This contrivance could be swung to any position desired. In other cases straight ladders, resting on the ground, were moved about as needed, or the nest might be inspected by climbing up the face of the wall, the holes themselves serving as handholds. The birds went in and out by way of the lantern at the top or, sometimes, by way of windows when there was no lantern. So much for the mechanism of the structure.

Now for the purely architectural side of the matter. It is perfectly obvious how appropriately buildings of the type illustrated may be used, quite independent of their utilitarian function, either as garden adjuncts in much the same way gazebos—to give desired emphasis to a scheme or in Italy one often finds the dove cote in the upper story of a pavilion wing, as in this example at the Villa Emo at Fanzolo, near Treviso
June, 1921
terminate a vista, or else as effective units in the composition of farm building groups, a branch of planning that might well receive more study than it generally does from the laity.

Where it may not be desirable to construct separate cotes, dove holes may be provided in the walls of barns or outbuildings and it is possible so to dispose them that they form a diapered pattern of emphatic decorative value, as in the barn shown in one of the pictures. Or again, when it is preferable to use a small building in conjunction with some other purpose, it can be so arranged that the upper part can be assigned to the pigeons while the lower is devoted to other uses.

In Italy, instead of erecting dove cotes as independent structures, it was a frequent practice to utilize turrets, the upper part of towers, or the top story of flanking pavilions—as at the Villa Emo at Fanzolo, or the Villa Giacomelli at Maser—in which to domicile the birds.

In whatever way one elects to employ the dove cote, we must recognize in it an element of combined utility and architectural value not to be overlooked.

As a factor in the landscape scheme the dove cote can play a pleasing role. It is often placed at the back of a kitchen garden, providing a sunny south wall for espalier fruits. Its unbroken facade furnishes a good surface for vines and a background for shrubbery planting or ranks of the higher perennials. And because of its manorial associations it gives to a country place a desirable sense of age and an air of completeness.

(Left) The Norman type is circular or turiform, a pattern also found occasionally in England. The dormer window is for light and air. An open lantern at the peak affords entrance to the birds.

(Below) By making dove holes in the gable of a barn or outhouse, provision is readily afforded for pigeons. This was the simple device used on an English farm in Gloucestershire.

In England and the Continent a building was often especially built for doves. This English example houses 2,000 birds. They enter by the lantern in the roof. The door is low, saving space for nesting holes.

A decorative note is given this English dove cote by the four tiers of dove holes running in a checkered band across the wall. Slits afford sufficient air circulation. This might be applied to an American barn. It is not advisable to use it in a garage where noise and oil fumes would disturb the birds.
This revolving mahogany case holds 200 poker chips and 2 packs of cards and has a leatherette cover. $17.75

For a game of bridge on a porch or terrace comes this white enamel, chintz covered, folding card table, $8.50

A stand for 4 packs of cards comes in colored calf skin in pastel shades with gold line decoration, $14.75

A card table cover that snaps on is made of black sateen with a colored stencil design in the corners, $8

Cards, a score pad and the latest Auction rules, are kept in this calfskin case which is available in blue, rose, purple, tan or green lined with moire to match, $27.50

(Above) A smoker's stand 36" high is of wrought iron with a glass ash tray, $15.50

This mahogany table has a green baize top and set in score pads under glass, $26.50

A wrought iron and gilt lamp, 64" high, with decorated parchment shade is $75

Hammered silver-plated clip-on ash trays are $3.15, which includes the 15c tax
For a small family, where a maximum of liveable rooms is desired, the Dutch Colonial design is suitable. This example is the home of Gordon Stewart, Beechhurst, L. I. Frank J. Forster, architect.

A simple disposition of rooms on the first floor makes for comfortable interiors. The arbor at one end is a pleasant detail. It balances the living porch.

Three bedroom chambers and a bath, with a plenitude of closets, give a roomy second floor. All rooms are well lighted, and the plan is simple.

The house is executed in dark red Colonial brick, clapboard and with a shingled roof. A wide overhang of the roof gives protection to front and back facades.
The Georgian type of house is especially pleasing for suburbs because of the dignity of its design and the general balance of its plan. Here it is executed in brick with white trim and a slate roof. A generous living room with its attendant sun parlor and veranda are features of the lower floor. Above it are a master's suite and two other chambers and a bath.

William T. Marchant, architect

On the first floor of this small stucco house provision is made for a music room, the service being behind it and connected by a pantry with the dining room. A veranda practically doubles the size of the living room. Upstairs on the second floor are four chambers and two baths.

A wide overhang of roof between the floors gives this house its pleasant appearance of breadth, a desirable feature for a house on a narrow lot. It is executed in stucco and has shingle roofs. The entrance is pronounced by a wide portico. William T. Marchant, architect.
Stucco over expanded metal or hollow tile makes a permanent house with a pleasing wall surface. William T. Marchant was the architect.

The master's suite occupies half of the second floor with an additional chamber, bath and sewing room. Servants' rooms are on the third floor.

A slight extension set back from the front line of the house gives commodious service quarters on the first floor. The stairs are concentrated at the back of the hall. The plan is pleasingly open.

The second story of the shingle house shows a well grouped plan of chambers, giving three bedrooms, two baths, closets, a sleeping porch and a small stairs hall. Storage room is found in the attic of the extension.

The living room occupies an extension. The dining room, pantry and kitchen fill one side of the house. The porch and entrance hall give an added air of spaciousness.

This house was designed to create a distinctive small house for a reasonable sum. It is executed in shingles painted white, a shingle roof, green painted shutters and red brick chimneys. Lattice gives the front porch the relief of design. Aymar Embury, II, architect.
The display arranged by John Scheepers carried true garden charm. Spring blooming bulbs and shrubs and a wealth of green turf surrounded a simple playing fountain, the whole set off against a background of evergreens.

FLOWER SHOW GARDENS

Two Exhibits at the 1921 International Flower Show, New York City

In the Bobbink & Atkins garden the chief color effects were obtained with azaleas. Looking down the shorter of the two axis paths the view was terminated by a white pergola over which climbed a lavender wisteria in full bloom.
"Try my glasses," coaxed a kind old lady, when her young friend broke her own bone-rims. And she did. But she was far from happy—in fact, quite miserable; and her eyes took a long time to recover from the ravages of the ill-fitting glasses.

Naturally nobody should use glasses made for another. Glasses that have been more than carefully fitted to the individual's eye are none too good if comfort and eye ease are desired.

So it is with the installation of screens. It may sound queer to compare eye-glasses and screens, but nevertheless the analogy is nearly perfect. As the eyes vary, so do the apertures of the various homes. Therefore, unless screens are fitted carefully to each window, door or porch there will be discrepancies, and if one fly or insect can get in others can and there will be not only discomfort but probably disease distribution.

Swat the fly? No! Don't give yourself a chance to swat it. Keep it out!

Therefore if you have a house to screen do it the best way you can or the money spent will be a dead loss. They must be bug-tight even as a ship is water-tight; unless they are, you will be the host at continual insect balls and chairman of the rust convention and store up for yourself an irritation unprecedented.

For there is no more annoying thing in the home than recalcitrant or obstinate screens.

It is strange that any missionary work need be done about screens because almost everyone agrees upon their uses in health prevention and comfort assurance, yet withal the purchasing of them is done ignorantly and as carelessly as the young woman who uses anybody's glasses for her own particular and peculiar eyes.

To begin with, do not order screens to be made "right away"; they cannot be done in less than a thirty-day month and be made with any finish. Order early enough after you have received estimates from the best screen makers; then take the estimate which gives you the best value after you have either seen the models, actual installations, or are satisfied that you will get the thing that you need for your particular case. The skillful screen men treat your case as individually as the oculist treats your eyes.

(Continued on page 72)
GARDEN STATUARY
BY PAUL MANSHP

In Which Archaic Forms Are Modernized
in a Pleasantly Sophisticated Manner

Standing at one end of the Charles Schwab garden at Loretto, Pa., is this figure of an Indian crouching, just having released the arrow from his bow.

"Day and the Hours" is a sundial in bronze executed for the garden of E. O. Holtz, Mt. Kisco, N. Y. Figures of the zodiac encircle the base.

"The Duck Girl", a life-size figure, is pleasantly reminiscent of Greece. The drapery, the pose and its action fit it eminently for a place in the garden.

At the other end of the Schwab garden, a companion piece to the Indian, is this pronghorn antelope just struck by the arrow. Both are heroic size.

Another figure in the Schwab garden is a sundial of Hercules sustaining the universe. The sphere is enriched with symbolic decorations.

The lines of the "Spear Thrower" are obviously archaic, but in small details such as the hair and the decorations, one finds Mr. Manshp's sophisticated touch.

"Atlante", a figure 30" high, is designed to give activity to some quiet spot in a garden. A row of dolphins forms the decoration of the circular base.

An armillary sphere representing, in the figure at the base, the cycle of life, is a revival of the old form of sundial found both on the Continent and in China.
A graceful wrought iron flower stand holds a 12" pot. $7.50. In a 10" size, $6.75.

The canary yellow Spanish pottery jars, effective for a terrace or doorway, are 18" high. The landscape decoration is in blue and green. $45 for the pair.

A cast stone bench with acanthus leaf carving, 4' long, is $24. 5' long $28. In Italian marble $172.

This stone wall fountain complete is $53. The separate parts: lion head spout, $10; shell $25, support, $18.

A cast stone bird bath, in white, gray or buff, is 18" wide and 28" high. $22.50. 34" wide and 42" high, $45.

An iron garden chair of delicate pattern and durable qualities is painted leaf green. Especially attractive is the lattice design of the seat. $33.

Graceful iron garden furniture copied from a French design is painted a soft green. The side chair is $35, arm chair $50, table with 26" top, $50.
June

THE GARDENER'S CALENDAR

SUNDAY       MONDAY       TUESDAY       WEDNESDAY       THURSDAY       FRIDAY       SATURDAY

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 seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.

1. Before planting, dig in the soil as deep as the root system of the plants will reach. In planting, set the plants firmly so that the roots are not exposed to air.

2. See now how happy the soil is. The plants are growing well. Prune the old wood and cut off any dead branches. Continue to top dress the soil with a light dressing of compost each month.

3. The camellia flowers are in bloom. Prune the plants immediately after flowering. Remove any dead wood and cut out any suckers that may have formed.

4. Do not prune the fruit trees until they are fully matured. Do not thin the blossoms until after the fruit has set.

5. Look out for the first appearance of thrips and aphids. Sprinkle the plants with a solution of potassium arsenate, 1 lb. to 100 gallons of water.

6. Do not dig up the flowers of the potato plants until they are fully bloomed. This will prevent the propagation of disease.

7. If they come in time, transplant the potatoes before the ground becomes too hard. Dig the potatoes with a hoe and set them in the ground 4" deep and 12" apart.

8. The potatoes should be watered well after transplanting. Be sure to keep the soil moist.

9. A reliable to-do list is a must for the gardener. Make a list of the tasks that need to be done each day.

10. Fruit trees that have been pruned should be tied with string and supported by stakes.

11. This is the time to thin the vegetables. Corn, beans, and squashes should be thinned to allow for better growth.

12. Care must be taken not to harm the delicate flowers of the summer-blooming plants. Water them thoroughly every other day.

13. All the stakes should be done by Tuesday. Propagate the plants with care and accuracy.

14. It is a good time to get the soil ready for transplanting. The soil should be loosened and made light.

15. One of the most essential things in transplanting is the proper pre-treatment of the soil. It should be thoroughly worked over and mixed with compost.

16. On thin days, the soil should be kept moist. Keep the soil moist but not too wet.

17. Be sure you keep the discarded leaves and weeds properly supported. Dormant plants need more care than active plants.

18. Do not thin the vegetables until the plants have grown to the desired size. Thinning should be done gradually.

19. It is a good time to plant the new season's flowers. The soil should be rich and well-drained.

20. Be sure you keep the discarded leaves and weeds properly supported. Dormant plants need more care than active plants.

21. It is a good time to plant the new season's flowers. The soil should be rich and well-drained.

22. Be sure you keep the discarded leaves and weeds properly supported. Dormant plants need more care than active plants.

23. The first dressing of the season should be applied to the soil. It should be worked in thoroughly.

24. Don't forget to spray the tomato plants against caterpillar attacks.

25. Always have a good stock of pesticides on hand. They should be kept in a cool, dry place.

26. Every year, the gardener should make a list of the plants to be planted. This will help to prevent neglect.

27. Keep a record of the dates on which the weather is fine and suitable for planting. This will help to prevent damaging the plants.

28. It is advisable to plant the potatoes in the ground when the soil is warm and moist. This will help to prevent rotting.

29. Crops should be seeded as soon as the soil is prepared. This will help to prevent the loss of crops.

30. Lettuce will grow well under cover. This will help to prevent the loss of lettuce.

31. The first dressing of the season should be applied. This will help to prevent the loss of crops.

NOW as you hear some one of them city folks that has summer places over to the Lake goin' 'bout how little they can't find out here in the country, on' every time I does, I kinder get a spell, 'long 'bout the time the flowers 're in full bloom'. Ain't no place that's busier an' orchard than this here place when the peaches are ripe and the apples are falling. But even so, as we look at the garden, it's a great help in keeping track of the plants and planning for the future.
Speke Hall
Lancashire

A Typical Timbered Edifice of England in the Sixteenth and Seventeenth Centuries.

Begun in 1490 by William Norris
Completed in 1603

This beautiful old English home, rich in its tapestries, paintings and furniture possessed a chest similar to the one reproduced by W & J SLOANE with all the interest of detail and variety of woods of the early seventeenth century original.

W & J SLOANE
FIFTH AVENUE AND 47TH STREET
NEW YORK
SAN FRANCISCO WASHINGTON D.C.
Hints for your Home

Kitchen Helps for Summer

Whether you plan to furnish your new kitchen completely—from sink brush to refrigerator—or merely need an odd dishcloth or saucepan to replenish last summer’s kitchen—come to Lewis & Conger’s. Our nine floors contain every household article you will require, and all are of the quality that serves you long and faithfully.

Pyrex Ware goes into the oven and out to the table—a convenient way of serving meats, vegetables and desserts. Casserole $1.25. Pie plate 90 cents.

Oil Jars as Garden Ornaments

(Continued from page 44)

Oil jars are molded for this purpose, with regularly placed holes and lips or rings to each. They give a pleasing effect with the strawberries pendant in the holes, and, incidentally, produce clean fruit, thus combining the useful and the ornamental. 

Among the fascinating designs is the strawberry jar, which came first from Italy. Doubtless, holes were originally knocked in a cracked oil jar and strawberries planted therein, but now the jars are molded for this purpose, with regularly placed holes and lips or rings to each. They give a pleasing effect with the strawberries pendant in the holes, and, incidentally, produce clean fruit, thus combining the useful and the ornamental.

Oil jars fit into the landscape scheme. They are beautiful in themselves, and the strawberries pendant in the holes, and, incidentally, produce clean fruit, thus combining the useful and the ornamental. They are beautiful in themselves, and, incidentally, produce clean fruit, thus combining the useful and the ornamental.

A Variety of Garden Paths and Edgings

(Continued from page 27)

Bricks on edge form a good coping for it. The bricked path should be slightly higher in the center than at the sides, in order to provide drainage. Bricks on edge form a good coping for it.

Gravel paths offer the widest scope for edgings, since practically every kind looks well, but if a growing edging is used, it must be protected from gravel which will otherwise spoil its roots. With box or similar low edging an inconspicuous edging should be concealed under the path. Brick or stone, on the other hand, is good, even thick tiles may be used.

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INTERNATIONAL STERLING

PANTHEON DESIGN

A Masterpiece of the Classics

In the creation of International Sterling, classic and modern artistry have designed and wrought for today and the ages to come.

International Sterling—wrought from solid silver—is the response to a natural appeal for the regeneration of an art in which beauty, sentiment, utility and investment value are forever interwoven.

Your Jeweler has the Pantheon Design in complete table service.

Write for Book 104, illustrating the Pantheon Service in all its beauty.

This craftsman’s mark identifies the genuine.

INTERNATIONAL SILVER CO.
Meriden, Conn.
There are a few nurseries which have already foreseen this trend of thought, and have been helping it along considerably by adding new native varieties to their list each year. Some of them have much valuable information in regard to native plants and their uses, which are giving to the people through interesting and descriptive catalogues.

The idea of this article is to introduce and bring before the reader a few of the many shrubs which are native and hardy in this country, chiefly in the northeastern section of it. These shrubs have wide and varied uses as well as great beauty, but unfortunately they have not been well known, and therefore not widely used.

Perhaps one is safe in saying that Nature has nothing more beautiful or effective than the drifts of snowy white blossoms with which the flowering dogwood (Cornus florida) fills the woods in early spring before the leaves are out. And then again after the first few frosts, it tints the landscape with the wonderful touches of gold, scarlet, and crimson in the leaves and berries, which last until spring. There are few things which are as decorative the year round, so widely spread in our woodlands, and so little used and appreciated.

The dogwood which we see growing in the woods is very beautiful, but even so it is not at its best, for the other things crowd it and shut out the light. When it is moved into the shrubbery or planted as a specimen it develops and rounds out into a perfectly formed small tree with an abundance of bloom.

Another member of this family, and one with much the same characteristics, is the Japanese dogwood (Cornus kousa). This, while not a native, is very hardy, and gives a longer period of bloom than its American cousin.

Shrubby Cornus

The above mentioned Cornus are small trees. A larger share of this family is of shrubby growth. They have practically the same characteristics in coloring and leaf habit, but the flowers are not as showy. They serve as admirable "fillers" in the shrub border, or as plant material for moist and partially shaded places. Their bright stems and brilliant berries are welcome additions to the scene in winter, as they show up wonderfully well against the somber background of leafless bushes, evergreens, or in the snow.

Silky dogwood (Cornus sericea) has flowers in flat, close clusters in June, which are followed by a blue fruit. This shrub grows well in moist situations, which is also true of the red osier (Cornus sericea), which also has brilliant stems in winter, and the peculiar habit of spreading into clumps by means of sending out long, wand-like shoots.

Red is the most cheerful color in winter and this is the color of the stems of the red-twigned dogwood (Cornus alba). The alba refers to the fruits of this plant, which are white and interesting against other foliage in winter. The stems of this shrub are more red than those of the red osier because there is an absence of purple which the former possesses. An interesting thing in these red-twigned shrubs is that they lose this color in summer, when the stems are bright green, but as soon as the leaves begin to fall the red returns.

Cornus sanguinea sounds more red, but this also has a large amount of purple in it; however, it is a good grower and an interesting shrub to plant.

The panicled dogwood (Cornus paniculata) has very showy blossoms in small, loose, cone-shaped clusters in May and June, followed by white berries the size of a pea on scarlet stems.

Another family of native American plants which are suitable and adaptable to nearly every garden are the viburnums. No garden is complete without them; in fact, hardly any garden is without them, for the popular snowball or the Guelder Rose of the Fertile field belongs to this tribe, as do also the snowberry, coral berry, and bush honeysuckles.

The viburnums are valuable for their thick leaf-masses, their pleasing masses of creamy white flowers, and their interesting berries in the fall and winter. They serve as good fillers, as screening material in borders, and grow well as shade in as they do in sunlight, they will adapt themselves to moist places, and with their fruits attract the birds in winter.

The flowers of these shrubs are inward, and therefore not widely used. They remind one that many bloom gone wrong. The outer ring of flowerets is composed of large showy ones, while the inner mass of smaller flowerets which do not appear to be fully developed. The latter shows one has not been advertised and attract the insects. This advertising idea has been carried to the extreme in the case of the snowball, and that is why the blossoms of that shrub are so large and showy—they are all flower.

The snowball is the developed form of the common high-bush cranberry (Viburnum opulus), which is very hardy, and gives a longer period of bloom. It grows well in shade, as it is a native of the woods. In the autumn its foliage turns to a brilliant crimson, while its fruit, which is first pink, turns to a dark purple.

Arrow-wood (Viburnum dentatum) is very widely used as a filler and as a mass planting in moist shady places. The leaves of this shrub are deeply indented, while the stems are long, arrow-like shoots. In fact, this is the best sources of arrow material for the Indians. It grows from 5' to 10' high, and has a blue fruit in September. While-rod (Viburnum cassinoides) which blooms in May, is followed by a reddish fruit which blooms in May, has been carried to the extreme in the case of the snowball, and that is why

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The Story of a Friendly Little Shop

Told again on the occasion of "The Gift Shop of Fifth Avenue" entering its new shop on the south-west corner of Fifth Avenue and Thirty-ninth Street, diagonally across from the Union League Club.

SHOPS, as they grow large, often lose in their growing, the personality which has been responsible for their first success.

So the story of Ovington's and of its new home is told here to show to you something of the spirit that pervades the place; to display, if we can, the personality which has been undisturbed by growth—the unique character which makes Ovington's so outstanding.

Seventy-five years ago, Ovington's was neither large nor famous. It was a young shop in those days—back when Polk was President, but it displayed, even then, the same two characteristics through which it has grown and grown.

First—charming things at sound values

In those days money was dear and goods were cheap, and the housewives of the day were thrifty.

And had Ovington's been founded upon any other than the principle of substantial values, it would, then, have withered before it bloomed.

But wither it did not. Grow it did. And the judgment of what was charming and unique, combined with judgment of good values, has made it grow and grow throughout the years.

Always, too, it was a friendly little shop—a shop where no haughty attendants urged its patrons to buy; a shop where hostesses of three generations felt free to come, to compare and to consider.

The shop grows:
The spirit remains unchanged

Ovington's has greatly grown since 1846. Now it is in its new home—its home for many years to come. Its offerings are more varied, more distinctive than ever.

Today, distinctive lamps and shades, odd furniture, sturdy Sheffield and mirrors of good line and above all, the smartest of gifts may be had—as well as the fine china and glassware.

But the spirit of friendliness, of unobtrusive welcome and help is still here. The old, old idea of good values, good taste and good choice is with us yet.

You are always welcome at 438 Fifth Avenue.

OVINGTON'S
"The Gift Shop of Fifth Avenue"
Fifth Avenue at 39th Street
Native Shrubs for American Homes

(Continued from page 68)

lilac garden, Mary Fennell, a pinkish orchid, would also be safe in a gar­
den of phlox, veronica, platycodon and their July friends.

If, on the other hand, the rosy pinks have been excluded from the garden, mul­
gayer combinations are possible.

A group about which I am personally very enthusiastic is headed by Gil Bias, a deep salmon with individual sprays of extreme beauty. Niagra, a pale cream-yellow with lovely lavender ruffled variety of Niagara with a slightly pinker tone; and Schwaben, a glorious flower limited to sale only by the difficulty of making a combination which is the espe­cial delight of those who like a golden range of color. This group would also be a delight to bloom with the lavender Echinops rülo and the deep blue purple of Mt. Hoochey's single petunias, with rose Lady Hillingdon and the creamy sprays of thalictrum woven all through the border, are like old face and amethyst kept from languishing by the hardy

of the gladioli. Schwaben, with the slight, graceful Iris Spray, a gladiolus having the pale bluish purple of Spanish iris, is again a delightful combination. Schwaben in any case is a kind of super-flowers—a big, pure, cool yellow stalk whose color never seems quite real. Its cold yellow solidity is the best sort of contrast to the more delicate loveliness of Iris Spray. Nursery catalog enthusiasm is difficult to avoid in describing one's favorites, but the flower lover knows the meaning of re­straint. Indeed, adjectives are not plentiful enough to describe adequately such as careful attention should be paid to their purchase and placing as to the

hangings, rugs and furniture.

The Gladiolus, a Super-Flower from Africa

(Continued from page 40)
REPRODUCTIONS MADE BY US SHOWN IN THE EXHIBITION OF THE ARCHITECTURAL LEAGUE
AT THE METROPOLITAN MUSEUM OF ART

ITALIAN, ENGLISH, AND
FRENCH ANTIQUE FURNITURE
AND REPRODUCTIONS
ARE ALSO ON EXHIBITION AT
OUR SHOWROOM.
INQUIRIES SOLICITED THROUGH YOUR DEALER OR DECORATOR

THE ORSENGO COMPANY, INC.
112 WEST 42ND STREET
NEW YORK CITY

A Cool Inviting Porch

MAKE your porch a well ventilated,
secluded, outdoor living room—
breathe the healthful fresh air all day
long. Add a chertry room, a shady re­
treat for summer days—an outdoor sleep­
ing room at night.

Aerolux Shades keep out the sun’s heat
and glare. They make your porch shady,
airy, secluded and 5 to 15 degrees cooler.

Send for this Free Book
You cannot realize how enjoyable your porch
can be made until you read the “AEROLUX
Book”—handsomely illustrated, giving definite
suggestions regarding porches.

The Aeroshade Co.
2145 Oakland Ave.
Waukesha, Wis.

There are very few of
the old-time varieties in
the modern candy box

If some one should give you a box of your
favorite candy of a few years ago, you
would be disappointed. It would seem
old fashioned and ordinary.

There are few varieties of assorted cho­
colates in the candy box of today which have
not been greatly improved in recent years.

$2.50 per lb. $2.00 per lb. $1.50 per lb.
In inches lone, 12 Incl Born, Nickor Price $6.00.

Dodson Bird Houses

and shall if you erect Invite the Wrens, Flickers, Martins, Swallows, etc.,

and guaranteed to rid

Thousands of birds flock to beautiful Bird Lodge, on which attract and keep them with you.

has spent many years studying the birds and their

destroy your trees, shrubbery and garden.

iniisculats, insects. and other annoyu insects which

18" dlo. Price $0.00

1 & 5' high. $5.00

Other sizes up to $7.80.

Your screens should be: (1) Simple to move; (2) should pull up, lower, raise or thrust out, easily and happily, and should be simply removed for storage; (3) need less renovation, as they can be isolated.

Reds after all are not to be dismissed with a word. Prince of India, a mottled red and purple, makes an extremely interesting combination with the orchid Mary Fontell. It is oriental in character, and needs, like the other reds, to be isolated.

The planting of gladiolus with cosmos brings up the point of supplementing crops which flower at the opposite ends of the calendar from the ones mentioned before—namely, the fall-flowering plants. Gladiolli planted early near the cherry laurel, the Japanese anemone or the late monkshood, will supply midsummer flowers in a space which without them it would be hard not to regard as lost during all the first part of the season.

If near these autumn flowers are planted clumps of acolium, Sparks variety, which blooms in July, its glistering jewel-like caps will be lovely with the solid mass of the salmon gladiolus Gil Blas or the coral Halley, with a late white phlox like Independence to lighten the contrast.

A later summer group, one smaller in size, are the primulius hybrids in all shades of salmon and orange, masses of feverfew and the clear little blue annual canna, as an edge. If one can contrive to have with this a few belated larkspurs with their blue—priceless—color, as summer is waning when the garden has turned to lavenders and purples—so much the better.

The primulius hybrids are comparatively new; somewhat lighter and more delicate in form than the other gladiolus and for the most part ranging in color through the salmons and apricots, orange and even bronze. There is a very such thing as a poor primulius, and one buys a mixture of the seedlings with the assurance that they will all grow lovely.

For the first of September these may be planted near Salvia azurea, whose blue delicacy needs the foil of a coarse leaf, and again in the garden is very good with the blue of the salvia, or it may be replaced by Yellow Frizzle, which is deeper in midsummer when magnificient in form. By this time also the snowberries have swelled on the long bending stems, and the simplicity of the whiteness is pleasant with the salvia, primulius combination, or with the second blooming of larkspur—a particularly handsome combination when beauty does not suffer by the addition of yellow and orange gladioli, or the cornpink of Halley.

A group which embodies the mottled yellow-blue color scheme, these gardens have been the playing place for a few seasons, is blue salvia, gladiolus drummondii, and the blue annual viola, which is deeper in color and not confounded with gladiolus Baron Hulot contributing a rich purple note. And another which gladiolus Hortense supplies the magenta note (not that we have to search for this treatment here) to the heightening of the white phlox, creates a completely novel and the regalvanized is quite positive rustless and those that are not.

The very best way for a novice to familiarize herself with varieties, with not having to go to all the trouble of planting and waiting for results, is to write for several boxes of cut gladiolus which the growers will send for a nominal sum during the season. Each variety is carefully labelled, and one may study the crisp flower stalks in this way; and arrange compositions with the flowers in the garden, making up recipes for the spot for combinations to plant at a later season.

The meats used in frames are prettily much up to the quality of your screening, they are to be had of all the fabrics and various confections of bronze dependant on the patrons of your purveyor; of brass finish, copper, steel enameled; steel painted; steel grained to look like the wood trim, steel galvanized and steel regalvanized; monometal.

To be honest, there are two better classifications of screens than that of rustless and those that are not. Monel metal is used for Seasick houses, as the salts of the sea do not rust or corrupt it. Variations of the bronze screen are also adapted to seaside use, the painted steel screen has to be painted over and over again to keep from rusting and wearing out. The galvanized screen is practically rustless and the regalvanized is quite positive an guarantee against rust.

be sure that when you buy a bronzed frame it is not simply a bronze steamer. Steel invites rust, and the way to have a rustless screen is to have a monel wire frame, made an absentee or galvanize it.

(Continued on page 76)

The Gladiolus, a Super-Flower from Africa

(Continued from page 70)
Get Action and Life into Your Pictures

Summer pleasures are rich in action; vibrant with a wealth of life. Still pictures—snapshots—are always as still, lifeless, without the irresistible sparkle and animation of Nature's summer charms.

Canoeing along some inland river or lake; motorinti across country; casting a swishing fly in the midst of some babbling mountain brook; all are redolent with scintillating, hushing action that only the motion picture camera can adequately catch and preserve.

Even the children's vivacity and buoyancy of spirit make but dull and uninteresting pictures when the action is lost. Yet, as her babies—always "babies" to her—mature into young men and women. Mother would experience a quiet rapture to be able to treasure up her childish frolics and revel in their memories.

Father's "own little girl" blossoms into a "sweet young thing"—and father wouldn't have it different—but there is a needless pang in the passing of childhood's love. Needless, because the New Premier Daylight Loading Motion Picture Camera can preserve these fleeting joys and pleasures forever fresh.

No experience is required to operate this motion picture camera. It loads in daylight just as easily as the little Brownie box or Kodak the children play with. It will make faithful, life-like records of simple, moving events or "shoot" a several-reel amateur scenario as pretentious as any professional "movie."

Two models—prices astonishingly reasonable—$125 and $200.

Come to any Pathéscope salon and let us demonstrate these wonderful machines. Select your own pictures from the great Pathéscope film library and operate the New Premier Pathéscope yourself.

The Pathéscope Co. of America, Inc.
Willard B. Cook, President
Suite 1828, Aeolian Hall, New York City
Agencies in Principal Cities

Here You Expect "Fisklock" Brick

Obviously a high standard was set for this home. You easily imagine a beautiful interior, for the structure is so substantial, so permanent, so enduringly beautiful, and fire-proof.

But unseen, the multitude of "dead-air" cells in the "Fisklock" wall add to the comfort in summer and make it easier to heat the house in winter.

And the inside of the brick wall is of the same high quality as the face for every "Fisklock" brick is equivalent in size to a face brick and a common brick—only about half as many units were handled.

The labor saving is so great that the architect speaks volumes when he says of this brick: "It's not what brick costs per thousand, but what it costs in the wall."

FISKE & COMPANY, Inc.
BOSTON, MASS.
New York
Watson Town, Pa.
"Tapestry" Brick
Bed. 8. 5 ft. off.
Face Brick Fire Brick

Marietta Hollow-Ware and Enameling Co.
Marietta, Pennsylvania
Superior Work From a Successful Machine for Suburban Homes and Estates

Any man who knows anything about gasoline motors, can operate the Utilitor Mowing Outfit with ease. This outfit is especially suited for work on country or suburban places which vary in size from an acre on up to the largest estate.

Everything about the Utilitor unit has been designed to make it practical and safe to use in fine yards and gardens. The machine is controlled with ease and precision. A foot control and a double clutch power control enable the operator to negotiate close to flowers, shrubbery, trees, fountains and walks without endangering the property.

The machine we are selling now—the NEW model—has some features that no other machine of this type possesses. One of these features that is especially applicable to the Utilitor as a mowing unit, is the speed governor. This device keeps speed constant under different loads. When tall grass or sudden grades are encountered the carburetor opens in proportion to the load and the speed is thereby maintained.

From the standpoints of first cost and operating cost, the Utilitor outfit has no superior. We are able to make one of the best mowing outfits in the country for less money because cutting grass is only one of the Utilitor.

We would suggest that you see our dealer and let him explain the advantages of this machine. He will be pleased to demonstrate without obligating you. Really, the machine in actual use will surprise you by the wonderful way in which it performs.

The name of our dealer will be sent on request.

PROMPT DELIVERIES

MIDWEST ENGINE COMPANY
141 Martindale Ave., Indianapolis, U. S. A.

Tulip Promenade

Doesn't that name suggest a keynote for your garden of 1922? Flowers never seem more at home than when planted in this informal manner. All of the Tulips in this display are described in "The Blue Book of Bulbs." There, too, you will find Daffodils and Hyacinths in delightful abundance. Send 25 cents for a copy, (deduct it from your first order amounting to $2.50) and learn why the term "Cream-Quality" was coined to describe our bulbs.

Chester Jay Hunt, Inc.
Dept. K, Little Falls, New Jersey

Exclusive!

1. A New Tufted Pansy (Pansy Violet) (Lord Beaconsfield)

Has the combined perfume of the pansy and the violet. The color of both upper petals is dark purple—pansy-violet—a very beautiful color. The three lower petals are pure white, shading into creamy white toward the edges. This combination of colors is very effective. Unlike the pansy, this will bloom all summer, and holds its size, even during the hot summer months. Pkt. 50 cts.

2. Fringed Moonpenny Daisy

A beautiful white perennial Marguerite with plume-shaped lacinated petals on long stems; superb for cutting. Pkt. 50 cts.

3. New Siberian Hardy Wallflower

This exquisite new variety fills the long-felt want for a really hardy Wallflower. It will survive our severest winters and is a plant of great beauty with its gorgeous orange flowers and shining dark-green foliage. Grows about 12 inches high, branches freely and blooms the whole season. Pkt. 50 cts.

ALL THREE FOR $1.00

Don't wait until July to sow your Hardy Flowers—start them now. You take advantage of better soil moisture, get better germination, stronger plants and many more flowers than you would if you delay. Our Book for Garden Lovers (25c) is sent free with above $1 collection.

Schling's Seeds

26 West 59th Street
New York City
June Air in December

Think what it would mean to you next winter to have the air in your house as fresh and sweet as it is now. It means exactly that to thousands who have installed Kelsey Health Heat.

The Kelsey is a Warm Air Generator, entirely unlike the ordinary furnace. It is built with a series of zig-zag tubes, which send—not a small amount of hot air, but—a large volume of warm air into every room in the house.

And the Kelsey Humidifier adds just the right amount of moisture, so that you feel the warmth at a moderate temperature.

If you are about to build a new house, or if your present heating plant needs renewing, let us send you full information about Kelsey Health Heat.

The Kelsey
Warm Air Generator

SLAM! BANG! Every time your screen door slams it leaves its imprint on your nervous system. Slam! Bang! All summer long. Day in, day out.

Don't go through this experience this summer. Treat your nerves right. Put a Sargent Noiseless Screen Door Closer on your doors and enjoy the quiet and calm of the drowsy summer evening.

Use them on other doors too. There is the coat closet in the front hall, the downstairs lavatory door, the bathroom door, the pantry door, the kitchen door, the basement door and others, in the home and at the office.

Doors equipped with Sargent Noiseless Screen Door Closers shut quickly, gently and quietly, without rebound, which means less wear on doors, locks and hinges; more order and dignity in the home.

Sargent Screen Door Closers are easily attached. They are sturdy and dependable, like all Sargent Products.

If not at your hardware store, write us for descriptive folder and the name of our nearest dealer.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street New Haven, Conn.

Sargent Day and Night Latches
Add security to quiet by installing Sargent Day and Night Latches throughout the house. Linen closets, clothes closets, basement, attic and other doors should be protected as well as outside doors.
The prices quoted represent remarkable which is of superior quality and takes these fixtures are made from Millermetal, a remarkable finish.

Some Details

The corners in the metal (and in the wood frame as well) have to be of exquisit workmanship. The best types have no screws or rivets or plates or projections of any sort, yet are of a perfect interlocking or welded construction and hold the screen cloth at every point with infallible tenacity.

There is no aperture so shaped that it cannot be framed in screens by the smallest screen makers. In the case of the metal screen the bent work is really a work of art, in that they are not pumiced or pinched, but are sans bumps, sans bumps, sans everything but beauty, rigidity and conformity to conditions.

Every screen manufacturer has his own scheme for fastening the screen cloth firmly in both metal and wood frames. The idea is that the cloth must not sag or hang in the frame, on the hard openings in doors and windows, perch, etc., that when either whacked by the children, or inadvertently struck by adults, the cloth will remain taut and rigid and stay in place in the frame.

The tubular metal frame in this construction seems the most logical metal frame. It is lighter and as strong as the other types of metal frames. It is so admirably contrived that the cloth can be removed without an extra tool and the springs and slides can be very conveniently and admirably fitted.

The tracks or slide upon which the metal frame works must be a slide and not a series of sticking points. This means good workmanship.

Another advantage the metal frame has over the wood frame is that it does not need the disfiguring hinges; if hinged, it can be hung on the pivot hinge which leaves no scar, and is inserted in the casing of window and leaves no trace. When it is to be taken down for the winter it is simply lifted out—no pins to come out of hinges and no unscrewing.

Varieties of Metal Screens

The type of screen is of course dependent upon the kind of window or opening you have to screen. The usual types are: sliding and rolling, casement and stationary.

The sliding screens are usually used on the double hung window and slide on a slide. The best slides are of metal backed by wood. A double hung window can be screened by a single screen or a double one, dependent on the wish of the purchaser. The double slide is necessary, of course, in the case of the double screen.

In this connection it is interesting to note that there is a new type of window lately on the market that arranges in the head of the window a space into which not only the screen can disappear, but the window itself, and be out of the way. This of course allows for a completely open window even more than the casement.

The pleasure of the slide screen is the fact of its sliding and not catching in a series of struggles. Some of these work with springs and tubular grooved frames complete this type. If the springs get out of order in a tubular grooved frame they can be easily taken out and new ones substituted.

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In mansion or bungalow, the use of Redwood for exterior construction and finish will do more than any other one thing to preserve the personality of a frame, or stone and wood house.

Redwood resists rot

Every fibre of Redwood is impregnated by nature with a preservative which prevents the growth of decay-producing fungi. Properly seasoned, Redwood is subject to a minimum of warping, shrinking and swelling. Climatic conditions and earth moisture do not weaken or rot Redwood.

The good appearance and soundness of your house are assured when you build with Redwood shingles, sidings, water tables, porch posts and columns, railings, roof boards, gutters and window frames—for these parts of the buildings are exposed to the weather, or in contact with the earth, and should be built of the best lumber.

Also resists fire

Redwood reduces the fire hazard, because it is free from pitch and other highly inflammable resinous substances, therefore is hard to ignite, slow-burning and easily extinguished.

Economical, too

Being unusually free from knots, splits, checks and other imperfections, there is little waste in Redwood lumber. The builder’s time is saved in working with Redwood. Having a close grain and smooth texture, Redwood takes and holds paint well. In a Redwood house, repair and up-keep expenses are reduced to a minimum.

Information on Redwood every home-builder should have

If you are planning a home, you will be interested in knowing more about Redwood—why and where it should be used in your new home. Our Chicago office will be glad to send you this information. Write for Redwood Information Sheet No. 11, “Residential Building Materials.”
PACK up your housework troubles and turn them over to UNIVERSAL Home Needs. Instead of worrying about work, the UNIVERSAL housewife plans for her pleasures. Her able UNIVERSAL assistants are always ready to lighten heavy burdens—shorten long tasks.

No woman can afford to be a weary housekeeper when she can be a happy homemaker. UNIVERSAL helps do more than the necessary work without unnecessary toil and keeps in radiant health and spirits. They bring order out of chaos and create in the home an atmosphere of cheer and refinement.

THE woman who uses UNIVERSAL Home Needs lives long and keeps young. She does the necessary work without unnecessary till and thereby keeps in radiant health and spirits.

WHAT you get out of your home depends upon what you put into it. The making of a better home will be in your own hands when you use UNIVERSAL Aluminum Cooking Utensils, Bread Makers, Food Choppers, Gallery Cutlery and UNIVERSAL Electric Appliances. The time they save is the time you'll have for rest and pleasure. The hard work you have done in the past is the work they will do in the future.

The window shade is then replaced just below the screen casing and neither interferes with the other. The screen is so adjusted that it easily pulls down or pushes up at will, automatically locks itself or being brought down to the sill and, after being released by a slight upward push remains in whatever position it is left. It covers the whole of every window and is so simple in construction and direct in action that once installed it should never get out of order. In case of damage it can easily be removed, new parts obtained and as easily be relocated. In new houses, under construction, provision can easily be made to "sink" the screen casing and side runways into the window frames so that they are almost invisible.

If the rolling screen is not used, the casement screen will be hung on pivot hinges or omitted ease of detaching for storage, and, as we said before, to leave the window without the muffling of the hardware. However, frequently in the case of the unusually large screen the use of a little strap hinge is sometimes necessary to carry the extra weight. In marble window casing the hinge of the screen is an impossibility.

A couple of side levers on either side of the screen for releasing the pivots when the screens are to be taken off for the winter make the matter of removal as easy as "falling off a log". The top hinge screen on the outside of the window which pushes out from the inside has to be hung very securely and the bolts and pivots and handles and adjusters have to be made to perfection. The adjuster for pushing this window out or open must be a pleasure to use or else this type of screen will be a curse. There is an adjuster now on the market that is put on the window in such a way that the screen can be opened or closed without opening the inside. A double insurance against intrusions of bugs while opening the window to adjust screen! Put up to "stay put" stationary screens are fastened with bolts which are removed when necessary to store.

Wooden Frames

The story of the wooden frame is about the same as the metal, only that the wood frame can't rust, but can wear out if not seasoned and kiln dried and is given all the care in manufacture that long life in woods necessitates.

The corner construction must be perfect, must be able to bear the weight of the screen and take out the jars. The frame must be rigid, light and strong. The wire cloth must be so fastened at every point that there is no sag or bagginess in the broadest window. Now all this is possible in the best wood frame screens and with good workmanship.

The story of the wooden frame is the story of the wooden house as in any other and the manufacturer to whom it is advisable to screen the door completely and use the guard metal work to the better part of wisdom to use a finer wire cloth. The screen must be without the screen cloth.

There is also choice here. One can have:

(1) Painted steel cloth which must be repainted often in accordance with its exposure and is regard to which is hung metal and is only good for fine entry of air, and fine enough to prevent the smallest insects from entering. But here one must use discretion. If your home is in the Adirondacks where black flies and midges are beautifully carried to be in keeping with a handsome wood interior.

(2) Galvanized steel mesh: This is often blackened for eye ease.

(3) Monel metal (an alloy of copper and nickel) guaranteed rust proof, used mainly at seashore resorts and places where no sag or bagginess in the broadest window.

(4) Bronze and patinated bronze: Used as is the monel wire cloth. Here a coat of paint to dull the bronze glare is of real service to the eye.

(5) Copper: A coat of dull paint here, too, will take off the glare.

Manufacturers have various "coke" cloths and they are sold under various names. Their great use is impermeability to rust but it has to be of the best metal and must be rustless. The screen must make easy manipulation possible.

The story of the wooden frame is a story of the wooden house as in any other and the story of the monel metal wire cloth is one of the best used in manufacture as metal and wood screens. To prevent injury to the wood if not seasoned and kiln dried and given all the care in manufacture that long life in woods necessitates.

Doors, too, should be equipped with a good check to prevent them from hanging and close tightly. Locks or no locks, are questions to be decided by the buyer, but all hardware, bolts, catches, pins, hinges, etc., should, of course, follow the "no-rust" regime, and be of the most durable stuff and match up with the surrounding furniture.

Even though the frame and its hangings are of vital importance, yet what makes a screen cloth of the right cloth or of the wrong cloth? And, of course, there are as many kinds of cloth in this quarter of the work as there are in the world's work as in any other and the manufacturer to whom it is advisable to buy, to buy advantageously. Here we have to know something of the variety in order to know what we are buying. But here one must use discretion. If your home is in the Adirondacks where black flies and midges are beautifully carried to be in keeping with a handsome wood interior.

There is also choice here. One can have:

(1) Painted steel cloth which must be repainted often in accordance with its exposure and is regard to which is hung metal and is only good for fine entry of air, and fine enough to prevent the smallest insects from entering. But here one must use discretion. If your home is in the Adirondacks where black flies and midges are beautifully carried to be in keeping with a handsome wood interior.

(2) Galvanized steel mesh: This is often blackened for eye ease.

(3) Monel metal (an alloy of copper and nickel) guaranteed rust proof, used mainly at seashore resorts and places where there is another case where they must fit and match up with the surrounding furniture. The adjuster for pushing this window out or open must be a pleasure to use or else this type of screen will be a curse. There is an adjuster now on the market that is put on the window in such a way that the screen can be opened or closed without opening the inside. A double insurance against intrusions of bugs while opening the window to adjust screen! Put up to "stay put" stationary screens are fastened with bolts which are removed when necessary to store.

(Continued on page 82)
To the Last Detail—"Quality!"

In furniture, as in people, there is a vast difference in "quality." And it is as difficult to picture or describe real quality in furniture as it is in a human being, although in its presence one instinctively feels it. The instant you see Max-Ray furniture you just naturally sense its "quality."

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Fire Fenders, Spark Guards and Fire Place Screens

With "BUFFALO" Portable Fencing System you can build enclosures of any size for chickens, ducks, geese, dogs, rabbits and other small fowls or animals. These enclosures prevent flowers from being destroyed and permit rotation of yards.
"BUFFALO" PORTABLE FENCING SYSTEM is light, strong and neat in appearance. It is easy to put up and easy to shift. No heavy work to be done.
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NEWBURGH, N.Y., U.S.A.
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NEWBURGH, INDIANA

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IN THE MONTH OF BRIDES and the breath of orange blossoms, the new Wallace pattern is most happily announced: the “Hostess”—in honor of the bride of today who is the hostess of tomorrow!

It is symbolic of all that the name “Hostess” implies—graciousness, dignity and correctness. Its pure simplicity of line and ornament form a design of chaste beauty. The “Hostess” typifies the distinctiveness and enduring charm of every Wallace pattern.

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But this house was built originally of the natural home-building material—LUMBER—and, transforming it into an attractive home was comparatively a simple operation. And lumber is the most economical building material you can buy today.

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Individualism-

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H. G.: it contains many suggestions of artistic home settings.

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To achieve that lightness and dignity of furnish­ing which is essential to the country house, use Pinkham hand-braided rugs. You may obtain them at all the better stores in colors suitable for bed­rooms, living rooms, halls, etc. Or send descriptions of your rooms, and we shall submit color sketches of appropriate designs.

PINKHAM ASSOCIATES, Inc.
No. 3 Marginal Road
Portland, Maine
Astracize the Fly
(Continued from page 78)

never taken down and much labor is saved.

Scraps are not a luxury; they are a health measure. When we get more civilized we will probably have some. Scrap boxes inspected to see that they fit, and the boards of health in the various towns will keep a close watch on them for diseases are rapidly being traced to the minute insect carriers. Typhus and yellow fever are the last results. Think what Central Europe would have been

Collecting Old White For Decoration
(Continued from page 39)

Collecting a color is fun, because collections of objects are usually hard to place. Scraps afford-to-be also is a thing of dreams—it must be of yellowed white satin, faintly painted. But at present a perfectly plain length of pink more serves as bedspread.

My bedroom is full of white, but each white spot is so separated from another as to count fully. The room is like a huge box of yellow-pink, with a white ceiling and trim all the same tone. The dark polished floor is covered with the Aubusson rug of the white stars. The windows are hung first with glass curtains of thin pale yellow; then with white satin ribbons, and then there are long full curtains of a silvery gauze (the screen); one of Directoire brocade, old gray-blue silk with yellowish white flowers over them. Between the two windows, on top of a narrow walnut bookcase, is my ivory tower, which delights me none the less because it is actually of bone, and not of ivory. The illustration shows this tower and the white and gold also shows bits of another which are special treasures; a water color, supposed to be by Blake, of a dream—it must be of yellowed white and white things that I cannot possibly afford, but that I feel my passion must be an in

No costly furnishings, no elaborate decorations give the warmth, the color, the richness of Oak Floors.

In cleanliness, in ease of cleaning, in durability, in beauty, in economy, they have no rivals.

Unwieldy, unsanitary, dusty carpets are out of date. Spotless, dustless Oak Floors with rugs are the modern ideal.

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Hewn from the solid, natural stone, by expert craftsmen, this furniture has a dignity and beauty of design that cannot be equalled by artificial processes. Every piece individual and made to order. Send for descriptive literature and prices on sundials, benches, decorative pillars, etc.

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When you plan to build your new home, or to modernize your present home, you try to foresee all the necessities and conveniences. Among the necessities is a modern laundry. It can be made as attractive and convenient as your kitchen.

May we help you plan it? The Daylight Washing Machine is mechanically refined and forms a starting point for a modern home laundry. Write for the book on Plans and Specifications of Home Laundries.

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But the grandeur and beauty of this material is not limited to public buildings of great size. It is magnificently adapted for home building.

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Metropolitan Service Bureau, 489 Fifth Avenue, New York City

Collecting Old White For Decoration (Continued from page 92)

of the architect and decorator; others again are new and original in conception and harmoniously achieve their mission as pure decoration. In the Enfield tiles there is a boldness and feeling for ornamental effect that may be particularly fitted for outdoor use and they carry with them much of the charm that characterizes the attention in the Moravian tiles.

So far in its broadest sense, America has not succeeded in developing a distinctly national art type and it is probable that our arts and industrial crafts will vary from European types more in spirit than in actual expression. And so in decoration. We have developed no style peculiarly our own, so for a time we harked back to specific periods, studying and copying them as nearly as we could while we were in the process of discovering just what was best fitted for our particular mode of living and what would best lend itself to our own particular environment. In our search for adaptable material we have the golden fruits of all the ages to choose from, and in our present mood we are tending towards a revaluation from neutral tile to smooth textures towards which the newer are more positive and vibrant, and surfaces expressive of the nature of the material from which they are evoked. Plaster is now hard and left to display its natural tone and wood is no longer disguised with varnishing but is allowed to reveal the value and beauty of its grain. But there are spaces that require a richer and more splendid treatment than rough cast work and open timber, and to produce this needed color enrichment tiles are being introduced, sometimes massed to get the effect of a body of solid color as required in certain walls and floors, or they may be used sparingly in small numbers to produce interesting spots of color or to supply color balance. They have been used successfully in various ways in the structure and decoration of some of our most interesting homes. In Mrs. John L. Gardner’s palatial house in Boston several rooms and corridors are made resplendent with tiled floors and walls. One floor is deep rich red tiles and their soft velvety texture is as beautiful as an Oriental rug but more in keeping with the distinctive character of the room. Another floor in this house is of blue tiles, a haunting, vibrant blue, the dominant color note in the room. Old Moorish tiles embellish the walls of the apartment and they have been used successfully in their decorative effect as a rare old tapestry.

Texture also plays an equally necessary rôle in decoration and the texture of tiles is quite different from that of other material. The effect, the fixed background upon which they appear should be in character with its ornament—rough plaster and stone are most frequently used—and an outdoor living room, a conservatory, a loggia, a swimming pool or breakfast room though treated in the simplest way, will, by the addition of a (Continued on page 47)
Hand painted screen and desk accessories from Rookwood Studios

ROOKWOOD ARTISTIC POTTERY and TILES

WRITE FOR ILLUSTRATED MATTER

THE ROOKWOOD POTTERY CO. CINCINNATI, OHIO

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KAPOCK is guaranteed sunfast and washable. Select beautiful gay colors in this silky fabric—hang them at your sunniest windows and wash them when necessary.

The KAPOCK guarantee is double width, hems and selvedges guaranteed.

Genuine guaranteed KAPOCK has trade mark of hemsing thread in selvage. Look for it.

"Kapock Silky Drapery" in colors giving you new ideas in home furnishing will be sent upon receipt of dealer's name.

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As manufacturers of furniture we cannot picture in our illustrations the perfect room, but we do offer you pieces so carefully made, so varied in their forms and finish that it is easy for you to work out a scheme for each room that is full of imagination and charm.

We specialize in early American designs and finishes to go with our own importations of block prints and chintzes.

Buy from your dealer or direct from us.

Send for "The Danersk" C6 a bulletin illustrating decorator furniture

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Assure heating comfort by using foresight now

In this season of building and remodeling, to get the best out of your heating system, have the radiators equipped with Jenkins Valves.

A heating plant may be the best, but it will not give the utmost in comfort if the radiator valves are of the light, cheaply made type which cannot stand the strains of expansion and contraction of piping, and leak and develop trouble after installation.

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1. Economy—The first cost of a Jenkins Valve may be more than the light weight valve, but its absolute dependability and the satisfaction it gives make a genuine Jenkins Valve the least expensive in service.

2. Tiled Floor, a wall, a fountain, attain a degree of richness of artistic expression that lifts it out of the realm of the commonplace. Used on a loggia floor, the warm, harmonious tones rather prepare one for the gay hues of flowers and shrubs outdoors, and the stretches of smoky lawns are reflected indoors in all the tones which appear in the tiled pavement.

3. An Afternoon In Arcady

Decorative Tiles Inside and Out the House

(Continued from page 84)

so the track rules say—

En passant, then if I could from that place.

Unless he distanced me by driving

Until his wheels were clear in front of all

My horses' heads—why then—just with the vicious

Track that is often done with timid

To force them to the rear, he swerved a little

To the right. I saw this forewarned more.

But I Was keen, and closely watched his neck.

I lashed my horses forward to the narrow

Gap, when my axle struck his full.

His horses Felt the blow; it turned them just a little

To the right. Their speed just drew the chariot.

Enough aside to open half a hand's length.

Small you may say—but wider by half

Of your two little thumbs, as I was

Then I lashed them through, and beat his trick by my

On my throat. The case was plain enough. Had I

Not risked a fall, his dirty, low-down

Might have succeeded. It was plain

To the crowd. They turned against him, jeered him,

Hooted, threw things—and the girl was mine!

MELITTA (yearningly): Would any

man do so for me?

AGATHON: Now, see. You made me
tell the tale I would not;

You have some craft within that head of yours,

That might make lovers do great things for you—

But none are here.

MELITTA: I wish some man would do great deeds.

To win me?

AGATHON: Here, with farmers, shepherds, wood-cutters? (He laughs).

MELITTA: Now tell me how you sailed to Egypt?

AGATHON: I've done! You get more of me.

MELITTA: Please, just that tale!

AGATHON: No;—I want to sleep. (He looks about to see where shade is and will be, puts down his staff, and prepares to lie down.)

MELITTA (with her usual device): What

Are coming near?

AGATHON: She who has spied a year.

In the grass were allowed to keep on half their spoils,

You could resist no more. (S.)

AGATHON: Well, I can resist you no longer.

I'm not caught twice. (He stretches himself and, partly concealed from view.)

MELITTA (persecuting): Then when you fought the Asyrian Prince,

And pierced a hundred thousand enemies (S. pause. There is no response.)

Remember how the silk-stuffs glitter (No sound.)

The food? (The b. built.)

The golden and ruddy wine (There is not even a great snore, then sinks into blissful slumber.)

Are asleep? (He gives a solemn nod.)

But when he wakens next year to man me, and

Scores of others. Oh, if so much that

Could stir my blood to want so much? (S.)

MELITTA: Since 1864

Jenkins Valves (Continued on page 90)
June, 1921

**New Way to Use Brick Reduces Cost One-Third**

"Ideal" Wall Gives Permanent, Fire-Safe Construction at Cost of Frame

The new "Ideal" wall positively cuts the cost of wall construction one-third by saving Brick, mortar and labor. A simple, ingenious method of laying Brick, which gives you permanent, attractive; fire-safe construction at the very lowest cost. Makes the strongest hollow wall—2 1/4 inches of solid material at its thinnest point. It is dry—thoroughly so—being extremely well ventilated. In summer it is cool; in winter warm and frost proof. Uses any standard Brick; any wall thickness. An excellent plaster base; no covering required. Unquestionably, "Ideal" wall is greatest single construction development of century. Acclaimed and approved by Architects, Builders and Building Authorities. Will save home builders millions yet give them superior construction. Don't proceed with your plans until you learn how much it will save you. Send postal now for full particulars.

The Common Brick Industry of America
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**Olde Stonesfield Roofs and Flagging**

R. R. Crabb, residence at Cincinnati, Ohio

They Are Tapestries in Stone

To call a stone roof a tapestry may sound a bit far-fetched. But when you see the delightful mingling of color and gradations in form and thickness of the Olde Stonesfield Stones, you'll fully agree with us. Even as they are fitting crowns for your home, they make charming flagging for your terrace or walls. Send for booklet No. 27.

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**"Delightful Thatched Roofs"**

A thatched effect is the most artistic roof ever designed. "CREO-DIPT" Thatch Roofs are made possible by our ingenious method of sawing the shingle butts in special thatch pattern—to lay without selection—and bending across as well as with grain of wood to round over eaves or gables. A large Book of Beautiful Homes with "CREO-DIPT" Thatch Roofs by Prominent Architects on request. Architects, ask for working drawings with standard specifications. For regular "CREO-DIPT" Stained Shingle Side Wall and Roof work, ask for our beautiful Portfolio of Fifty Homes by Prominent Architects as well as color samples. Ask about "CREO-DIPT" 24-inch Dixie White Side Walls for the true Colonial White Effect.

CREO-DIPT COMPANY, Inc.
1012 Oliver Street
N. Tonawanda, N. Y.

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**"CREO-DIPT" Stained Shingles**
We'll Buy You a Sun-Dial—or a Package of Seeds

There isn’t anything too important—or too small—for House & Garden to buy for you. It will buy a splendid and irreproachable stand-there-through-the-ages sort of stone base for your sun-dial. Or it will make sure that you get a package of sweet-pea seeds that will blossom next summer into precisely the shade of salmon pink you want. You can sit on a garden bench bought by House & Garden if you like and watch them do it. There really isn’t anything about your house, inside or out, that can’t be had through the

House & Garden

SHOPPING SERVICE

Now that spring’s here, the Shopping Service expects to be asked for garden furniture and clippers and trowels and hardy annuals—and advice as to how to use any and all of them.

But the spring urge is felt in chintz hangings and verandah tables as well as in herbaceous borders and tulip beds. The Shopping Service can hardly keep out of the shops long enough to answer its letters—there are so many new things to buy.

You know very well it’s your economies you regret—not your extravagances. How about that wicker chaise longue you wanted—and didn’t get because you had a sudden rush of New England conscience to the pocket? House & Garden knows where it can get you the most comfortable—and becoming—chaise longue in the world. Do you want porcelain birds for your mantel? House & Garden knows where the most brilliant and Oriental of them gather. Bird houses for your garden? The Shopping Service is a real estate agent for bird houses.

You have a house, and a garden,—and a cheque book—and you need things for both of them. And here we are with the shops at our door and a lot of experience. Aren’t we just the people you want?

House & Garden Shopping Service

19 West 44th Street, New York
June, 1921

Your Own Domain

—the bit of Nature that surrounds your home, and that you tend and cultivate so carefully, should have the protection of

Barriers of Steel

Afco Fences

The illustration above shows our Afco Non-Climbable Vee-Mesh Fence, with barbed wire overhang. The mesh is close enough to keep out the neighbors' chickens—strong enough to discourage midnight prowlers.

We build or furnish fences of many other styles in any height desired, including gates, ornamental lamps and other fixtures. We build not only for permanence, but for artistic effect as well.

Write Dept. E for the Afco Wire Lawn Fence Booklet

AMERICAN FENCE CONSTRUCTION CO.
130 West 34th Street, New York

June Flowers in January

"And what is so rare as a day in June?
Then, if ever, come perfect days:
Then Heaven tries earth if it be in tune.
And over it softly her warm ear lays." —Lowell

Nature invented June, and man's inventive genius reproduces it at will, by the simple process of imitation. He uses the hidden forces of nature to create warmth and moisture, shuts out the cold and lets the sunshine in; and the flowers and fruits—and vegetables, too—which know only climate and not the months of the calendar, grow and thrive at his pleasure.

The greenhouse is the instrument thru which he carries on and amplifies the work of nature: and there is none that will serve him better than the V-Bar Greenhouse.

We shall be greatly interested in discussing with you the details of a V-Bar Greenhouse designed to meet your particular needs. And the best time to build is right now.

Galloway Pottery

GIVES ENDURING CHARM

You can enliven your favorite nook with a bird bath that will bring the birds twittering and splashing about and add interest to your garden with attractive pottery.

Galloway Pottery is strong and durable Terra Cotta usually made in Light Stony Gray, a finish harmonious in all surroundings. Red, buff and other colors will be made on order.

Our collection includes reproductions from the antique and many beautiful Bird baths, Fountains, Vases, Flower pots, Boxes, Ferneries, Sun dials, Gazing globes and Benches.

A catalogue of suggestions for the garden will be mailed upon receipt of 10c in stamps.

Galloway Terra Cotta Co.
3218 WALNUT ST. PHILADELPHIA.

Ottawa

Triplex Motor Mower

This power lawn mower, with every advanced improvement and many exclusive features, makes it possible to keep lawns and lawns in perfect condition with less labor cost. The OTTAWA is simple in construction and very rugged. Every 4-horsepower motor is ruggedly built to give you years of trouble-free service. The OTTAWA Triplex Motor Mower is very low, but very little more than the average cost of horse-drawn mowers. Because of its simplicity, ruggedness and low cost, the OTTAWA is proving to be the most successful mower made.

Cuts An Acre An Hour

—mows any lawn, goes any place horse-drawn mowers go. It rolls as it mows. Practical on lawns of one acre or more. Has powerful 4-horsepower motor, giving much surplus power; magneto equipped. Highly endorsed by owners of Estates, Park Boards and Golf Clubs. You can have a better lawn or fairway by using the OTTAWA. You can get it at a surprisingly low price. Get these low prices before you choose any mower.

Illustrated folder and very low prices gladly sent on responsible request.

OTTAWA MANUFACTURING CO.
4905 Green Street Ottawa, Kansas

Builders of walking and riding power lawn mowers that cut a single or a triple swath.
WATER SUPPLY AND IRRIGATION SYSTEMS FOR PRIVATE ESTATES

The Cornell Systems of Irrigation—underground, overhead and portable—are used in the grounds of many of the largest and best known estates throughout the world.

The Cornell Irrigation Systems will make your lawn and flowers more productive.

The Cornell Systems may be installed at any time without injury or unsightliness to lawn or garden.

Write today for illustrated booklet describing permanent and portable outfits for country estates, country clubs, and gardens.

While here I live with simple folk like these;
My one good friend a wrecked old tarrying man,
Whose tales—even if they're false—will live to me
A glimpse of things that men at least have done.
Though now no more,—at least, not do for me.
(To Agathon): If you will sleep, sleep on. But I shall wait
Until you wake. Refreshed, you'll tell me all
The glorious tales I love to hear. If
I should sleep,
Perhaps I'll dream some prophecy of my
Own fate! I'll try. (She adds hesitantly.)
Yet, if adventures are
To be my lot, I would not see them
Sleep, tell me not too much.
(She sinks back into heavy reverie, and finally sleeps. Her sinking into slumber is symbolized by the gradual dimming of the light until just for a second there is complete darkness. In the gradual increase of light which follows this, their dreams begin. To
the last perceptible strains of happy music, beautiful Nymphs dart from one covert to another, then appear in the open space, where—now under quite bright light—they dance a captivating dance of girlish abandonment.
At the conclusion of their dance they gather in a group at the rear, then scatter forward like a moving flower, which unfolds its petals, disclosing in its center the beautiful figure of Aphrodite, around whom they dance adoringly.
Suddenly one of the Nymphs perceive a figure among the trees. She indicates it to others. Several dart away. In a second they return, drawing a youth after them, around whom they have thrown their scarfs and garlands of flowers. He comes hesitatingly, until they draw him in view of Aphrodite. He stands transfixed, then is drawn towards her by the compelling power of her beauty. He stops before her. She stretches out one hand to him to bring him closer. As he stands gazing at Aphrodite, the Nymphs dance round them, gradually leading them toward the rear.
Suddenly there is a flash of lightening, followed by an ominous roll of thunder, and the booming of a deep drum. The Nymphs cover around Aphrodite and the Youth.
Into view dash Warriors or Amazons, clashing their short swords together and upon their metal shields. At the close of their martial dance they seize the Nymphs, who willingly finish the last figure of the dance with them, leaving Aphrodite and the Youth alone at the rear.
The dancers disappear at one side for a moment only, dashing back again at once, to usher in the chariot of Ares, drawn by horses, or by four beautiful women, his captives in tow. The chariot stops in the center of the group. The Youth steps forward as though to interpose between the God of War and Aphrodite. Ares seizes Aphrodite, who moves towards him, seemingly consenting. The youth follows. Ares induces her to mount the chariot, then he, walking beside it, points the way before them. As the chariot moves on, Aphrodite keeps her eyes fixed on Ares, but stretches out one hand to the Youth who follows after, a struggle of love and apprehension expressed by his countenance.
The Nymphs dance about the open space, then dash off after the chariot.
The light grows dim. For an instant there is darkness, then the light increases. Agathon, dreaming of Ares and the chariot, begins to ring his arms and legs about, and calls out in his sleep.
Agathon (in the half-light): On, Speedy-one! Forward, Fleet-of-Foot! Hurry! The spear! Cut them down! Slap! Around that stone! Grab the woman! (He is on his feet now, driving.) Good horse! On! On! The woman for the soldier! (Frustrated by his shouts, but still under the spell of the dream): Good youth! To the chariot! I wish my waking hours would bring

The Warriors and Nymphs dance to the half-light).

(Continued from page 86)
The Milbradt Power Lawn Mower

The perfect riding Power Lawn Mower.
Simple and durable in construction.
Easy and economical to operate.
Cuts 38" wide. Capacity eight acres per day.
Daily gasoline consumption two to three gallons.
Works over rough ground or smooth ground, climbs 30% grade and does a clean job under all conditions.
Shipped subject to approval. Satisfaction guaranteed.

Price $600.00

Complete descriptive catalog furnished on request.

MILBRADT MANUFACTURING CO.
2410-12 N. TWELFTH ST.
ST. LOUIS, MO.

Keep Your Flowers Blooming the Year-Round

The SAVO Steel FLOWER and PLANT Box
with its Self-Watering and Sub-Irrigating features will give you constant blooming Flowers the year around.
Leak Proof and Rust Proof. Perfect air circulation and drainage.
The SAVO combination Box and Stand
are beautifully finished in Dark Pullman Green and are very attractive indoors or out.

Ask your dealer or write for FREE Booklet
SAVO MANUFACTURING CO.
Dept. C 111 W. Monroe St., Chicago

Compact—Simple—Efficient

This rear view shows how compact is the 4-ACRE Power Mower. Trouble-free; always ready for straightforward work. Your house is your jewel; your lawn the setting. Use the 4-ACRE and keep your picture bright.

Catalog and information on request.
The Jacobsen Manufacturing Co.
15th and Clark Streets, Racine, Wis.

Our Display at the recent International Flower Show, awarded the Grand Sweepstake Prize

John Scheepers Inc.
ONE OF OUR SPECIALTIES:
One thousand Breeder, Cottage, and Dar- win Tulips—One hundred finest named varieties, in colors that will harmonize, $80.
Half collection, $45.
This special offer is exclusively for orders received not later than July first.

Other attractive offers in our BULB BOOK sent gratis upon request.
FIFTH AVENUE AND FORTY-FOURTH ST., NEW YORK CITY

The WHITE HOUSE Line—STEEL DRESSERS WHITE ENAMELED

FOR THE KITCHENETTE
A small all metal Dresser with the complete equipment of the largest "WHITE HOUSE" Dressers.

SANITARY FIREPROOF MOISTUREPROOF VERMINPROOF DURABLE

Catalogue of The "WHITE HOUSE" Line Sent on request

JANES & KIRTLAND 133 West 44th St., New York
Clean Soft Water from Every Faucet

No matter how hard, how unsatisfactory your present water supply is, you can easily transform it to clear sparkling water that is actually softer than rain. And you can do it without changing a single pipe in your present system.

All because we have developed a scientific water softener that is wonderfully adapted to household use; that actually softens water without the use of chemicals, by just passing it through Permutit.

Permutit is a granular like material on the order of sand that possesses the remarkable property of abstracting all the hardness from whatever water is passed through it. For years this extraordinary power has been utilized industrially in mills, hotels, laundries, hospitals and similar places, to render water pure, soft and clean for various exacting purposes. Hundreds are in daily use in private homes.

A Permutit Household Water Softener is nothing but a metal shell or tank containing Permutit material through which your water supply system, in the basement or other convenient spot and operates under the ordinary water pressure without out any additional pumps or motors.

When the Permutit has taken up its full capacity of hardness from the water, you regenerate it with common water thus treated is wonderfully adapted to household use; a softener that is wonderfully developed a scientific water power has been utilized in-the ordinary water pressure with­

without any additional pumps or motors. The breezes carry The sound above this valley to the road
calm and sweet,—

All good!

Melitta: How do you live?

Clinias: The gods are good to birds, why not to me?

When I have need, I tend some flocks

To wanderers along the country roads.

To work in peace and quiet;

To make you mine.

You cannot mean that!

Melitta: You do not know. You are strong and have a short sword at your side.

Cleon: My lad, you'd better exercise your sword in the way of honor.

Melitta: Then great adventures must have belled you!

Clinias: (laughing): No more than to be pelted off with stones

By angry shepherds who may see me

Or sing a song, or tell a tale, so

To look into mine and see their message

Why do you tremble so?

Happily?

Yes.

You must not look at me so.

(Cleon looks back at her, as if at a dream, yet he is not quite the same,

crowded with risks and danger; or

know not. But life is glorious to

When words are softest, sweetest, then

I am told

The power still within our arms; v

Between me and the thing I want

The end. You eat your food befo

You know, the end is certain only ;

Clarin: I know what it was.

Melitta: What was I thinking about?

(Approaching her. She also draws

Clinias: Of your marriage.

Melitta: Oh! Who told you? How could you know? Did you read it in my eyes? Could you read in my heart?

Melitta: I dare not. (She frees one hand, and draws away)

Clinias (following her, holding her left hand): Why do you tremble so?

Melitta (pensively): Because—I do not know—

Clinias (wistfully): Think. Is it not happiness? (Pause). Happiness?

Melitta (almost in spite of herself): N—o.

Clinias: (joyously): You beautiful girl!

Melitta: Strange! (struggling to free herself)

No! No! Let me go! Let me go. I do not know you! You are hurting my wrists! Let me go. I say again. I say that I am free. I say again.

Melitta: Maidens of the beautiful eyes

And flaming cheeks, I would not hurt you. I see, I let you go.

(Cleon retreats towards the side of the hill, Clinias following her pleadingly.)

But do not leave me. Say you will not.

(During the pause after this, Cleon dashes out from the direction of the road. He resembles Ares of the

Melitta turns apprehensively. When

To wanderers along the country roads.

To make you mine.

You cannot mean that!

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DIRECTORY of DECORATION & FINE ARTS

VAN DVSEN

Reproduction of an Early American Tin Sconce $15.00 Pair

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ELSIE COBB WILSON

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33 East 57th Street, New York City
Washington, D. C.—808 Seventeenth Street, N. W.

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by
AMERICAN ARTISTS

VISITORS TO NEW YORK WILL BE CORDIALLY WELCOMED THROUGHOUT THE SUMMER

WILLIAM MACBETH INCORPORATED
450 Fifth Avenue, New York City

P. JACKSON HIGGS
Formerly President of "The House of Philip Higgin," Inc.

ANTIOQUES

PART OF A SUPREME SET OF LUXURIOUS WILLOW FURNITURE FOR THE COUNTRY HOME

REPRODUCTIONS DECORATIONS
15 EAST 54th STREET
NEW YORK

MACBRIDE

"The House of Three Galleries"
9 EAST 54th ST., NEW YORK
DECORATIVE INTERIORS

An unusual wrought iron table for a garden or sun room is 24" high. The top is 11" x 14", $16.50. This may be purchased through the House & Garden Shopping Service 19 West 44th Street New York City

SCHWARTZ GALLERIES

SPECIAL PRICES
Erkins Bird Baths to be had in a variety of distinctive designs, and are rendered in Poppelian Stone, a composition that is practically everlasting.

Erkins Studios
Established 1900

240 Lexington Ave., at 34th St., New York.

DARNLEY Inc.

Wrought Iron Sconces for candles or electricity—as illustrated, $17.50 the pair. For one candle, $15.00 the pair. Height, 15 inches.

34 E. 38th St., New York
Modernize the Old Home with Red Cedar Shingles

Here's an example of a good old-fashioned house, modernized with Red Cedar Shingles.

Red Cedar Shingles are being used for this purpose on thousands of homes, because home owners the country over realize more and more their infinite possibilities for remodeling and modernizing. They adapt themselves to practically any style of architecture—both old homes and the modern colonial and bungalow types.

And the Cost is Surprisingly Low! Any contractor will tell you that Red Cedar Shingles for wall sides are the most economical of all standard siding materials. And it is a fact that because of their peculiar insulating qualities, there is a substantial saving in the cost of heating a Red Cedar shingled house.

Here are the things that recommend Red Cedar Shingles—economy in first cost, minimum upkeep, no paint or repainting, long life and architectural beauty.

The Rite-Grade Inspected trade-mark is a co-operative inspection mark, the property of over one hundred associated mills, manufacturing more than 3 1/2 million squares annually. The Rite-Grade mark on a bundle means that the shingles are produced by a member of our Association from first-class cedar trees, and are guaranteed by official inspection to be up to grade as to thickness, grain, selection, uniform size and covering capacity.

Let us send you our Distinctive Home Booklet. It contains many suggestions for building economically with Rite-Grade Inspected Red Cedar Shingles.

RITe-GRaDE INSPECTED RED CEDAR SHINGLES 'The Roof of Ages'
Leavens Furniture

The thoughtful, discriminating purchaser plans a house that will become more beautiful as the years go by—both in exterior and interior appearance. He selects Leavens Furniture for interiors knowing that like the home itself this wonderful furniture will grow old gracefully—remaining always in vogue and satisfying even the most fastidious tastes.

Personal preference may be exercised in the matter of finish. We will gladly supply unfinished pieces if desired or finish to match any interiors.

Write for No. 4 of Illustrations and Leavens Stains.

WILLIAM LEAVENS & CO., INC.
25 CANAL STREET
BOSTON, MASS.

Enjoy Motoring With Baby in a GORDON MOTOR CRIB

More pleasure for you when motoring with baby tucked snugly in this convenient crib. "The safest way, the doctors say." Crib easily strapped in any touring car. Spring arrangement absorbs all shock over roughest roads. Hood when raised, protects against weather. Fold crib flat or detach, when not in use. Sold everywhere or sent parcel post prepaid.

GORDON MOTOR CRIB CO.
219 N. State St.
Dept. 22, Chicago

Cabot's Creosote Stains

Save 50% of Your Paint Cost

You can do this and at the same time get richer and handsomer colors and thorough preservation of the wood by using Cabot's Creosote Stains.

They cost less than half as much as paint and can be put on twice as fast, halving the labor cost. Anyone can put them on, with a wide flat brush, or spraying machine. They are made of the finest and strongest pure pigments, thoroughly ground in linseed oil, and refined Creosote, "the best wood preservative known," which penetrates the wood and prevents decay.

Send for wood samples and name of nearest agent.

SAMUEL CABOT, Inc., Mfg. Chemists, 11 Oliver Street
Boston, Mass.
24 W. Kinzie St., Chicago
525 Market St., San Francisco
Luther Burbank Says:
It Has Everywhere Given Satisfaction

E. P. Norwood, of Del Valle, Texas, wanted to be sure he was getting the very best possible watering device, before buying a Skinner System equipment for his garden. He sent out a questionnaire, one of which came to Luther Burbank, the Wizard of California. Here are Mr. Norwood’s questions and Burbank’s answers.

They will convince you. So, let us say we can ship at once.

I have used it extensively for ten years.

“Have the Systems you know of, been a success or not?”

Answer: Everywhere.

You will like it. A water and time saver.

Think I would quit business if I could not have Skinner System.

(Signed) Luther Burbank.

Santa Rosa, Cal.

Send us the size of your plot and we will make suggestions for how best to water it.

The Skinner Irrigation Co.

231 Water Street

Troy, Ohio

Audubon

BIRD-BATH

A NEWLY patented bird-bath—decorative and permanent; designed with scientific regard for bird habits, endorsed and recommended by National Audubon Society.

PERCHES

with shallow water on one side, deep water on the other; a neatly sloping bottom; and a center piece to hold food, or if connected with running water, to spread the flow and make a SHOWER BATH

Send for illustrated “Bird-Bath” Circular.

J. C. Kraus Cast Stone Works, Inc.

373 Lexington Avenue

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Hodge son

Port able H ous es

A little cottage in the hills. Weatherproof, comfortable and inviting. Put up between dawn and sunset. Sturdy enough to provide a year ’round residence if you desire. In other words a Hodge son Portable House.

You can erect a Hodge son House in a few hours by following the simple directions. A couple of handy men can do the job. All the bother and annoyance of building is avoided.

Hodgson Portable Houses are used everywhere as bungalows, cottages, club houses, garages, play houses, etc. Write for illustrated catalog.

E. F. HODGSON CO.

Room 328, 717-737 Federal St., Boston, Mass.

6 East 30th St., New York City

Rain When You Want It

Luther Burbank Says: It Has Everywhere Given Satisfaction

E. P. Norwood, of Del Valle, Texas, wanted to be sure he was getting the very best possible watering device, before buying a Skinner System equipment for his garden. He sent out a questionnaire, one of which came to Luther Burbank, the Wizard of California. Here are Mr. Norwood’s questions and Burbank’s answers.

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Send us the size of your plot and we will make suggestions for how best to water it.

The Skinner Irrigation Co.

231 Water Street

Troy, Ohio
Dreer's Water Lilies

June, 1921

THE month of June is the ideal time to plant the gorgeous tender or tropical Nymphaeas. We offer strong, pot-grown plants of a grand assortment of both day and night blooming varieties in all colors; also Victoria Trickeri. Hardy Nymphaeas and Nelturbioms cannot be supplied at this season. All are described in Dreer's Garden Book, which also gives full information on growing Flowers and Vegetables of all kinds. A copy free if you mention this publication.

HENRY A. DREER
714-16 Chestnut Street
PHILADELPHIA, PA.

Andorra

Trees and shrubs, distinctive in quality and large size which will produce an immediate effect

To complete the setting of house and garden

Have you seen ANDORRA?

MELROSINE

IT KILLS ROSE BUGS

Saves roses in unblemished beauty. Pleasant and harmless to use. Kills rose bugs, other insects and prevents disease. Recommended as the most effective rose bug destroyer by many eminent rosarians. Pt., $1.00; Qt., $1.75; Half-gal., $3.25; Gal., $6.00.

Order from your seedsmen or nurseryman.

The Garden Chemical Company
New York City, N.Y.

ANDORRA

Garden Flowers

Thrive and bloom wonderfully in soil that has been made rich and fertile with WIZARD BRAND Pulverized Sheep Manure.

The ideal lawn, flower and vegetable garden fertilizer for home, golf or country club. Effectively sterilized—no weeds or chemicals—safe and sure for amateur or professional gardener.

Insist on WIZARD BRAND trade mark on every bag where you buy seeds and garden supplies or write us for booklet and prices on a bale or a carload. Prepared only by THE PULVERIZED MANURE COMPANY.

Basy Bread

Three Slices of Basy Bread a day, Help reduce your weight in a natural way.

Doctors' Essential Foods Co., Orange, N. J.

Gentlemen: During the last 3 weeks I have lost 15 pounds and feel wonderful all around. I am losing weight steadily and feel very well. Please inform me how to remain at normal.

Mrs. A. L. F., New York City.

Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

There is no unpleasant flavor—no tasteless character in the Basy Bread course. Lactose has reported remarkable reductions in weight with gains in strength and health. You will be very much interested in the Basy Bread booklet, written by reliable authorities on obesity and how to reduce.

Write for your copy to-day. Send in remark, plain cover, postage prepaid.

DOCTORS' ESSENTIAL FOODS CO.
35 Oakwood Ave.
Orange New Jersey

REDUCE Easily... Naturally

You troubles must have told you about Basy Bread, now a recognized standard weight reducing ration. Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

DOCTORS' ESSENTIAL FOODS CO.
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Basy Bread is not a medicine or drug, but a wholesome and delicious food—scientifically prepared.

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The Book of Gardens is full of suggestions for your garden. You will find in its pages practical ideas that you can work out—groupings of flowers, arrangements of paths, unusual planting by garden pools, flagged terraces leading to long slopes of lawn.

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This Book of Gardens is compiled from the finest garden photographs shown in House & Garden in the last five years.

The articles are by authorities and every photograph represents the work of some well-known garden lover. The names and addresses of these contributors, over 50 of them, are listed in the back of the book. A complete planting and spraying table and gardener's calendar for the entire year is also given.

Garden lovers, sign on the dotted line! Oscar Khayyám would have hailed us this coupon!

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Yes, I would like to have that BOOK OF GARDENS in my library, ready to be looked at whenever we are making plans for our garden. Here's my cheque for $8. I understand that you will send me my copy at once.

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The Greatest Grass-Cutter on Earth
Cuts a Swath 86 Inches Wide

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

Drawn by one horse, and operated by one man, the TRIPLEX MOWER will mow more lawn in a day than the best motor mower ever made, cut it better, and at a fraction of the cost.

Drawn by one horse, and operated by one man, it will mow more lawn in a day than any three ordinary horse-drawn mowers with three horses and three men. (We guarantee this.)

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The Public is urged not to purchase mowers infringing the Townsend Patent No. 1,209,519, Dec. 19th, 1916
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This material was personally selected for the erection of a $50,000 summer lodge, but a change in plans enabled me to offer this unusual opportunity to anyone contemplating the erection of a beautiful country house or hunting lodge. I have a supply sufficient to erect a country 100 feet by 80 or longer, or any size in between.

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What Our Friend the Architect Told Us
Facts that Every Home Builder Needs on Construction

Not a Plaster Crack in 29 Years

(Statement by a Public Building Inspector)

"You want the plaster in your house put on so that it will never crack," said the Architect to his friends. "The only way to be sure that you will not have plaster cracks is to use metal lath.

"Has it been proved that metal lath will give us walls and ceilings that will never have plaster cracks?" asked the wife.

"It is proved by many years of use," replied the Architect. "I have brought some records to show you. A building inspector of Illinois writes here—

"The partitions in the county court house at Decatur, put up twenty-nine years ago on metal lath, show no signs of cracks or deterioration."

"Think of that; plaster up nearly thirty years, always in perfect condition, and never needing a penny spent on it for repairs."

Never Heard of a Crack When Metal Lath Was Used

"A great firm of plastering contractors which has done the work on many of the biggest hotels in New York writes—

"We have yet to hear of a complaint of cracking or other trouble on any work we put up on metal lath."

"Another great New York firm writes—

"We have used metal lath on such buildings as the Hall of Records, the Grand Central Station, and thousands of others with never a come back."

Impossible to Crack

"Long years of experience in all kinds of homes and public buildings give the same kind of proof that metal lath makes permanently beautiful walls," continued the Architect. "Here is a letter from the Minneapolis Athletic Club—

"The wall of our handball court, put up on metal lath, has undergone very hard usage for more than three years. We find it impossible to crack."

"Another Minneapolis builder writes—

"Metal lath and plaster walls up fourteen years have proved durable and crack proof."

Not a Crack in Stucco 22 Years Old

"A middle-west builder writes of stucco twenty-two years old, put up on metal lath and in perfect condition, showing no sign of cracks or other deterioration. Whether for interior plaster or as a basis for exterior stucco, metal lath means no cracks."

Metal Lath Stops Fire

"Don't forget that metal lath is fire protection also. Here is a photograph of an elevator shaft of plaster on metal lath that stood, although the building burned to the ground around it in Boston."

"I could give you hundreds of other instances of buildings, homes and lives saved by metal lath. Think of the lives saved by that metal lath elevator shaft. For safety build with metal lath."

Booklet Will Be Sent on Request

"A booklet on this subject has just been published," concluded the Architect. "It will be sent you free on request. It is not an advertising booklet. It is full of vital information that you want before you buy or build. Every person interested in any kind of building ought to have these facts. Remember the title of the booklet, "The Essentials of Building. Write for it today to the Associated Metal Lath Manufacturers, 72 W. Adams St., Chicago."
The longer home building is deferred, the more acute will be the housing shortage. Own your home.

The more acute this shortage becomes, the higher rents are likely to go. Build your own home.

Stucco furnishes a rapid form of construction—and at moderate first cost.

Stucco first cost is practically the last cost—requiring no painting and no repairs.

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Stucco is the most readily adaptable material to all architectural designs and contours. And by its use the fullest expression of your own individuality is secured.

Stucco textures and color tones are unlimited in variety. Apart even from architectural design, your stucco home can be made distinctive—unlike that of your neighbor.

True stucco—with the finish coat made of ATLAS-WHITE Portland Cement—can be given a pronounced and individual texture of light and shadow surfaces impossible of attainment by any other medium.

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