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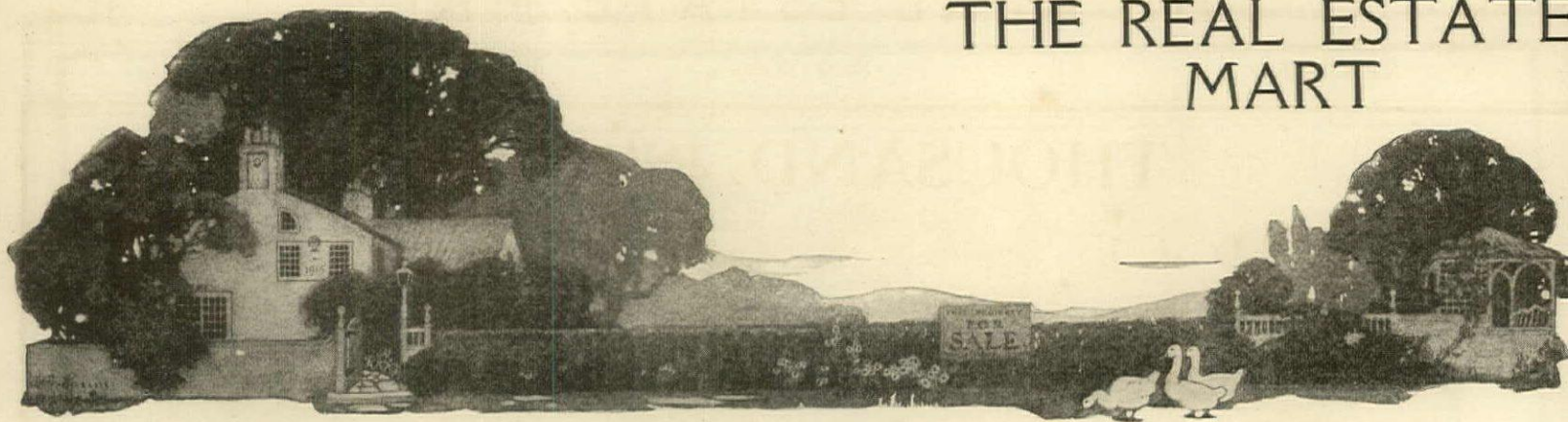
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A wooded Westchester Hilltop of 90 acres with extensive view in all directions.  
 A house partially built with the problems of a gentleman's estate solved, and ready for completion.  
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New house, seven rooms and bath, one acre land, garage, fruit trees, two vegetable gardens. On back of property, facing beautiful view, a second small bungalow could be used for summer camp or servants' quarters. Whole property to quick purchaser \$5,000.

Address Owner, Box 600, c/o House & Garden,  
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At Most Exclusive, Floral Park, Long Island

Consisting of about 2½ acres, 12-room house, barn, chicken house, very large greenhouse, beautiful shade and fruit trees. Only 17 miles from New York; 25 trains each way daily. Property is free and clear. Owner will make terms easy. Immediate possession. Price low. Investigate at once—also 8 room house and two car garage.

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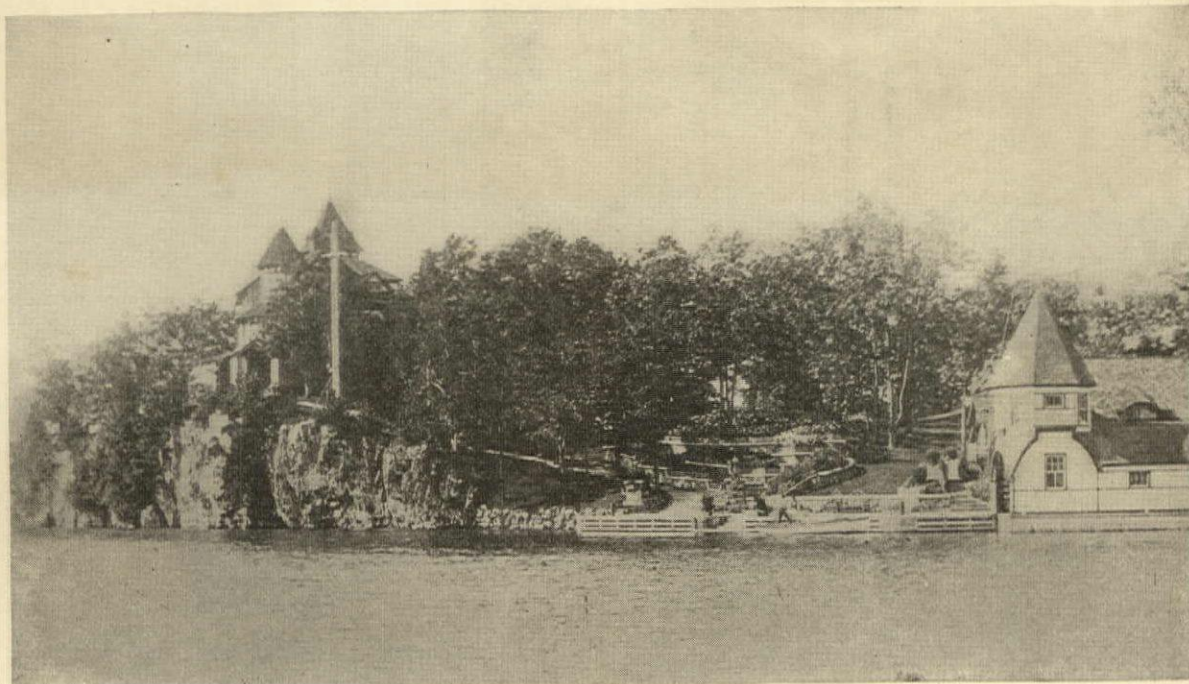
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A charming outlook, fine lawns and shade trees, flower gardens, kitchen garden and green house. Yacht Club, and Country Club on neighboring islands.

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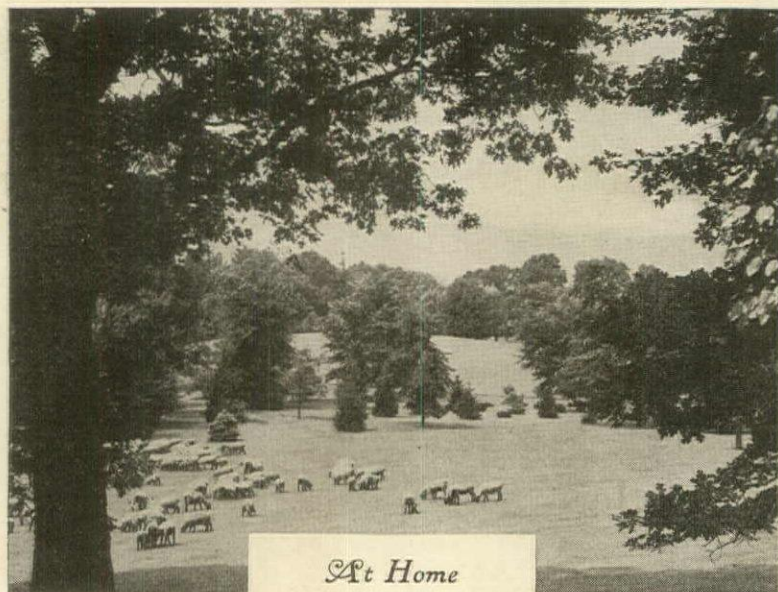


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The very name suggests the perfect home, free of irritating surroundings—the American life at its utmost of comfort, convenience, health and social delight, yet, naturally, it is impossible to enjoy all these things without involving the question of money. If you contemplate having a home of your own, it is well to consider whether or not this is the time to purchase the land required for such a home.

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*Will Sell for \$10,000—Terms Easy*

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House contains large living hall, library, dining room, pantry, kitchen, on first floor; on second floor—four master's bedrooms, dressing room, two master's baths (tiled), maid's room with bath. Two large porches. Garage with storeroom above.

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Over ½-acre. Water, gas, electricity and sewer.

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House—All Improvements

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142 acres fertile farm land under cultivation. Charming and spacious stone dwelling, modern fireproof garage, greenhouses, hot-beds, gardens, lawns, stables and complete farm buildings. Pure spring water pumped by electricity to all buildings.  
The Estate is complete in every respect containing everything that could add to the comfort of the house, the beauty of the grounds and the efficiency of the farm. Particulars upon application. Full commission to brokers.

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Most Beautiful and Distinctive Estate

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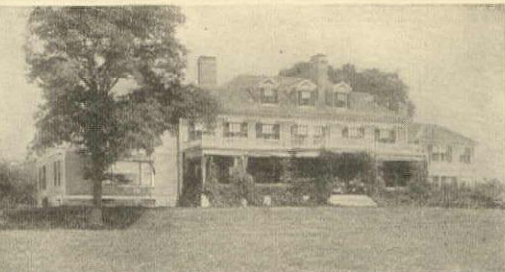
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CONNECTICUT

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CONNECTICUT

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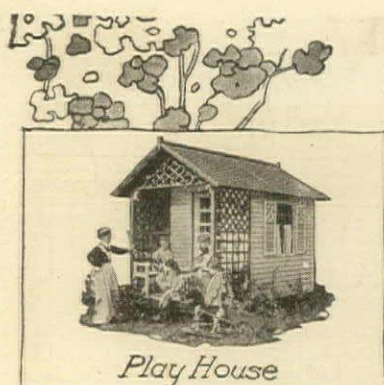
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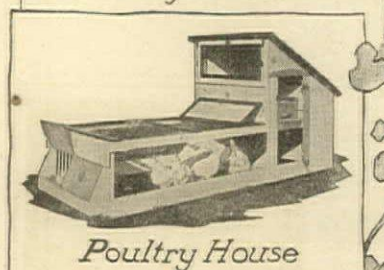
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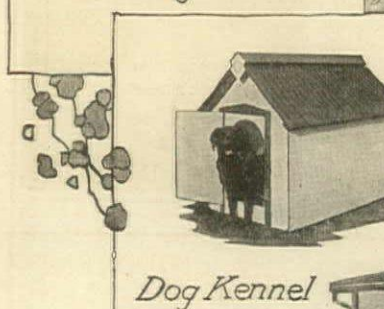
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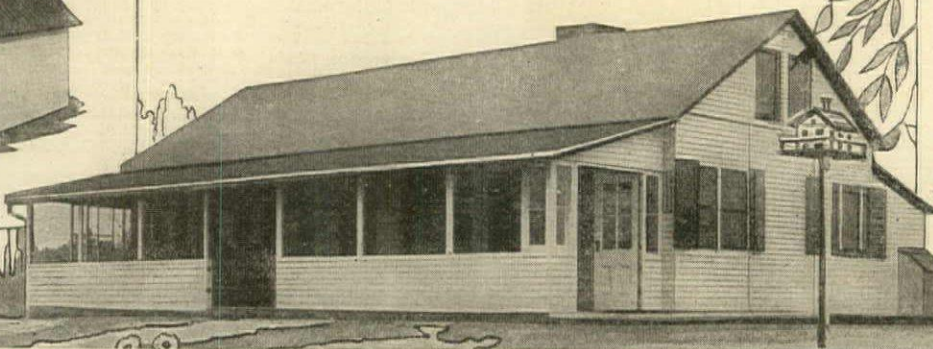
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*Poultry House*



*Dog Kennel*

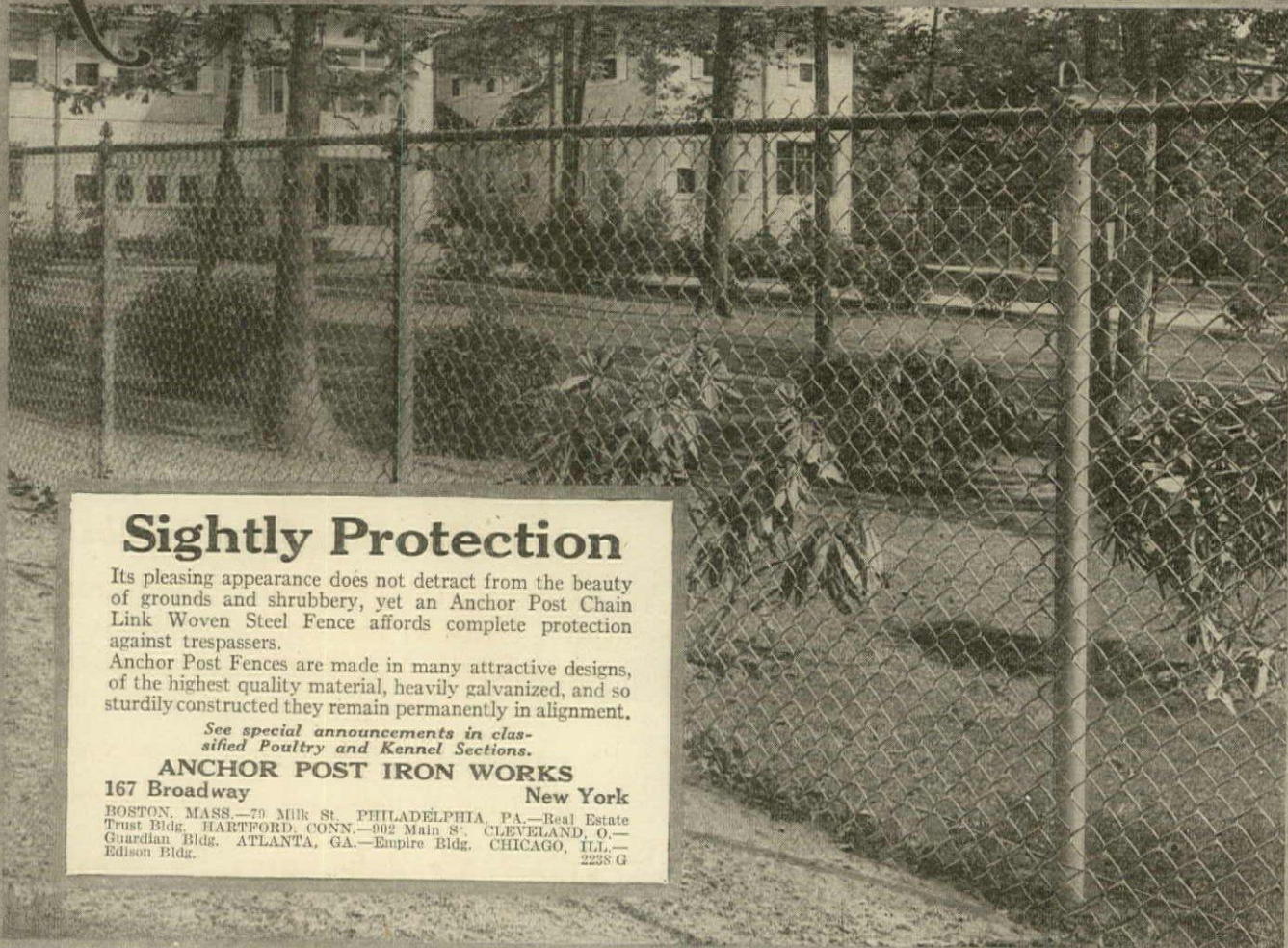


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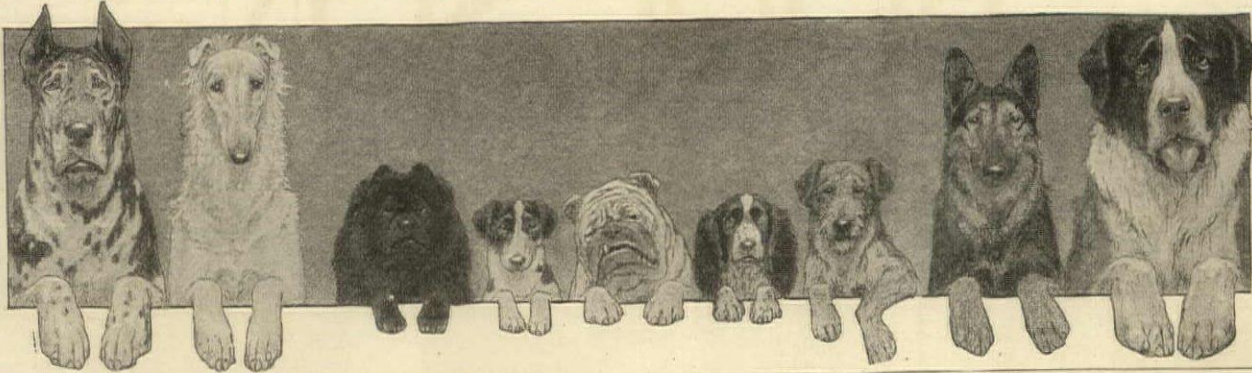
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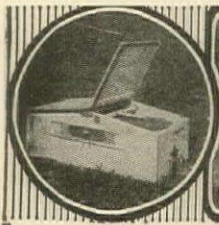
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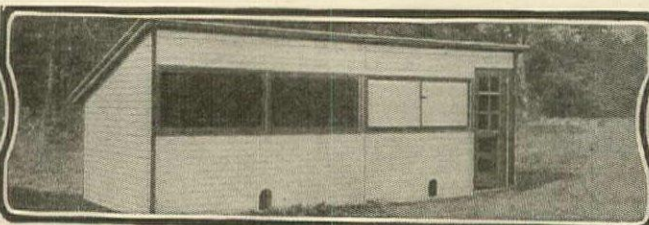
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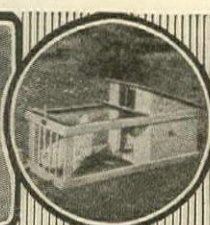
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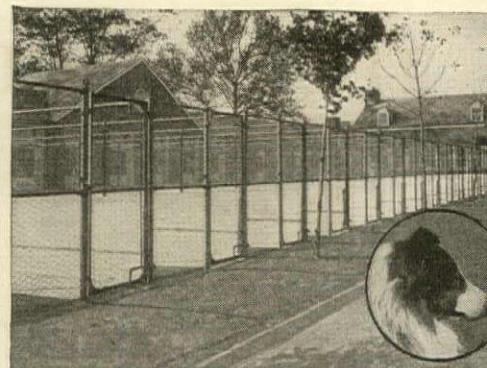
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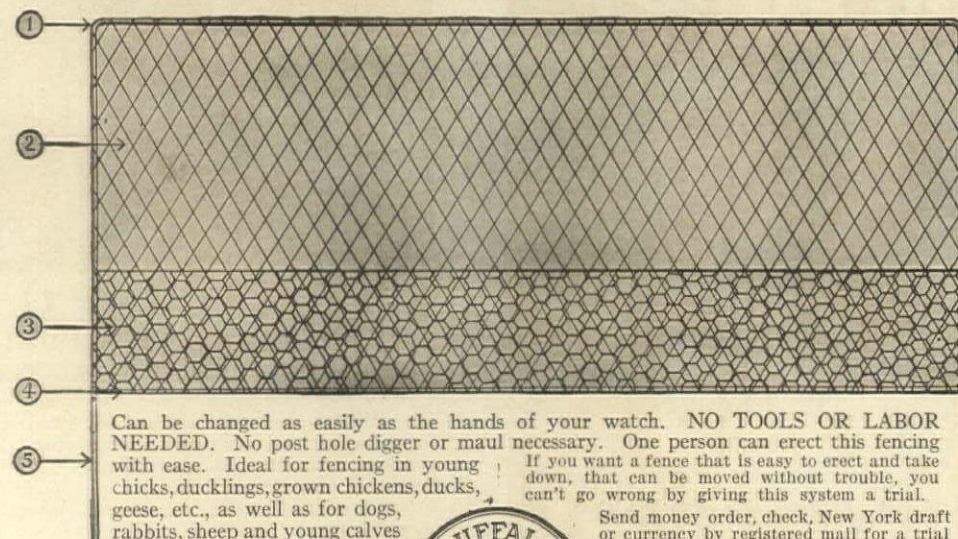
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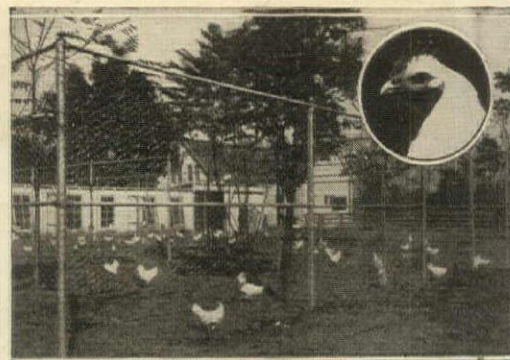
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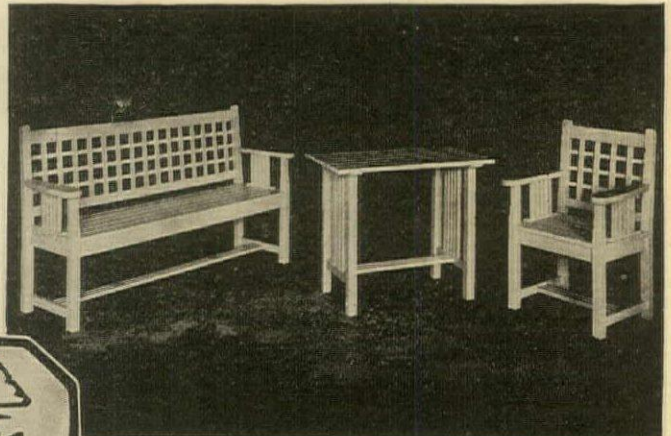
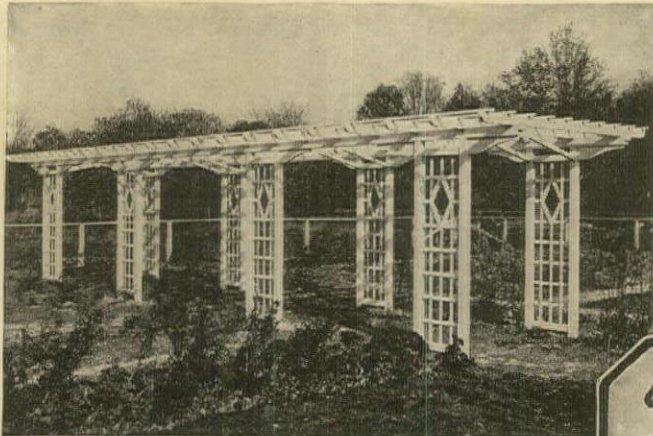
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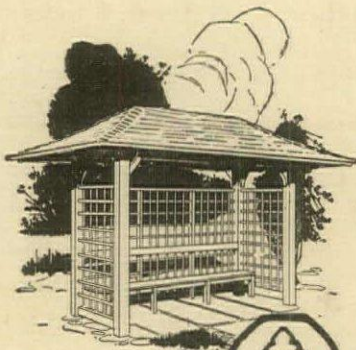
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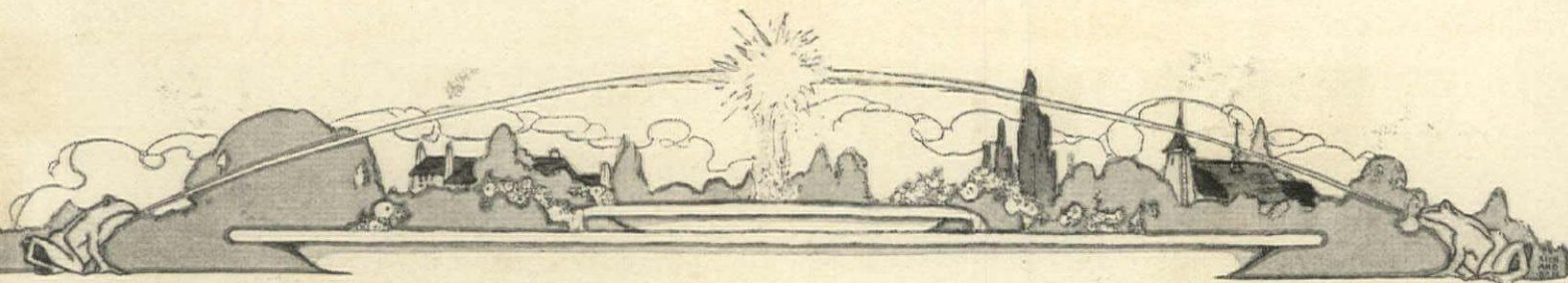
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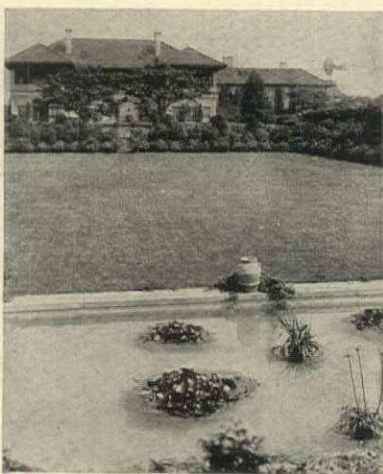
CONDÉ NAST, *Publisher*  
RICHARDSON WRIGHT, *Editor*

## GARDEN FURNISHING IN JUNE

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

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

As settings for our sky-roofed rooms there



*One of the views which link the garden and the house in the June number*

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

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

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

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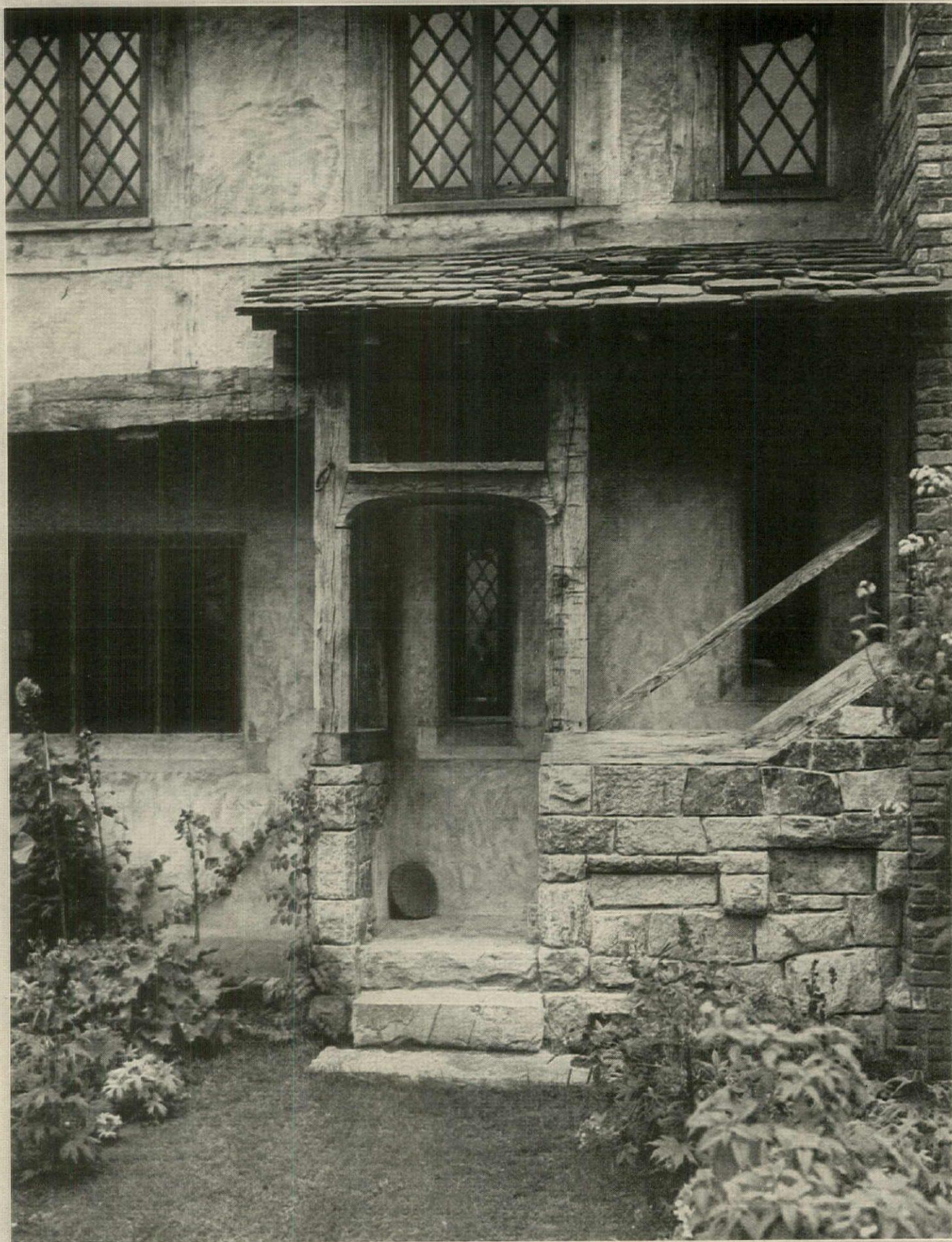
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Gillies

## THIS AGED GARDEN STAIRS

*As in life, so in architecture, mere years do not make age. This garden stairs, for example. A hundred? Perhaps three hundred years old? Yes, the stones are surely that old and the timber and possibly the casement windows. For it takes a long time to make a stone or a big beam. But the composition is a mere infant. For the architect's skill has combined these*

*elements which are old in themselves, has given them a relationship and a setting commensurate with their intrinsic antiquity. And thus we have—recently completed—this aged garden stairs leading from the residence of George Marshall Allen's house at Convent, N. J. Charles I. Berg was the architect of the house*





## THE DECORATION of SUMMER CAMPS

*Suggestions for Wall, Floor and Window Treatments—The Use of Strong Colors—Convenience and Furnishing*

AGNES FOSTER WRIGHT

It is the hardest thing in the world to let a piece of work alone after one thinks it is finished. We ache to add a little touch here or spot there and, in the end, we find we have lost the simple, perfect thing as it stood.

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

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

To my mind this is the fault with many camps—not cottages or summer hotels. The arm of a camp should lie in its very crudeness and simplicity. There should be a hardiness about it, something that looks well with rugged foliage.

Nothing finicky and dressed up. The interior should be a background for camping clothes. The minute a camp dressy it loses its appearance of good breeding. It is out of place, like an orchid plume on a picnic.

A camp should be planned for views, not big, extensive views necessarily, but a view into a camp of trees or across a little stream. A view that is likeable and intimate. For that reason the decoration and particularly the curtaining should not detract from this view.

### Strong Colors

In a camp I believe primary colors should be used. There is something vigorous and strengthening in

pure, flat color. Try a patch of crimson against pines, a bit of yellow reflecting in water or a snatch of brilliant blue against silver birch. They go!

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

### Camp Walls

One should never attempt to paper or panel camp walls. Avoid this formality of treatment by using rough plaster in the rooms downstairs and smooth upstairs. This does not mean

that the rooms must necessarily be cold or barren. One bedroom could have pink chambray bed and chair covers, and pink chambray curtains with stiff little valances and tie-backs. The fabric can be a print with bright, fresh roses scattered over it. A draped dressing table completes this picture of crisp freshness. Besides, the fabrics can easily be laundered.

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

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

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

### The Rugs

Camp floors are the place for fur rugs and skins. Never mind whether or not you did the killing. The man whose floors are covered with the spoils of his own hunts is generally a bore—he has constantly and irresistibly before him a topic of conversation of his own prowess!

There is a variety



Tebbs

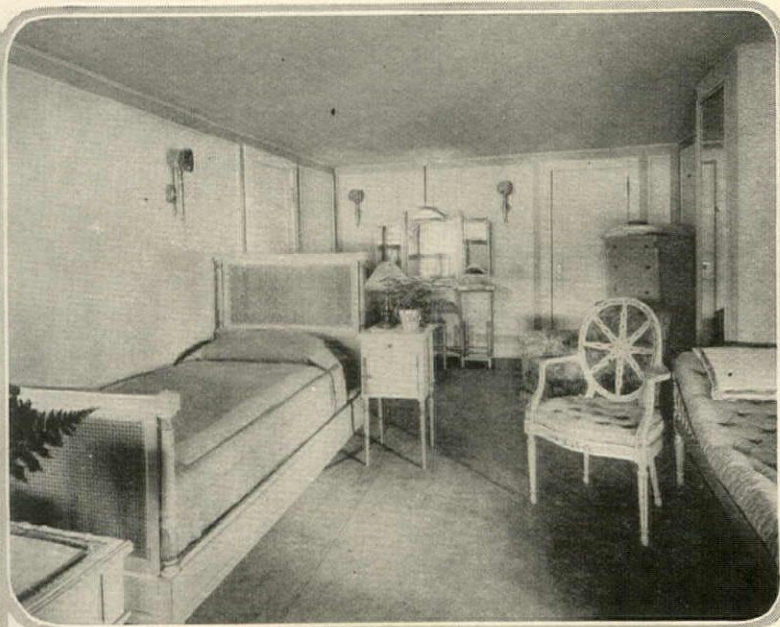
For the porch of the Whalen camp at Raquette Lake, linen gauze curtains with worsted fringe are used. Card table wrought iron with black glass top. Agnes Foster Wright, decorator





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

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



In the owner's bedroom at the Raquette Lake camp of Mrs. George Whalen, painted furniture has been used effectively. The colors are yellow and blue and match the sleeping porch beyond. Herter Looms, decorators



of rush and fibre rugs that the shop make up into squares of any desired combinations of color to match the scheme. A very striking rug has 20 squares on the diagonal, alternating black and natural color. Then one can select a small center square of green and an outside of tan, and these can be alternated by the reverse colors.

All hand-woven rugs seem adaptable for camp use. The weave is called "tapestry" as there is no pile to the rug. A pile carpeting should never be used in a camp. It is too formal. A splendid all-wool rug comes, made to any size, with a plain band border on the ends.

For the bedrooms nothing could be better than hooked rugs to match the cretonne used. They should be small and brilliant and the very fact that

they are made especially to match the cretonne gives them a quaintly attractive effect. There are also old-fashioned braided rugs and crocheted rugs that can well take the place of rag rugs.

#### Gingham Curtains

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

Ultra-fashionable linens are so often used because the colors are crude. A particularly good design has a fresh green background with a dark blue and orange pattern. If the furni-

The living room of the Whalen camp is furnished simply with mahogany and a few upholstered pieces. Herter Looms, decorators





Each room is named after the linen used in it. This is the pomegranate room, and has a decorated panel on the door to that effect. The room opens directly on a sleeping porch. Herter Looms were the decorators



A general view of the Whalen camp shows its close proximity to the water, and the architecture, which is harmonious with the surroundings



A "snuggle in" lean-to, where one can watch the logs burn in the stone fireplace. It is hung with balsam boughs

#### For Porches

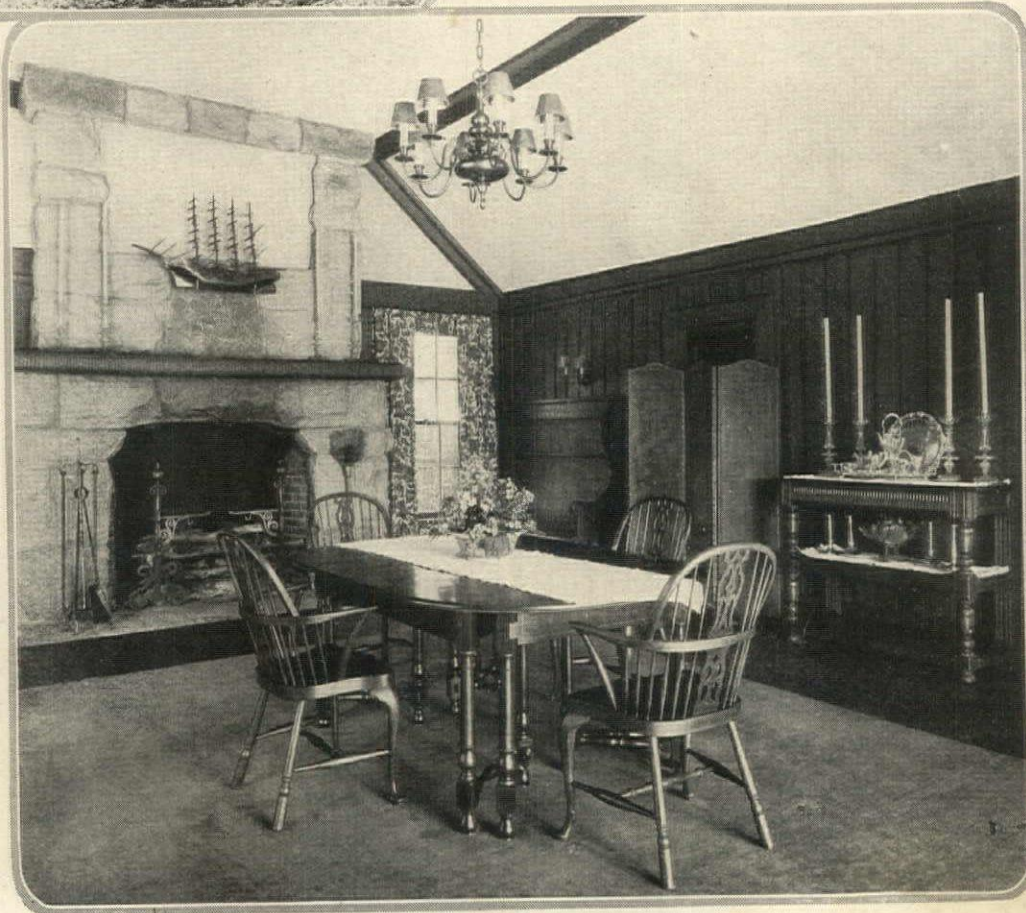
On porches, where the view must be cut off, nothing is so serviceable as a screen gauze. One can see through it perfectly. With a little wool fringe to give it weight and color, it is perfect for such use.

For the sleeping porch use a dark glazed hintz made up into roller shades, with a screw-eye in either end of the slat through which a cord can be run, fastened to the window trim to prevent the shade from blowing out and flapping. I know of no better way to shut out the morning light which is so objectionable to many.

After all, one goes to a camp to sleep and rest, and every piece of furniture placed in it and every inch of fabric should be chosen with that end in view. Fewer pieces will reduce the necessary household labor to a minimum. Vivid colors will tone in harmoniously with the strong notes of Nature, and the resultant decoration will prove a radical change from the more cautious furnishing of city homes.

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

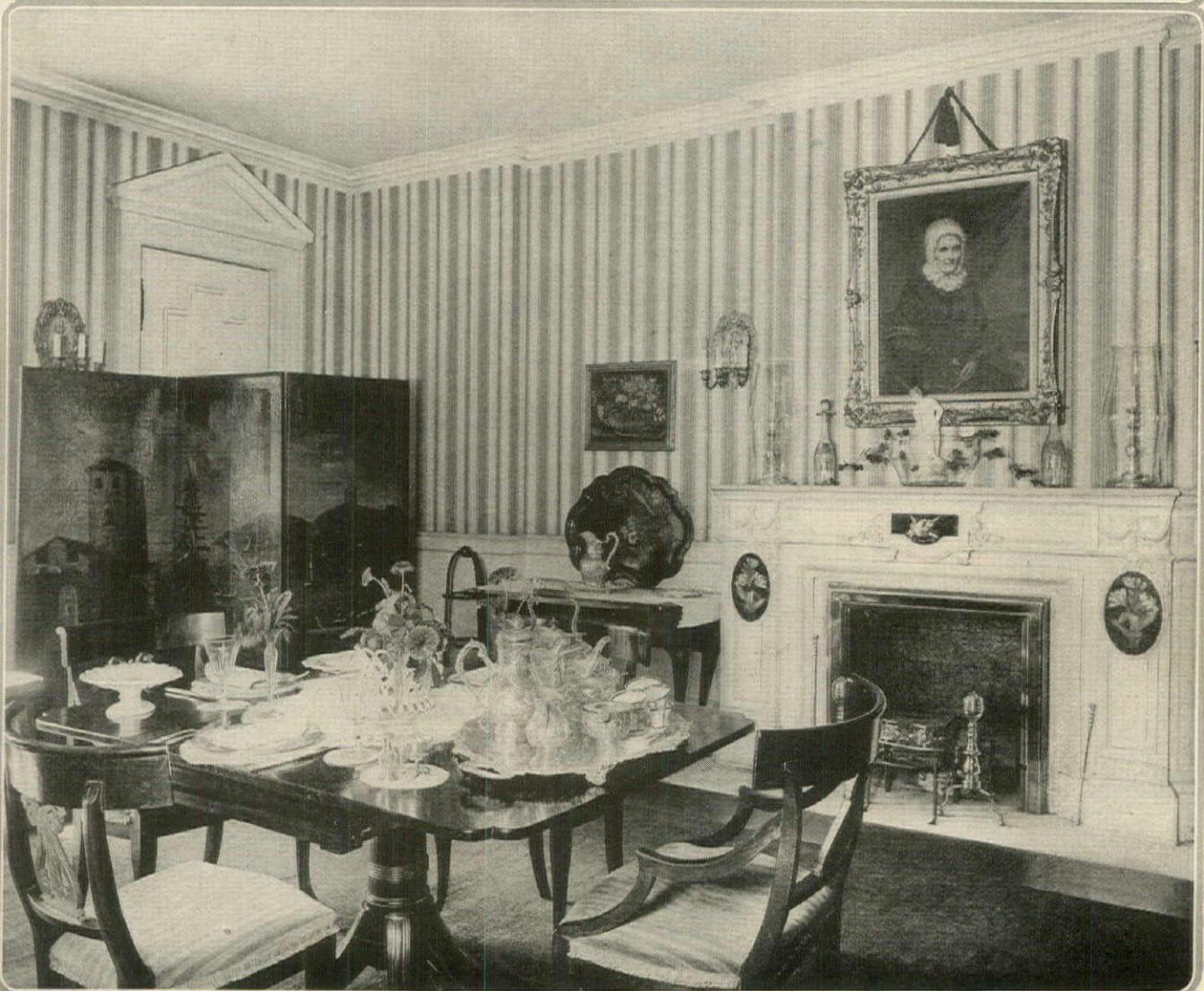
The dining room is simple and refreshing. The Jacobean well suit the oak and plaster walls. Designed by B. Muncie. Hayden & Co., decorators





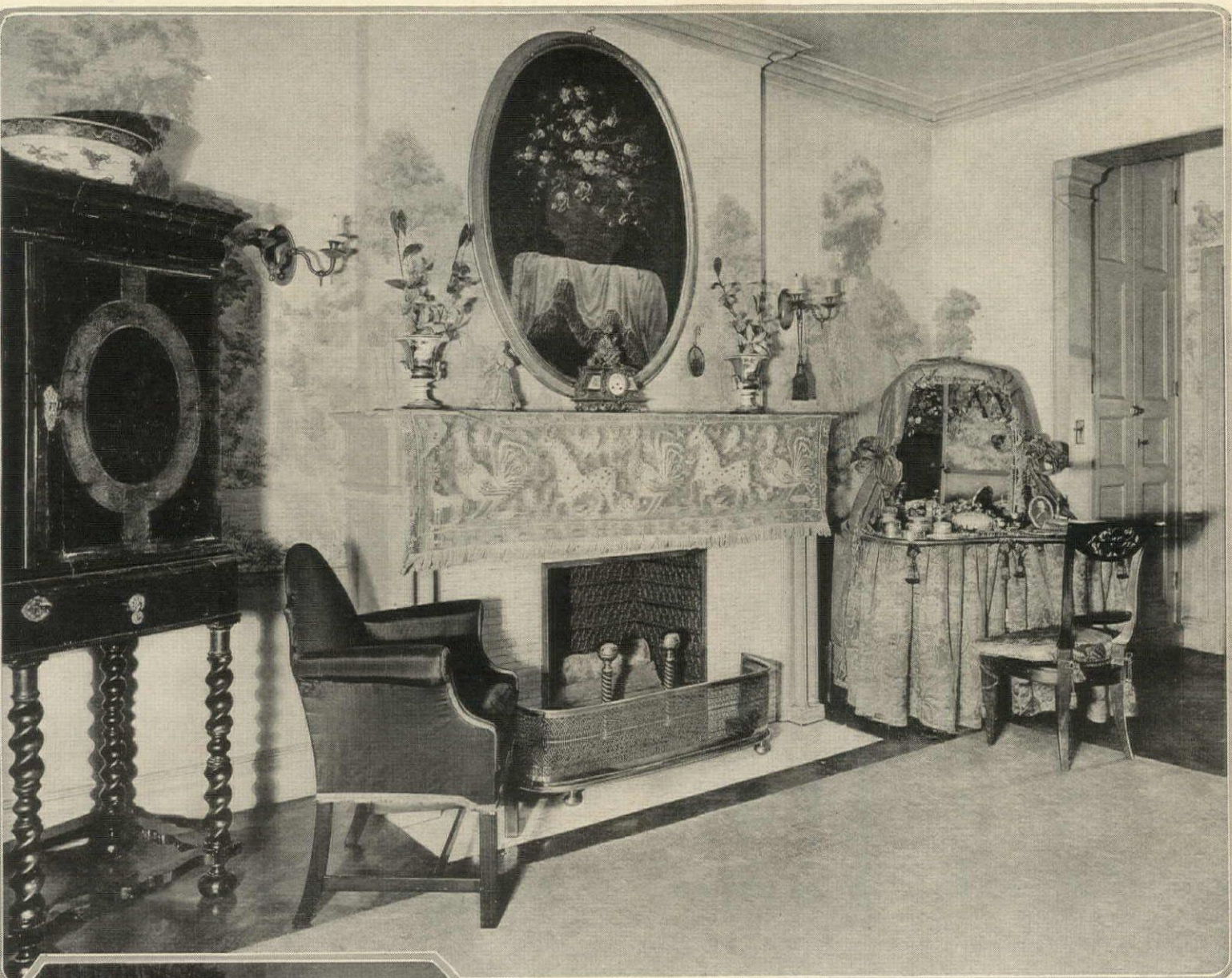


An original method of arranging casement windows with a place specially built for plants and a small trellis is the chief point of interest in the dining room. The room is furnished with Empire mahogany furniture of graceful design, and the walls are papered with a small green and white striped pattern.



Over the quaint old painted black marble mantel, with its painted black marble inserts, hangs an old family portrait. The table set for luncheon is beautifully appointed with old silver and glass, and at the service door a painted screen with an architectural design contributes an interesting touch.





Harting

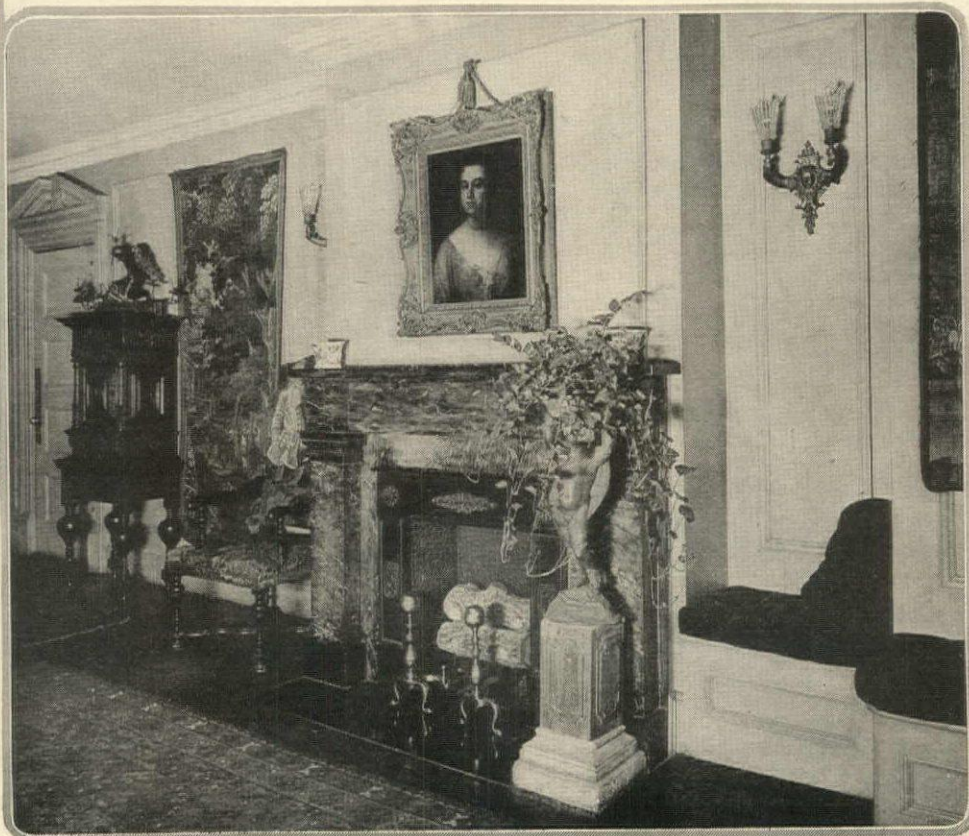
A gray and white scenic paper with a tall tree design is used in one of the bedrooms with a most delightful result. The dressing table is draped in old blue taffeta

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



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

ROOMS in the RESIDENCE  
of MRS. ROBERT G. REESE,  
NEW YORK CITY





# BUILDING AS A GENTLEMAN'S HOBBY

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

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

It was a classical architecture, with none of the excesses of a more flamboyant epoch. It was built to accommodate the demands of generous, well-rounded lives. The men who made those buildings understood them.

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

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

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

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

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

the various materials that go to make the structure which is his house?

Picture the average American man of moderate means buying a car. He assembles all the possible catalogues and studies them. He learns all the points and possibilities of the various makes. When he finds one that suits his wants, then he buys—but not before. The result is the general attitude toward building materials. And yet, just as many catalogues are available and the information is just as simply expressed and explained.

This laissez-faire attitude toward architecture and building is a natural outcome of the sort of lives we have been leading. The growth in industry has overshadowed interest in the home. We fight to protect business and neglect to protect personal liberties. We cannot plan to build for a full life when we are not living full lives.

THERE has also grown up a specializing habit which makes somewhat presumptuous for a man to show interest in any other work save his own. Architecture is not considered a hobby suitable for anyone except architects. Some of the specialists have preserved the legend for their own self-defense, and have made a great mystery of their work, when there is no mystery about it at all.

The good architect welcomes the intelligent co-operation of his client. If more architects had it their work would be far simpler. As matters stand to-day, the women of America direct the spending—even the building—and the men foot the bills. The architects have to deal with the women, and the women, in the majority of cases, cannot have the personal interest in building materials that they exercise in the choice of their gowns or the purchase of their foodstuffs. In short, we men have been passing the responsibility up to our wives, and our wives have been pestering the architects, in turn, with all manner of well-intentioned but devastating whims. If you doubt this, ask any architect.

There is still a third reason for men hesitating to take up architecture and building as a practicing hobby. Prices of building materials and the manner of financing them seem to hold the subject just above the average head and purse. A great many people still nurse the fond dream of a good ten-room house with all modern improvements, built of lasting materials and decorated with individuality, can be run up for a mere \$5,000. Plenty of us still think of building in terms of Centennial year prices. When we discover that prices have doubled and tripled in some instances, we lose interest.

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

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

Understand building materials and their prices, and you will have the gratification of knowing how your money is spent, how values are returned in brick and slate and floorboards. You will understand your house as you understand your other possessions—in the terms of your monetary effort to get them.

## PERFUMES

*Roses in an old-world garden*

*Fair and far away,*

*Sweet-pea and Syringa walks,*

*Hollyhocks so gay...*

*I never see a soft, green lawn*

*Or scent a full-blown rose,*

*But my heart goes back to England,*

*And a dear, old garden close.*

*Jasmine gives me Aden back.*

*Incense brings Port Said.*

*Dust and sun, the naked veldt*

*And rifles spitting lead.*

*Tang of tar wakes in my breast*

*Storm-defying ships;*

*Southern seas in touch of salt*

*To nostrils and to lips.*

*And though all bring memories*

*One holds a spot apart,*

*Sacred to its loveliness,*

*Cornered in my heart.*

*Sweet-pea and Syringa walks,*

*Hollyhocks so gay,*

*Roses and an old-world garden*

*Oh, so far away!*

—EDMUND LEAMY.





Gillies

## A SUNROOM IS A PLEASANT PLACE

*Between the green growing things of the garden and the formal furnishings of indoors stands the sunroom. It partakes of the nature of each and is equally congruous with both. As a vestibule to the garden, it has the al fresco touch of colorful fibre rugs, reed or willow furniture gaily painted, sheer curtains that filter the light and give an even glow such as the*

*sun's light over the countryside. Flowers and potted plants give hint of what lies beyond. As a vestibule to the house, it has the architectural background and sufficient permanent fixtures so that in winter it can be made a comfortable, pleasant place. These characteristics are found in the sunroom of the George Arents house at Rye, N. Y. Lewis Colt Albro, architect*





*The Coke Family, a mezzotint by Paul van Somer, after the painting by J. Huysman. Van Somer was born in Amsterdam in 1658 and worked in England during the latter part of the 17th Century. This print is the first attempt by any engraver in mezzotint to represent a large group composition.*

## MASTERPIECES IN MEZZOTINT

*The Story of a Fascinating 18th Century Art That Flourished Through the 19th and Still Attracts Master-Engravers of the 20th*

GARDNER TEALL

**D**URING the last quarter of the 18th Century there developed among the engravers of Great Britain an art which at once seized the cultivated fancy of the day and which received such remarkable appreciation that it has not only left for our delectation the masterpieces of the period of its heyday, but a heritage of inspiration as well that has never permitted it to become relegated in esteem or its practice lost—the art of the mezzotint.

Print-lovers, no matter in what broad fields of collecting their hobbies may chance to browse, are in agreement as to the charm of the mezzotint. Sir Joshua Reynolds was of the opinion that of the various styles of engraving,

mezzotinting is the best calculated to express a painter-like feeling, especially in the case of portraits. I do not think anyone since Sir Joshua's time has risen to dispute the assertion. While the mezzotinters of early days and those contemporary with us did not produce mezzotint engravings that can be likened to photographic transcripts of paintings in the nakedness which the microscopic avoidance of the camera rejoices in, still there can be gainsaying the painter-like quality to which Sir Joshua alluded, and no one could have been more competent to judge than this great master, a painter jealously guarding the integrity of art and holding unqualified con-



*The earliest known mezzotint, executed by Ludwig von Siegen in 1642*



*Portrait of Mrs. T. C. Phillips, after the painting by J. Highmore. Engraved in mezzotint by John Faber, Jr., 1748*



*"Flower and Fruit", a celebrated mezzotint by Richard Earlom, after the painting by J. Van Huysam*



*"The Siren", engraved with some use of mezzotint by W. E. Tucker for Godey's Lady's Book from the painting by T. G. Middleton*



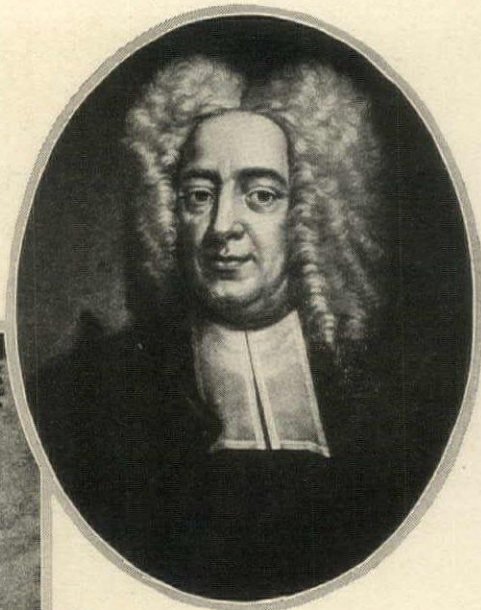


James, Duke of Monmouth, by A. Boulding, the first engraver in mezzotint to take important place as a finished exponent of that art

fairness, one must allow that the very passion for novelty—a trait which Adam brought out of the Garden of Eden with him—which permitted the intrusion of the steel engraving to overshadow the affection that had been lavished upon the mezzotint had, it is true, placed the mezzotint upon its earlier pedestal. However, the years of art's occasional and very deep 19th Century spells of "Dark Ages" found the steel engraving merely usurping the mezzotint,



The Duchess of Ancaster, from a portrait by Thomas Hudson, engraved in mezzotint by J. MacArdell, 1757. MacArdell was born in Dublin. His work was admired by Sir Joshua Reynolds



Cotton Mather, engraved by Peter Pelham in 1727. This is the earliest mezzotint engraved in America. From the collection of Chas. A. Munn, Esq.

pt for all art-shams of every sort. Alfred Whitman once said that mezzotints appeal to the least cultivated mind, while to the student and art amateur they are a never-ending source of fascination and delight. This was one way of saying that the appeal of the mezzotint is universal. It is true. Year after year noteworthy examples of the mezzotinter's art have come more and more eagerly sought by acquisitive print-lovers. In consequence mezzotints of extreme perfection are becoming more and more rare. Notwithstanding this fact, many truly beautiful and admirable mezzotints are to be had at prices that place them well within reach of limited purses. As collectors' subjects they are worthy of our care and study.

#### Collecting Mezzotints

There is, I think, a certain critical phase of collecting mezzotints that appeals to one who is master of a roof-top of his own. A sort of a sentiment, with the possible exception of the Japanese color-print, finds itself with more satisfactory permanence to all decoration than do prints of this class.

In the days when the mezzotint formed an indispensable and freeable mural adjunct to the use of every person of culture. Suppose, out of

which latter was in our own day to regain its throne in the regard of even the average person. I think that American mezzotinters had something to do with this perpetuation of a love for the mezzotint, but of this more anon.

#### Making Mezzotints

Before going further into the matter of the history of the mezzotint let us be sure we know just what sort of an engraving it is, just what are its distinguishing ear-marks. A line engraving and an etching are both produced from a metal plate on which the design is incised, the plate being inked and so wiped that the face of the plate becomes clean, while sufficient ink remains in the incised lines to produce the design when submitted to the pressure of a press in contact with a sheet of paper. With line-engraved or with etched plates any ink, even the lightest film, permitted to remain on the unincised portions of the plate will print tints of varying degrees of darkness according to the amount of ink that has been left on them. However, the incised lines will print darkest of all and will stand forth definitely either from the white ground of a cleanly wiped plate or from the toned ground produced by a lightly wiped plate.

With pure mezzotinting there are no incised lines. Let us quote Lippmann's description of the process for



"Colonel Mordaunt's Cock Fight", from a painting by Johann Zoffany engraved in mezzotint by Richard Earlom, 1742-1822, one of the most versatile mezzotint engravers and one of the first to do subject pieces





Portrait of Jonathan Belcher, governor of Massachusetts, 1681-1757. An early mezzotint of great interest. From the Munn Collection

sake of convenience and by reason of its clarity: "The plate of a mezzotint," says he, "before the engraver's work begins, must have its whole surface roughened or rocked. This is done by means of a rocker, a steel instrument ending in a curved edge and fastened in a strong handle. The edge is extremely fine, with sharp teeth. The engraver uses a rocker with teeth set wide or close, in accordance as he wishes his roughened surface to be coarse or fine, with a coarse or fine grain. The tool has about fifty teeth to each inch of its pe-

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



HIS EXCELLENCY  
GEORGE WASHINGTON ESQ.

The earliest engraved portrait of Washington, probably done by C. W. Peale in 1778. From the collection of Charles A. Munn, Esq.



Mrs. Bouverie and Son, after the painting by Sir Joshua Reynolds, engraved in mezzotint by James Watson in 1770. Watson was born in Ireland in 1740



"The Pet", engraved in mezzotint for Peterson's Magazine by John Sartain from the painting by Landseer



The Duke of Bedford, after the painting by Sir Joshua Reynolds, engraved in 1778 by Valentine Green

etcher] from light to dark. Passing on to the actual printing, Lippmann says:

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

(Continued on page 58)





## MY FRIENDS THE BUILTMORES

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

GEORGE S. CHAPPELL

MY friends the Builtmores are building again!

There's news for you. Imagine it, at this time! I say "gain" when I would say "still", for they are always at it. At you probably know them; she was Sally Post, a sister of Newell Post, the architect, and since she

married Jack Builtmore, who has been so successful, life has been just one house after another!

Of course they began modestly—Jack was just getting started—and all they needed was a little two bath-power cottage, which they built in Englewood, way back in the days when they were general house-workers! Sally said they had to employ Newell to keep peace in the family, as if there were any surer way of turning old home-week into a shambles.

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

WELL, before Newell was ushered up to this grotto they sat downstairs before the living room fireplace, which drew backwards right into their faces. Jack and Sally sat there if they liked being smoked, until poor Newell couldn't stand it any longer and insisted on putting the fire out, after which he craned his head into what he called the throat or breast or neck or something—anyway, he finally yelled out—what do you suppose? A pair of cinders! Sally said he looked so funny, with his ears plowing through the grime on his cheeks and a look of magnificent triumph on his face, that she and Jack simply sat down and cried, and Jack made a hideous joke about not supposing that that was the kind of soot that came out of a chimney. Then they relighted the fire and, dear, it smoked worse than ever! When Jack suggested stuffing the overalls back



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

But that was years ago and they have all gotten bravely over the incident. Newell

has kept on practicing and Jack and Sally have kept on building—quite independently, of course—and they can even refer laughingly to the head-room on the back stairs and things of that sort.

And now, as I say, they are at it again. The war held them up for a while, but the day



after the armistice was signed Jack wired Sally to meet him in town and they went into immediate executive session with Jack's latest architect, a Mr. Naylor, with whom he had been thrown in close contact during his work in Washington.

This Mr. Naylor is really a curiosity. It seems he thinks about the cost of things. He appears to be a rather for-bidding person, but Jack is most enthusiastic over him and says that the cost of all that goes to make up a house is so tremendous, the bricks and putty and so on, that one simply must have a practical architect nowadays. He says that if the war

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

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

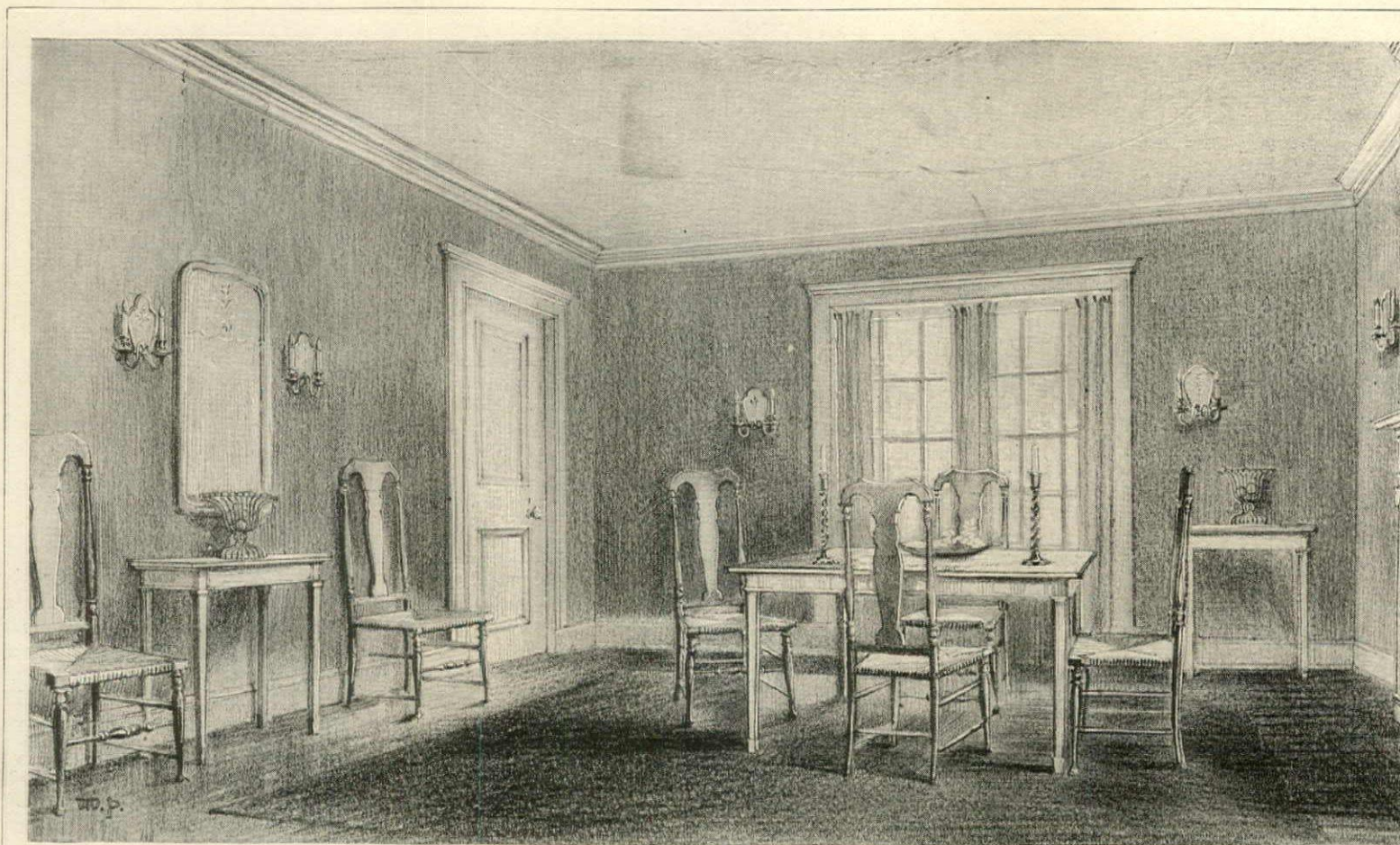
As nearly as I can remember, Mr. Naylor said that the average cost of construction today, covering a lot of absurd places, was about twenty per cent above that of three years ago. Making allowance for the extravagance of emergency work and considering the number of men returning, he thought that at least half

of that would be eliminated in the next six months, leaving the net price ten per cent above normal. "But what of that?" he asked us. "People must have houses. They are going to have houses, and those who start operations

(Continued on page 76)







*In the first year it is just a breakfast room. The general color scheme for walls and woodwork is soft gray. Paper or paint is used for the walls, gray paint for the furniture. The shields of the lighting fixtures also are painted and decorated in gray and green. The expenditure is \$614*

## THE THIRD YEAR DINING ROOM

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

MRS. GERRIT SMITH

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

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

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

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

### In the First Year

The general color scheme for the first year woodwork and walls is a soft gray. This can be either paint or paper. The walls may be covered with canvas and then painted, or papered with a very small repeat design or a light Colonial stripe. But the tone must be

soft gray, for the room will be filled with sunlight the greater part of the day. Besides, gray is a pleasant color against which to silhouette furniture and the pretty gowns of guests. In the soft light of candles it takes on a pleasing mystery.

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

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

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

the window frame. There is a reason for which you will see in a moment.

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

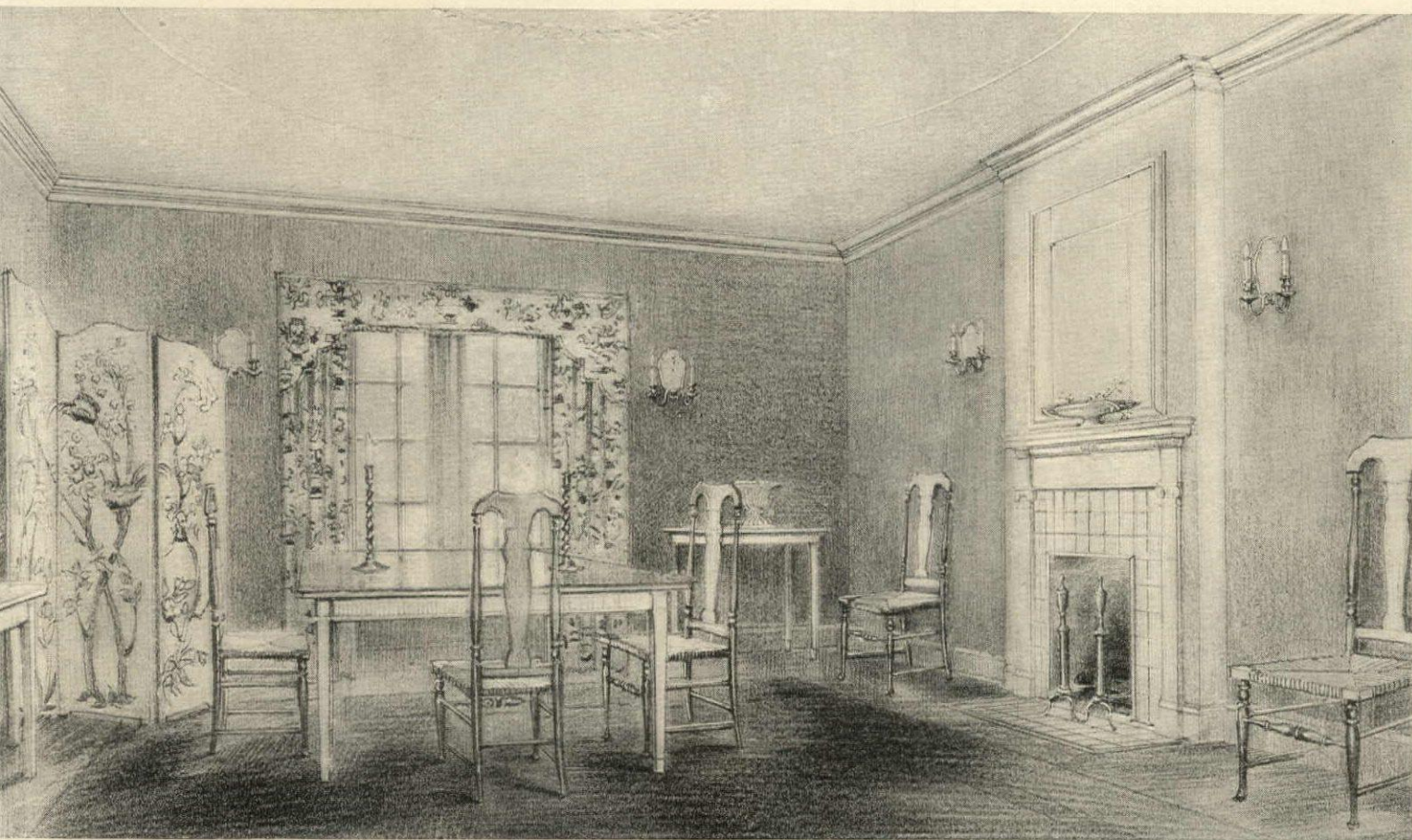
### Needed Accessories

There are a number of accessories to go into the room the first year. Perhaps you think that accessories are a needless luxury. Perhaps they are, but a room without them is a peculiarly unfinished and naked appearance. In the first year we figure on a bowl for center table, two fruit baskets of black gold for the consoles, two twisted brass candlesticks and a pair of andirons for the fireplace.

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

1 table.....	\$7.00
6 chairs @ \$18.00.....	108.00
2 console tables @ \$39.50.....	79.00
1 mirror over console.....	5.00
2 fruit baskets @ \$22.00.....	44.00
1 rug 9' x 12', 12 yds. @ \$4.50 a yd.....	54.00
6 lighting fixtures @ \$27.00.....	162.00
Orange curtains, 8 yds., @ \$2.10 a yd.....	16.80
1 bowl for center table.....	1.00





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



A close-up of the first-year fixtures. Gray painted shield with decoration and electric candles. \$27 each

ass candlesticks @ \$6.00..... 12.00  
 ir andirons..... 12.00  
 \$614.80

### The Second Year

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

The biggest expenditure is for a screen that will stand by the service door. It is a triple painted and glazed with a soft green background and darker green foliage and orange centers. A screen of this type gives immediate character to the room. It lends privacy to the doors and gives a necessary finish to that corner.

Two other parts of the room are finished—the mantel and the curtains.

The orange silk curtains of last year become over-curtains. This was the purpose in putting them on rods fastened to the inner window frame. Now over-curtains are added and a valance. The fabric is chintz with a gray ground and to tone in with the walls and woodwork, and a design in gray, green and orange. The orange of this pattern tones in with the orange of the under-curtains, affording a note of harmony. While these curtains represent the outlay, the expenditure is necessary for the completion of the room. They will have to be



Chintz with a gray ground and design in gray, green and orange makes the second year over-curtains

lined, which will make them permanent and better wearing.

The other corner we are completing this second year is the mantel. The natural finish for it is a mirror, which occupies the entire over-mantel and adds to the apparent size of the room by its reflections. It is 42" wide by 36" high, framed on the wall by a narrow molding.

One little accessory comes in this year, too—a pottery vase for the mantel shelf. Visualize this mantel without it and then with, and you will see that the expenditure is justified.

We have spent in this second year the sum of \$205.45. Not a huge sum, seeing that we



These side fixtures will be replaced in the third year with others, as shown on the following page

are furnishing two rooms at once. And considering the fact that the second year of married life is always expensive these few items should not prove too much a burden for the purse. This \$205.45 has been spent after the following fashion:

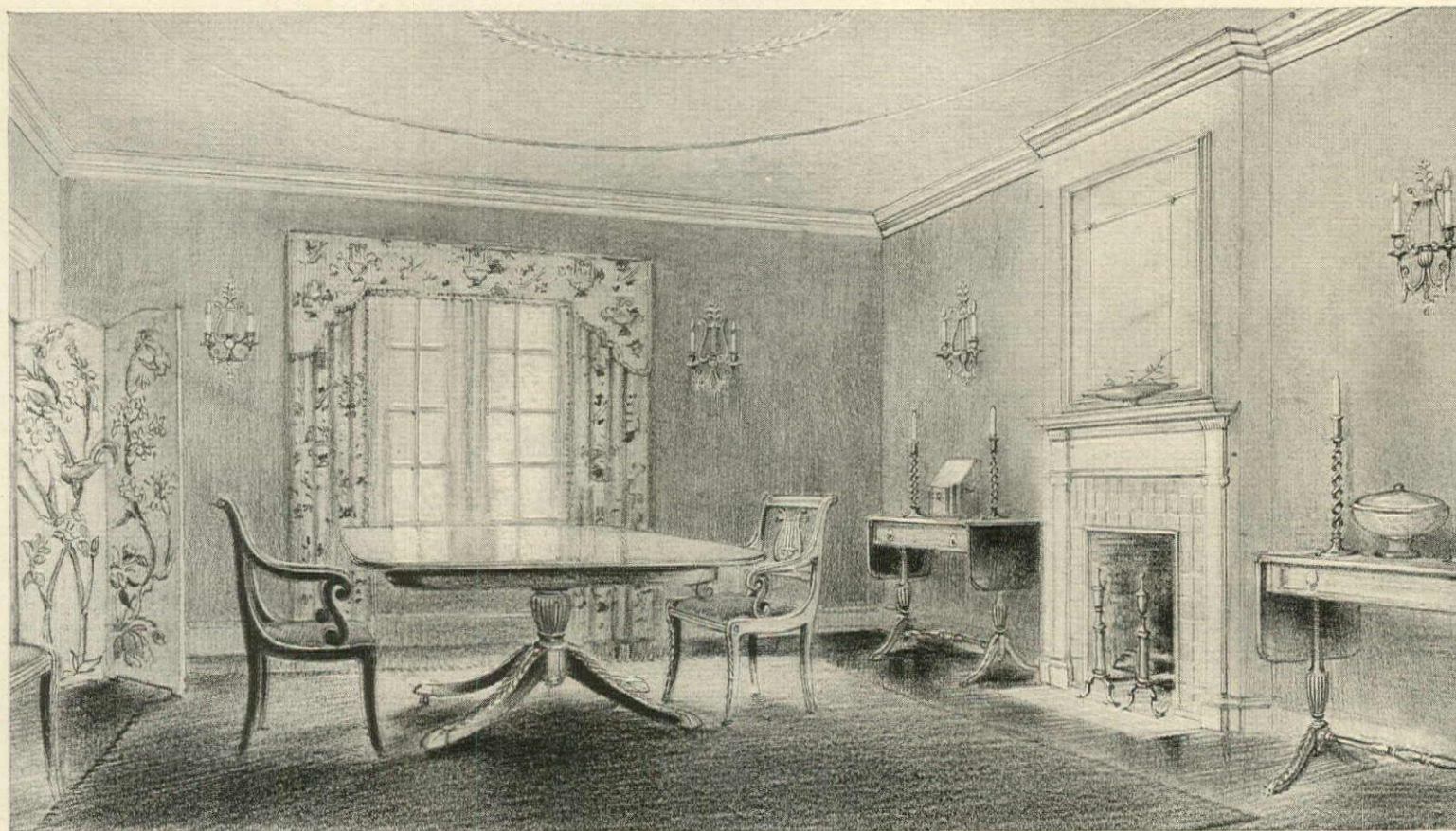
1 screen.....	\$90.00
Over curtains, 7 yds. 50" linen @ \$7.50 a yd...	52.50
Lining, 7 yds. @ \$0.85 a yd.....	5.95
These can be made and hung, including all rods and fixtures, per pair.....	
1 large bowl on mantelpiece.....	10.00
1 mirror over mantelpiece.....	22.00
	<hr/> \$205.45

### The Third Year

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

And having moved out the painted set, we move in a Duncan Phyfe set consisting of a table, side chairs, arm chairs and two consoles.

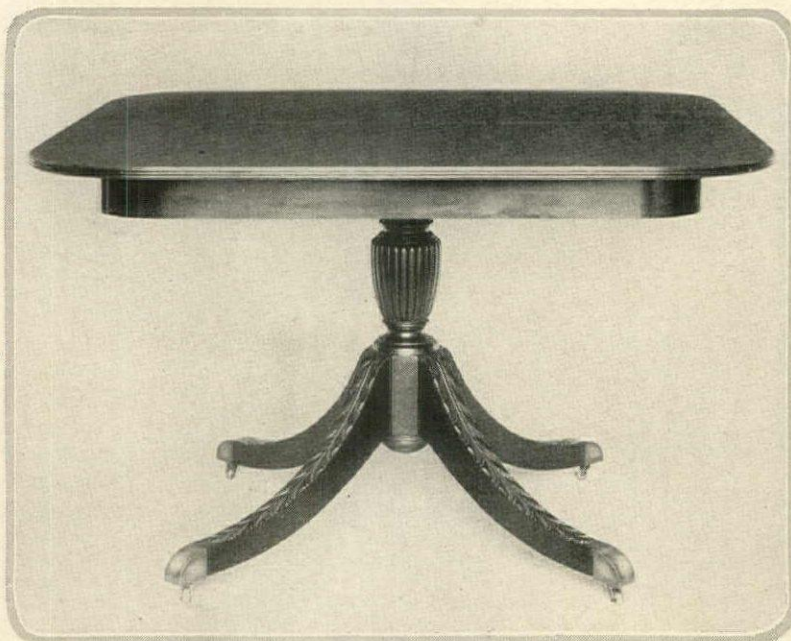




*The completed room shows Duncan Phyfe furniture in place of the painted pieces, which now go to the enclosed porch*

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

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



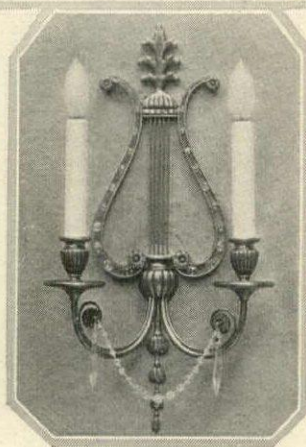
*The third-year table is a reproduction, of course, but a good one. American Empire style. It is priced at \$258*

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

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

To accompany the dignity of the new furniture we have treated ourselves to new side lights.

(Continued on page 80)



*Crystal drops and delicate lines characterize the fixtures. \$42*



*Phyfe's designs are manifest in the furniture. Arm chair \$75*

*The side chairs are uniform with the rest of the set. \$60 each*



## "THE DOLL'S HOUSE"

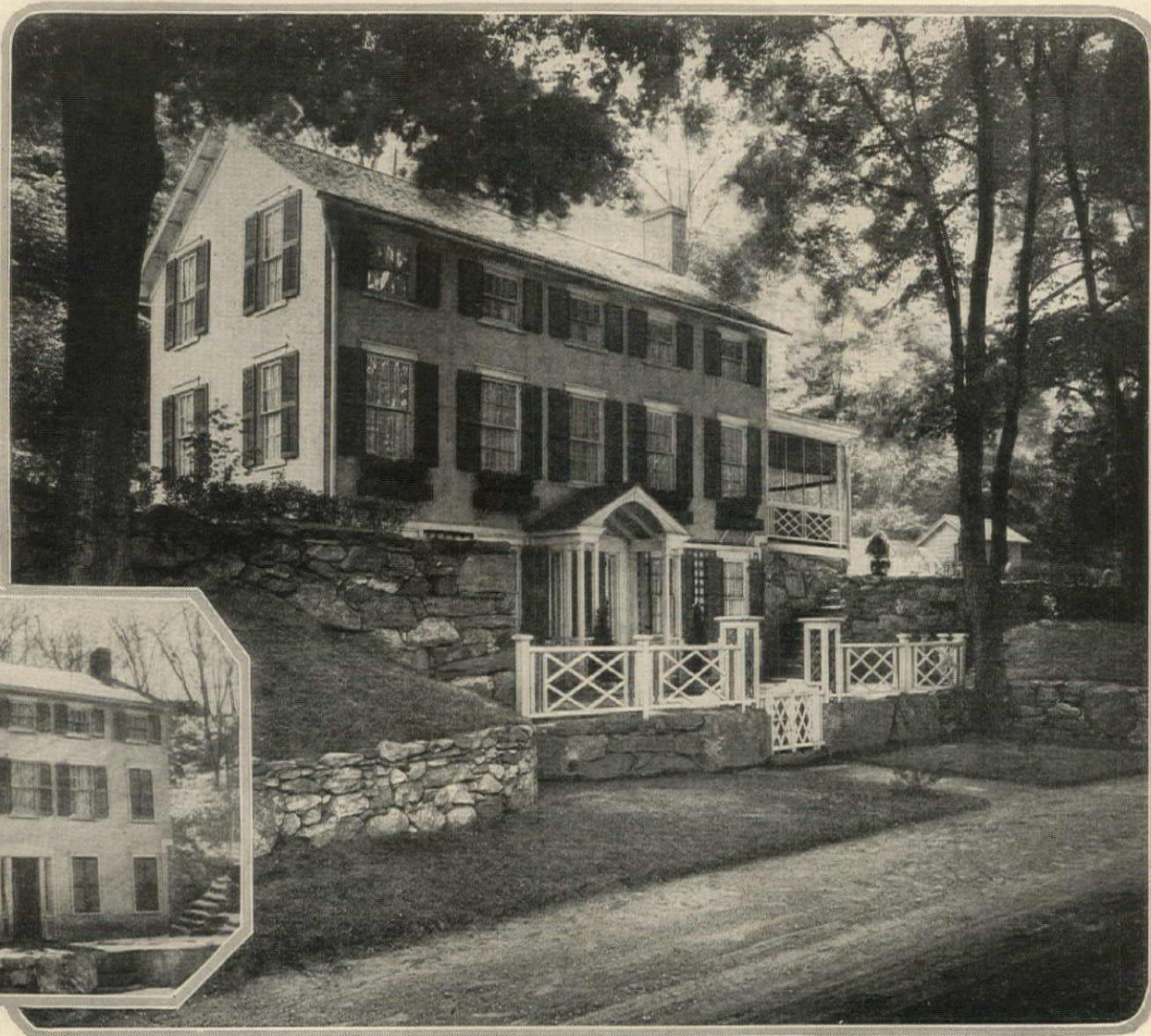
The RESIDENCE of  
MRS. JAMES A.  
WRIGHT

at  
BEDFORD HILLS,  
NEW YORK

*A Fascinating Example of  
Reconstruction*

*The back of the little house is here shown valiantly climbing up-hill. It is only 20' by 40', but despite its miniature size is completely equipped with furnace, electric light and perfect bath rooms, of which there are two. There is a good sized living room, dining room, three bedrooms, kitchen and maid's room, all furnished on a scale to suit exactly its small proportions*

*The little old original house was of frame and the picture below shows it after it was covered with wire and stucco. At the right, "The Doll's House" is shown complete, in all its trimness and gaiety of light green shutters with an enchanting new doorway, an enclosed porch, and a little white gateway with a decorative fence mounted on the stone wall. Beautiful old trees cast their shade over it and up the stone steps one may go to the smallest but most delightful garden*





# THE MUSIC ROOM *and* THE MUSICAL HOUSE

*Which Shows that the Music Room Is the Heart of the House—  
How to Furnish and Arrange It*

CHARLES D. ISAACSON

FOR a long time after I saw Maude Adams in "A Kiss for Cinderella" I dwelt on the fantastic mind of Barrie, and ideas for stories, plays, essays in the style of the great Scottish dramatist filled my imagination. One of these ideas: If I were Barrie I should like to make a play in which the acts should represent the three aspects of a human being—his heart, brain, and physical side. The first act would be in the physical room of my hero's house, the second would be in his brain chamber, and the third would be in his heart room.

## The Heart of the House

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

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

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

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

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

## The Need for Space

There need be but little in the music room. Space, the feeling of freedom, must be apparent. One of the loveliest examples of good taste was a large chamber, high ceiling, decorated in simple cream-colored paper, with bare, dull flooring. A solitary piano and chair stood

on display,—solitary with the majesty of a conquering monarch. It was a large grand piano than which there is no finer specimen of furniture for grace, magnificence, sumptuousness. The grand piano has the sweep of an empress' train. Its very presence connotes culture. It transforms its surroundings into something palatial. Just as Sir Henry Irving or Booth made a movement on the stage something magnificent, so the grand piano gives an incomparable splendor.

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

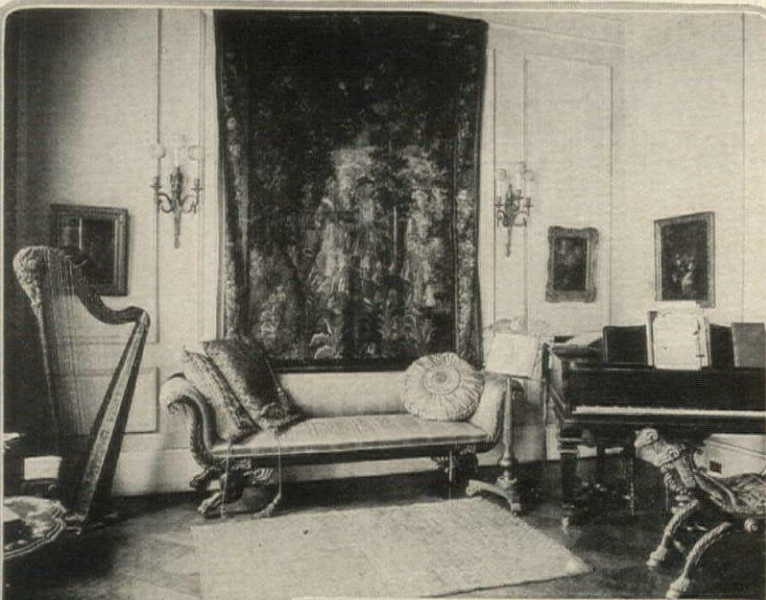
## Placing the Piano

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



*Space, the feeling of freedom, should be apparent in the music room. Its fittings in the ideal should include the organ, the grand piano and a harp—that most graceful of instruments. A cabinet for the music is an essential. Courtesy of the Estey Organ Company*





Harting

A music room of great dignity is in the New York apartment of Mrs. Robert G. Reese. Instruments and antiques are mingled

the longest possible approach between the keyboard and the harp, while holding to the theory that you do not want to crowd the instrument. Of course, you never want carpet under the piano—that dulls the tone. It is well to set casters in glass tops. Such an arrangement looks well and gives clarity to vibrations.

With the grand piano you have a wider scope for arrangement. It is a far more beautiful piece of furniture than an upright. Of

course, it has always been argued that an upright takes up less room, and when space was an important factor the grand had to be passed up.

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

#### The Upright Piano

Now it is not my intention to indicate that an upright cannot be used in a beautiful way. The opportunities are fewer. The upright must never be left in the open space, or placed at an angle to the wall. Instead, the simplicity of straight-line composition must be followed. The upright should always be parallel to the wall, and not more than two inches from it. Of course, you have the whole of four walls to choose for the site of your instrument. The best arrangement is to put it in the absolutely dead centre of the left wall (if the door is on the right, or vice versa). In this connection should be considered that external decorations can help the upright.

Before passing from the piano to other ideas



Gillies

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

The other end of the Reese music room shows the fine Georgian fireplace with its music cabinet to one side and comfortable chairs

It always amuses me to enter the library of a house, observing the richly bound sets of books aligned on the shelves—to pick down a volume and find that it is stiff and uncut. Are books for decoration? Yes—and they are good decorations, too. But that's only their smallest use.

Of what value is the music-room if it is only another place for furniture? It is in here that your soul must bloom. That dead piano—it cries for utterance. It

yearns to sing its song unto your heart. It has a message for you. "Come, open your being and let this music soothe your woes and start the fountains of sentiment flowing again. Oh, old men and women, in this room will return all the memories of your sweet youth. Oh, young men and women, in this room the finest ideals will be born."

#### Music for Your Soul's Sake

If the music room is alive, how different the whole house. A living music room is the smile on the house. This is the real living room.

You cannot play? Then your children are learning. They are not yet able to open the treasure house of harmony for you?

The way is very easy, nevertheless. You employ a cook for your stomach. Why not a musician for your soul? I am hopeful that the day will come when the families of America will consider their retinue not complete until they have a musician or set of musicians in their homes. If not for all time, for certain days a week. Think of the assistance this would be to the young students and musicians. A chance to live and

(Continued on page 60)



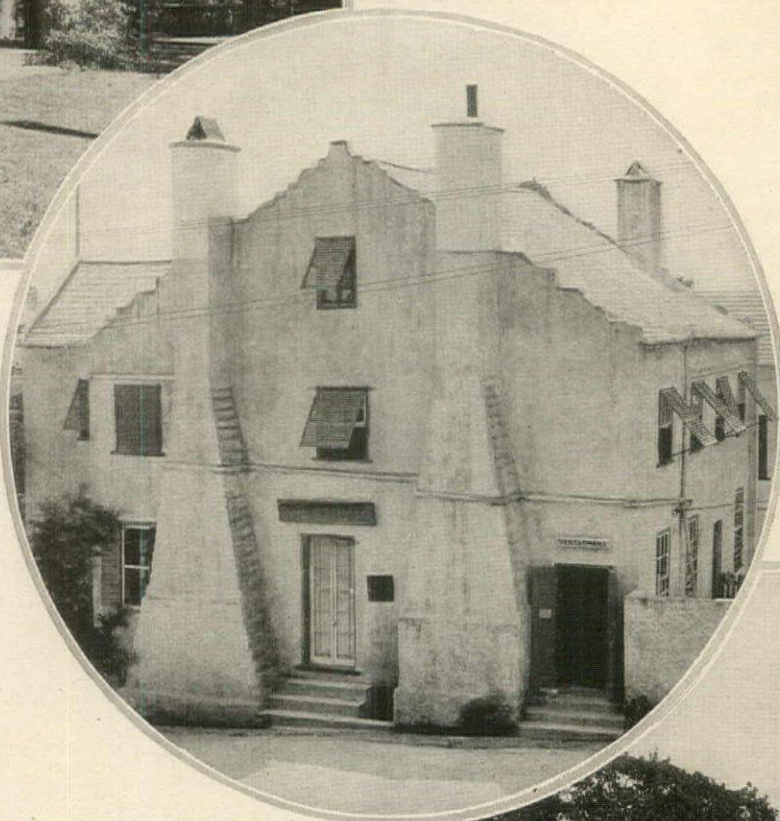


Gillies

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



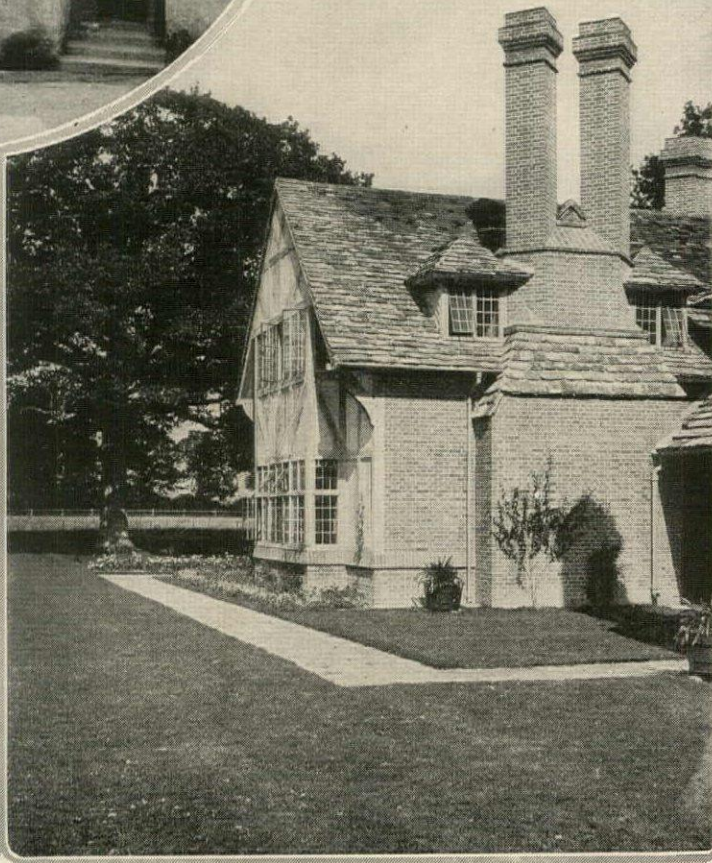
*An unusual location for the chimney is in the angle of the wall, where, as here, it can crop out against the contrasting stucco. From a house in England designed by Geoffry Luca, architect*



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

*A very unusual design is found in this stack of an English country house—very broad at the base, with a slate collar and widely separated chimneys diagonal with reference to the house line*

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





# THE CHIMNEY AS AN ARCHITECTURAL FACTOR

*its Rôle and Construction in Houses  
Down the Centuries*

H. D. EBERLEIN

AS the points of lightning rods attract the lightning, so do chimneys attract the eye. Being emphatic points of projection that invite and focus notice, they are necessarily telling factors in the general architectural aspect. Apart from their purely utilitarian physical office, they have a two-fold function to perform—they give balance to the composition and they supply a feature of interest in themselves.

## Post-War Architecture

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



*The buttressed chimney gives an air of solidity to the wall. In this home of the Pickering Hunt, Phoenixville, Pa., part of the buttress is shingled and the chimney face broken with a wrought iron monogram. Mellor & Meigs, architects*

pressions they have seen during their terms of foreign service.

To guard against the varied injection of mere caprice into our future domestic architecture, and the resulting anomalies to which such a course would give rise, we must view the whole question in a rational and sanely constructive manner. We must consider architectural expression not only in the aggregate, but with reference to individual factors and with due recognition of the fact that it is the quality of the individual items that will inevitably impart the character to the whole composition. There is no single exterior feature of the house that

will go further toward making or marring the ensemble than the chimney. The chimney cannot be treated as a neutral element; there is no such thing as chimney neutrality, any more than there is such a thing as real mental neutrality for any creature outside of a jelly-fish or a polyp. A chimney is either good or bad, of course in varying degree. If it is good, it is a distinct asset and helps the house. If it lacks character, or is even more pronouncedly objectionable, it is an architectural liability and negatives the effect of other better features.

## Chimney Points and History

The points to be chiefly considered are:

*Position or placement;*

*Scale and design;*

*Contour and decoration.*

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

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

(Continued on page 64)



*In formal types of architecture a balanced disposition of the chimneys lends great dignity to a residence. In this English country house, designed by A. Winter Rose, architect, one of the garden side chimneys has a vertical sundial*



# FURNISHING YOUR SUMMER HOME

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

GERTRUDE CAMPBELL

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

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

## Cane and Wicker

Cane, wicker and painted furniture are all suitable for summer homes, although occasionally we find in the more pretentious houses, both Jacobean oak and French wal-

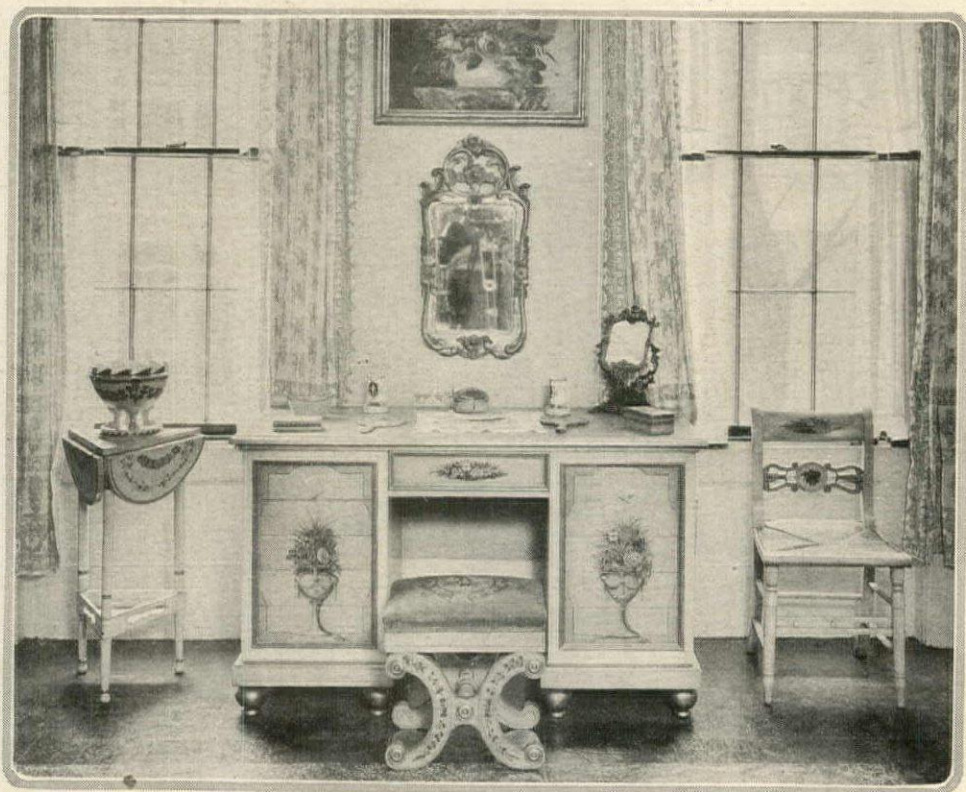
nut. Willow, cane and reed are always in good taste, and have the advantage of being purchasable in a great variety of colors, styles and prices. They are light and easy to handle, and can be freshened when soiled by the use of paint or scrubbing brush. The revival of cane furniture in bedrooms is welcome.

With this there are many fabrics suitable for spreads and cushions, such as linen, casement cloth and silk, all of which lend themselves to decorative effects. Then, of course, there are the covers and curtains of flannel, and embroidered inset squares. Often delightful canopied effects are produced by using the same material in the overdrapery of the windows. The cushions should be of flowered chintz or cretonne, in which ground work or floral designs that are most effective as they are always cool looking and inviting and can be selected to harmonize with the color scheme as worked out in both walls and draperies.

## Painted Furniture

Painted furniture is especially fitted to the summer home, and a smart setting can be produced by the right use of colors, using dainty cushions, choosing the newer shades of apple green, pale mauve, and striped green and blue. This makes us understand all the more readily the beauty of the furniture, which has been designed by the craftsman, and painted by the artist in colors pleasing to the eye.

Painted furniture is especially adaptable for any part of the summer home, from living room to bedroom, on account of its lightness.



Northend  
Green, red and pink are the colors used in this painted bedroom set



An old sideboard, painted white and blue, to match cottage china



A sewing group can be composed of a little half-table painted gray with chairs and tray to match



Rush bottom cottage chairs are a useful and economical furnishing for the summer dining room



and cheerful coloring. Any pieces can be purchased at the manufacturers, and painted at home, and delightful combinations can be worked out with a little patience and care. Needless to say, the brass beds have been relegated to the attic. The charming white enamel or French painted pieces that place them are very inexpensive, yet give aainty touch, and are particularly attractive for summer furnishings. Their designs are generally excellent, and the price can be modified to meet the size of the purse.

It is also possible to purchase pine pieces, which are much cheaper, and tone in with any color that we desire. This reality is but going back to our grandmother's day, when painted furniture was in vogue. Many sets that have been tucked away in the attic

are being used in our homes to-day, some in their original dress, and others repainted to meet the color scheme of the modern room.

It is always preferable to choose a plain background, as it brings into relief the painting of fruit or flowers that forms the decoration. The Amish pieces, found in the northern part of Indiana and belonging to a religious sect of that name, are particularly adaptable for summer usage, and can be reproduced from the original very easily. Their favorite color is cerulean blue, which is so popular to-day, not alone for draperies, but furniture as well.

#### Cool Schemes

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



*The repainted old-fashioned bedroom suite serves for the guest room*



*A little grouping of painted Italian furniture for the sun porch*

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

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

#### The Curtains

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

As we look for the interesting and unusual, something that is not confused or freaky, we appreciate well planned summer homes, that show not only an expression of good taste, but individuality. For dignity and beauty can be expressed, even in the placing of a good chair against a curtained fabric, charmingly figured in colors, to make an harmonious setting in a room.



*In a more pretentious bedroom of the summer house, the beds can be carved oak with floral decorations in polychrome, as in this summer guest room. F. Patterson Smith, architect*



# THE FRAMING OF YOUR BOOKS

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

M. H. BRIDGES

**C**OLLECTING in these days is so fatally easy that one has a large library before he is aware of it, and naturally his first thought is, where to place the books and how to make variety so that there will not be the eternal sameness of plain shelves around the room.

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

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

## Simplest Forms

The very cheapest and simplest form of homemade bookshelves consists of a number of boxes, piled one above the other, until the desired height is attained, or proper space acquired. This is especially advantageous to the flat dweller. When his next moving day comes he has only to

turn the case over, nail the top over with old boards, and he not only has his books packed, but also all arranged when they reach their new home. Many a college boy has taken advantage of this fact, and used it successfully, during his collegiate course.

In every well appointed house, there should be a place set apart in every room, with the exception of the dining room, for books. This means we must plan individual bookcases of various sizes, suited to our use, where they will serve the double purpose of practicability and decorative scheme.

## The Shelving

There is no question but that the library is the ideal place for bookcases, and that the walls, with the exception of windows, window seats and the ever necessary fireplace, should be lined with shelves, finished in a kind of wood that matches or harmonizes with the furniture. The shelves need not extend to the ceiling; in fact, it is far better that they go

higher than you can reach, as they are apt to be covered with dust, if they are too high to get at conveniently. It is equally a mistake to have the shelves start too near the floor and there should always be left a 6" base, so that the dust of the sweeper or vacuum cleaner will not settle on your shelving. But there is a better scheme than this which is scarcely used, and that is having a series of low cupboards, with solid panel doors, that open from hinged bottoms, and held by chains at convenient angles. If we start with a base of cupboards, providing a few sections on top shelves, we shall probably have sufficient room for our present library.

There is an air of inviting friendliness connected with an open bookcase that a closed one does not have. An open shelf filled with books seems to be put there for use. But there are rare treasures and dainty bindings that need to be protected from the dust, and so have to be hidden behind glass doors. Sliding doors are much more convenient than the hinged

ones, and are practically no more expensive, or difficult to install. The simplest way of arranging them is in two parallel tracks, the doors traveling on two countersunk brass rollers, in a metal channel.

## Framing to Fit

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



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

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

*The stone fireplace and varicolored bindings give this library corner character. From the home of E. S. Atwood, Esq., East Gloucester, Mass.*





roduce them into our own. These various shaped spaces are very useful for the placement of books of various sizes in series, but it is only natural that the heavier ones should be placed at the bottom, the shelves diminishing in height as they ascend.

In a whole wall of books is more effective if the horizontal lines are frequently broken, making it a definite task, and not a variation of inch or two, but making spaces the height of three.

There is—or was until recently—in the President's office at the White House a scheme for protecting books in open shelves that was evidently taken from the houses in England, which is still in fashion in some of the large Elizabethan manors. It consists of a strip of pinked leather, which is fastened along the front edge of the shelves with upholstery nails, leaving two or three inches

ap. This makes an edge wide enough to lean over the top of the volumes, yet does not interfere with the withdrawal of the books, and prevents the dust from collecting on them. In using this method it is essential that the shelves be nearly the same height.

#### Various Suggestions

In planning a built-in bookcase it is a good idea to make the lower section a little wider than the other shelves. This makes not only a convenient resting place for your books, but when looking them over for references, but



*If one is so fortunate as to possess a fine old book cabinet, such as this Chippendale antique, the books will be housed with proper dignity*

also gives additional space for large volumes.

There are many ingenious ways of building these cases in old houses. In numerous 17th Century houses, closets were built in either end of the fireplace, and can be utilized admirably for this purpose. Simply remove the doors, and line with shelves, fit flush with the inner molding of the doorway, and stain to match the furnishings in the room.

In other old houses that were built when shutters were in style, and which have window-seats, the wainscot can be cut away, and bookshelves fitted in to come to the height of the

window sill. These shelves should then be painted to match the woodwork of the room, and have a polished board on top to match the high mantelpiece.

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

#### The Library Essential

The chief object in a book room is to provide a place where students can study, or readers obtain information from books convenient at hand, and yet be protected by a semi-isolation from the rest

of the household. It need not be an elaborate room, but no matter how simple it may be, the very character of the furnishings gives dignity to it. It is very essential that there be plenty of light as walls of books absorb it, and it is preferable that there be only one door. This will save space, and produce a feeling of seclusion, for in these days of strenuous living there is a charm in the atmosphere of the library.

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

*(Continued on page 68)*

## THE OCCASIONAL LAMP

*The Final Touch of Color to a Room*

*These can be purchased through the House & Garden Shopping Service*

*Of deep blue porcelain comes a bedside lamp with shade of mauve china silk with narrow fringe of deep blue to match. 19½" high. \$32.50*

*A wooden urn-shaped cream color base, antiqued with touches of blue and gold, makes a smart lamp with a shade of parchment paper. 18". \$30*



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



*An Italian urn in metal (left) may be painted any color to match the colorings of one's room. Has a parchment paper painted shade banded in color. An appropriate bedside lamp. 16" high over all. \$22.50*



# FACTS ABOUT PAINTS, STAINS AND VARNISH

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

F. F. CARTER

**O**UT of doors painting is best done about mid-spring, and the next best time is early fall. In the spring the air is drier and the temperature most conducive to good results. In late spring, many flies and other small flying things are likely to stick to the wet paint and mar its surface, so where there is a choice the work should be done before that time.

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

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

**T**HE best way to remove old paint indoors is to burn off, scrape and sandpaper the surface quite smooth. For a good piece of work it is absolutely necessary to have a perfectly smooth surface before applying the first coat of new paint. Don't attempt to put on new paint over old if there is any indication of looseness or flaking anywhere on the old surfaces. All such places, at least, must be scraped or burned and sandpapered first. Otherwise the new coat will be blotchy and likely to flake.

If old paint is removed with any sort of acetone paint remover, instead of by burning and scraping, the surface of the wood must be washed afterwards with some alkaline solution such as washing soda or ammonia in water. Otherwise the paint remover permeates the surface of the wood and is apt to set up some chemical reaction in the new paint which may prove partially disintegrating or produce discoloration.

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

For new wood, the first or priming coat should not be stinted of an ample allowance of white lead which gives body and acts as a filler. Remember that whatever the nature of the first coat, much of it will soak into the wood. For the priming coat on exterior metal surfaces it is advisable to use red lead.

When painting new pine, or other woods in which there is any appreciable residuary sap or resin, shellac the wood before painting. Otherwise the stain from the sap or resin, especially where open grains or pits and knots occur, will eventually show through the paint and produce a brownish stain. A good priming of shellac will prevent this.

In rooms where painting is to be done the air should be perfectly dry and the temperature

moderate—neither too warm nor too cold. An absence of dust, too, is obviously desirable.

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

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

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

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

To clean paint do not scrub nor scour it with soap and water and a brush. The back of the brush will dent and bruise the surface and the scouring will eventually injure and deaden it. Use a soft rag and a weak alkaline solution. The best results will be secured and the surface maintained uninjured by using the following proportions—a tablespoonful of household ammonia to a bucketful of tepid water or a tablespoonful of washing soda to a gallon of tepid water.

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

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

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

To remove varnishes from wood, apply wood alcohol to the surface and then wipe off or

scrape the loosened varnish. To remove s apply a solution of oxalic acid or use vinegar. Caustic soda is apt to be too severe and duce burns or excessive bleaching.

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

**O**IL applied to the natural wood emphasizes and brings out the natural contrast figures of the grain. If the wood is very close grained, the addition of a little dark powder pigment to the oil will serve to accentuate markings.

The best recipe for natural wood—panel architectural trim or furniture—that is to be some kind of dressing is the old English dictum bidding us "feed the wood with oil and polish it with wax." This advice, though intended originally for oak, is equally applicable to other woods. Poppy oil was frequently used in England, but linseed oil does quite as well and is more practicable for common use.

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

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

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

Fumed, oiled and waxed, or stained woodwork needs air and light to maintain it in good condition and give it life. So important is this that some of the greatest furniture connoisseurs are most solicitous about ventilation for their collections.

Fuming with ammonia fumes will darken wood and may be made either to change color somewhat or to produce a premature effect of age; the latter, however, is apt to be too uniform to be wholly pleasant. In the case of oak for floors, fuming is advisable as it produces a uniform agreeable brown tone and penetrates the wood to a greater depth than stain, and hence wears better. The tone can be regulated by the length of time the wood is exposed to the fumes.





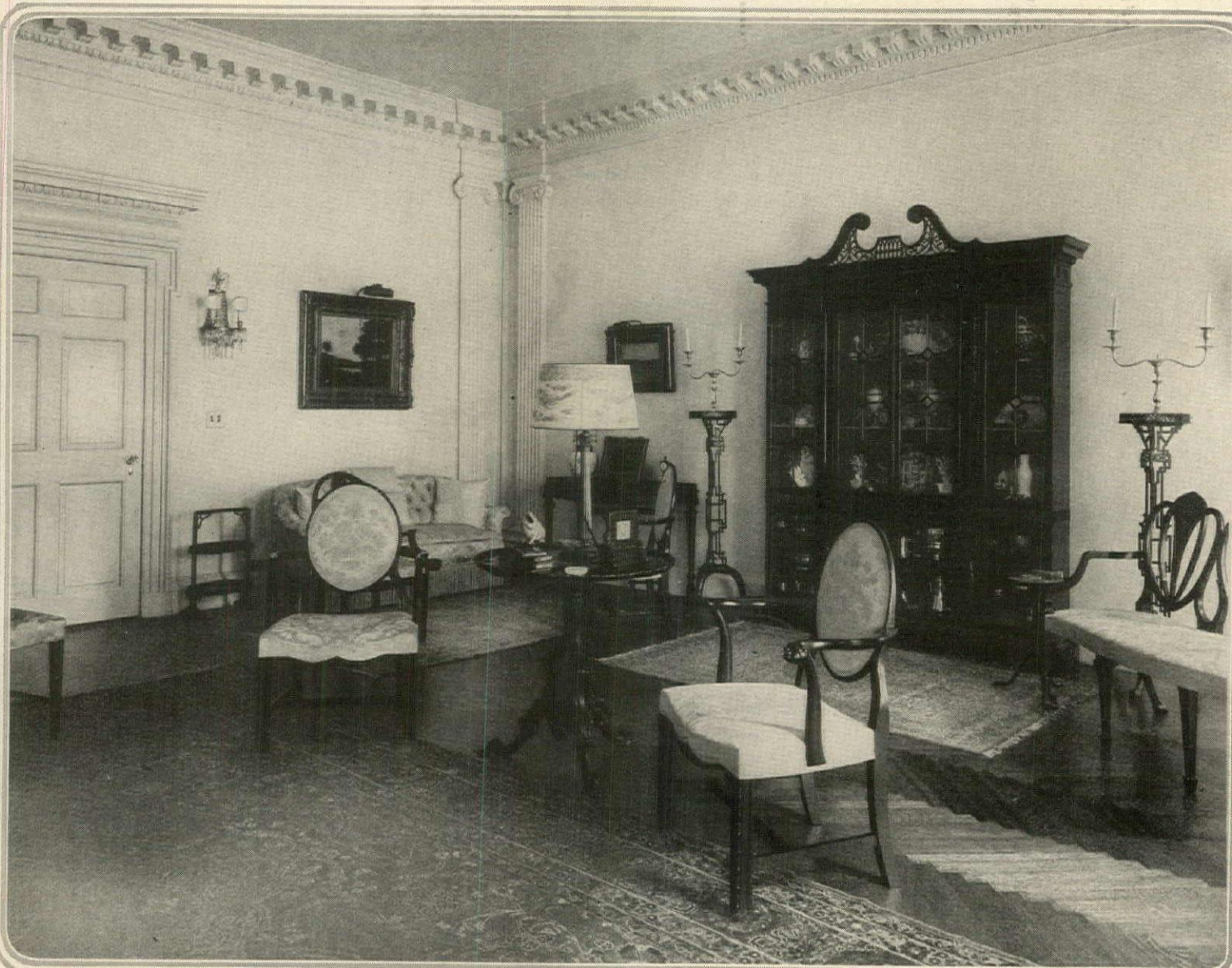
Gillies

## A LITTLE PORTFOLIO *of* GOOD INTERIORS

*At eight o'clock in the morning the two consoles are placed together and the table laid for breakfast. An hour later they are as you see them now. The breakfast room becomes a reception room! An*

*excellent idea for a city house where space is more or less at a premium. From the New York residence of W. C. Durant, Esq. W. & J. Sloane were the decorators*





Tebbs

*An interesting combination of related periods is found in this morning room in the New York home of R. H. Gallatin. Chippendale chairs and tripod table, Chinese Chippendale cabinet and stands and Hepplewhite interlacing heart back settee are placed harmoniously against a dignified background*

*A fireplace in the sunroom is a luxury that should be provided for when the house is built. Lewis Colt Albro, architect*

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





There is a distinct relationship between the architectural background and the furniture of a Louis XVI room. The one augments the other, making a composition of great richness and dignity. From the New York residence of J. R. Sheffield, Esq. W. R. Chambers, architect

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

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



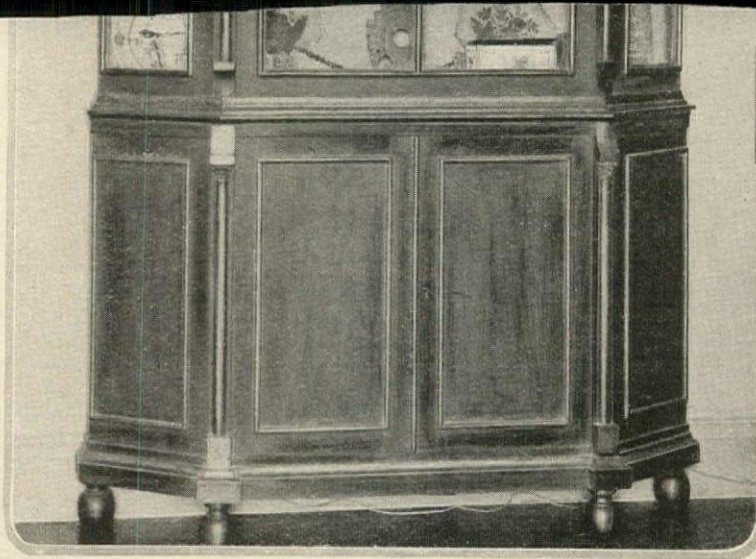


loved one, and in consequence that peculiarly intimate quality which is lacking in most collections.

### Quaint Inscriptions

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

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

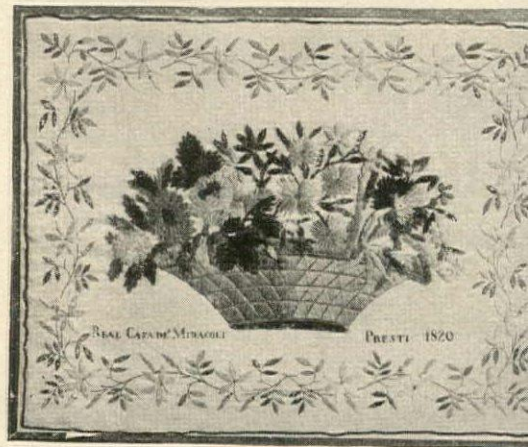


*An early 18th Century walnut cabinet contains rare bits of old silver, Venetian skewers, old Italian book clasps and rings, pottery, lustre, old door-knobs, embroidered fans and fire screens*



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

*A delicately embroidered bit of early 19th Century Italian work—silk and chenille design on a white silk ground*



sonier were reproduced in linings, so characteristic were of the flowery grace of the of Louis XV.

### Old Examples

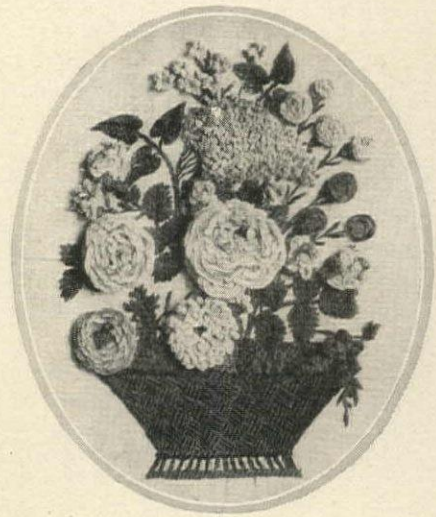
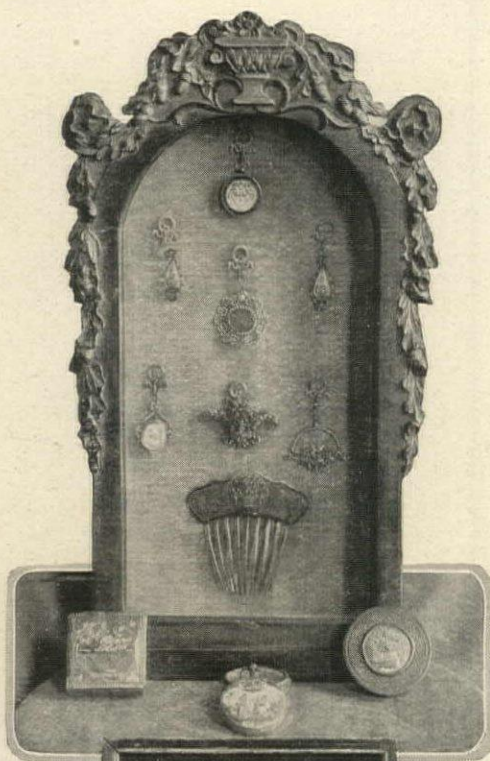
At the time of the Renaissance the design may be found in architecture, especially at the tops of columns. It also occurs on the old tombstones of Rome, and may be seen in many ecclesiastical embroideries in gold and silver of the 16th and 17th Centuries. The broideries were made with infinite care and patience by nuns. Many of the convents in both France and Spain have





A relic of early Victorian days is a basket made of numberless tiny shells, which with their iridescent colorings are fascinating

The case contains flower-basket jewelry—enameled earrings, an old silver comb, snuff boxes, and an enamel watch



An Italian embroidered basket of the 18th Century is done in delicate tones of chenille on a white ground and framed in oval

One of the most valuable items is a delicately carved ivory basket, an old French piece of the 18th Century

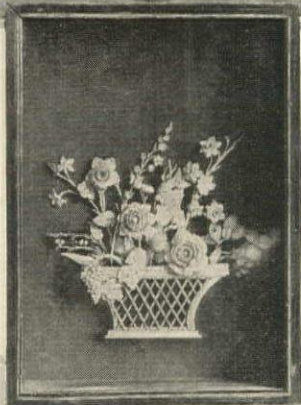
duced exquisite laces in which my favorite gn was delightfully used.

#### A Twenty-Year Collection

This collection of mine extends over a period of twenty years. Some of it was unearthed in old shops in Spain and Italy, some in the rays of France, some from little old New England villages. There are about five hundred baskets, altogether, including those in the design of laces, old bead purses, water-color paintings, baskets made of worsted, of paper, of shells. There are some pieces of furniture, wax figures, old prints, cameos, glass, old china, Chinese porcelain, silver, lustre, and a lot of Italian pottery.

The baskets have such varying shapes, such variety of colors, such diversity of designs. The contrasts are very striking; all the way from the delicately carved ivory done in all the restraint and finish of the 18th Century to the gaudy and rather blatant American tinsel flower pictures made by untutored fingers in Victorian days. Each establishes its own atmosphere and re-creates for you the setting in which it was received.

Among the most curious and fascinating are the little wicker baskets filled with glass bits of the 17th Century, which were used with old tapestry figures. The smallest piece in the collection is a little pin, half an inch high, made of very fine colored thread, worked into petit point on a black hair background. Another very interesting piece is a quaint old English piece of needlework made of numberless bits of colored



Over the bed is a delightfully quaint piece of English needlework made of colored felt in a design of a flower basket. The basket design is repeated on practically everything in the room. The 18th Century Italian painted bed has the design on the footboard and an urn of flowers of late Renaissance embroidery on its cover

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

I have been particularly concerned with the question of the placing of the collection in a room in which I spend so much of my time. The arranging of collections has always been a difficult problem, and I was particularly anxious to avoid an overcrowded effect.

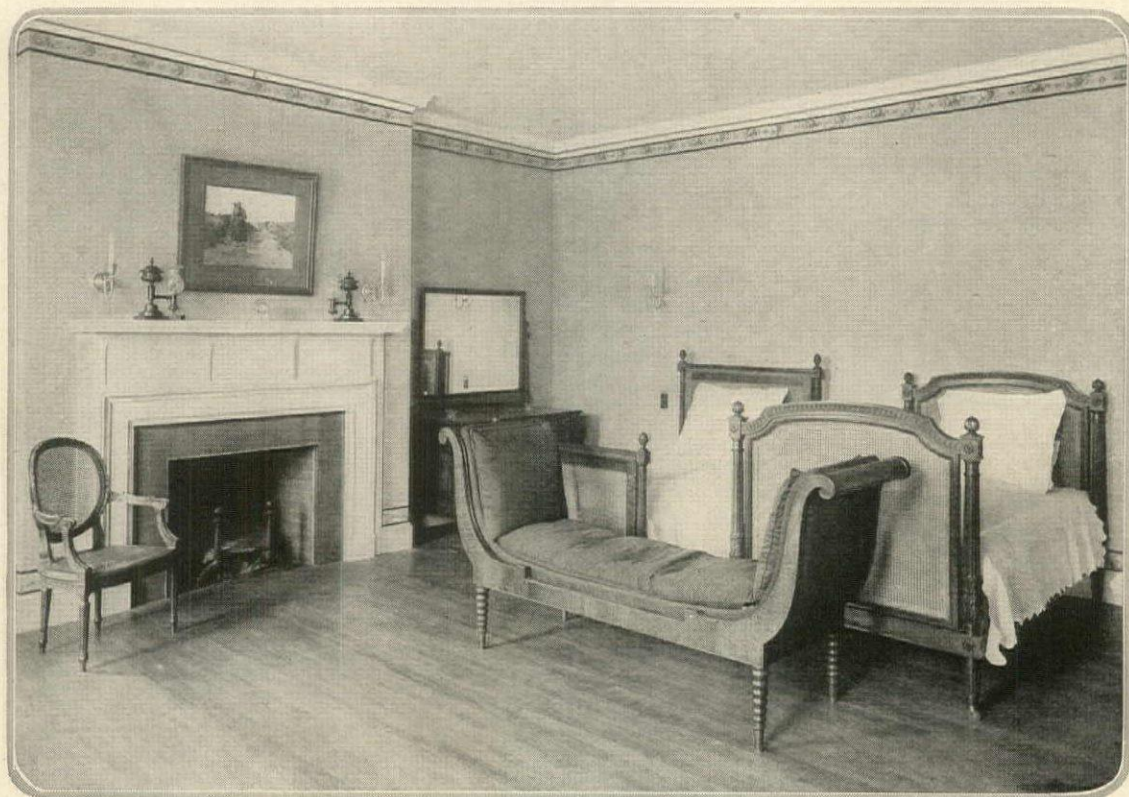
So in order to establish a sense of quiet and repose, I planned each wall space carefully with a view to keeping it as perfectly balanced as possible, choosing the same size and shaped pictures to hang in pairs. The deepest tone of the creamy backgrounds, which occurred in the most of the flower pictures, was used on the walls, and the furniture and the hangings were all kept in warm honey color and green.

#### Basket Inspiration

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

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





*In the Royal House at Bedford, Mass., is one of the finest examples of Queen Anne colonial architecture—a Queen Anne bed that is a rare*

## THE ACCOMMODATING DAY-BED

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

MARY H. NORTHEND

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

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

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

### Queen Anne Types

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

So in the ups and downs of history this comfortable adjunct in house furnishing repeats itself continuously. After

the upheaval of the French Revolution, with the passing of the Reign of Terror, Classic influence again came into the ascendancy, and from the Egyptian ruins motifs were dug out that were woven into the furniture. This is

particularly shown by David's painting Madame Recamier reclining on an Empire couch, from which modern examples have evolved.

It acquired great popularity during the reign of Napoleon, when the beautiful women of the Directoire, as well as artists of the day, recognized its graceful charm.

### Day-Bed Uses

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

In decorated enamel it fits delightfully into the furnishing of the sun parlor, and with cushions and pillows of gaily patterned cretonne it imparts a sprightly cheerfulness so welcome when the hardships of winter bears hard upon the land. The Empire type, usually of mahogany and cane, is particularly adaptable to the apartment living room, where an adjustable box mattress may be drawn out to make a full-sized bed. Simple cushions can be covered with rep, velour, tapestry, or a small Oriental rug may be thrown over it. A variety of available textile stuffs are suitable for covering, ranging from the intricate brocade a



*For studio use, or in a small apartment, the day-bed supplies room for an extra guest. Here the covering is soft blue silk and the hanging a foreign peasant fabric in bright colors*



as to the popular English chintz and prints.

much of the distinction of a day-bed is due to the upholstery and cushions. The day-bed of colonial design should be upholstered in a solid chintz for bedroom use. As a day-bed of this character is intended for use with simple furnishings, the pillows must be in keeping—the simplest form of lingerie pillow showing neither embroidery nor lace, simply hemstitching or a narrow ruffle trimming.

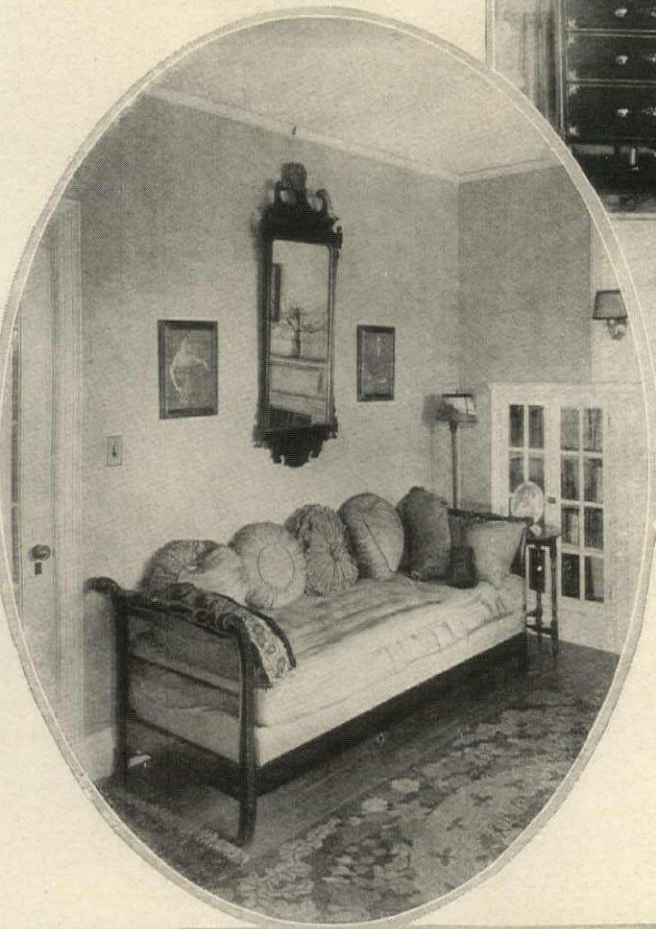
For the Continental type white ivory is sometimes used, decorated in black and



*Lacquer and cane, to match the bedroom suite, are a pleasing combination. Chamberlain Dodds, decorator*

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

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



livened with a touch of brilliant color. The covering would be very charming of black satin or black and white block taffeta, with cushions to match with a binding of black and white and tassels and cord.

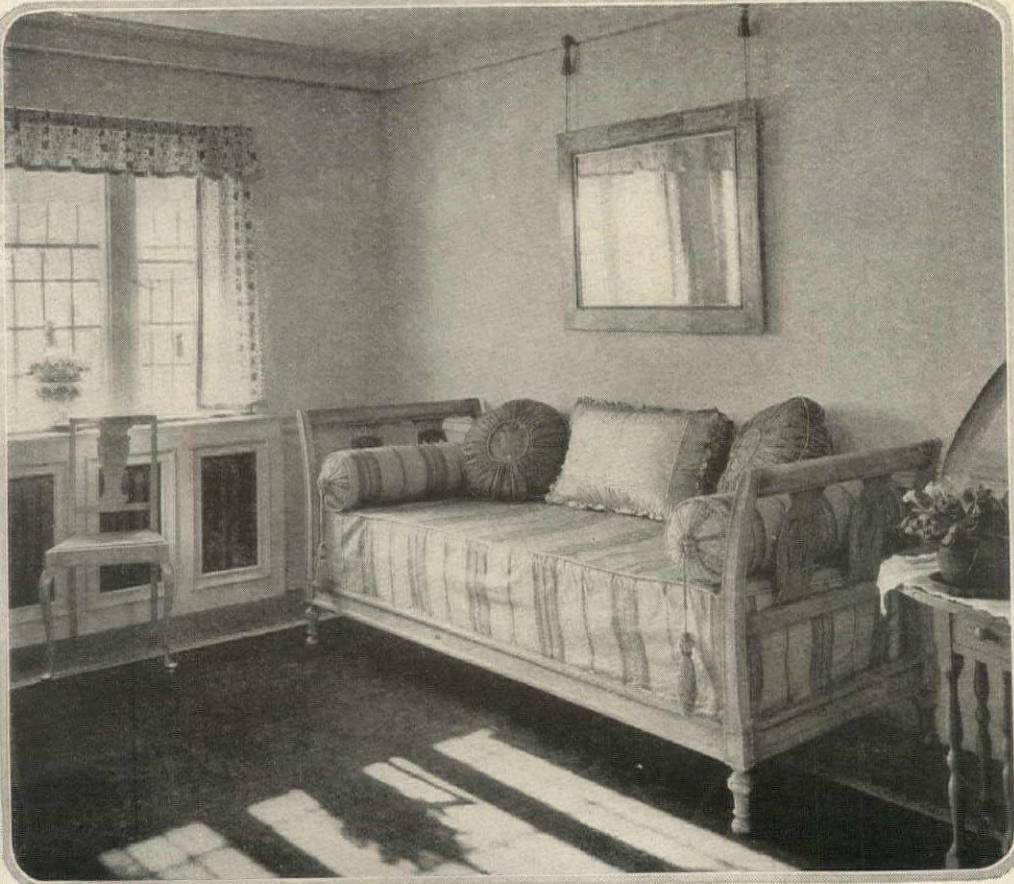
Fumed oak day-beds are practical for library use, and are most serviceable covered in leather or tapestry, with pillows harmonizing.

#### Covering the Day-Bed

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

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

The illustrations here show varied types of day-beds, their covering and their composition with other pieces of furniture. The day-bed composes well. It may be given a background of a picture, a mirror or a fabric wall hanging. In some cases the line of interesting pillows against the wall gives it sufficient distinction. In itself it is a very decorative piece of furniture.

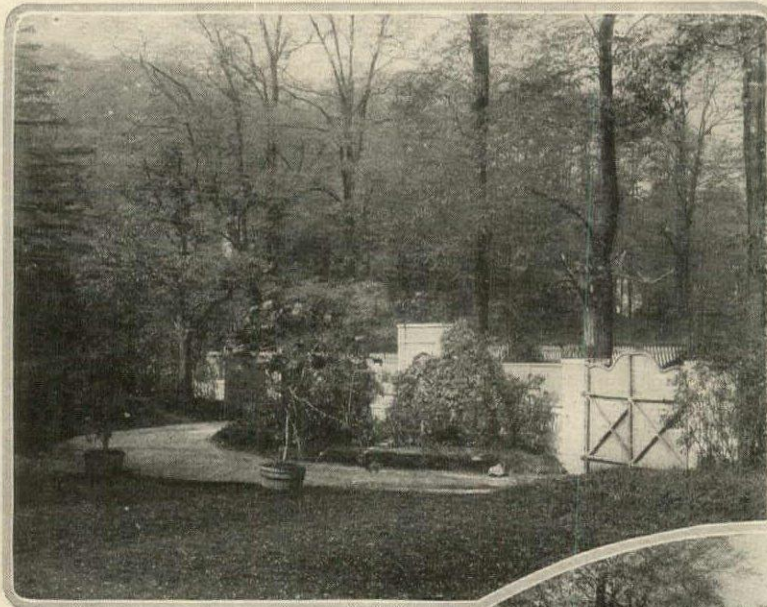




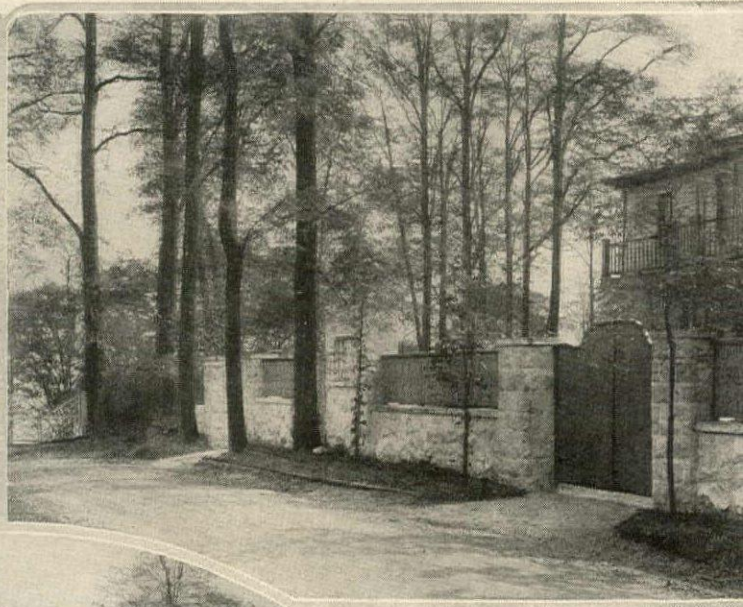
# A GROUP of ADOPTED HOUSES

*That Nestle in Gardens on a Hudson River Hillside*

SUSAN GRANT SMITH



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



*Stone walls should, by rights, keep people out but when beyond green railings and gates appear gay green balconies can't be done*

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

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

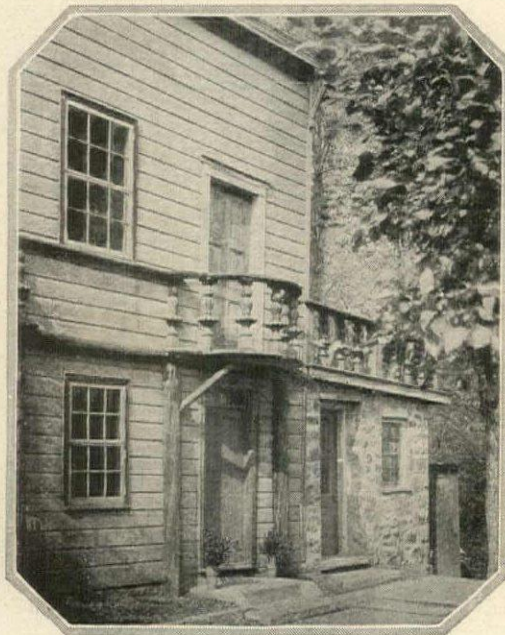
## Varied Nationality

Six of these houses have been bought by one person, and like six adopted children with a wise mother each has had the very best thing done to it that could bring out its good points. The owner of these houses has gone on Isadora Duncan's principle of adopting children of various nationalities and training them to be artists, only she has applied the principle to these six adopted houses instead of to children. Why not? Think of all the houses that ought to be taken out of orphan asylums, so to speak, and given a chance in life.

Some of them were old stone houses built by the Dutch settlers, and for them there was little to do except to fence in the land around them and plant flower gardens. The fences



*Past the garden walls of all these houses the country road curves between hedges of honeysuckle down to the ferry landing by the river*



*A fantastic balcony and railing from an old church have been used*

were soon hidden under hollyhocks and suckle vines, and hollyhocks bloomed against the stone almost overnight, for in the fertile Hudson valley "spring comes on forever" and flowers grow as they do in the tropics and the pages of seed catalogues.

The house that stands nearest the river is of stone, with bright green shutters, and poplar trees give it the air of a joyous French inn. It is easy to imagine that the Seine boats run up to it in Paris, and that at luncheon time little tables will be set under striped awnings,

omelette and salad and red wine may be ordered at any moment. But no Frenchman ever had a garden like the one behind this house, for the hollyhocks and roses and the spur and box-edged flower beds are not French at all, but English, like the gardens in Greenaway's books. And the long grape arbor overlooking the river is neither French nor English, but perfectly Italian. Very cosmopolitan, this old stone fisherman's house, has had a garden and a fence and some paint added by a sympathetic hand, and suddenly become a personality among houses.

## "Chateau Hash"

Farther up the hill at a bend in the road there stands a frame house, painted white with bright green shutters and balconies, doors, and called by its owner the "Chateau Hash," because it is made of two houses rather a house and a half joined together. A cement wall shuts in the driveway, and on the inside next the house a wall fountain trickles down into formal flower beds. There is nothing especially original, of course, about a fountain, as such. But this one drips with

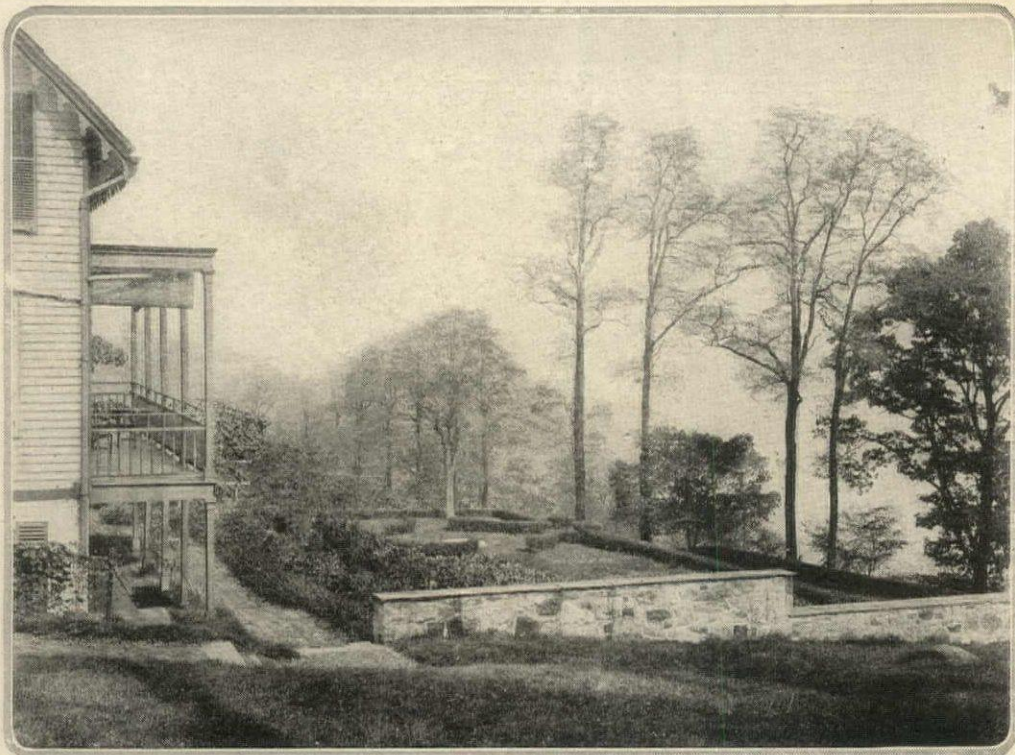


white arch of a  
orian marble man-  
et in the cement of  
wall, and its basin  
bright with bits of  
n and blue glass  
dark red stones  
the cliffs and the  
l by the river.

cross the way stands  
her green-trimmed  
ne house, overlook-  
the river; huge  
ia trees shadow the  
n between a bricked  
ace and the low box  
age which makes a  
ight, dark, formal  
against the water.  
soul of this house  
atin, but more Ital-  
than French; and  
guest who dines at  
long table set out  
er the green bal-  
es on a hot, box-  
ted summer night  
is it incredible that  
v York, instead of  
ing as far from here  
the Villa d'Este is  
n Times Square, is  
ly no more than an hour away.

#### The Italian House

Italian, too, is the house that was  
pted only last year with this  
up. About this little "Italian  
use", as it is always called,  
re is something inconsequent  
fantastic—it is a humoresque  
ng houses. Carvings from an  
New York church make a  
erting round balcony over the  
r, and a railing for the sleeping  
ch. Iron gates lead in to the  
den paths—grilled iron gates  
have so decorative an air  
ng the lilacs and peonies and  
fodils that it is difficult to be-  
e the truth about them, which  
that once they led to no more  
antic a spot than the areaway



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

*Syringa and lilac and climbing roses hide this  
house—in Revolutionary times an inn—from  
the road, and screen its carved balcony*



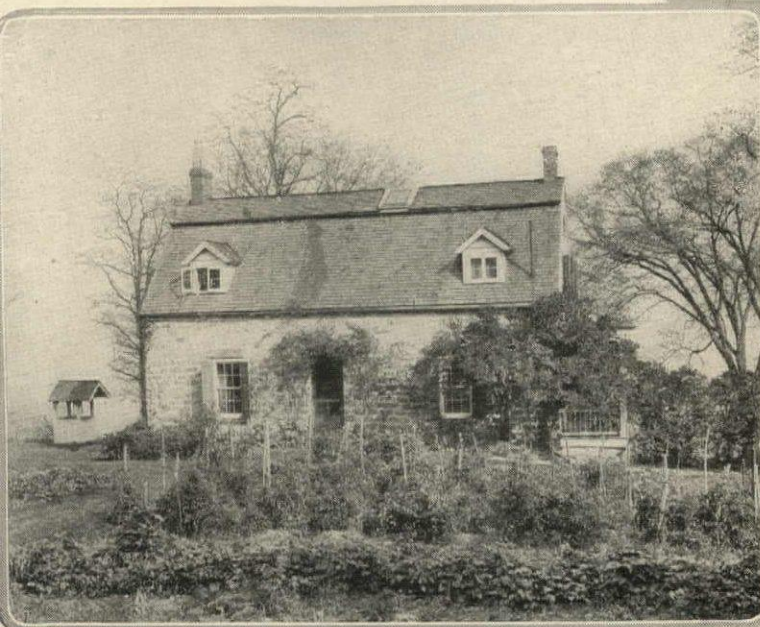
and ash cans of a city  
house. In a little  
grotto at the end of  
the garden stands a  
statue of Silenus; his  
semicircular shrine is  
made from a section  
of big tile drain-pipe,  
cut in two and placed  
end on end. Where  
could Silenus be more  
at home than on this  
sunny hillside where  
all summer the grapes  
are ripening in the  
arbors—poor Silenus  
who is so soon to be  
lost in the remote twi-  
light that has already  
overtaken the other  
gods, but whose place  
will always be in the  
sunshine of a hillside  
vineyard.

#### A Bit of Sicily

Down on the red  
rocks by the river a  
flock of goats graze  
under the acacia trees.  
At least they should  
graze there, to give the

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

*(Continued on page 66)*



*They say, of course, that this is a fine example of old Dutch archi-  
tecture, but the most plausible thing would seem that it's an illustra-  
tion by Kate Greenaway*



*Grape vines and green shutters and a very, very young box hedge  
decorate the front of this house, which is also shown in the photo-  
graph at the top of the page*



# KEEP IT COOL IN A GOOD REFRIGERATOR

*The Nine Points of Refrigerator Construction and Use*

ETHEL R. PEYSER

SHE rang for the butler:

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

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

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

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

## How It Was Made

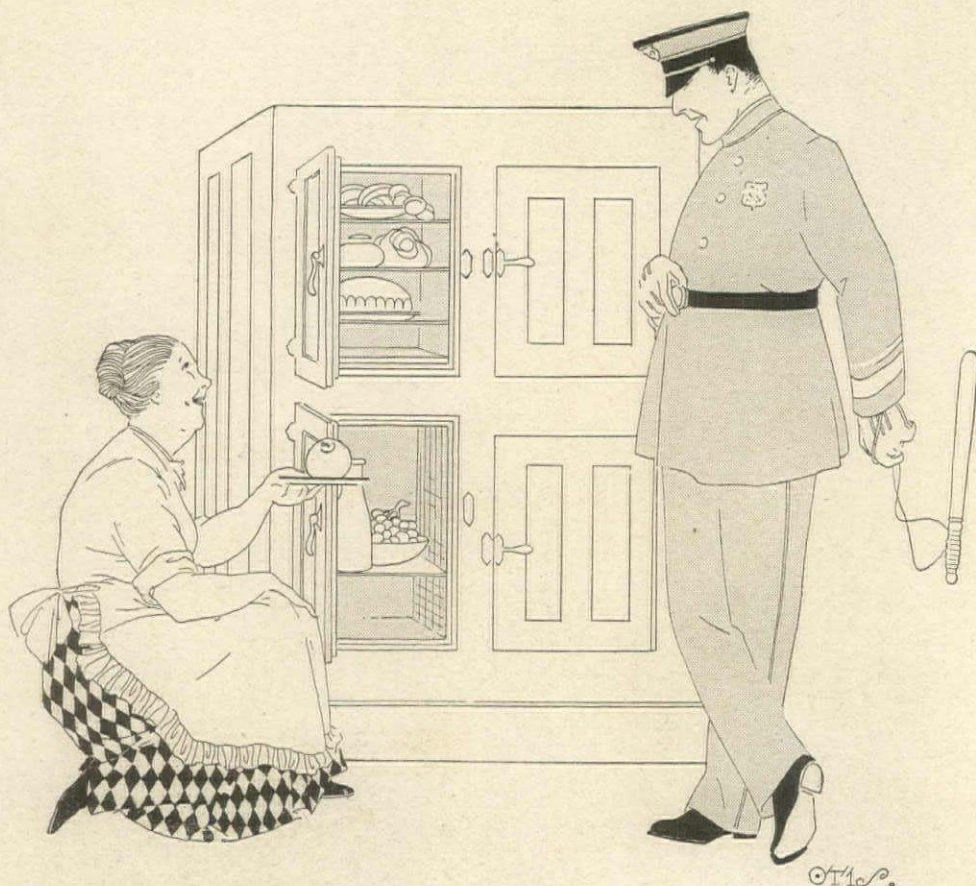
The chatelaine took the booklet about her refrigerator from the butler and found it entrancing. The pictures brought to her mind marble halls—à la Alma-Tadema—and she wondered why he hadn't used a modern refrigerator in one of his Roman paintings!

She found out, of course, that the linings are not marble, but must be made in one piece of  
(Continued on page 72)

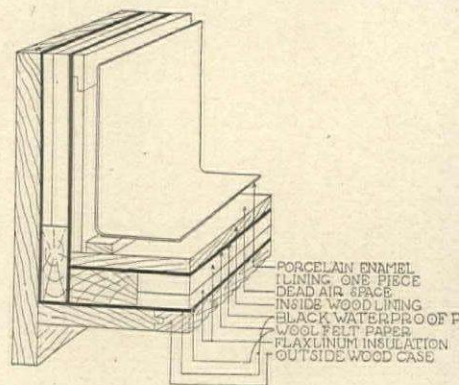


A small ice box in the pantry will save steps for the maid and prove a convenience for those who want a midnight snack. It is usually built into a lower cupboard and is concealed behind a plain door.

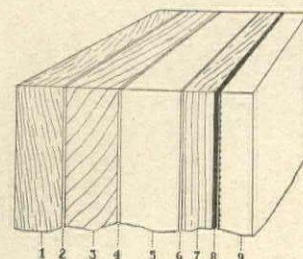
OT10.



Bridget and the Army of the Law simply had to be in this picture of a good refrigerator for a well-ordered family. The walls and doors are heavily insulated. The ice chamber is well ventilated and the food compartments are smooth and have the desired wire trays.



PORCELAIN ENAMEL  
LINING ONE PIECE  
DEAD AIR SPACE  
INSIDE WOOD LINING  
BLACK WATERPROOF PAPER  
WOOL FELT PAPER  
FLAXLINUM INSULATION  
OUTSIDE WOOD CASE



It has been found that the walls, doors and floors of every refrigerator must have at least one air space and from six to nine layers of insulated material.



# MAY WORK AMONG THE VEGETABLES

*Sowing the Warm Weather Crops, Transplanting, Thinning, Hilling and Many Other Activities Which Make for Maximum Crops*

W. C. McCOLLOM

THE leafing of the oak trees is accepted as the natural signal for sowing the heat-loving vegetables, such as corn, dwarf beans, squash, lima beans, okra, etc., as well as the transplanting from frame or greenhouse of the tomatoes, egg-plants and peppers. This is by means the dream of a fanciful brain, but a practical basis for determining the true growing conditions. Most plants that require late sowing must grow rapidly, and any check caused by cold, wet weather after planting would ruin the crop. Better, therefore, than depending on calendar dates is the practice of waiting until natural conditions are satisfactory. A few days' delay in sowing is preferable to sowing too early.

Lima beans especially, but all beans in general, if sown too early will turn rusty and decay; the roots will show the attacks of the fungi which prevail during cold, wet weather. Squash, pumpkins, etc., will turn yellow and should be discarded and not sown, as they will not recover.

Do not take any chances with old seed of any of the warm crops. Most of the seeds are old and meaty and deteriorate rapidly besides often being infested with weevil. Always bear in mind that the cost of the seed is the smallest outlay in growing any crop, and it is by the most important factor

to be considered in the entire operation.

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

are fresh and canning the balance. If through illness or absence one sowing is lost it is of little consequence, as other sowings will be following directly.

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

*(Continued on page 62)*



*Seedlings must be thinned out while small, to avoid crowding*



*Soot sprinkled along the row is a destroyer of onion maggots*



*Lima beans may be sown now. Plant them with their eyes up*

*A strong tobacco solution spray is used to destroy plant lice on the peas, etc.*



*Wire gauze netting over the squashes will save them from the destructive squash bug*

*Have the soil soft and mellow when you hill. After a rain is the best time*





# BEHIND THE HOUSE STANDS THE ORCHARD

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

WILLIAM C. McCOLLOM

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

## Desirable Characteristics

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

The selection of varieties should be taken



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

## Dependable Varieties

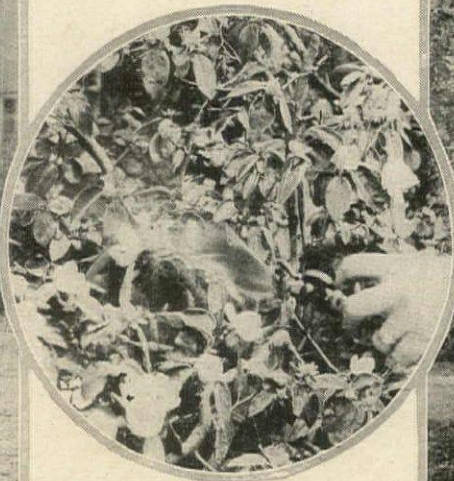
The following varieties have stood the test of time, for all general purposes.

Red Astrachan and Early Harvest are good early ripening varieties of apples; Northern Spy and Gravenstein will be found satisfactory for autumn, while for late keeping quality and fine flavor King, Baldwin, Greening and Northern Spy are considered the best. The best summer pears are Clapp's Favorite and Bartlett, both fine grained and highly flavored. Good intermediate ripening sorts of pears are Sheldon and Worden Seckel, and the best keepers for winter use are Beurre d'Anjou and Imperatrice. In cherries, Wood and Tartarian are good sweet sorts, while among the tart varieties that excel for cooking Morello and Richmond Hill are satisfactory.

(Continued on page 70)



*The home orchard should contain a few good pears, such as the Worden Seckel*



*When the flowers are open spray them with Bordeaux mixture and lead arsenate*

*Young trees should be severely pruned after being planted in their new sites*

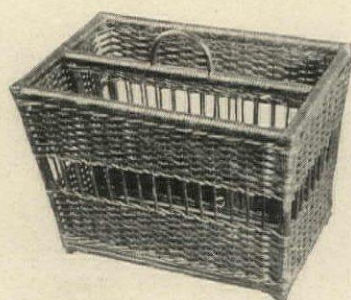
*A small compressed-air tank makes the necessary spraying a simple enough matter*







Of carefully selected wicker painted brown or other color, this chair costs \$20. Gay cretonne cushion, \$4.75



The painted wicker magazine basket is a convenient accessory. 13½" high by 19" long, any color, \$10

## WICKER PIECES for SUMMER HOMES

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



© Keystone View Co.

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

A detachable tray and glass compartment for cakes or toast characterize this tea wagon. 30" h.gh, painted any color, \$34



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



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

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





May

THE GARDENER'S CALENDAR

Fifth Month



Work the fertilizer into the ground around the roses with a steel rake



Immediately after transplanting, water copiously to settle the soil



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



The tall flowers like dahlias and hollyhocks need individual stake supports



If you have space without sacrificing other vegetables, you can now plant potatoes



Annual flower seed should be sown in the open without delay if you want best results

SUNDAY

What a garden of surprise  
Out beyond my window lies!  
Fancy, when the night is there,  
Gentle trees with drooping hair  
Rocking, rocking cradle-wise,  
Little stars with yellow eyes!  
—George Cronyn

4. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however well cared for, are rarely successful. Use a fertilizer with 1% potash.

11. Do not delay cutting the lawn until the grass is so long as to necessitate raking. Good lawns are the result of liberal fertilization and frequent mowing; the latter in some cases twice a week in growing weather.

18. Just before the general flowering season begins in the perennial garden it is a good practice to top-dress the beds with bone meal or other concentrated fertilizer. Scatter it on the surface and rake it into the soil.

25. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.

MONDAY

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.

5. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to go well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.

12. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turfing iron every few weeks through the season. This finishing touch is necessary to complete your grounds.

19. Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays.

26. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.

TUESDAY

6. Tubbed plants of all kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain growth, these plants should be given liquid manure.

13. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.

20. Leaf-eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets as illustrated on this page, to protect from squash bugs.

27. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.

WEDNESDAY

7. All the summer-flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at bi-weekly intervals. The rule is to plant all bulbs twice as deep as their diameter.

14. Weed killers are very necessary in stone gutters, blue stone walks and drives, and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.

21. It is unwise to postpone the sowing of lawn crops any longer. Mangel, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.

28. If the weather appears settled, the bedding out of geraniums, cannas, salvia, coleus and other bedding plants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.

THURSDAY

1. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkins, okra, melons, etc., are all considered warm crops. Details on page 53.

8. Crops that are more or less inactive and are not growing well should be stimulated with an application of nitrate of soda or some other strong fertilizer. The rule is to use in liquid form to bring about quick results.

15. Make a small seed bed for the accommodation of late cabbage, cauliflower, kale, Brussels sprouts, etc. These should be sown now. Keep the young plants in separate beds until it is time to plant them out.

22. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, lettuce, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.

29. After they have finished flowering, but not before, the lilacs, syringas, deutzia, forsythia, spirea, snowball, pearl bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.

FRIDAY

2. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy, vigorous specimens. Thin the plants when small.

9. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. Have the ground well fertilized, keep them pinched back, and see that the soil between them is cultivated.

16. Roses for flowering in the greenhouse next winter should be planted in the benches now. Use a rich, heavy soil for them, firm the beds thoroughly after planting, and top-dress occasionally with raw bone meal.

23. A few dead flower stalks will make an otherwise good garden appear very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.

30. Keep the ground between the potatoes constantly stirred, and look out for the potato beetles. If any are in evidence, spray with arsenate of lead. Bordeaux mixture along with the lead will prevent attacks of blight.

SATURDAY

3. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step toward success. If there is any surplus it can be canned.

10. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.

17. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.

24. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.

31. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.



Good birch brush along both sides of the pea row is the best kind of support



Young hedges can be quickly trimmed with a sharp sickle instead of shears

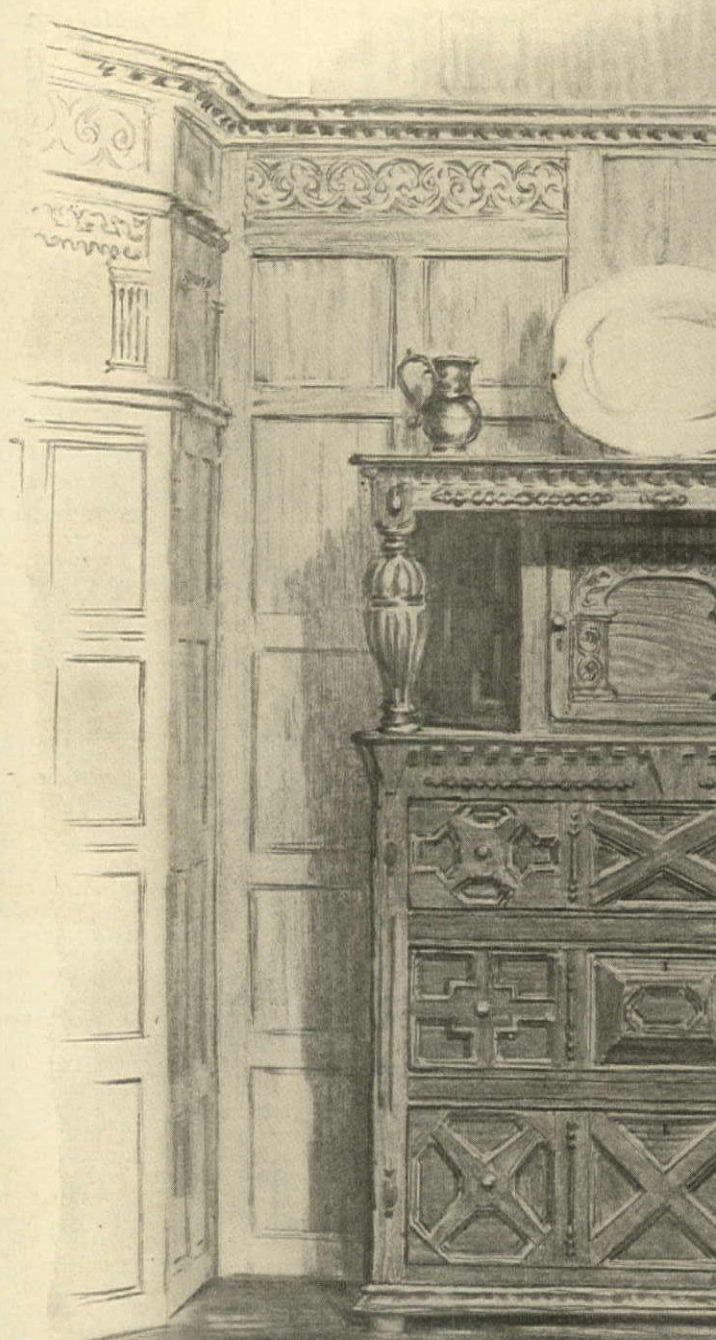


Succession planting should be practiced so as to maintain the vegetable supply

DID ye ever stop ter think what a garden'd be like if they warn't no birds in it? Gosh a'mighty!—why, it wouldn't be no garden at all, hardly. I'd hate like thunder ter lose the robins a-huntin' worms along my paths at sun-up, an' the thrushes in the afternoon. 'Course, they's others—song sparrows that ye hardly notice 'cept when they's perched like sentinels on top o' the tomato trellis, or mebbe runnin' ahead of ye between the onion rows when ye're cultivatin'; an' wrens that flies over from their nest in the ol' box under the piazza roof ter catch currant worms; bluebirds in the spring, an' now an' then a catbird or brown thrasher, 'specially 'long in the summer. But the thrushes an' robins is my favorites; they're the real garden birds—never fergit ter sing a kind o' cheerful, full-hearted mornin' song from the trees, soon's they wake up an' fore they goes down ter breakfast. Pretty good way ter start the day, singin'.

—Old Doc Lemmon.





EARLY ENGLISH FURNITURE  
AND OBJECTS OF ART  
ANTIQUE TAPESTRIES  
HANDWROUGHT REPRODUCTIONS  
~DECORATIONS~  
FLOOR COVERINGS



## Masterpieces in Mezzotint

(Continued from page 28)

The result of all this in the completed product is a print of peculiarly soft velvety appearance, possessing a bloom that is somewhat easily marred, whence fine proofs should be carefully protected from injury. Here it will be well to observe that in fine mezzotint work restraint is shown in not permitting the velvety surfaces to comprise portions which should not be rendered by too great an effect of this sort, as in trees and other things which require more of the suggestion of a different texture. Etched lines (first used in this connection by George White, before 1731), have often been combined with pure mezzotinting, as was the practice in Turner's plates for his famous *Liber Studiorum*. It is interesting to note that copper is the metal most often used and the one yielding the best result in making mezzotints. However, this metal is so soft that the plates deteriorate rapidly under the pressure of printing and only thirty prints of the finest quality, or thereabouts, can be pulled from a mezzotint plate before impressions begin to show indications of grayness, increasing with the additional prints pulled. After the first twenty-five or thirty plates perhaps some seventy-five "good enough" impressions can be had. Such may be lovely, indeed, though not comparable with the earlier proofs. In 1820 the experiment of mezzotinting on hardened steel was put forth in a small plate—a portrait of Queen Caroline—by William Say, and certain later mezzotinters followed with this material, although steel coating the copper plate by the electrotype process became the commoner method in such work as that done by Sartain and his contemporaries for the mezzotint illustrations to the American publications of the mid-19th Century Graham's Magazine, etc.

## The Early Mezzotints

The earliest known mezzotint is the Hollander, Ludwig Von Siegen's portrait of the Landgravine Amelia of Hesse engraved in 1642, which was followed in 1643 by one of the Empress Eleonora, wife of Ferdinand II, and in 1644 by a superb pair of mezzotint portraits of William of Orange and the Princess Mary. It may be that these early plates by Von Siegen were produced by roughening with a circular file and scraping, and that Abraham Blooteling of Holland, who came to England in 1762, should be credited with the invention of the rocker. Cyril Davenport seems inclined to think that Von Siegen's invention was confined to the use of small-toothed roulettes to make dotted lines, curves and shadowed spaces.

Prince Rupert, Count Palatine of the Rhine and Duke of Bavaria, appears to have learned mezzotinting from Von Siegen in 1654 when these two artists first met in Brussels, and to have imparted the secret in turn to John Evelyn, who wrote of it in his "Sculptura" (1662) and to the Canon Theodor Caspar von Fürstenberg, a prebendary of Metz, who himself practiced it. Later Wallerant Vaillant was initiated into the secret by Prince Rupert, whose assistant he became. Prince Rupert's first known mezzotint is "*The Great Executioner*," engraved in 1658, after the painting by Spagnoletto. A smaller print, the head only from the same subject, appeared in the volume of "Sculptura" already referred to. Prince Rupert introduced the mezzotint into the Low Countries and into England, and the Canon von Fürstenberg introduced it into Germany. In this latter connection one may remark that the art of mezzotint in Germany never rose to distinction. Dr. Lippmann of Berlin concurred in this estimate. In France mezzotinting became known as *la maniere anglaise* or as *la maniere noire*, but it is to be considered chiefly

as an English art, as it is the British mezzotinters who have given us the real masterpieces.

## Early Masters

Among the early masters in mezzotint were William Sherwin (1669-1714), David Loggan (1635-1693), Francis Place (1647-1728), Abraham Blooteling (1635-1693), already mentioned, John Vandervaat (1647-1721), who came from Harlem to England in 1671. This Vandervaat is believed to have been the teacher of the great English mezzotinter (1655-1742). Sir Christopher Wren is also thought to have practiced mezzotinting, as the Wren family *Parentalia*, published in London in 1750 not only makes mention of a Mezzotint head in mezzotint by Sir Christopher but states that he was the "first inventor of Mezzo Tinto," which of course was not the fact, nor does Evelyn's "Sculptura" corroborate Sir Christopher's prowess as a mezzotinter at all, merely making mention of his dexterity as a draughtsman. The early mezzotinters frequently resorted to retouching and doctoring their prints, but as the art advanced there became no necessity of any such practice. Mention should be made here of the attribution of the invention of mezzotint to Prince Rupert on the portrait of that prince engraved by Vaillant. This bit of flattery subsequently led many to believe Prince Rupert to have been the originator of the art, although there can be no doubt that Von Siegen's experiments antedate Prince Rupert's.

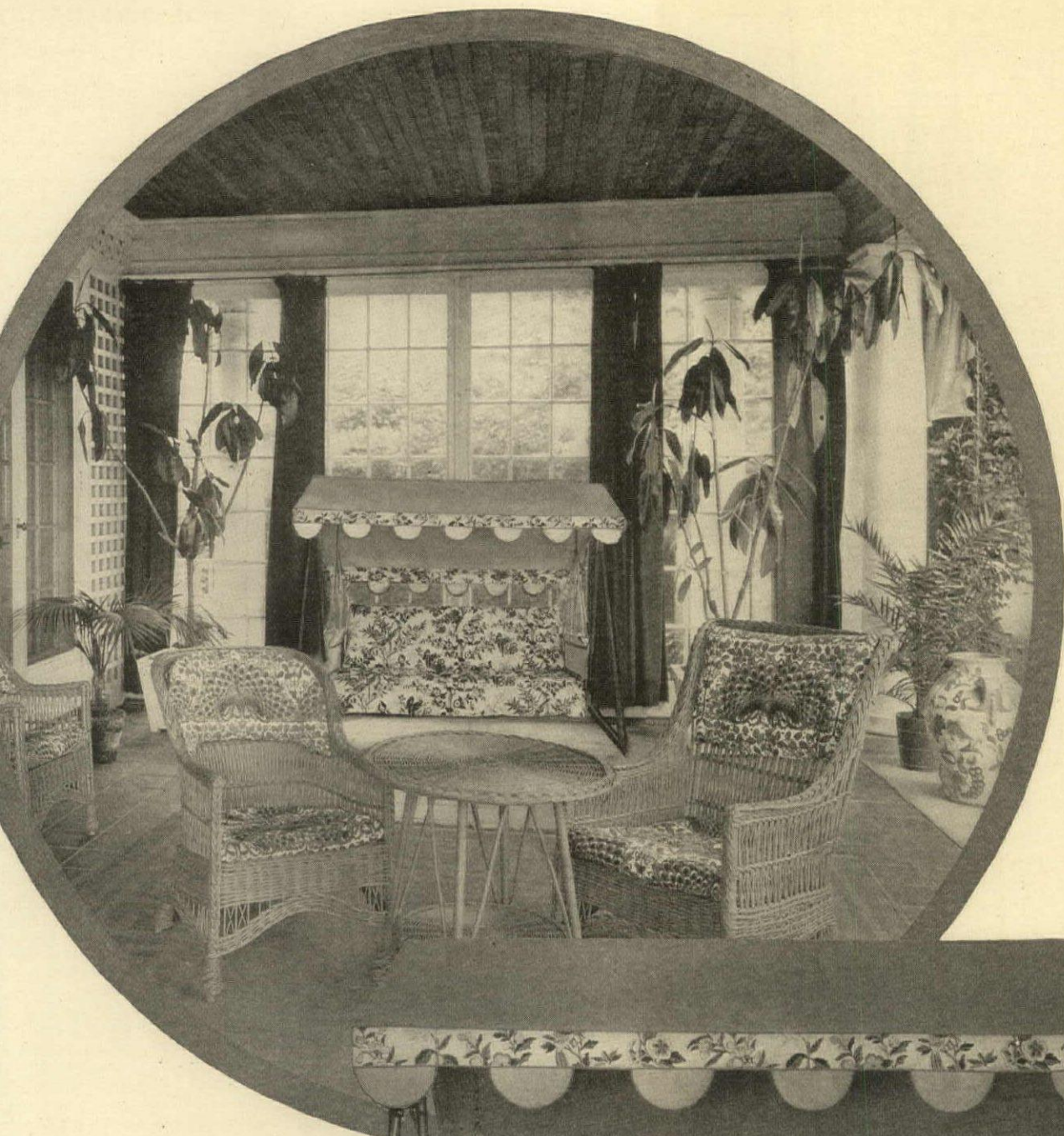
John Smith, mentioned above, James Simon (1675-1755?), a Frenchman who studied under Smith after his arrival in London, William Faithorne the younger (1666-1701?), George White (flourished 1714-1731), already mentioned in connection with the first use of the etched line in mezzotint work, John Faber, who came from Holland in 1707 established himself as a mezzotinter "att ye Golden Eagle near ye Fountain Tavern, Strand." John Faber Junior, his son (1684-1755), the last of the masters of the early eighteenth-century school,—all three were notable mezzotinters, some of them prolific in their output. Thomas Bewick, John Brooks and Andrew Miller carried the art to Ireland, where it took root and flourished in Dublin, producing in turn those worthy descendants and brilliant mezzotint engravers of a later date, 1770-1800,—MacArdell, Housman, Spooner and Purcell, who found their way to London. Of the work of James MacArdell one cannot speak enthusiastically enough, for they merit all the praise they have received. Sir Joshua Reynolds once said that MacArdell's mezzotints from his paintings would immortalize his own art, and it has been a lustre to the painter's effort. Von Siegen's advent mezzotint reached its high altitude.

## Mezzotints in America

Let us turn back, in point of time, now to note the introduction of mezzotint engraving in America. To Philip Pelham, whose portrait of the Reverend Cotton Mather appeared in 1727, may be conceded the honor of producing the first mezzotint executed in the Colonies. This portrait was, by the way, the very first meritorious engraving by any person whatsoever to appear in America. Pelham, who was born in England, came to America and settled in Boston as the step-father of John Singleton Copley, the painter. It is thought he kept school from 1734 to 1748. He is credited with some fourteen mezzotint plates engraved after his coming to America. A portrait of Mrs. Centlivre, dated 1720, and done in England, is the earliest dated portrait in mezzotint.

(Continued on page 60)





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the other Rome products—  
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MANHATTAN-ROME COMPANY

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## Masterpieces in Mezzotint

(Continued from page 58)

1753 Copley himself engraved a mezzotint after one of his own paintings, a portrait of the Reverend William Welstead of Boston. John Smibert, a Scotch painter, who traveled in Italy and lived some time in England, came to America in 1728 in the company of his friend, Bishop Berkeley of Cloyne. The Bishop returned to England in 1731 and Smibert remained behind, settling in Boston as a portrait painter. Probably he and Pelham were friends, as Pelham engraved a number of mezzotints after his portraits. Mention is here made of Smibert, as occasionally the statement has been made that he was the first European artist of ability emigrating to America, whereas that honor should be accorded to Pelham, who preceded his advent here by at least two years. It is not believed that Smibert engraved.

William Burgis, who was publishing maps and charts in Boston in 1729, tried his hand at mezzotint, as a mediocre Boston Harbor view signed by him attests. Richard Jennys at the beginning of the Revolution, Samuel Okey of Newport, R. I., Benjamin Blyth (born in 1740), Charles Willson Peale, who designed and engraved in mezzotint excellent portraits of Washington, Franklin and Lafayette, John Greenwood, born in Boston in 1727 but who learned mezzotinting in Holland and died in England in 1792, Edward Savage, working in 1800, William Hamlin of Providence (1772-1869) are some of the pioneers of the art of mezzotint in America.

## The English Engravers

Returning to the English mezzotint engravers, there was Valentine Green (1739-1813), who engraved the first genuine portrait of Washington published in Europe (an engraving after the Washington portrait of John Trumbull, now owned by Mr. Charles Allen Munn of New York, a connoisseur in whose collections are also to be found some of the finest impressions of early American mezzotints), Richard Earlom (1743-1822), whose flower pieces are unsurpassed, John Raphael Smith (1730-1812), a print of whose mezzotint, "Mrs. Carnac," in First State brought £950 in one sale and which fetched 1,160 guineas at the Edgcombe Sale in 1901, James Watson, the Irishman, Caroline Watson, his daughter (1760-1814), William Ward,

John Dean, John Greenwood, E. Fisher, John Jones, David Martin, William Pether, William Dickinson, Walker, John Young, Turner, Lucas,—how one might go on with a catalogue of famous British mezzotinters! In the works of Samuel (1801-1887) etching came to be an equal contributor to the plot of the glory of the work of the masters had departed.

Later years have witnessed a mezzotint. Sir Frank Short, J. Miller, Gerald P. Robinson, V. Strang, Miss E. Gulland, Mrs. Mack, R. S. Clouston, Norman Max Rosenthal, S. Arlent Ed. James D. Smillie are but a few among the many that have perished and are perpetuating the process mezzotint.

## Color in Mezzotints

Of color in mezzotinting, Arthur den says: "A mezzotint in color is a contradiction in terms. The mezzotinters themselves rejected the printer for their finest plates. V. Green absolutely refused to have his work printed in such a manner. Colored mezzotint is always a day's possession. Even in eighteenth-days it was the worn plate that passed to its next page as a color print. Nowadays hundreds of thin impressions are worthless to the collector of mezzotints. They have been colored by hand, a simple operation has increased their value twenty-fold. With other things the fraud of coloring by hand is fairly easy to discover, but in mezzotints the cheat has the decided advantage over the connoisseur." Sir John Lubbock colored some mezzotints in transparent color. The mezzotint color after paintings by George Morland were always popular and eagerly sought, and I have seen beautiful portraits colored by MacArdell, Earlom, Dawe and others.

The story of the mezzotint is as endless as the fascination of prints, but there has been room for the briefest outline only of a which the reader is left to himself to explore further. May he find a bit of enjoyment experienced by the writer in his own explorations, for then he will not have thought this half-wasted one.

## The Music Room and the Musical Ho

(Continued from page 35)

study while they give you pleasure.

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

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

Phonographs are made to fit in with period decoration. Period designs are quite the rage now among the makers of phonographs and the spirit are authentic and beautiful. Piano cases are also made in finishes and designs. I once saw a case which cost \$10,000—it was in gold and was finely carved.

Personally, I prefer the simple case for the piano. It appeals to the sense as being more truly the piano than that form. So, too, I personally like for the marble and plaster representations of Wagner, Liszt and Beethoven, or the group pictures of composers or of St. Cecilia playing at the organ. They are all right, I think, and for some tastes are quite the thing. But to me they are in the nature of a begging the question. There is no reason why the music room cannot be decorated with paintings of the most beautiful character. You don't need to have a music room. What is in the room of musical nature will do. Your paintings will harmonize if they are up to the standard of the music to which they are added.

(Continued on page 62)

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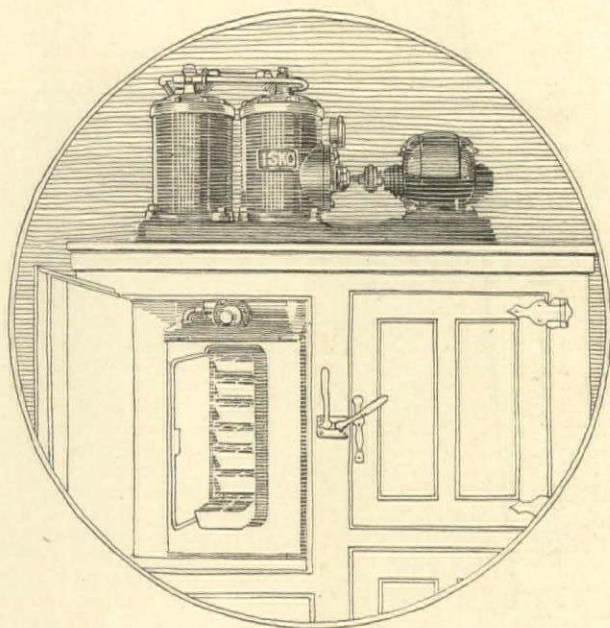
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## The Music Room and the Musical House

(Continued from page 60)

listen. A fine marine, a gentle rustic scene, a glimpse down a river—nature pictures will be in good place.

### Welcomed—With Music

When your guests come, open the top of the piano. Your instrument then is receiving them, too. Music in its place, the suggestion of readiness to play—these are the touches of kinship which set life into the music room.

Who, now, will disregard the music room? Who will let his home have no heart? I speak to you in the words of a great old man I once knew:

"Where there is no music in the house, that house is a sad place. If you would know where real culture and genuine sympathy reside in the human heart, go find me the lover of music. And if a family would appear to be the cultured sort, even though they cannot confess a true love of melody, let them sham it, if they must. Let them follow the suit of the folk who attend opera merely to seem to like it. If the name of a family be off from the list of music-

patrons, you wonder why, and wondering, cast a different glance at the living persons."

I change all this by saying that what you hear of music at your doors, is not to compare with the simple kind of music you hear in your own home. I would rather hear the amateur notes of a man at the piano than the marvelous of a professional's technique on the concert stage.

There are musical menus just as there are dinner menus—there are progressions of your music room as there are in your business or education, or your garden.

There are architectural growths in your music taste just as there are in the growth of your buildings or your gardens.

Where is your music room? It is the heart of your home. Let it throbb with new blood and passion and life through the arteries of all your life. Where there is a music room it is to be a musical house, and a musical house is a happy place.

## May Work Among the Vegetables

(Continued from page 53)

sowings the word "timed" is to imply regulation. Fourteen days applied to the sowing of seeds does not or should not mean anything; growing conditions are the only factor worth considering when we are regulating our sowing. Three days at some periods of the year will produce more growth than as many weeks or even months at other times. Base your sowings on the condition of those previously started; when the earlier rows are breaking through the surface of the ground you may plant your successional crop.

To reduce waste many of our garden crops should be transplanted. A comparatively small seeding of lettuce can be made into a very large planting by the proper handling of the seedlings, a statement which also applies to many other garden crops. It would indeed be a wasteful practice to sow cauliflower, kale, Brussels sprouts, cabbage and similar things in drills to be thinned later on, so most of these crops are started in separate beds and when large enough to handle are "dibbled" into beds. When these young plants are a few inches high they can be transplanted to the garden in rows the required distance apart.

### Transplanting Instructions

The rules of transplanting are so very simple and understandable that it is really surprising to think that so many should fail. When transplanting anything get all the roots you can, for plants exist by means of their roots. See that the soil is thoroughly watered before you start to lift the plants, and that the bed where the plants are to be located is well prepared. The bed should be prepared but a very short time before the planting operation or it will pack down and dry too rapidly. The holes for the plants should be large enough to accommodate the roots without crowding. If the bed is in good condition they can be made with the hand.

When the plant is placed in position, firm the soil around the roots, a very important point. A good way to do this is to use the fingers in much the same position as when playing a piano, pressing down until the soil is compact enough to assure proper drainage. Water the plant thoroughly to settle the soil around the roots, and if you have facilities for shading the plants for a few days it is advisable to do so. But with home gardens the transplanting can

usually be attended to in the evening and if done properly at that time it is not necessary to shade the plants.

Why do we thin plants? For the very reason that drives those who get away from city tenements to suburban homes where the air, sunshine and the opportunity to develop health are considerably better. Plants that are thinned are poor, weak, drawn specimens, the first always to be bothered with insects or diseases; and the resulting crop, if it matures, is not up to a proper standard. Where sowings are practiced without the thinning entire crops will fail.

The time to thin is when the plants are small; if left until they have attained any size they will be so crowded they will invariably fall over from lack of support when the other plants are removed, or the roots will be injured to such an extent as to make it impossible to do this work without pulling many of the plants you wish to retain. It is a good practice to water the plants thoroughly before starting to thin the roots of the discarded plants then come out without disturbing the others.

Hilling plants is necessary in cases to prevent their blowing over. The plan is to draw the soil up around the stems to give them the additional support they require. The common error, if there can be such a thing, is the hilling of plants is attending when the soil is hard and will not settle properly.

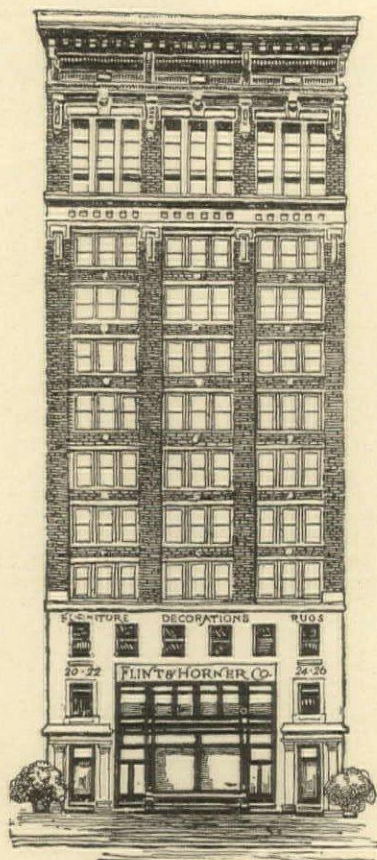
Before hilling the soil should be pulverized with a wheel hoe or a claw cultivator, and then when hilled have a mass of soil all the same consistency, instead of a number of layers. Beans of all types requiring, as do all tall crops, such as corn, tomatoes, etc. Some vegetables such as celery, are hilled to bleach stalks and not for the sake of the support afforded the stem.

### Insect Pests

Insect pests appear on the scene early. A preventive for them is preferred to a cure, and while on the subject it is only fair to admit that of the greatest of all preventives is to give the plants good growing conditions. This means a soil that contains enough plant food to be productive of a healthy vigorous growth; proper thinning to permit air and sunshine to reach the

(Continued on page 64)





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## May Work Among the Vegetables

(Continued from page 62)

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

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

Green fly and other types of aphids will often be found on the under side of the foliage or on the tips of the new growth, especially on plants that are crowded or growing in impoverished soil. Spraying with strong tobacco solutions on three consecutive evenings is the best means of combating these pests, as it destroys subsequent hatchings. Where infested plants are properly supported the aphids can be dislodged with

a strong force of water, and when the ground covered with tobacco which will destroy them. In all cases spraying it is desirable to use a soapy solution, which will help spraying material to adhere to the age.

A great many of our gardeners, especially those that occupy the ground for several seasons or more, as strawberries, rhubarb, asparagus, horseradish, artichoke, herbs, etc., as well as the cane fruits, should be mulched in fall. The fertilizing elements of this mulch leach into the soil and are quickly assimilated by the plants. While manure is the best grower-producer we have, it will, if used in exclusion of other fertilizers, make rather soft growth, ideal for quick turning crops, but not for crops to stand for any considerable time. To balance this it is well to give the plants a top dressing of bone meal or a concentrated fertilizer. This should be scattered on the soil around the base of the plant and can be worked in with a fork or hand trowel.

## The Chimney as an Architectural Factor

(Continued from page 37)

of air but keep out rain and snow. We still see the louver boards in the ventilators of old barns and in church towers. Later, when other means of drawing off the smoke had been provided, many of these ferrells or louvers were glassed in and so became lanterns. In either case, they were legitimate objects for architectural treatment and the opportunity offered in this direction was made the most of.

The few chimneys existent at this period in castles, abbeys and large manor houses, chimneys enclosing real flues from the fireplace to the outer air, were usually treated as cylindrical shafts within or close against the outer walls and ended above the roof as pinnacles or diminutive turrets with conical, covered tops, the smoke escaping through vertical slits at the sides just below the cone-shaped cap.

The ferrell or louver necessarily occurred at the ridge of the roof. The chimney shaft was placed against the outer wall. Its top, also, came to be accorded a measure of architectural ornament. As fireplaces grew more and more numerous, chimney shafts were added wherever interior necessity dictated, without any especial regard to symmetrical exterior composition. Throughout the Gothic period this principle of utilitarian expediency obtained. We find it so in houses of the Cotswold type—a phase of English domestic architecture that has exercised an appreciable and agreeable influence upon much modern American house design—and this fortuitous placing of the chimneys contributes no small share to the charm of this particular form of architectural expression.

During the Tudor and Stuart Renaissance phases of architecture—and here, again, modern American practice is concerned—the same fortuitous placing of chimneys continued, and we all know what interest the grouped chimney shafts and their decoration imparted to the houses of the period. When we come to examine the more fully developed Renaissance expression that began under Inigo Jones and the fashions that lasted through the Palladian era and the Neo-Classic age, we find the chimneys contributing to the symmetrical formality of the composition and playing a well-defined rôle in assisting the balance and giving scale. They were regularly placed as large rectangular shafts in which the flues are massed, instead of

appearing in groups of separate or as single shafts from fireplaces without regard to a formal scheme of disposition.

From the history of the chimney we learn that the factors of position, placement, scale and design, and color and decoration all developed by a process of evolution. It is also evident that, through the inherent fitness of things, certain types of chimneys arose with the genius of certain forms of architectural expression. And this is alike of position, design and decoration. Furthermore, it is equally evident that the chimney, by right of inheritance from its double line of ancestry, is to be a distinct decorative unit as well as an integral factor in the whole scheme of composition. This decorative quality may proceed from (1) the manner of placing, (2) the manipulation of materials used, (3) the treatment of contour, or (4) from the various specific forms of surface ornamentation. By one means or another the chimney ought to have interest.

### Placing the Chimney

Let us now examine the common methods by which chimney interest may be attained. First of all, with reference to position, we have seen that certain types of architecture require certain manners of chimney placement. In architectural treatment be informed there follows a large latitude in the matter of position, no matter what the particular type chosen—Cotswold, Tudor, or one of the modern British interpretations, or some one of the early American forms. Chimneys may be set at angles where two walls join and a change or break occurs in the line. They may also be set at the ends or upon the apex of a gable. In this latter way, made a central feature of decoration as well as a center of utility to which the whole scheme of gable composition may be made to up as a climax. They may be placed in groups, contributing an aspect of stability as well as a focus of structural interest. They may be set to rise above the mass of the roof, but should not be so placed that the surrounding structural lines do not lead up to them. They may be set in rows rising from the walls, with admirable effect, or they may be placed in various other positions that circumstances make possible.

(Continued on page 66)



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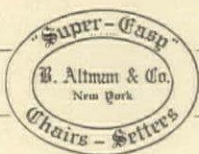


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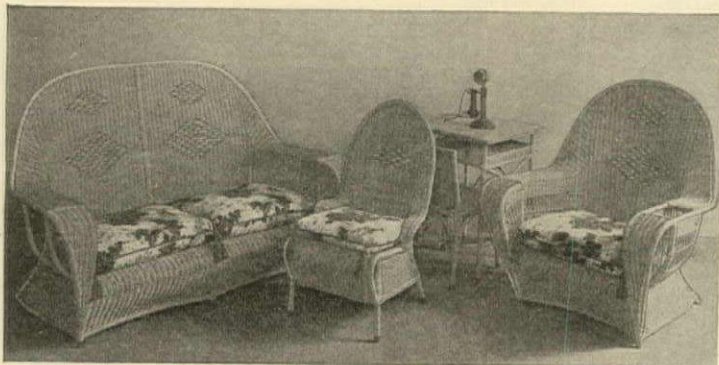
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## The Chimney as an Architectural Factor

(Continued from page 64)

dividual cases and, by their just distribution, impart both agreeable emphasis and balance to the whole mass.

With formal architecture, chimneys must contribute to the impression of symmetry, and this end may be gained by placing them at the ends of buildings; or rising from the centre as a core, so to speak, of the structure; or as separate units in quadruple or double array, equidistant from the centre of the mass; or in groups disposed at regular intervals. To maintain due symmetrical stress it is not necessary to masquerade chimneys behind balustrades or disguise them as urns, as was done in some Renaissance buildings, or pervert them into the form of pillars—a device resorted to by several Tudor architects, thoroughly illegitimate because pairs or triplets of Doric columns with entablature atop and nothing to support are manifestly absurd.

### Using the Balustrade

A balustrade added to a building has more to do with determining its apparent scale than any other single feature. Next to the balcony, in this respect, we may rank the chimney. The actual mass of a chimney naturally has much to do with its relation to the scale of the whole composition. But next to actual physical mass, by which we mean height, breadth and depth or girth, the design and the manner in which the design is manipulated will prove of tremendous influence in the same direction. Let us take a concrete example to explain the working of this truth.

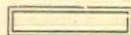
Inigo Jones and his successors often massed a number of flues in one large rectangular shaft without external structural divisions. To keep such shafts from appearing top-heavy and out of scale, as they undoubtedly would have done unless some measure had been taken to prevent it, they had recourse to the principle that the apparent size of a surface is reduced by the introduction within its limits of a pattern or the interruption of lines. Accordingly, they broke up the flat surface by introducing tall, flat pilasters with caps proportioned to their width, by a block cornice pro-

portioned to the width of the shaft, the sides being disposed in panels surmounted by enriched moldings; by placing at the angles of the shaft with appropriate caps and bases; or by some similar device calculated to produce the desired diminishing effect.

### The Base, Shaft and Cap

Contour, to be sure, is closely related to design in the foregoing respect; it is well that we should analyze chimney contour into its component factors, and also review the shapes that may be employed. The three exterior features of a chimney are (1) base, (2) shaft, and (3) cap. The opportunity for manipulating these factors alone is unlimited. In the case of shafts we have not only the rectangular, cylindrical and octagonal, but sundry variations of these, including even spiral shapes. Besides the regular base above the roof line, or the eaves, from which the shaft projects, and upon which it may rest obliquely if desired, there is the shaft built up from the ground as a projection from the wall, with diminishing set-offs and battered weatherings. The cap opens up a rich field of possibilities, from a mere necking or cornice capping to a deep ornate and battlements or a conical or gabled top with a finial or weather vane surmounting it. Again, for the chimney with an open top, and derived from foregoing precedents, there is the chimney-pot which may be given any end of forms.

Decoration pure and simple, from contour, may be gained by manipulation and combination of materials, by the use of patterned units, the setting of the units, as, for instance, using herring-bone courses of bricks, the introduction of panels which may be made to assume almost any form by the incorporation of deliberately ornate devices such as sculpture or namental patterns in the flat exterior in contrasting color. It is preferable in most instances, that the decoration should stress structural lines and be at base or cap.



## A Group of Adopted Houses

(Continued from page 51)

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

### Tea on Smooth Lawns

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

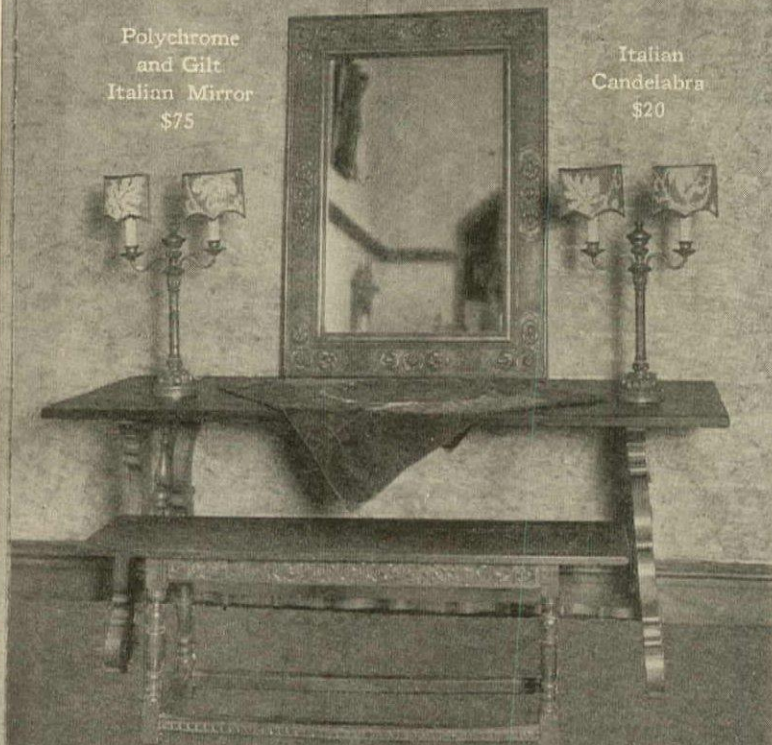
Behind the "Chateau Hash" is a pear tree with a circular table painted bright blue built around its trunk, and marble squares from an old floor used as flag stones underneath. Here breakfast and

tea take on new qualities from their setting, just as coffee drunk by the hedge that overlooks the river, with garden fountain splashing in its basin, is quite different from any served after dinner inside four walls. It isn't a very tremendous matter to a table around a tree, or to plant a hedge on the edge of a terrace, but makes all the difference between commonplace and the distinguished.

From the balcony of the house on the river, which was once the old one gets a sense of the mysterious beauty of the spot—a carved balcony hidden from the road by syringa and rambler roses and lilacs. The structural quality of the place, as troubled to the imagination as one of Compton's stories, the lights of the opposite shore glittering in the branches of the apple trees across the road, the brilliant silent traffic of the river, the smell of box and honeysuckle—all these come one's thoughts out beyond the valley and the hills, out to the islands of the South Seas, where the little waves make the same noise as the river does here. The bottom of the road, between the acacia trees, at the landing from which in Revolution times Molly Snedrowed her fares to Dobbs Ferry.

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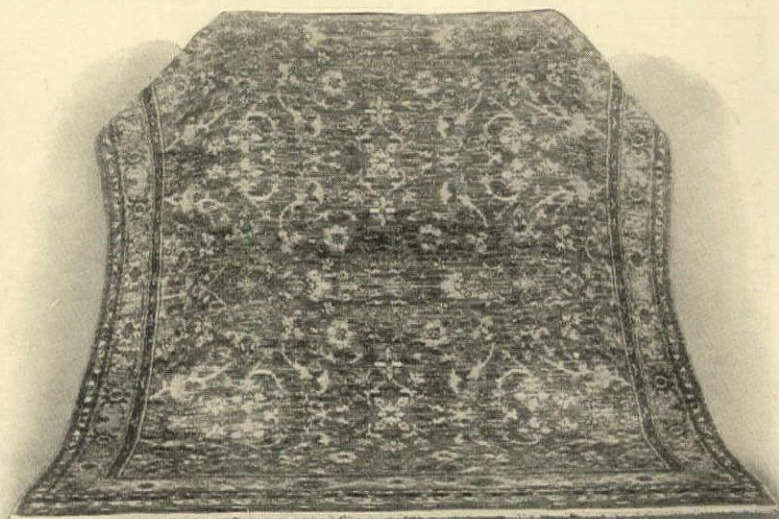
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## Making a Bog Garden

S. LEONARD BASTIN

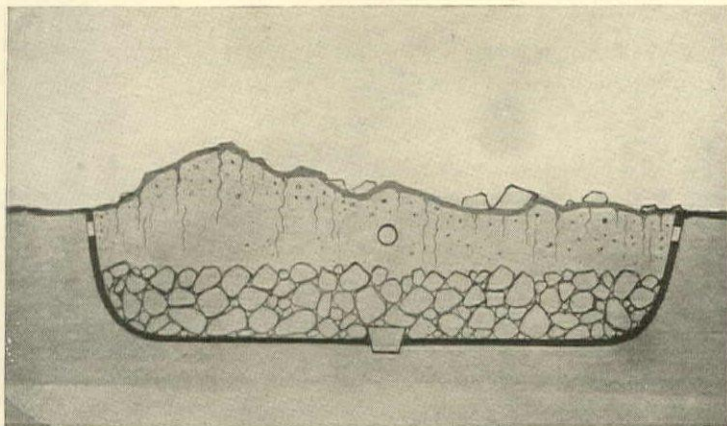
ONE of the most difficult things in flower gardening is the culture of bog and marsh plants. It is not easy to ensure the continuous moisture which is essential to the well-being of these interesting subjects, but here is one way in which it may be done in almost any location.

A basin about 3' deep is dug in the ground and lined with cement, leaving a hole in the center of the bottom and several near the top, around the sides. The hole at the bottom is closed with a wooden bung, so that it could be used to drain the basin entirely if that should ever be necessary.

Such a basin can be of any reasonable diameter, a convenient size being 6'. Half the excavation, after the lining has set, is filled with broken bricks, stone, etc., and the remainder is heaped with

soil suitable for the plants to be grown. Such an arrangement provides artificial bog conditions and the plants should do well. Only in extremely dry weather will it be necessary to give any water in order to keep the soil in the proper soaked condition.

In the matter of locating your bog garden, attention must of course be given to the requirements of the plants regarding sunlight and shade. Some species grow naturally in dense woods where sunlight reaches them during the growing season. It would be just as unwise to expect these to do well in the open as it would be to demand success of the sun-loving kinds when planted in the shade. Decide then, what species you wish to grow, and let the site of the artificial bog be congenial to them.



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

## The Framing of Your Books

(Continued from page 41)

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

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

## In the Attic

An attic bedroom can have shelves built in the openings under the eaves,

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

## The Kitchen Library

No one possessing numbers of books will question the desirability of a classification of subject matter. Even the kitchen should have its built-in shelves for recipes and kitchen problems. The library would have reference books, and those of solid reading; and the living room restful literature.







AS a wedding gift, there is nothing more appropriate or more acceptable than a Seth Thomas Clock. Its beauty and unerring dependability always reflect the wise choice of the giver.

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SCRANTON PA.



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The most charming contributions to the furniture of England were the dainty painted sets of Sheraton and Adam, and the marvelous lacquers of Chippendale.

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SEND FOR VALUABLE BOOK "A-5"

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First Door West of Fifth Avenue—4th floor





## One IDEAL does *the* work of all these

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

### How the Tractor Principle Eliminates Difficulties

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

### Uses Tractor Principle

The cutting blades operate by the traction of the side wheels upon the ground, just the same as the blades on a hand mower operate. This eliminates the difficulties that are almost sure to occur where an attempt is made to drive the blades direct by power from the engine.

### Cuts Close to the Walks, Trees, Flower-beds and Shrubbery

With the Ideal a man can work just as close to various obstacles as with a hand mower. The mower is hung in such a manner that it turns easily and is guided around corners, flower-beds, trees, etc., without difficulty. Photo at right shows how the Ideal is quickly converted into a roller by using the small caster which we furnish. Valuable feature for early spring rolling.

### Five-Day Trial—Satisfaction Guaranteed

Write for details of our five day trial offer. Ideal Power Lawn Mowers are sold on a positive guarantee of satisfaction and we will willingly refund money on any machine that does not prove satisfactory when properly operated. You can secure this Ideal through your hardware dealer or direct from our factory. Write today for special literature.

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# IDEAL TRACTOR LAWN MOWERS

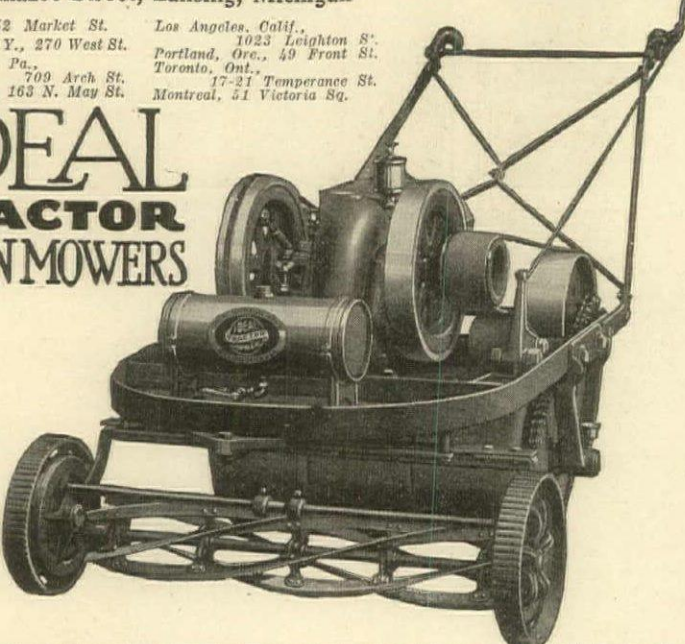


Photo shows how cutting mower turns when working around flower beds, etc.



Ideal easily converted to a power roller with front caster which we furnish.



Cut close to trees, or other obstacles.



Thinning the fruit for the first season or two makes for better development of tree and crop

## Behind the House Stands the Orchard

(Continued from page 54)

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

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

### Planting the Orchard

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

To make the orchard a part of the home grounds the small fruits must not be neglected. They give quick returns (some even fruiting the first season) and by proper management they will go on producing indefinitely. Currants, gooseberries, grapes, blackberries and raspberries come under this heading; the two latter are usually trained to wires or stakes, and when handled in this manner are fit subjects for any gar-

den. It is often a good plan to have a border of small fruits around the t

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

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

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

(Continued on page 72)

Ideal Power Lawn Mower Company, Lansing, Michigan.  
Please send details, catalog and prices of your Tractor Lawn Mower.

Name .....

Address .....





Hyacinth La Grandesse,  
\$2.25  
per dozen



Narcissus Empress,  
per 100  
\$4.50



Darwin Tulips  
per 100, \$2.75



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Prices for hundreds of varieties and smaller quantities are shown in this catalogue. It is the most comprehensive bulb catalogue published.

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

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

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

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

## DIRECT FROM SPECIALISTS

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

## ORDER NOW—PAY WHEN DELIVERED

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

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**Finest he ever saw!** "I have received my order of gladiolus, and they are the finest I ever saw. The tulips and peonies that I bought last fall have grown splendidly."—*H. T. F., Bangor, Me.*

**Always perfect!** "Your splendid bulbs arrived. Enclosed find twenty-five dollars. As always, the stock you sent is perfect."—*A. G. W., Galesburg, Ills.*

**More than delighted!** "The bulbs I ordered from you are now in bloom in all their glory. I am more than delighted with them, and shall send another order."—*M. F. B., Clinton, Ills.*

**Admiration of the town!** "I want to tell you how magnificent my daffodils are. They are the admiration of the town, and have given us untold pleasure. Each daffodil is the size of a tea cup. Many bulbs have four flowers and not one has failed to produce two."—*G. D. S., Uniontown, Ala.*

**Surpasses tulip beds in city parks.** "I have a bed of tulips from bulbs purchased from you. It surpasses anything I have seen in the city parks."—*F. A. D., Cordell, Okla.*

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Kindly send me my copy of Special Catalogue of Dutch Bulbs

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## Behind the House Stands the Orchard

(Continued from page 70)

Trees cannot be lifted and transplanted to other quarters without receiving a check, so their upper growth should be reduced somewhat after they are reset. Pruning lessens the strain on the roots until they have re-established themselves. How severely the tree should be cut depends to a great extent upon its condition when it was planted. If it was a long time in transit, or if the roots were badly damaged, it should be severely pruned. In all cases, however, it is advisable to cut back enough to encourage vigorous growth when the sap starts.

If you do not intend to spray your trees you may just as well give up the

idea of having an orchard; you can be successful without this necessary detail. The trees should be sprayed yearly when dormant with one of the soluble oil sprays for the various pests such as San José or oyster-scale, bark fungi, etc. When they have attained a fruiting size they must be sprayed when in flower for the different moths and parasites that operate from the inside of the fruit. For this purpose a combination of Bordeaux mixture and arsenate of lead is usually applied. To insure the success of this operation should be followed by two other thorough sprayings at intervals of about three weeks.

## Keep It Cool in a Good Refrigerator

(Continued from page 52)

smooth, hard, non-porous, non-warpable, non-rustable material, the best type of which is the burnt-in vitreous porcelain in several layers on a metal backing. These linings must be made in one piece with no seams. No seams and seamless are quite different in their implication. "No seams" is what it seems to indicate, but seamless means a camouflage of joints. Joints and seams are food and odor entrappers and prelude to disease and death. Many of the advertised enamel interiors are made of nothing but paint heated, not burnt-in, which therefore flakes off or grates (cracks form) and falls into the food, which of course is not a particularly epicurean sort of truffle!

The doors, too, must be seamless, jointless, screwless and smooth.

The shelves and other partitions must be of smooth, heavily tinned wire mesh. Smooth to prevent accumulation of food; and the wire mesh to insure rapid and unimpeded circulation of air.

### The Nine Points

Therefore, to preserve the sanitation of the home and the consequent sanity of the world before buying a refrigerator the following Nine Points should be laid before the Kitchen Diplomatic Table:

1. Does it: Maintain a low and uniform temperature?
  2. Maintain a pure atmosphere?
  3. Appear to keep absolutely sanitary?
  4. Seem to be built to keep perfect circulation and an absence from odors?
  5. Keep free from moisture?
  6. Seem built to be economical in ice consumption?
  7. Have a system to insure perfect drainage?
  8. Contain a porcelain lining in provision chamber?
  9. And does it seem to be built for durability as well as for beauty?
- And now about enforcing the Nine Points.

### The Insulation

How far instance is a minimum temperature to be kept? Chiefly, by insulation—this is a strictly mechanical term understood by motorists and engineers and must be understood by the housewife, who is a domestic or kitchen engineer if she is anything. The low temperature is kept by keeping out the outside heat and keeping in the inside cold! After much experiment, it has been found that the walls, floors and doors of every refrigerator must have at least one air space, from six to nine layers of insulating material consisting of pebbled cork, or certain patented materials, mineral wool, asbestos and various layers of porous substances which keep out the outer warm air and prevent the cold air from escaping. (See illustration.) Well insulated refrigera-

tors backed up against boilers, stove pipes, etc., must maintain a temperature far below 58 or 60 degrees; some, the best, maintain 50 degrees.

### As to Ice Chambers

The ice compartment should be at the top and to one side, so that the cold from the melting ice can descend, and the custom of cold air, and can descend again as it gets heated in its corner with the provisions and pass up the ice, be cooled and pass down again with its collected odors through the drain. This is what is called air circulation, and when the ice box is properly constructed, and when the ice compartment is kept full, the air is in constant motion, traveling over and over up and down and around the food in the ice. This constant activity of the ice is what insures an odorless condition, unmoist and cold food.

In the best refrigerators the ice chamber extends a few inches below the door and is lined with the highest grade smooth galvanized metal, lock joint and is without seams and sharp edges.

In some refrigerators the wall between the ice compartment and the provision chamber is slatted, in some there is space at the top, in others, holes bored, top and bottom, to permit free egress of the circulating air. The methods are good in varying degrees. The main things to be kept in mind:

1. Does the air circulate enough to prevent any moisture accumulating in the refrigerator? Can salt be kept and granular in it for one hundred hours?
2. Does the refrigerator keep below 60 degrees, or better between 45 and 50 degrees? Will a damp cloth dry quickly inside than outside of it, because of rapid circulation and dryness of the air?
3. Do matches keep dry and can they be lighted by being struck on its wall? (This shows whether the ice box is dry!)
4. Does the milk taste of cheese or the butter of the soup? If they do, any "acquired traits," you may be sure the circulation of air in your refrigerator is bad or else there are seams or gaps in the tile, holding odors in their places. Tiles and other beautiful interiors in many instances have been discarded by many makers because of their brittleness or pertinacious grip on odors, which, in the form of gases, poisons foods and hence the family! Opal has been dropped because of its fragility in lighter weights. There are, however, some manufacturers who use tiles with excellent result.

Another important feature is the pipe, more important almost than the exhaust on the motor. If this pipe is not constructed solely to carry off the waste materials from the clearing of the ice and not to import insects, etc.

(Continued on page 74)

## ROSE ARBORS

SUBSTANTIAL  
and  
ENDURING  
HEAVILY  
GALVANIZED

"If it's made  
of wire we  
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## ROSE TRELLISES

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House Guards,  
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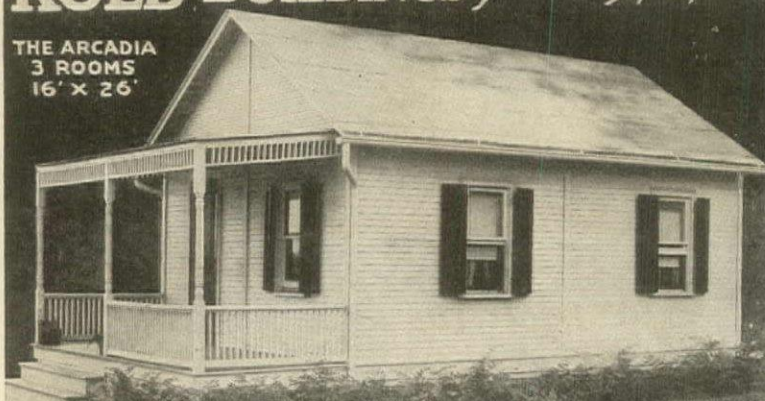
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THE ARCADIA  
3 ROOMS  
16' X 26'



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As a tenant house in the country or comfortable house in the woods, it fills a long felt want.

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## The Dreer's Dozen Hardy Everblooming Hybrid-Tea Roses

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

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

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

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

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

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

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

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

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

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Planet Jr. tools represent the highest type of farm and garden implements. They are so constructed that the most thorough cultivation is possible, and because of their scientific construction are easy to operate—they take the drudgery out of labor and give real pleasure in the care of a garden. Because of their practical design they are great savers of time—they enable you to cultivate in one-half to one-third the time required with ordinary tools.

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No. 25 Planet Jr. Combined Hill and Drill Seeder, Double and Single Wheel Hoe Cultivator and Plow sows all garden seeds from smallest up to peas and beans, in hills or in drills, rolls down and marks next row at one passage, and enables you to cultivate up to two acres a day all through the season. Straddles crops till 20 inches high, then works between them. A splendid combination for the family garden. The Wheel-Hoe attachments will be found invaluable throughout the cultivating season.

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Illustrates Planet Jrs. in action and describes over 55 tools, including Seeders, Wheel-Hoe-Hoes, Harrows, Orchard-, Beet- and Pivot-Wheel Riding Cultivators. Write today!

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means meadow and woodland gay with Daffodils, gardens glorious with the stately Tulips. Your own personality—not the salesman's, nor the catalogue's, not even your neighbor's—will be expressed in your garden, if you spend an hour at Mayfair choosing the varieties you wish to have next spring.

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**CHESTER J. HUNT**

**Mayfair**

**Dept. K**

**Little Falls, New Jersey**



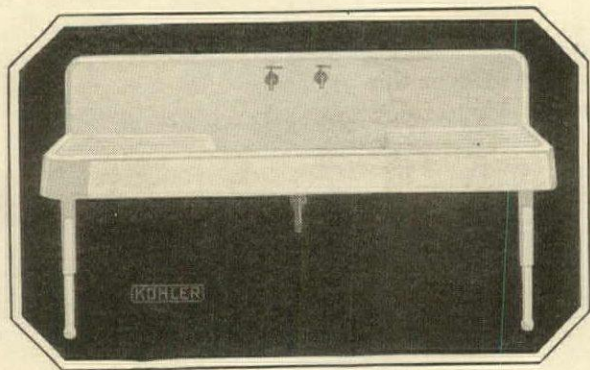


Plate F-1003-A

# KOHLER

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

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

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

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

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AND TWELVE AMERICAN BRANCHES



MANUFACTURERS OF ENAMELED PLUMBING WARE

## Keep It Cool in a Good Refrigerator

(Continued from page 72)

and warm air from the sewage of the town, it will collect a very tidy packet of typhoid, diphtheria or any home-seeking germs. This drain ought therefore to have a water-sealed trap in it, it should be smooth, of hard, well-finished metal and be so simply cleaned that the kitchen maid, or whoever is delegated to perform the laving of this important part of the household, should not look forward to the performance with horror, but with a sense of ease.

There isn't a doubt that a faulty drain in the refrigerator has caused more typhoid than anything else.

Think what it means then to be a good kitchen engineer—what service one can render one's family! Few home-keepers realize the necessity of understanding the underlying principles of air circulation, sanitation and germination but what a lot of misery could be avoided if the chatelaine or even the wife-cook had a little technical knowledge. How this would dignify the science of the home. And yet how lightly is the function of home-keeper assumed and how many brainy women look down upon it!

### How to Use a Refrigerator

But if you have everything to assure perfection in refrigeration and know not how to use it, it is as if you had none at all.

Note this amendment to the nine points:

1. Keep your ice chamber full, even after July 1st. It saves ice and preserves your food. The circulating air will only go "over the top" as far as the bulk of ice drives it.

2. Never put any food in the ice compartment. It must play an infinite solitaire.

3. Keep the doors shut, and open them as little as possible.

4. If the ice gives out, take out the material and rinse out the refrigerator. Refill it with ice and keep the door shut at least six hours. And remember sufficiency of ice insures efficiency of refrigeration and efficiency of refrigeration means a sufficiency in expenditure—for a refrigerator.

Water coils can be put in some chambers which connect directly with the water supply. In this way water can be kept continuously for drinking under all conditions of outside temperature.

The outside of the ice box should be of hard wood or porcelain, the hardware of the best, including lever door handles.

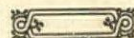
Back doors for filling the ice box should be set so that the ice can be put from the outside of the ice house, room, pantry or kitchen. This avoids unnecessary handling and melting of the ice and obviates the iceman's journey through the house.

And, above all, choose a refrigerator that has no unnecessary "improvements" in the ice chamber which have to be taken out and scalded. The easier it can be rinsed from within the more often the attendants will clean it!

And remember this, too, that an ice box is a cooler where the ice and provisions go in the same chamber, with the refrigerator—well, you know it now.

And, by the way, if you want a useful little device to keep your grapes or yourself—cool—while motoring this summer, look up a little basket refrigerator which comes in many sizes and many prices.

The Information Service will be glad to give advice on the purchase of refrigerators to the readers of HOUSE & GARDEN.



## Is There a Bird Bath in Your Garden?

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

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

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

slope very gradually toward the center with a water depth at the rim of more than  $\frac{1}{8}$ ". Into such a basin a bird can walk until he reaches the depth which best suits his particular whim.

The actual design of the bath matters little, so far as its utility is concerned. The majority consist of a simple bowl of concrete or artificial stone, mounted on a pedestal 3' or 4' high, the bowl being rather classical in design. To fit well in almost any garden scheme. For more formal, pretentious bird baths in which a central fountain, other ornamental features are incorporated may well be chosen. Some vision should always be made, however, for a suitable perch from which birds can step directly into the water. Such a perch may be no more than the rim of the actual basin; or, as in the case of a design which has recently been developed, it may consist of little forms, or perches, in the bowl, sloping down from just above the surface to the water.

Attention to such small structural details as these which I have mentioned will make the difference between a bird bath which birds will use and one which they will not. Few indeed are the suburban homes where a properly made bird bath is not patronized. In fact, its presence will prove a distinct attraction to which otherwise might pass your garden by, or visit it merely as casual inquirer of regular guests.

R. S. LEMMON



# Cornell

## Systems of Irrigation

**M**AKE sure of your garden's success by controlling the factor which has most to do with its success or failure—"rainfall".

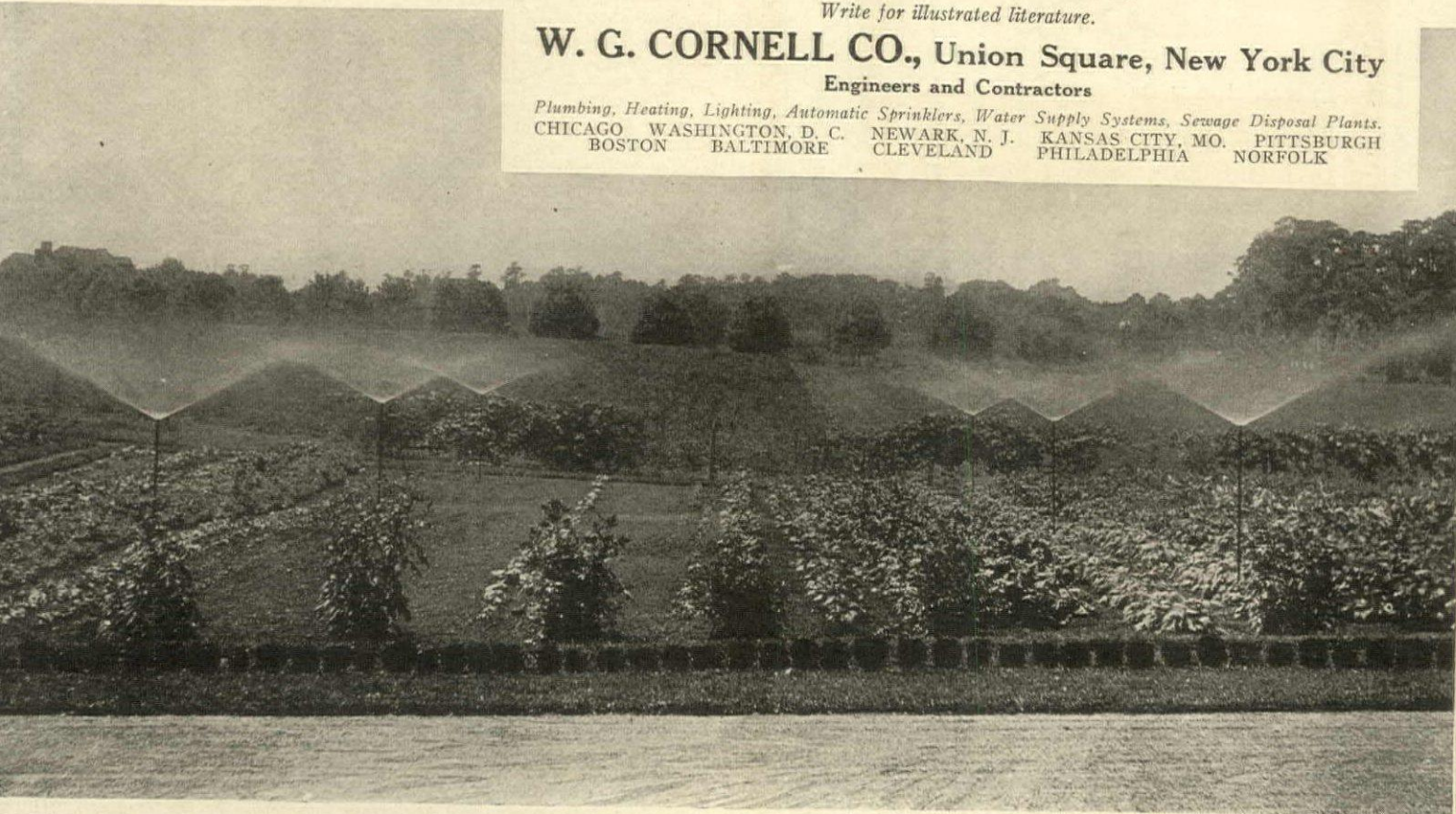
A Cornell Irrigation System, by an arrangement of underground piping, will lead the water to upright sprinklers capped with the famous Rain Cloud Nozzles which deliver a fine spray or a heavy rain, as you prefer, over every part of the garden. The volume and heaviness of the shower can be controlled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

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

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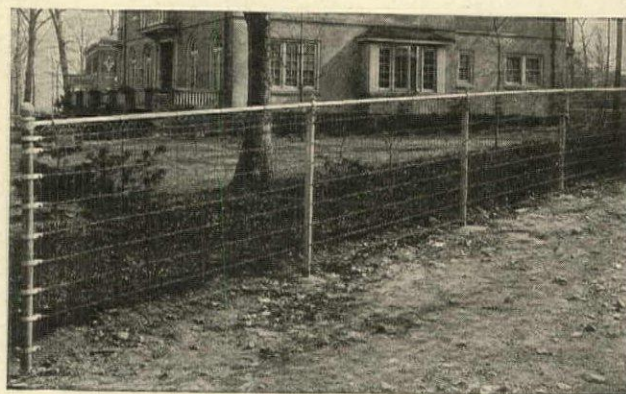


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But for the prominent parts of your grounds, you will doubtless desire some special treatment in keeping with its purpose and surrounding.

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# The Temperate Zone

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

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

## Monarch Metal Weather Strips

seal these brick-big cracks.

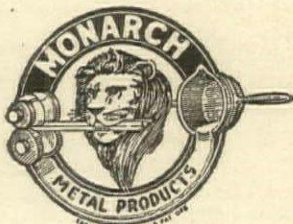
Throughout extreme seasons of cold or heat they keep the house temperate within. They exclude dust, noise, moisture—and silence rattling windows.

Monarch Metal Weather Strips are the only weather strips self-adjusting to shrinking and warping in sash or frame.

Coal-cash sufficient to pay for the installing will be saved in four years by Monarch Metal Weather Strips. They continue coal-cash curtailing while the building endures.

Springtime is weather stripping time. Look up Monarch Weather Strips in your telephone directory and let our licensee tell you more about it. If by any chance Monarch is not listed in the book write us and the nearest licensee will call. For your comfort's sake hear the full story!

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"The use of weather strips is 100% fuel conservation."

U. S. Fuel Administration  
P. B. Noyes, Director of Conservation.

August 23rd, 1918.

## My Friends the Builtmores

(Continued from page 29)

now are going to be just that much ahead of the game." He said the prospective home-builders of today were like a lot of children standing about the mouth of a cave in the woods. Inside is old High-Cost-of-Building, a sort of monster about whom they have only the vaguest idea. And Jack said he was going in and bat the brute over the brow with a blue-print.

"That's right," said Mr. Naylor. "Ten to one he'll turn out to be no bigger than a rabbit."

Really we all got so enthusiastic about building that John Tibbets even went so far as to sketch a bungalow on Sally's priceless linen, and I felt terribly guilty at having nothing but a hen-house in my mind. But Mr. Naylor was perfectly charming. He showed me the

cleverest arrangement, a sort of four method of framing that would save cords and cords of wood and most do away with foundations. It sounded a little teeter-y—the thing was balanced on posts in the middle and I had visions of beautiful fresh-eggs being smashed to bits—he says it is perfectly practical and the whole increased cost of building nowadays can be more than compensated for by careful, scientific planning in other words, by getting down brass-tacks.

Sally and Jack are all enthusiastic which I modestly share with them. I have fully declared that as soon as frost is out of the ground, I shall move my hen-house. In fact, plans are drawn already.

## Protection Against Lightning

FOR over a century the scientific world generally has advocated the need of the protection of houses, barns, and other property against lightning, and experience has now proved conclusively that when the equipment to secure this protection is carefully and intelligently selected and installed the protection afforded is almost complete.

In view of this experience many insurance companies make lower rates for protected buildings, while some companies will not insure an unprotected building at all. The Weather Bureau recommends the protection of all important farm buildings where thunderstorms are frequent, particularly when human or valuable animal life is involved. The best type of equipment should be used when practicable, although almost any kind of an installation is preferable to no protection at all. In fact no one should expose himself or his property to lightning, since good protection is available for a moderate outlay of money. The insurance company may reimburse the owner for the money value represented by a building that is destroyed by lightning, but the property is nevertheless destroyed and represents a waste, while life can not be restored. Moreover, a long period of time may elapse before a destroyed building can be replaced. The loss of a farm building will almost surely cause inconvenience and generally an actual money loss, even when the building is insured. Again, many persons experi-

ence an exaggerated fear during thunderstorms, and therefore greatly prefer to occupy a protected dwelling in which they feel and really are more secure. To such persons the avoidance of intense discomfort, apart from the guarding of the property, justifies the installation of an adequate system.

The presence of a system of lightning conductors on a building serves a small way to discharge the electrical energy silently during storms, and thus serves to decrease the intensity and number of strokes of lightning. But there are times when the accumulation of atmospheric electricity is very rapid and the aerials and conductors on one building or even on many buildings grouped together, are entirely insufficient to prevent strokes, as is obvious from the fact that trees are struck in the midst of open fields. The points and conductors on buildings on such occasions merely serve to direct the stroke to the ground so that only a minimum of damage occurs.

It is sometimes stated that lightning conductors are undesirable because they "draw lightning." That may be true to a slight extent. A violent stroke of lightning that otherwise would have struck near to a conductor on a building is very likely to be diverted to it and pass to the ground harmlessly. On the other hand, if the building was unrodde, the stroke would probably cause damage hence it is advisable to protect all buildings that are either valuable themselves or house valuable contents.

## Housing Plants

AT the end of the house plant season there are always losses among tender plants due to their being put out too soon or without proper hardening off, and, similarly, mistakes occur in the matter of their re-housing.

More harm is done by re-housing too early than too late. Such plants as azaleas, camellias and acacias will withstand slight frosts with impunity, and it is much better to leave them out as long as possible than to submit them with undue haste to the inferior and very different conditions of a greenhouse. The proper course is to stand them in some such sheltered position as under a hedge, or to afford such temporary protection as can be readily and inexpensively provided by a batten framework over which canvas or mats are laid when required. This particularly applies to chrysanthemums. The flowering of a batch of these plants should always be retarded as long as possible, but it is usual to see them housed much earlier than need be.

Of course, the time of housing is only one of the details which repay close attention. There are commonly too many

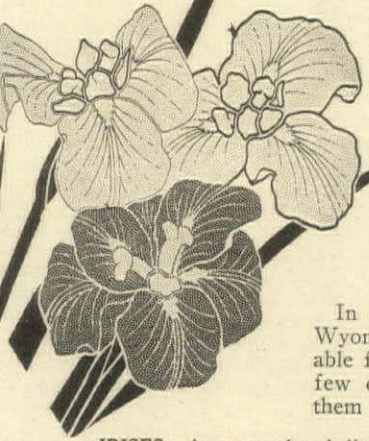
plants in greenhouses. Far better results would accrue from a drastic reduction of their numbers at the expense of the poorer specimens. Again, in urban districts it is common to see plants very badly in need of cleaning, the omission of as much light as possible in winter being of the utmost importance for the health of indoor plants. They also suffer from too little ventilation and, above all, from an automatic system of over-watering. Anything approaching forcing conditions for plants in early winter is destruction for hardwooded plants in particular, and for a well-defined season of rest. Such plants as perpetual flowering plants, from which winter rest is required, must have carefully regulated gentle treatment, or utter failure will result. In some gardens, with greenhouses, there is a waste of fuel and is not only bad economy, but an actual harm to the plants. In greenhouses have been greatly improved in the matter of containing much non-transparent roof material than formerly.

W. R. GRIFFITHS



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For Early Spring Planting



Year after year the hardy garden grows more charming and valuable as the plants increase in size and blooming power. Early spring is a desirable time for selecting and planting most perennials and shrubs.

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

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

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

**Delphiniums, Phloxes, Chrysanthemums, Trollius, Long-spurred Aquilegia, Hardy Asters, New Astilbe, Roses, Dahlias.**

**New Japanese and Asiatic Shrubs.** New cotoneasters, enkianthus, berries, flowering cherries, corylopsis, etc.

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

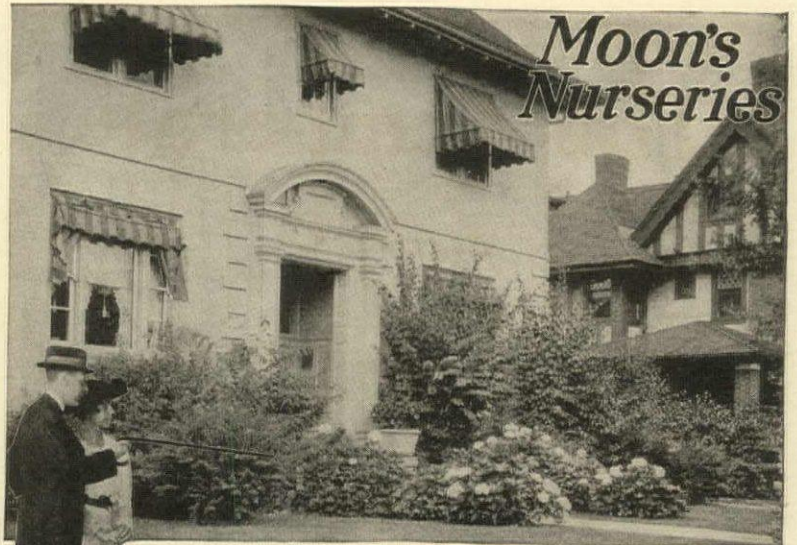
## Farr's Hardy Plant Specialties

(Sixth Edition, issue of 1918) 112 pages of text, 30 full page illustrations (13 in color). Most well-informed gardeners have a copy, but if you have not received one, or it has been mislaid, a duplicate will be sent promptly on request.

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

106 Garfield Avenue, Wyomissing, Penna.

**Planning the Garden.** So many have asked me to help them plan their gardens that I have found it necessary to form a special department in charge of a skilled landscape designer and draftsman. I will be glad to assist you in any way desired by off-hand suggestions or by the preparation of detailed plans for which a charge will be made.



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"Make Dreams 'Come True'"

**W**HEN the opportunity came to realize the garden of our dreams, we found ourselves at a loss to know just how to go about it. Our lawn was to be one of beauty throughout the year, with positively no barren period. In our dilemma we appealed to MOON'S.

"If you ever plan to re-make your garden, go to MOON'S. They have the most wonderful nursery stock—acres and acres of it, and they take such keen interest in your particular problem. Through their suggestions and assistance to us, our dream garden has become a satisfying reality."

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

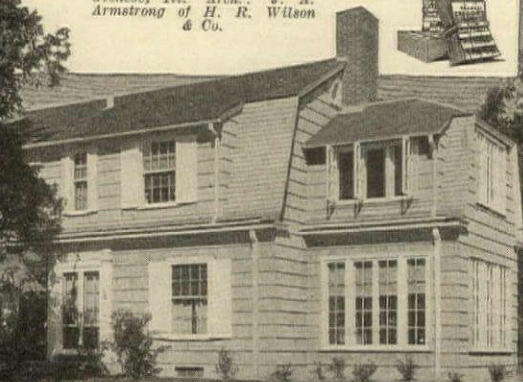
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## Poultry Hints

AS the weather gets warm it becomes necessary to protect the young stock, turkeys and ducks as well as chickens, from the hot sun. If there is no natural shade, it may be necessary to make an awning from feed bags or canvas. Some poultrymen plant sun-flowers for shade and others use Jerusalem artichokes, which may be grown in the poultry yards, as the hens will not touch the leaves. Permanent shade may be provided by planting fruit trees, but it is well to wrap the lower part of the trunks with burlap or better still to place wire protectors around them, for the fowls are likely to strip off the bark. Peach trees grow rapidly in the hen yard, but are likely to be soft because of the excessive feeding. Perhaps plum trees are the best of all for poultry runs, for they are almost sure to thrive and the hens will eat the curculio which is one of the common pests damaging to the fruit.

## Green Food, Hawks and Water

If the chickens have an abundance of green food, a considerable saving in the grain bill will be made. The ideal plan is to have a grass run, but when that is not possible, lawn clippings and waste vegetables from the garden should be fed freely. A few short rows of rape may be planted especially for the chickens and will last most of the summer, for when the tops are cut off it grows up again. It is wise, too, to sow mangel-wurzel beets for feeding next winter. Few vegetables keep better. If lawn clippings are plentiful, it may be worth while drying them and then storing them in barrels for winter use.

In the open country where the chickens have a wide range, there is certain to be considerable loss from hawks, especially if a white breed is kept, for white chickens on the green grass make shining marks. It is an excellent plan, when possible, to allow the youngsters to run in the corn, for then they will have complete protection. Piles of brush here and there also offer places of refuge and it is well to have a few guinea hens about to give warning.

It is more essential than many people realize to have plenty of cool water available at all times. The chicks must have it if they are to grow well, and hens must have it if they are to lay well, for eggs consist largely of water.

Several kinds of automatic watering vices are on the market, by the aid of which much labor is avoided.

It is commonly thought that w chickens have a wide range they will pick up enough bugs and worms to protect them with all the meat they need, but this is seldom the case. It is always well to keep a hopper of beef scrap where the youngsters can have access to it at all times, unless, of course, the dry mash containing meat or fish is used. This is not the time of year to give fresh meat, however, and it is important to make sure the beef scraps are not tainted.

Cleanliness is imperative at all seasons of the year, but unless extra precautions are taken during the next few months the red mites will increase at an amazing rate. It has been found that a single pair of these mites can produce thousands in a few weeks, and it is impossible to raise good chickens where vermin abound. The best remedy is the use of a good prepared lice powder inside of coops and nests and on the under part of roosts. When hens are brooding chickens they should be treated with mercurial or blue ointment. A little of this ointment may be mixed with lard and a piece the size of a pea rubbed into the skin of the hen below the vent, which is where lice are most likely to breed.

## Turkeys and Guinea Fowl

Turkeys thrive on a wide range of plenty of grass land, but the grass must not be allowed to trail through the grass when it is wet either by rain or dew. After the young turkeys shoot the red they become strong and hardy, but up to that age they are very delicate.

If plenty of land is available it is well to pay to raise some guinea fowls this year—pay, at least, by providing a kind of meat for the table at very little expense. Guineas have a flavor which is matched by but few kinds of poultry and as they can be easily raised and as there is no reason why they should not be much more common than they are. It is true that they make a very unpleasant noise when mature, but this is a simple matter to raise only as long as will be needed for the table when they are young.

E. I. FARRINGTON

## Silent SI-WEL-CLO

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

In perfecting the Silent Si-wel-clo closet to its state of extremely quiet operation, a source of daily annoyance to the householder has been overcome. No effort has been spared to make the Si-wel-clo mechanically perfect—no exposed nickel work—seat of finest wood and finish—long-life fittings—closet and tank of china, of course.

### The Trenton Potteries Co. "Tepeco" All-Clay Plumbing

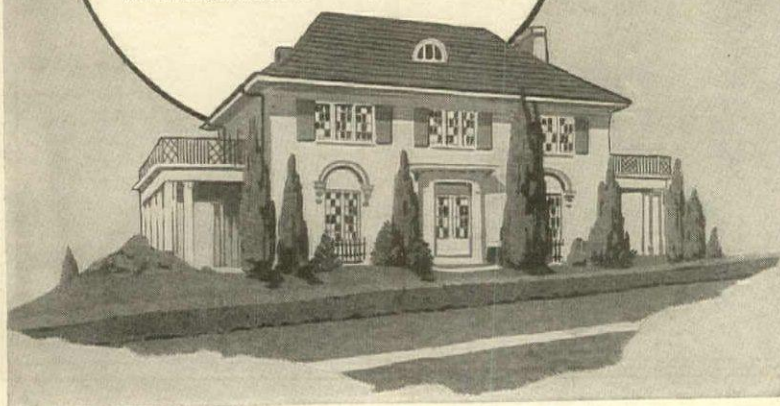
is most sanitary, beautiful, practical and permanent. "Tepeco" plumbing is china or porcelain, solid and substantial. Dirt does not readily cling to its glistening white surface, nor will that surface be worn away by scouring. With time, inferior materials will lose their sanitary value, dirt will adhere, the appearance become uninviting—the piece lose its usefulness.

Insist that all your plumbing fixtures be of "Tepeco" ware. A wise investment—a beautiful one.

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

**The Trenton Potteries Company**  
Trenton, New Jersey, U. S. A.

*World's largest makers of All-Clay Plumbing Fixtures*



## CHERRY BLOOMS

There are moments, there are hours  
As I bend above my flowers,  
Counting little lifted faces  
In the sunny sheltered places.

When I seem to catch a gleam  
Of the dim eternal dream  
Dreamed by greenly growing things  
In innumerable Springs.

There are moments when I feel  
All their exquisite appeal,  
There are hours when I know  
Why the poppies bleed and blow;

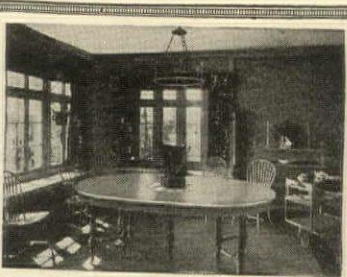
When the velvet-bellied bee  
Is a thing of mystery,  
And the pigment of the rose  
Is the secret no one knows.

In the moonlight by the wall,  
Yester-eve, I watched the fall  
Of the cherry blooms that blow  
In a softly scented snow.

And I wondered if the gift  
Of that faintly fragrant drift  
Was the petals' joy in darting  
Or the old tree's grief, at parting.

—AMORY H.





Interior at Pinehurst, N.C., Furnished by Leavens

Individual thought, taste and refinement are possible by the use of

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

Send for set of illustrations and color chart

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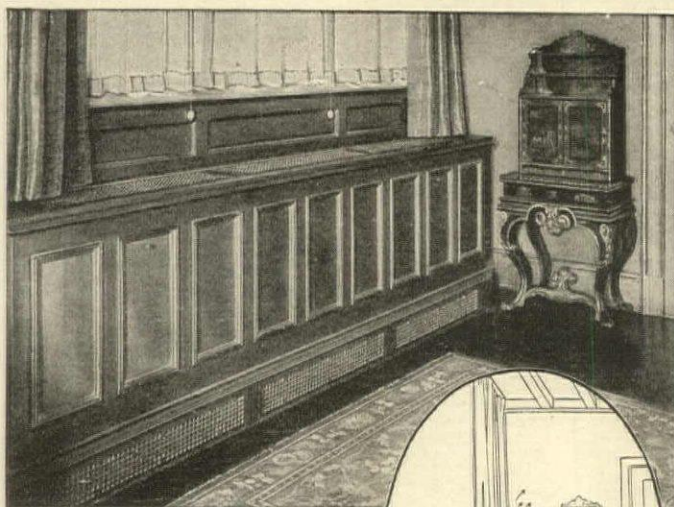
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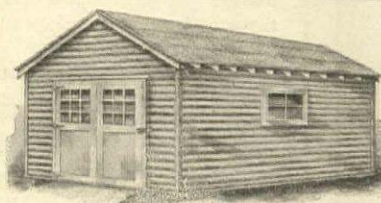
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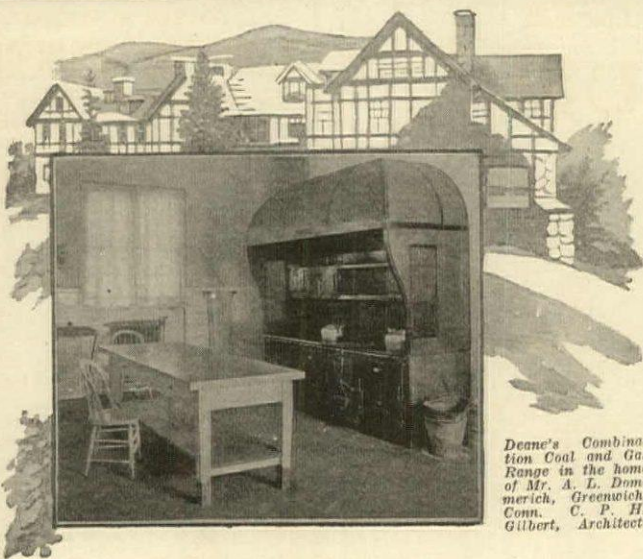
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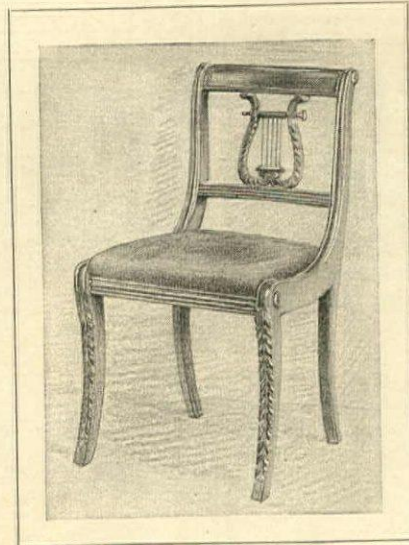
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The delicacy of contour and decoration in the chairs is well shown here.

## The Third Year Dining Room

(Continued from page 32)

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

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

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

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

2 brass candlesticks to make two on each console @ \$6.00	\$12
6 fixtures @ \$42.00	252
1 knife box	35
1 large bowl (orange)	10
Duncan Phyfe Furniture:	
Dining room table	258
4 side chairs @ \$60.	240
2 arm chairs @ \$75.	150
2 consoles @ \$168.	336

\$1,293

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



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

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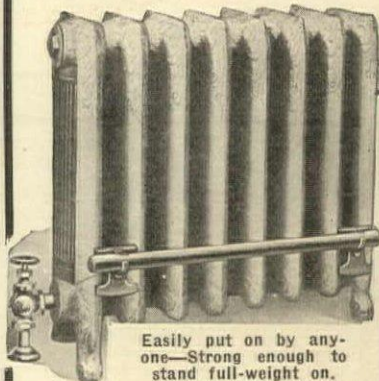


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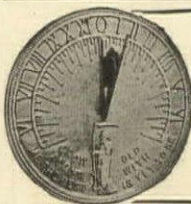
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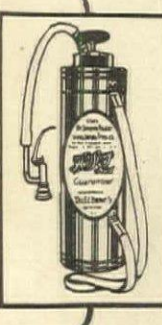
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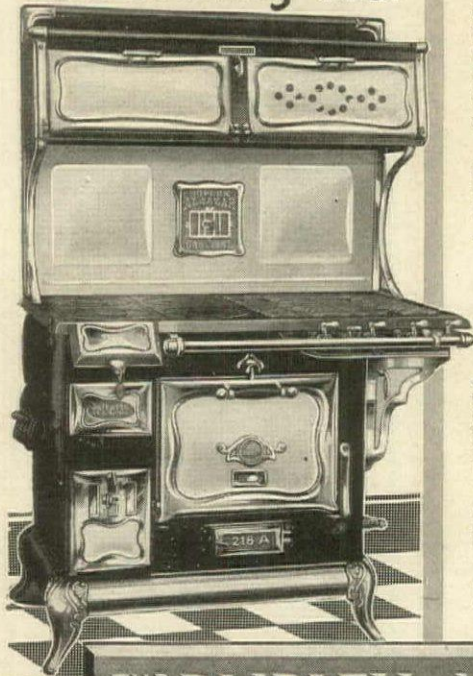
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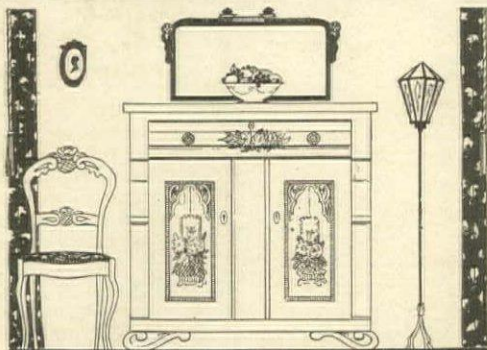
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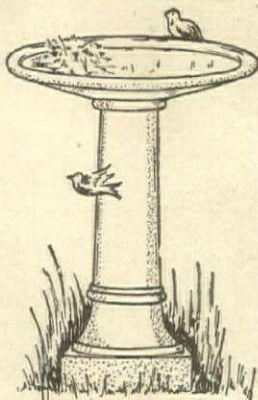
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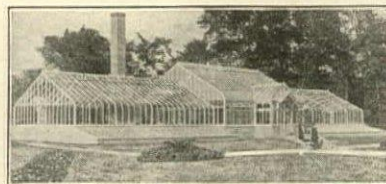
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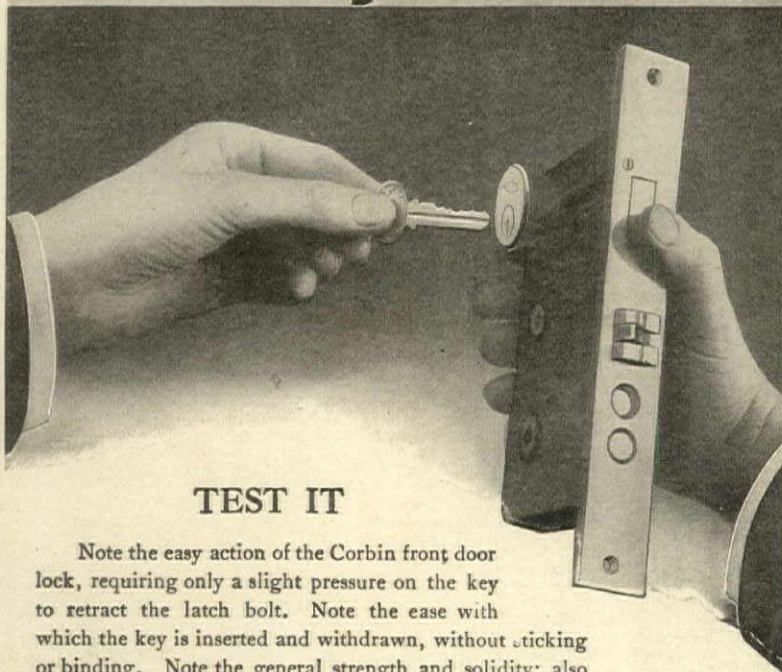
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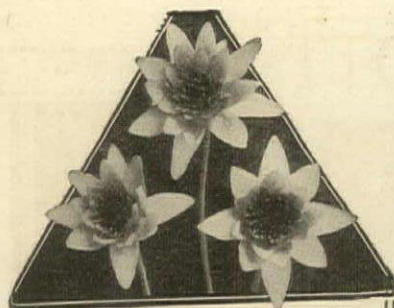
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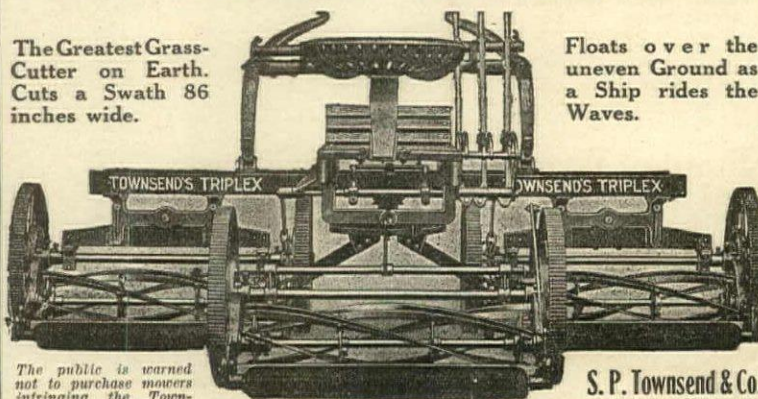
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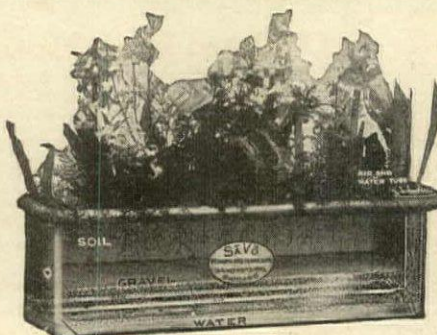
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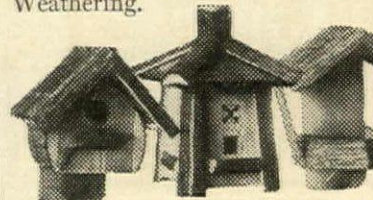


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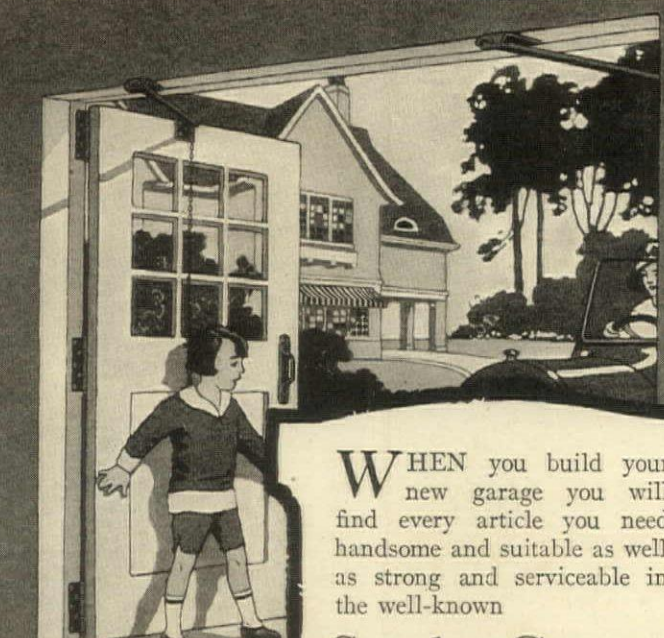
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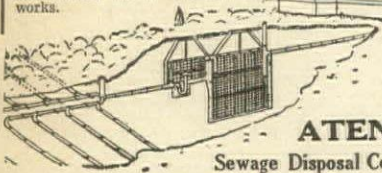
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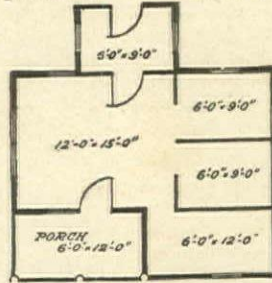
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