

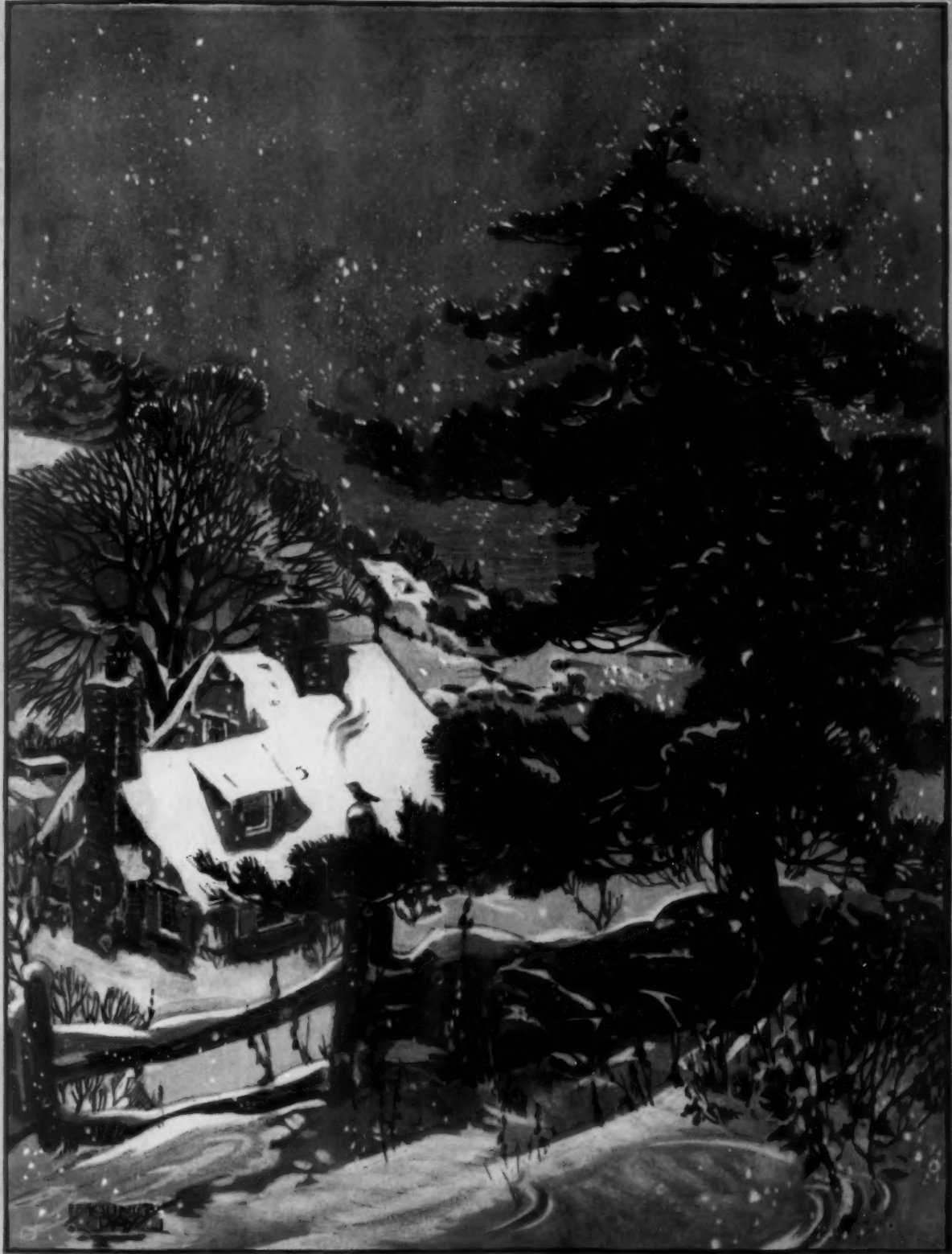
TEN CENTS

JANUARY 1930

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The American Home

DEC 18 1929



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Contents
for
JANUARY, 1930

VOLUME III

NUMBER 4

PAGE

Cover Design by Maurice Day	
A House of Wood and Stone that Grew from Its Site	352
Johnnie Cake Corners at Old Lyme <i>Constance Blake Sanders</i>	353
Those Holiday Gift Plants <i>Florence Taft Eaton</i>	356
The American Home Furnishes a House <i>Elizabeth H. Russell</i>	358
A Southern Cottage <i>Marjorie Potwin</i>	360
A Page from a Swedish Architectural Album	362
In the Norse Manner <i>Paul Windom</i>	363
The Economically Planned American Home <i>Walter Bradnee Kirby</i>	366
Decorating the Remade City House <i>Florence Brobeck</i>	367
Western Looms for Eastern Rugs <i>Marjorie Lawrence</i>	369
Insulation Insures Comfort in Your Home <i>H. Vandervoort Walsh</i>	370
Beauty that is More Than Surface Deep	371
Ornamental Hardware New and Old <i>Jane Ten Broeck</i>	372
Screens Both Practical and Decorative <i>Marjorie Reid Rodes</i>	374
Starting the Seedlings Indoors <i>Katharine B. Storms</i>	375
The Skilled Art of Sowing Seeds. <i>F. C. Hoggarth</i>	376
January Plans for June Gardens. <i>Romaine B. Ware</i>	377
The Lawn Problem in the Sunny South <i>Albert A. Hansen</i>	378
Gardening on a 50 x 125 Foot Plot <i>Leonard Barron</i>	379
The Beginnings of a Rock Garden <i>J. F. Miles Burford</i>	380
Helpful Booklets for the Asking	390
Devices for American Homes <i>Shirley Paine</i>	396
Shop Windows of Mayfair <i>Shirley Paine</i>	404
In and About the Garden <i>Leonard Barron</i>	414
Garden Reminders	416

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Photograph by Harold Holiday Costain
Something of the homely charm of the Cape Cod style of architecture is to be found in this little house near Short Hills, New Jersey, although it acknowledges no definite architectural precedent

THE AMERICAN HOME

A Happy New Year

WITH another year opening just before us, we look with a feeling of glad anticipation at our plans for these coming months.

In an early spring number we begin a new and valuable service. Lurette Guild will take the five types of Colonial Homes of America—New England, Dutch, Philadelphia, Southern, and Spanish homes—telling by word and penciled sketch exactly how each was furnished and then matching these old fittings with modern reproductions. In this way, we shall show exactly and accurately how these various homes should be, and easily may be, furnished. No reproduction will be shown unless it can be purchased, and we shall be able to tell anyone where and for how much it may be obtained.

Beginning with our March issue, Julius Gregory, a nationally known architect, will tell some building facts that everyone will be glad to have. He will design a house for us; then he will build that house on paper giving the exact cost of each detail and kind of material, whether of brick, stone, wood, or stucco. He will tell the cost of every kind of plumbing, heating wall and floor finishes, the cost of screens and gutters of different materials so that each reader will have spread before him a carefully prepared table of comparative costs on which to base his own plans.

Along with this the best architects in the country will continue to design practical houses for us.

We shall finish decorating our house in the March number and will then begin to furnish on a budget. This budget will be the minimum amount on which one can outfit a six-room house and yet have worth while furniture.

And then we go into the garden with garden lessons so simple and constructive that the veriest amateur will find them helpful as well as the experienced gardener. These are just a few of the high spots in the year's program for this magazine, which is striving so earnestly to help every homemaker with her problems so that for every one this may indeed be a Happy New Year.

THE EDITOR.

A new idea in home furnishing that gives a new thrill to entertaining

The Home Complete Ensemble Shown by Leading Stores Everywhere

TODAY is the Era of Good Taste. An era of charming gowns, chic hats, rakish motor cars and artistic homes. Standards of living are exacting and exquisite.

Truly an enchanting era in which to live!

But there are penalties. One must now follow the mode—or be *de classe*. No quarter is asked or given. Smartness is a duty. Even friendly eyes are sharply critical. Guests study your home while they sip your coffee.

Shoddy rooms—rooms that quarrel and clash—simply do not go any more. Harmony—charm—the ensemble. These are the touchstones, ruthlessly applied.

And that is why Berkey & Gay created the Home Complete Ensemble—to meet a very definite demand and need for harmony—ensemble—charm—in the smart modern home—and at a reasonable cost.

The Ensemble comprises the Kennerly suite for the dining room,

the Kenmore suite for the bedroom, and the Kenwood living room group—each unit also purchasable separately.

These three groups have been carefully selected to create throughout the home that effect of harmony without monotony, and variety without discord which is the primary object of the modern decorator's art.

Each room, moreover, is planned, down to the smallest detail, by eminent authorities—the floors, the hangings, the objets d'art—and your Berkey & Gay dealer will



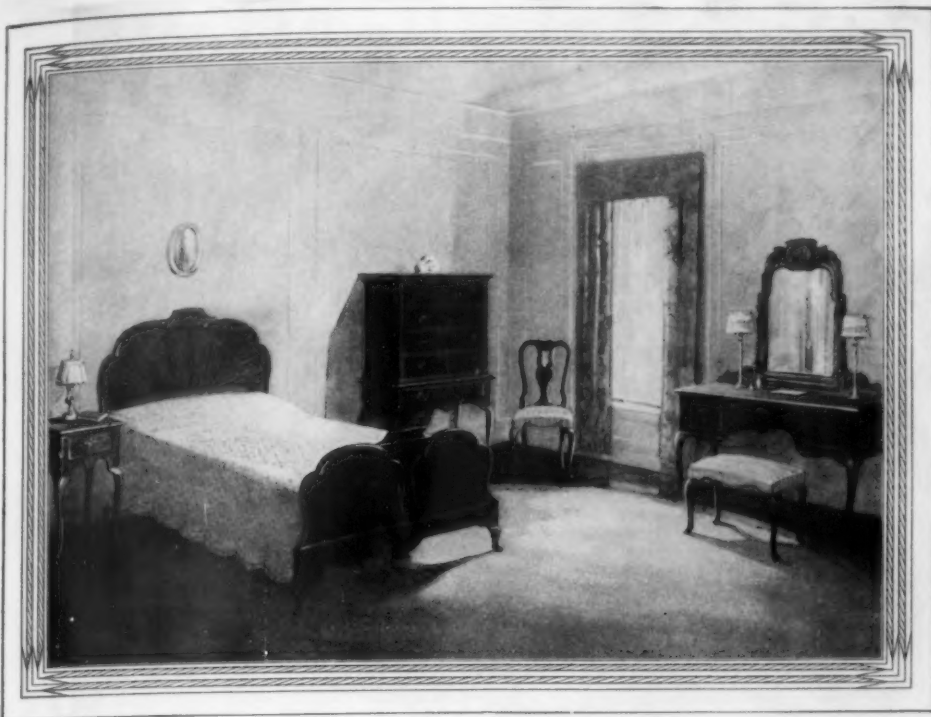
The Kenwood Group for the Living Room

Comfortable, inviting, charming, instinct with friendly cheer—these terms come to mind readily when you see the Kenwood in this quietly harmonious setting.

Restful comfort is apparent in the softly upholstered sofa, sofa chair, large wing chair, and pick-up or occasional chair. Convenience holds its calm place in the rectangular smoker's table, the round end table, and the smart Queen Anne console and mirror. And from the warm finish and interesting grain patterns of the walnut wood of which the tables, console, and mirror are built, to the finely chosen coverings of the upholstered pieces, the furniture impresses one with its tasteful, inviting beauty.

The upholstered pieces come in a selection of interesting, varied, and appropriate coverings. This interior is one arrangement worked out by a prominent decorator. The davenport and sofa chair display soft green mohair, with linen frieze reversible cushions. The wing chair is done in bright colored tapestry, the occasional chair in benna colored damask. Harmonious as a group, the pieces are set off in a particularly attractive manner by the colors and texture of the floor covering, walls, and draperies.

Is your living room all that you wish it to be? Why not consider the Kenwood group?—or the individual pieces if you wish. They are all being displayed now.



**Furniture's Proudest
Coat of Arms**

*Inset in every Berkey & Gay
piece—your protection when
buying—your pride ever after.*

**The Kenmore Suite
for the Bedroom**

Its superb harmonies of grace and comfort have made Queen Anne our most popular furniture style. And here it is presented in a particularly intriguing form and setting for the modern home.

You will love the Kenmore for its mellow finish and its herringbone and crotch-figured woods, its substantial but flowing lines, the antique touch that distinguishes its hardware. Beautifully handled are the moldings of the bed, the curve and swell of the cabriole legs, the hand-carved shields that crest the mirrors. And the toilet table is not only bewitching but replete with convenient drawers and trays. The chiffonier is of true high-boy type.

The walls against which you view the Kenmore here are paneled in delicate peach; the round floor covering is in orchid. Peach gauze casts a cool spell over the window, and turquoise toile de jony complete this delightful effect. On the bed, ivory brocade trimmed in peach, turquoise, and heliotrope taffeta; and the chair and bench are upholstered in peach moire.

What could be more delightful in one's own bedroom than this Kenmore Suite in the appropriate setting pictured here? For restful comfort, convenience, and beauty go hand-in-hand.

show you diagrams and color charts which will enable you to create these effects without difficulty and without recourse to costly outside aid.

It has been possible to include the entire home in this new plan because of Berkey & Gay's recent announcement of a complete showing of furniture for the living room.

Visit your dealer's at the first opportunity and see this beautiful,

**The Kennerly Suite
for the Dining Room**

Here is Elizabethan furniture, authentically translated for the modern home—and set off by a background beautiful in itself and intimately calculated to display the suite to the best advantage.

In the furniture, note the lovely grain-patterns of the woods, the authentic character of the lines, and the no less authentic motifs represented in the mitred mouldings and hand-carved embellishments. The refectory or draw-out type of table, the high-back upholstered arm chair, the court-cupboard-like china cabinet, and the under-structural details are all distinctly done and are all satisfyingly true to the style of the suite. The cabinet has a linen-fold decoration and partitioned drawers for silver.

Rough plastered time-tinged walls and hand-hewn oak beams bring the basic background into harmony with the furniture. Into this harmony, too, enters the old green chenille floor covering and the velvet upholstery of the chairs. Carrying out the pattern, typically English hangings of hand-blocked linen flank the windows, the draw curtains of which are of very fine wool casement. And old Edgewater tapestry in dull greens and blues, old reds and somber golds, completes this richly inviting ensemble.

Can you imagine a room in which gracious hospitality and the joy of entertaining would have a more distinguished setting?

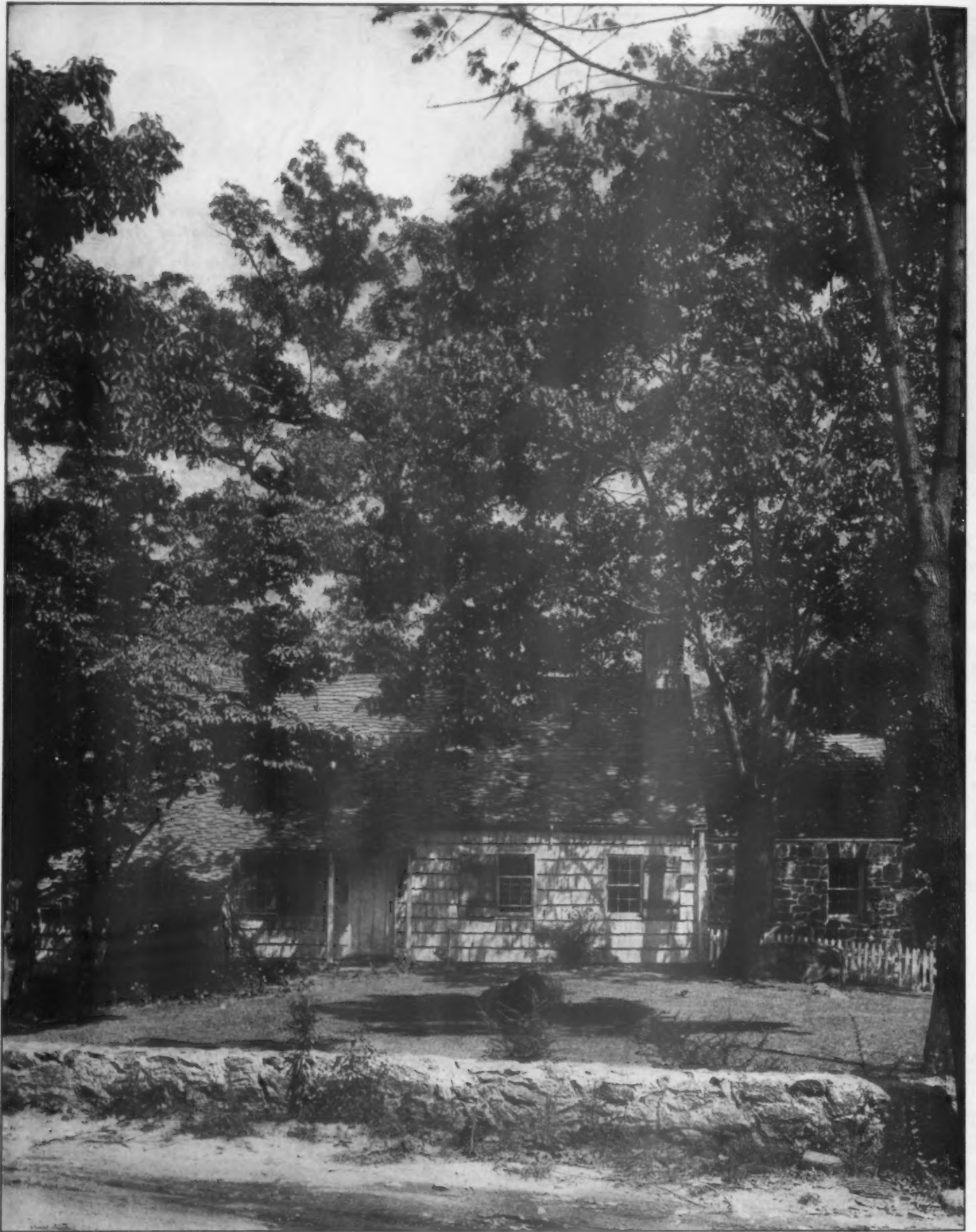
harmonious grouping of suites and pieces. Also ask to see his complete display of advanced Berkey & Gay offerings—an infinite variety of charming new modes by America's foremost creators of style in furniture.



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Photograph by Harold Holiday Costain

A HOUSE OF WOOD AND STONE THAT GREW FROM ITS SITE

The much desired harmony of architecture and environment is admirably achieved in this small house at Larchmont, N. Y. The rough shingles repeat the natural beauty of the arching trees and the little stone ell picks

up the color of the several boulders that rest on the green carpet of the lawn. Vines that creep over the little lean-to at the left of the front porch are another, a more delicate, tie between home and home site

THE AMERICAN HOME
JANUARY
1930

Johnnie Cake Corners at Old Lyme

*The Connecticut home of Kendall Banning, which
was built out of several farm buildings*

JOHNNIE Cake Corners" might have come out of the old nursery rhyme "big house, little house, pig-sty, cow house", for the present house is a combination of an old farmhouse and its attendant buildings, a barn, a cow house, and a small shed. The remodeling was done by Thomas Raymond Ball who has turned his talents toward home building with most delightful results. Where others saw only a few forlorn straggling buildings, his trained eye saw what could be done by combining them so that they would form a harmonious whole at small expense.

The house, as he found it was well

CONSTANCE BLAKE SANDERS

situated just off the main road facing the open stretches of a golf links, with a little peep of the Sound from the hill beyond. The approach was particularly promising, for the road turned off the main thoroughfare and wound through the massive rocks of the Little Pass, which Wallace Nutting describes in his "Beautiful Connecticut."

This winding bit of road is the original Boston Post Road, and Benjamin Franklin's milestone still keeps its lonely vigil here, marked "XIV-N. L.", fourteen miles to New London. Traffic has

long since deserted this rocky thoroughfare in favor of the new state road, and only memories remain of George Washington and the old stage coaches.

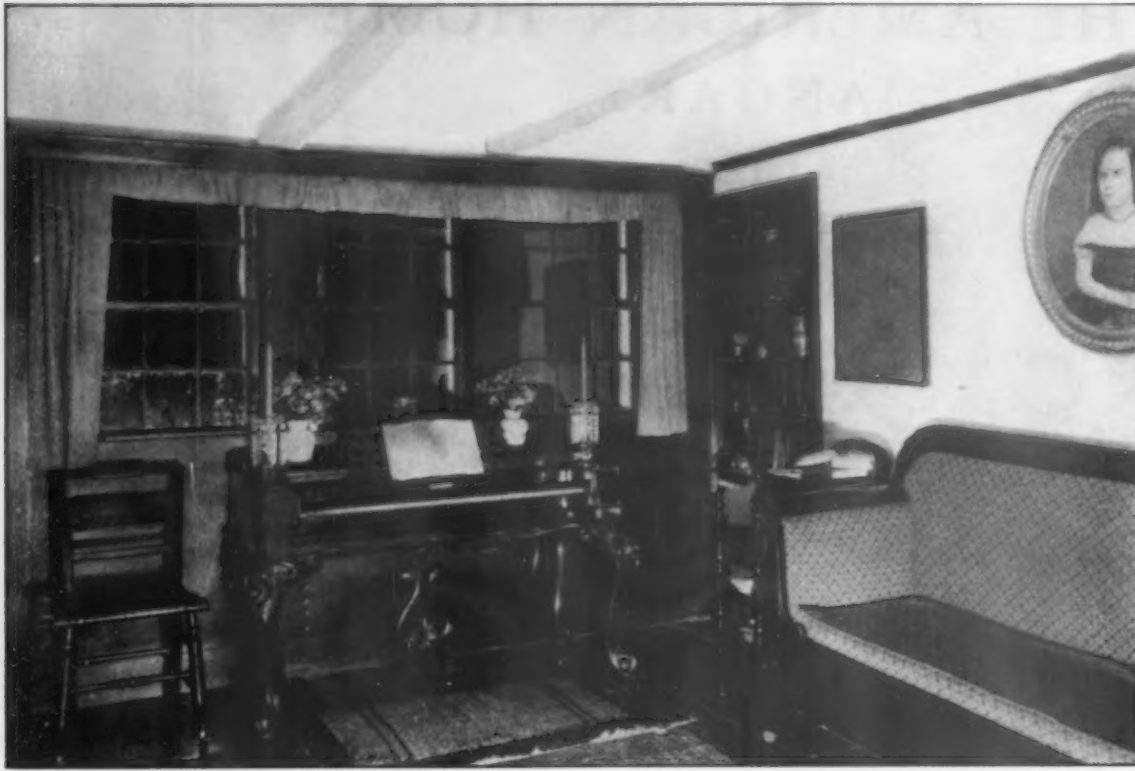
The original house was built by an old sea captain about a hundred years ago, and he evidently used curved ship's timbers for there is a distinct bulge in the lower part of the house.

This little Connecticut village still boasts its teams of oxen which may be seen on the roadside with their yokes of red and blue and their towering loads of hay. So it was natural that they should play a part in the making of the new house by pulling the buildings into place.



Photographs by George H. Van Ande

Built from an old house, a barn, and a cow shed, Johnnie Cake Corners might well have come out of the old nursery rhyme. The varying floor levels with a step up here and one down there are suggestive of a rambling old English cottage



A pair of graceful candlesticks and two little Copenhagen snuff jars are on top of the old square piano, which stands under the three windows at the end of the living room

The main part of the house, two stories and attic, was squarely and solidly built with two rooms to a floor and a boxed-in staircase in the center. This was left as it was to form the nucleus of the new house, the rooms on the first floor to be used as the living room and library. Some former owner had added a small wing which wandered aimlessly away to the right and contained a small bedroom and a useless pantry.

Not far from the house stood the cow shed. It was fairly large and substantially built on three sides, leaving the fourth side open. This shed was hauled around and placed with its open side against the wall of the main house, where it forms the present dining room. A door was cut through to connect it with the living room, and a fireplace and chimney were built at one end. The low wooden ceiling and cross beams were left as they were, lending an old-fashioned air to the room.

The barn stood at the back of the field and was found to be in excellent condition. A solid staircase led up to the hay-loft which suggested many interesting possibilities. This building was moved squarely in front of the cow shed, or dining room, so that it formed a right angle with the main part of the house. Placing it at this angle made it possible to have windows open on three sides so that there is always a breeze and plenty of light. As this opened into the dining room it was logical to utilize it as a kitchen, and it is one of the most attractive rooms in the house.

The barn staircase, shut off by a batten door, did not have to be touched and the hay-loft made a quaint bedroom of irregular shape with the stairs opening directly into it. There is a bathroom off one corner.

The wing at the other end of the house, containing the old pantry and bedroom was useless as it was, but could be readily turned into guest quarters. The pantry was torn out and with a slight addition enough space was obtained to make two single bedrooms with a bath between. This is an excellent arrangement as the wing opens on a private hall and gives visitors a feeling of freedom quite unusual in so small a house. Upstairs another bath was added over the guest wing to serve the two main bedrooms, making three baths in all, one for each section of the house.

The sloping roof of the house formed two small attic rooms opening off the two main bedrooms on the second floor. This space has not been allowed to go to waste. The roof was raised to allow windows to be set in. One room was equipped with built-in closets with broad, low

Once a cow shed, now the dining room. The low wooden ceiling of the original building has been retained, and an old-fashioned fireplace was built in one end of the room



shelves and makes an excellent linen room. The other was lined with open shelves and is used as a child's toy room.

Combining buildings of different size in this way has lent to the house one of its most interesting features. The floors are on different levels, and where the doors have been cut through to connect the various buildings there are steps up here and steps down there, giving somewhat the rambling effect of an old English cottage.

The inside walls of the entire house are finished with rough plaster. The woodwork in the living room and dining room is black; this is particularly effective in a small house with a low ceiling such as this has and makes a very happy background for bril-

liant colorings in chintz curtains and draperies. In this house, the curtains are the color of bitter-sweet berries, like sunlight in a north window and are doubly effective where there is sun. It was difficult to find the right shade of orange in an appropriate material. The rich shades of yellow and orange were found only in silk, and something more simple was needed in this type of house. After sending for innumerable samples, someone suggested buying unbleached muslin and dyeing it the right shade. A mixture of red and yellow dye was used and the hems of the curtains were outlined with

a heavy black thread to relieve the solid color and to tone in with the black woodwork and sashes of the small-paned windows.

The furnishings of the living room are very simple. Under the windows at the far end stands an old musical instrument quite in keeping with the size of the room. On it are a pair of graceful candle-sticks and back of them two squatty little snuff jars from Copenhagen filled with bright pink roses. A slat-back rocker and a little cricket by the fireside are painted the same black as the trim of the room. The fire irons which have stood guard over fires for five generations are black with brass knobs, and above them hangs a smooth ball musket from the War of 1812, the type known as the "King's

Arm." A sampler, a Currier and Ives print called "The Lovers Quarrel," and some hand-made maps are on the wall.

A three-foot space was left between the wall of the living room and the cow shed dining room to give room for the chimney. This makes an extremely deep doorway between the two rooms. Two china closets have been built into this space, one opening off each side of the doorway. The door hangings are old hand-woven bedspreads of blue and white, the dining room rug is solid blue, and the blue note is repeated in the six rare old Dutch plates hanging over the



A step up and through a door from the dining room brings you into the kitchen, a remodelled barn with modern equipment. Ceiling, rafters, door, and trim are painted Dutch blue

fireplace, and the deep blue glass candlesticks on the dining table. A copper coffee pot stands on the serving table under the side window, and some brasses from Antwerp catch and reflect the light from the open fire. This keeps the color scheme of the dining room, deep blue, yellow, and black. It is hard to believe that it was once a cow shed.

One step up and through a door cut at one side of the dining room fireplace brings you into the kitchen, which while retaining its old charm has been equipped with modern conveniences. The ceiling, rafters, doors, and trim have all been painted Dutch blue and the chairs and two little crickets are the same color, while the block-tile linoleum which covers the entire floor is in a softer shade. The straight curtains are made of rough cream-colored linen tea-towelings, with broad blue Italian hemstitching, top and bottom. To make one contrasting note the kitchen table has been covered with oil-cloth which has clusters of old-fashioned pink roses on it. A great copper maple sugar kettle holds a generous supply of coal

for the kitchen fire, and some old copper pots and pans hang from the rafters.

The grounds around the house were quite a problem. They were very uneven and set below the level of the road with a decided slope toward the rear. Every time it rained all the water from Johnnie Cake Hill drained onto the lawn and left great wet pools there for days. To obviate this a rough stone retaining wall about three feet high was built along the edge of the grounds. As the lawn lies below the level of the road only a few inches of the stone coping show from the roadside, where a gutter was cut which carries the drainage off in the opposite direction. A similar retaining wall was built at the rear of the house, dividing the grounds into two sections, with two flights of quaint stone steps leading down from level to level.

The approach to the house is through a double row of prim round box bushes flanking the stone path which leads to the front door. The stone well with its broad wooden windlass and low pointed eaves was copied from a design on a piece of English chintz and is in proportion to the size of the house.

The grounds make a most picturesque setting for the house, with its sheltering rock, higher than itself, as a background and the crooked apple tree half hiding it from view. This serves to emphasize the diminutive effect, one of the charms of Mr. Ball's work.



A slat-back rocker and a little cricket by the living room fireplace are painted black as is the trim of the room. The fire irons have stood guard over fires for five generations

Those holiday gift plants

*Keeping them fit for the season and after
care for future use*

THERE are few households where a house plant or two is not included among the family Christmas gifts. These Christmas plants reach us in beautiful condition; but how often from lack of knowledge rather than carelessness—too much zeal is often as fatal as neglect—do the lovely things fade and grow shabby, sometimes die. It is perfectly possible, however, to so care for most, if not all, Christmas-flowering plants as to keep them in good condition for a reasonable time after they are received, and to preserve many of them for the next winter's enjoyment.

Cyclamens are perhaps as popular holiday gift flowers as any; they are, however, more apt than most to deteriorate rapidly. They are exquisite with their effective, symmetrical shape, their very ornamental foliage, and their charming blossoms, poised like birds for flight.

Watering them is important, for while they require a liberal amount of water and should never dry out, they are ruined if they are kept wet enough to cause the bulb or base of leaf and blossom stalks to rot. This is their greatest menace. Try to solve the problem by watering liberally near the edge of the pot, taking care that the water does not stand around the bulb. Flowering time is prolonged by giving them a little liquid manure or other fertilizer every week. Thrips are their main enemy. Combat them by hard spraying on the under side of the leaf; if a little nicotine is added it takes care of possible aphides also.

When the leaves begin to turn yellow put the plant down cellar for a rest, giving much less water, but not allowing it to get entirely dry, as that would shrink the bulb. Later on, in the summer, when new leaves start, re-pot in good rich earth and bring gradually into full light. The plant will give bloom, although not such large flowers, the second winter. Cyclamens are easily raised from seed. We have tried saving seed for fun and have thus obtained lovely varieties.

Azaleas are choice (and expensive) plants, indeed, but are often received at Christmas time. Some window gardeners find them difficult to continue, but they have never given any trouble to me. I have kept a fine Empress of India,

FLORENCE TAFT EATON

Flower Arrangements by Max Schling and House of Flowers

growing more beautiful each successive season, for seven years. I think that Azaleas are more effective and beautiful when not pruned but allowed to develop naturally. They require plenty of fresh air and a cool atmosphere; forty-five to fifty degrees is best. After they begin to flower, set them out of direct sun. The important thing is to keep them from ever getting too dry. A plant in full



The gorgeous Poinsettia, perhaps the most characteristic Christmas plant because of its brilliant scarlet bracts

bloom may need water twice a day. Azaleas are remarkably free from pests. Plant lice are controlled by dusting with tobacco. Frequent spraying (on bright days) will take care of possible red spider.

Summer care of Azaleas is important. The flowering time is long, often lasting through the entire winter, as the buds develop slowly and the blossoms last a long time. Sink the pot in a shady part of the garden in early June and keep well watered. Do not allow it to dry out. Re-pot very infrequently as the plant has fine roots and lives largely on water; re-potting disturbs it.

Jerusalem Cherry (*Solanum capsicastrum*) is a favorite gift plant and easily and successfully kept in good order. It requires a cool, moist air, and quite pure, for best success. It is often attacked by red spider, but if frequently sprayed and kept in healthy condition it does well and is very ornamental. In the spring set it directly in the ground, keep watered, and little blossoms will appear, which develop into first green and then red "cherries." Re-pot in August for a second season's enjoyment. You can raise new plants from seeds obtained from the ripened and dried fruit, if you wish. The slightest impurity in the air, such as a trace of coal or illuminating gas, causes the leaves to fall off.

One often receives Begonias at Christmas time, and the plants are easily kept in flourishing condition.

Be careful, when watering them, not to hit or bruise the leaves, which are very delicate. The clear pink Gloire de Lorraine and the Melior (a sturdier and deeper pink) seem favorite gift varieties. Aphides are their main enemy and are often on them when they are received. Sprinkle with tobacco dust. Keep the long sprays of faded and dropped blossoms clipped, as much for the health of the plant as for its better appearance.

Sometimes mealy bug appears. Using weak tobacco water, carefully remove insects with a soft brush. Cut back and set in the garden in summer and re-pot for the following winter. Keep moist, but never wet.

The gorgeous Cinerarias sometimes come to us at Christmas, and greatly add to the beauty of the window garden. I especially like the rich, pure blue varieties. The small-flowered stellata strain seems to be in special favor just now and is indeed lovely. The old dwarf hybrida type makes excellent pot-plants and is often seen too. Keep all of these in your coolest plant window (about fifty-five degrees is best), but avoid all danger of chilling. Keep the atmosphere moist, spray occasionally, and give plenty of fresh air. Cinerarias bloom best when somewhat pot-bound. Water moderately, but never allow the leaves to wilt. Plant lice are their main enemy. Examine the under part of the leaves carefully to prevent the aphides getting a head start. If

the plant is not too fully in flower, it may be immersed (upside down, with hand placed over the soil) in a nicotine solution or one of strong ordinary suds; or dust with tobacco powder and wash off after half a day.

The Scarlet Plume (*Euphorbia fulgens*, formerly *E. jacquinaeflora*) is not frequently seen nowadays, but really is so beautiful that if anyone is so fortunate as to receive one it should be most carefully tended. Its graceful arching sprays of dark green foliage and small orange-red blossoms are most attractive. We found that it was quite sensitive to changes of temperature and should be guarded against a chill. Keep moderately watered and give it plenty of fresh, moist air.

The beauty of *Ardisia* consists of rich, glossy dark green leaves, its symmetrical, tree-like habit, and its brilliant clustered red berries which endure under nearly all conditions from one year to another. As the berries last so long and as the foliage keeps in good condition, it is popular as a table plant. Its slow growth naturally makes it high priced. It should be set in rather heavy soil, never allowed to dry out, and have frequent showerings.

Scale sometimes attacks this plant; so watch carefully, and remove the first comers with a wooden toothpick. Kerosene emulsion as a spray or used as a wash with a soft cloth seems to be the most efficient remedy. Give a little fertilizer at intervals when the plant is actually putting out fresh growth.

The Poinsettia (which is in reality a species of *Euphorbia*) is perhaps the most characteristic and popular of Christmas gift plants—certainly the most showy! It is easily cared for, requiring only plenty of water and an even temperature—not too warm, neglect of either of these conditions resulting in yellowing and perhaps falling of leaves. To keep from year to year, sink the pot in a shady place outdoors after warm weather returns, and keep watered. Re-pot before frost in good rich soil. Spray green leaves occasionally and watch out for mealy bug.

Latterly we have become familiar with a Heath (*Erica*) sent from California and given the trade name of Heather, which of course it is not, but is related to it. In the East this whole family is known in smaller plants and was included in

the old-time favorites. The florist's Heath is a cool greenhouse inhabitant, although it may be kept in bloom under ordinary house conditions for some time, and is really attractive even after its minute blooms and foliage are dried. Keep the Heath out of direct sunlight and the blooms will last much longer before dropping. A moist, cool air is best. Water regularly, but not too freely, and do not add fertilizer.



Begonias of the Gloire de Lorraine type should be cut back when the blooms fade

Ardisia, hollylike with bright red berries persisting for a whole year

Cyclamen may be grown again each succeeding year

A Heath must have cool fresh air to live

Azaleas are being seen again after a temporary disappearance and will be as popular as ever



Callas are again in the limelight, and both the old-fashioned variety and the newer bright golden yellow (*C. elliotiana*) with leaves delicately spotted with white, seem popular gift plants. Callas should be kept very wet and do not mind a water foot-bath. Keep the leaves free from dust. They should send out buds from time to time during the entire winter. I like to let the little side

bulbets develop in the same pot, in the interest of more blossoms next season. Dry out during the summer and re-pot when the leaves begin again to sprout.

Any one of the many different Primulas (Chinese or Japanese) makes an appreciated Christmas gift, as they all are lovely. Also, it pays to take good care of them, for, if wisely tended, they will bloom through the entire winter. Presumably, they come to us in full bud or bloom, at which time they require liberal water. They prefer a rather cool temperature, but are easily susceptible to frost and gas. Do not sprinkle or spray the velvety leaves, and protect from dust as far as possible. See to it that the crown or heart of the plant is not covered with earth and that water does not settle around it; better drain a little toward edge of pot. Almost the most important point in caring for Primroses is to clip off faded blossoms, as otherwise the seed develops rapidly, much impoverishing the plant. This especially applies to the tiny-flowered Baby Primrose,

that produces exquisite lavender blossoms in a succession of luxuriantly flowering whorls. Take a pair of small scissors and "go at it" every day or two. There seems to be a revival of interest at present in the beautiful English Ivy vine with which old-time "parlors" were wreathed, and florists offer pots of it among their most popular gift plants. The favorite method of growth is to

allow many-branched sprays to hang down over the pot, particularly effective standing on ends of mantel or on a bracket. This vine has the advantage, to the grower distractedly trying to find sunny spaces for her beloved plants, of requiring little or no sun. Water it liberally and keep the leaves free from dust. It is often troubled with scale, appearing on under side of leaves and on the stalks and stems. Keep close watch, and remove each soft, brown, rather disgusting insect with a tooth-pick or wipe with a soap emulsion. Scale is easily enough controlled if taken in time.

The most ordinary plant enemies are thrip, red spider, aphides (plant lice), mealy bug, and scale. These are best controlled by strong ordinary soap suds (immersion), by frequent preventive spraying with plain tepid water using a rubber bulb hand sprayer, and by nicotine dust and solution.

The American Home furnishes a house

Part IV—The guest room

ELIZABETH H. RUSSELL

HAVING decorated the master's bedroom in our last issue we shall now step across the upper hall and tell you about the furnishings in the guest room. This room is small, but we have tried to make it glow with color and cheer that the occupant may feel welcome and at home as soon as he steps into it. Some guest rooms, apparently furnished from family left-overs, seem to give the impression from the first moment that the bed is going to be hard, the springs unyielding, the sheets short, and the lights not arranged for convenience in reading in bed.



A highboy of maple has, besides many excellent points of design, a complete desk interior in the first long drawer above the base, whose front drops down to form a writing surface

to the upper windows from outside the house. We have not used the made-up sets of curtains which are so charming in the larger room, but lengths of the material simply hemmed and just touching the window sills. This may be bought by the yard and is not expensive.

Over these glass curtains the long draperies, which reach to the floor, are made of glazed chintz, reproducing perfectly a quaint, old-fashioned English design of great clusters of flowers and leaves surrounded with scrolls. This is printed in soft tones against a background of pale apricot, which is itself

The adjustable arm, with pewter lamp base, of this tall floor-lamp, may be raised, lowered, or swung around in a circle



A floor lamp, with a scrolled arm, wrought-iron support, and rose glass oil well, may be preferred to the model shown at the left



The maple suit-case rack has a separate wooden tray-top on which a guest's breakfast may be served



Hanging maple bookshelves, with scrolled sides may hold literature to lull the tired guest



The table lamp has a pewter finish to match the wall sconces and floor lamp. The pleated shade has a border of rose

The color scheme for our room is old rose, cream, taupe, and a light creamy apricot, with touches of soft green in the draperies and hooked rug. The woodwork is deep cream, with the ceiling a few shades lighter, and the wallpaper has a warm *café au lait* background, marked off in vertical lines in darker taupe and old rose. The simple blocked design consists of a little Chinese tree in old rose, with two miniature white swans floating on the silvery lines of water beyond. The colors are in low key, and the paper keeps its place well as a background.

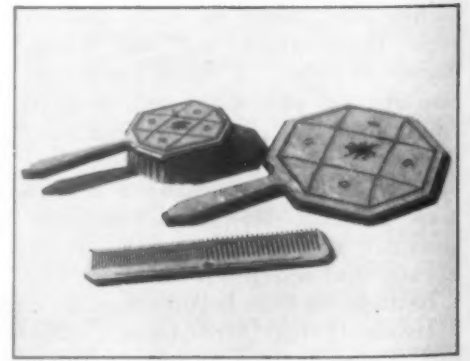
The carpet is luxurious, a deep, soft, old rose velours, and since the room is small we have covered the whole floor with it right to the walls. Beside the bed is laid a semi-circular hooked rug, just for color and to break up the expanse of carpet. The background of the rug is black, with gay flowers, which pick up some of the tones in the draperies depicted against it.

The windows are hung with glass curtains and long chintz draperies, the former being made of the same celanese voile that is used in the master's bedroom. This is a sheer material in a faint tone of creamy peach through which the light filters most becomingly. Since these glass curtains match those of the master's bedroom a uniform appearance is given

A semi-circular hooked rug has gay flowers in soft colors against a black background



A charming spool bed conceals under its smooth spread a luxurious equipment of spring, mattress, soft blankets, and fine sheets in which any guest would rejoice



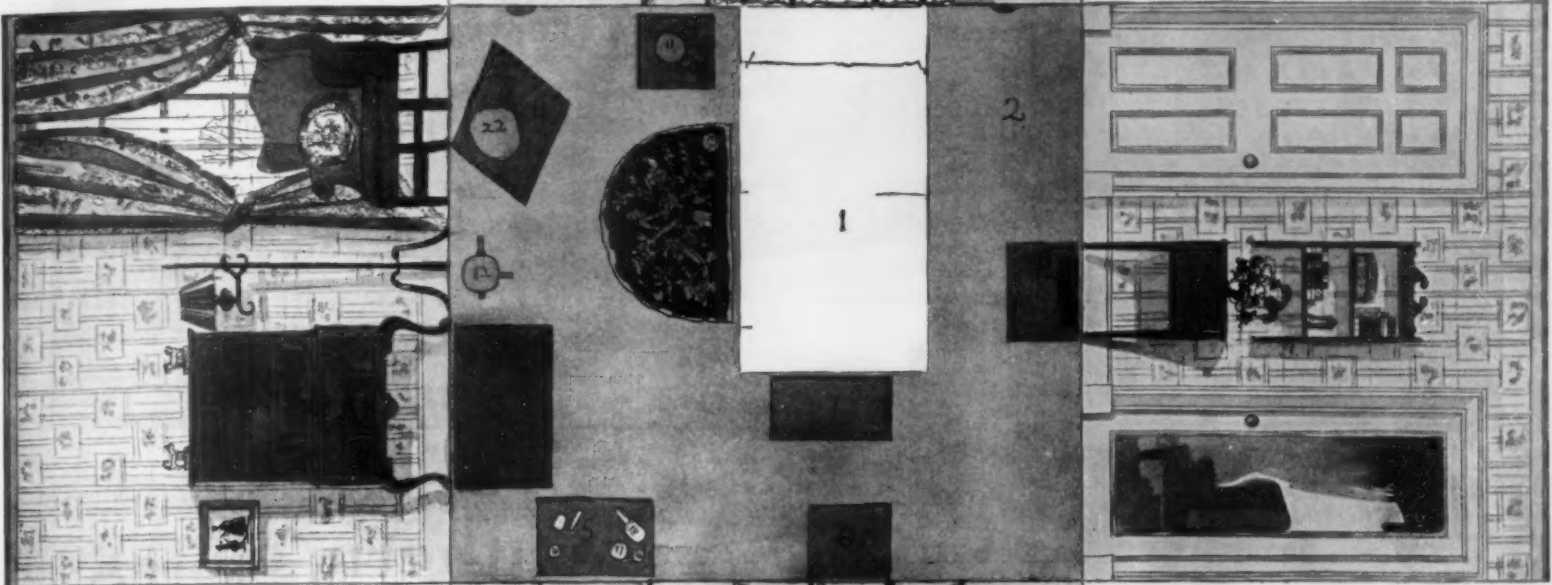
A modern toilet set in rose-pearl with a striking design in gold on its octagonal backs is provided for the top of the poudreuse

covered with a tiny stippled surface design. The draperies made of this material give a mellow and homelike quality to the room. They are lined with cream-white drapery sateen which adds to their wearing qualities and also makes them opaque. Most guests will like to pull them at night to keep the early morning sun out of their eyes, and this will be easy to do, for they are hung on separate brass poles (the rods for the

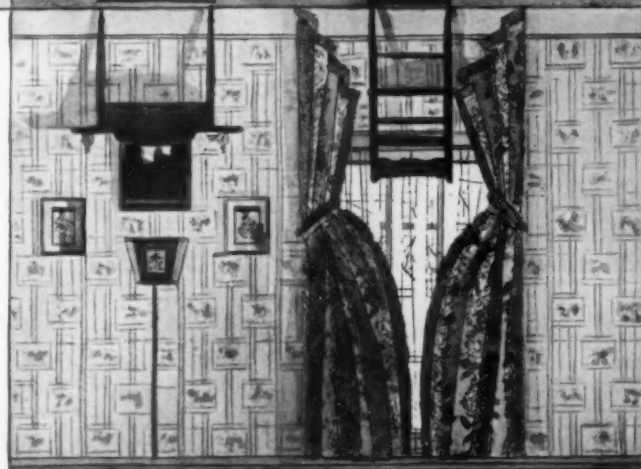


glass curtains being nearer the panes) and attached to brass rings which slide easily.

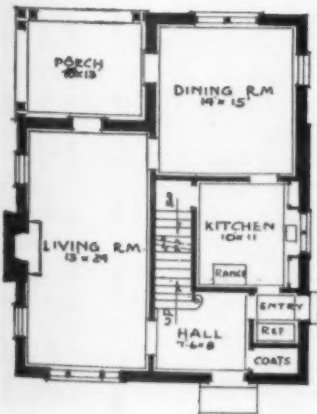
The draperies themselves are finished with a pleated edge of glazed chintz in old rose, with a two-toned heading of rose and green, which comes made-up by the yard and is easily applied. The tie-backs are shaped of buckram, covered first with unbleached cotton and then with chintz and are finished with a pleated edging. (Continued on page 384)



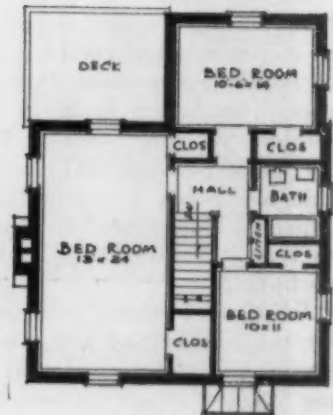
This guest room has a cheerful color scheme of old rose, cream, taupe, and apricot, with touches of green and of black. The wallpaper is taupe, lightly figured in old rose, the carpet old rose velours, and the draperies softly toned glazed chintz, with pleated frills. The spool bed is metal, but the highboy, chairs, bookcase, tray, etc., are all maple. The wing chair is covered in old rose, and the bed has a spread of glazed chintz



The guest room is small, so we have used furniture which does not take up much space. The highboy conceals a cleverly arranged desk compartment in a long drawer whose front drops conveniently down, the poudreuse folds compactly when not in use, and a long mirror built into the closet door is very convenient. There are wall sconces, a ceiling light for the dressing table, and floor plugs for lamps



Full descriptions, (including names of shops and samples of curtains and wallpaper) will be sent for three 2-cent stamps for each room in this series





Built on a steep slope where great overhanging trees lend the tranquillity of woods, "Trees" is unusually attractive

A jaunty and efficient grill was built in at one end of the informal dining room



A Southern cottage

*Comfort and friendly charm in "Trees",
the home of a business woman*

MARJORIE POTWIN

LONG before I built my little home in the trees, I had made my plans for it—rough drawings that I hoped would sometime be made a reality in brick and wood. And at last the time came when I could take these sketches to an old-time joiner who agreed to build it, exclusive of the lot, for \$4,300.

I am a business woman, away from home during the day so my house must be convenient and complete to minimize all housekeeping tasks. It must be small enough to be no financial or domestic burden, yet large enough for hospitality and so planned that it must not only suit my needs but could, if occasion demanded, be rented to a small family so that it would carry itself as an investment.

With a satisfactory figure obtained for the building of the house I looked for the piece of ground that would give me what I wanted—trees, a sense of

privacy, distance from near-by homes. And all this I found in a steep hillside plot with sewers, water, and lights adjacent to it. Here were trees giving me the tranquillity of woods, while the plot itself sloped abruptly down to a brook in a deep ravine so rough that I felt assured that no house would ever be built there. Facing this natural beauty and open space, the house was built.

In planning the house, arrangements must be made for a servant and as I wished to avoid that conspicuousness of the service portion of the house so often seen in compact quarters, I planned for a basement opening on the hilly slope.

In working out the grades it was found necessary to place the house well forward on the lot, with the axis of the house parallel with the street. This location required special effort to preserve privacy and to present an attractive front to the world passing by.

These problems were met by reducing the number of windows in favor of the size and prominence of the chimney, and by featuring the entrance. With its two flat wide steps down, a short brick walk and one flat wide step up this entrance signifies the informality of the house, while the doorway itself was designed to strike the keynote of the building, simplicity and proportion with originality.

Competitive bids were obtained on all the material used in the construction. Among the dozen bidders prices were found to vary greatly, often for identical grades of material. By careful selection among the bids and without accepting inferior material \$1,000.00 was saved. Further obvious saving was made by judicious awarding of the contracts for plumbing, wiring, papering, painting, and finishing the floors.

In order to keep the cost of skilled labor down to a minimum and to expedite

building, a fire proof wall board was used for the interior walls. With more wall board insulation over the end of the living room under the porch (as well as between the garage and the floor above it), this has proved entirely satisfactory. Double walls between the living room and kitchen and living room and bedroom are good features.

An expensive item but money spent to good advantage, was the tapestry brick chosen for the chimney and laid in white mortar by the best mason available.

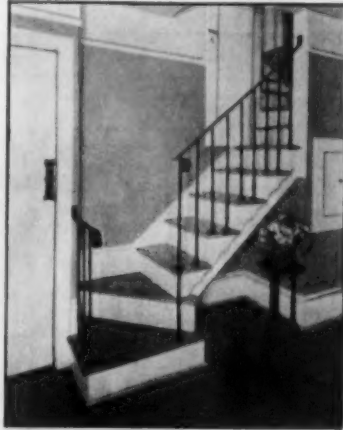
Upon this workmanship largely depend the honest and substantial appearance of the house. Common brick was, of course, used for concealed walls and bases. For the outer walls of the house hand dipped wooden shingles of extra thickness and random widths were selected.

The oak beams desired for the ceiling in the living room and for door lintels and mantel presented a real problem in finance as all the lumber yards assured me that the oak would

have to be cut to order, and this, of course, meant fancy prices. Great was my joy upon discovering that ordinary sawed railroad ties would answer, eight foot lengths for use in the doorways, and by reason of the width of the living room, "switch ties," twice eight feet in length, for the beams overhead and the mantel! The hand hewing the old-time joiner did himself with proud and gleeful use of his adze, and

the gray weathered effect was easily obtained by the use of an acid stain.

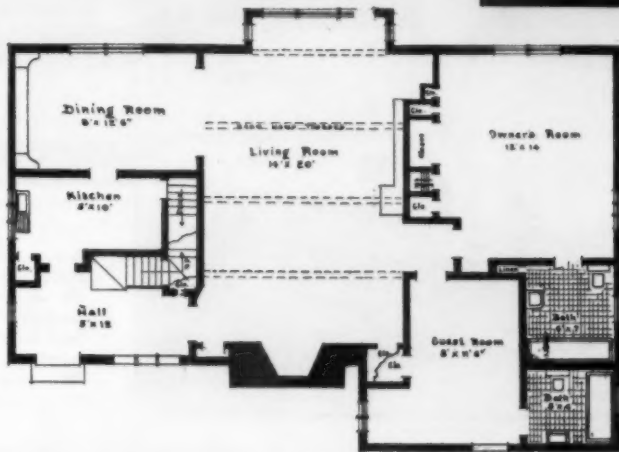
To harmonize with the quaint lintels solid oak doors were made in batten style and swung on forged iron hinges, duplicates of sturdy pioneer forebears. The touches of gray oak within and without provide a delightful sense of true harmony of design further accentuated by the colors chosen in exterior and interior decoration. The wooden shingles which denote the honesty of old craft ways are a silvery weathered gray on the walls, but for the roof they are



A stairway in the entrance hall leads to a roofless porch in the tree tops

gayly dipped in red to give a cheerful note. To set them off, there is ivory trim, sash drawn in black, and hand-wrought dull finished hardware.

Carrying out the motif of the black hand-wrought hardware the little railing at the front door prepares one for the similar railing in the entry where winding stairs lead up to (continued on page 382)



The floor plan at the right shows how a feeling of space has been obtained by the wide doors opening between dining room and living room

At one end of the long spacious living room is a broad old-fashioned fireplace, at the other a wide window framing the restful green of the trees outside



A PAGE FROM A SWEDISH ARCHITECTURAL ALBUM

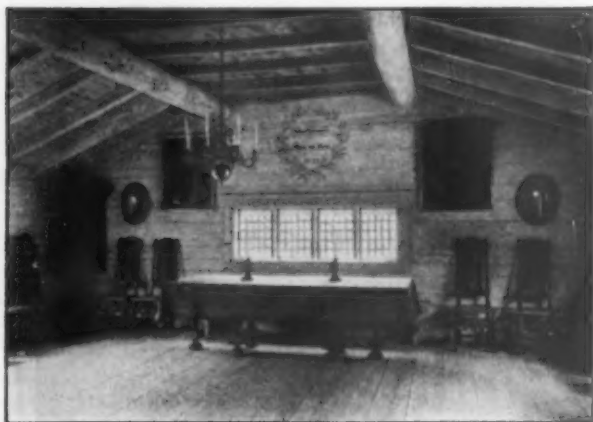
Some photographs collected by PAUL WINDOM; courtesy of the Nordiska Museet



Above, a typical living room in a traditional Swedish farmhouse. Such rooms are used as dining rooms, too, and, as in this case, may include a bed alcove (right-hand corner). The fireplace is of the usual type, set in a corner, with an iron rod support on which is hung a swinging crane. The plate shelves, at right, are a common feature



At left, a characteristic Swedish farmhouse, showing the hand-hewn, square log walls, the leaded glass windows and the decorative porch. This is a home from Herte, rebuilt at Skansen, a reservation near Stockholm which is a department of the Northern Museum. Here have been reconstructed a number of old Swedish farmhouses

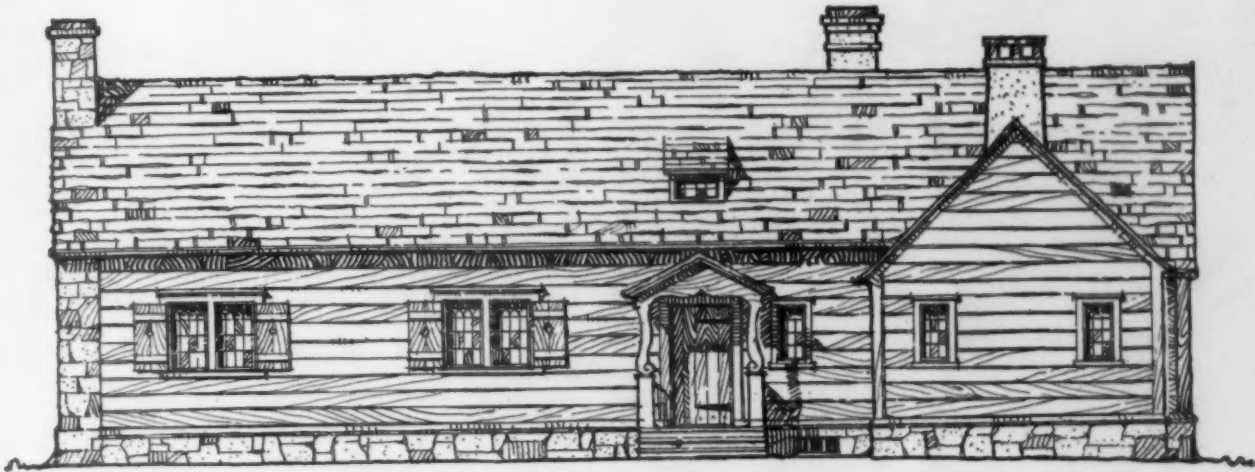


At the left is an attractive whitewashed interior, from Westmanland. The side chairs are in the Carolean manner. The ceiling has been painted with decorative flowers

The common use of painted wall panels is seen in this room from a Hälsingland house shown at right. Notice, too, the typical bench along one wall of the room

This Oktorps farmhouse, below, has the thatched roof which is used in certain districts of Sweden. Often, too, the roofs are grass sod in which flowers grow



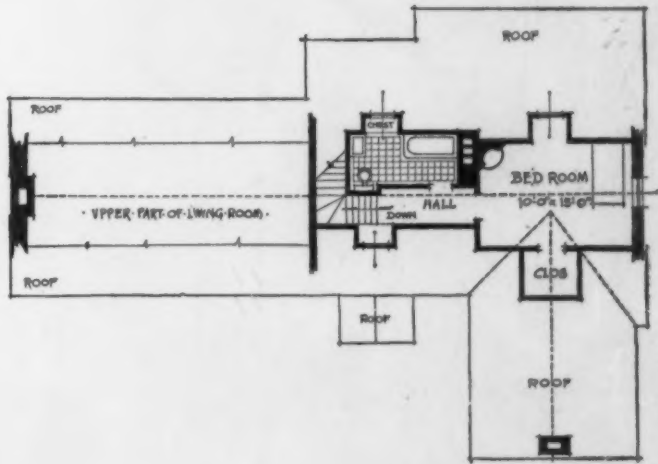
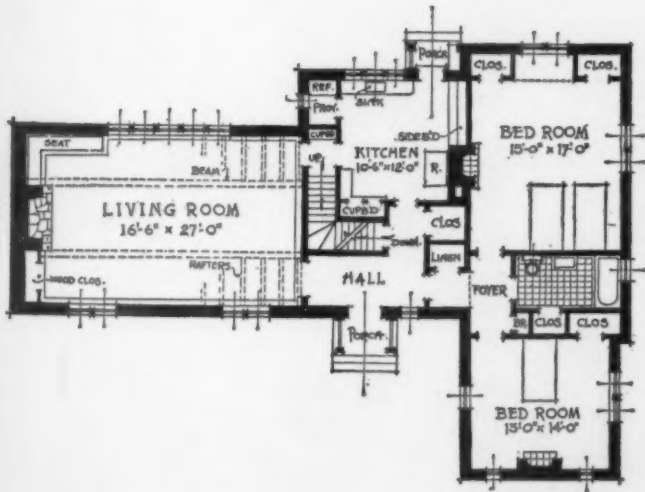


Mr. Paul Windom, who recently returned from an architectural journey abroad for THE AMERICAN HOME designed for us this house which incorporates the most interesting and attractive features of the traditional Swedish architecture. In Sweden most of the houses of this type are built of square-hewn logs, unpainted. The horizontal lines are always emphasized. In Mr. Windom's house the walls are of heavy board siding with molded edges. They would probably be painted, possibly in white, with green blinds. The front porch is one of the decorative elements, another is the leaded glass windows, another the whitewashed chimneys

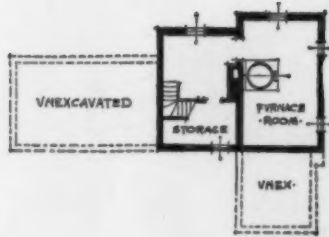


IN THE NORSE MANNER

A house designed in Sweden
for THE AMERICAN HOME by
PAUL WINDOM



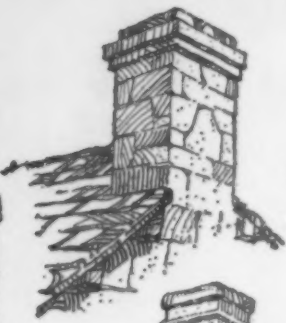
At the top of the page are shown the front and bedroom side elevations of Mr. Windom's house. Directly above is the excellently worked out first floor plan. As in the Swedish prototype, every room has a fireplace and the living room is made unusually large and runs up through two stories. There is no dining room. The kitchen in Mr. Windom's house is effectively "insulated" from the other rooms although it is conveniently near the living room (through a serving alcove)



and the front hall. The bedrooms, too, are entirely separate from the living quarters and those on the first floor have a centrally located bath. Notice throughout the house the large amount of closet space. The second floor, above, has a bedroom and bath which may be used as a maid's room, connecting with the kitchen, or as a guest's room with access to the living room. The cellar, at left, could be omitted if this house were built as a summer house or lodge



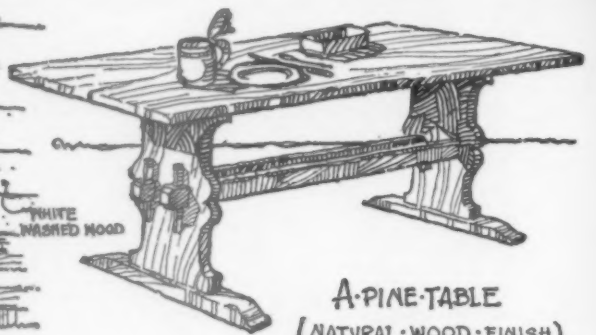
A FEW CHIMNEYS.



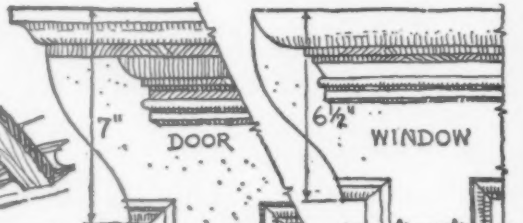
WHITENASHED



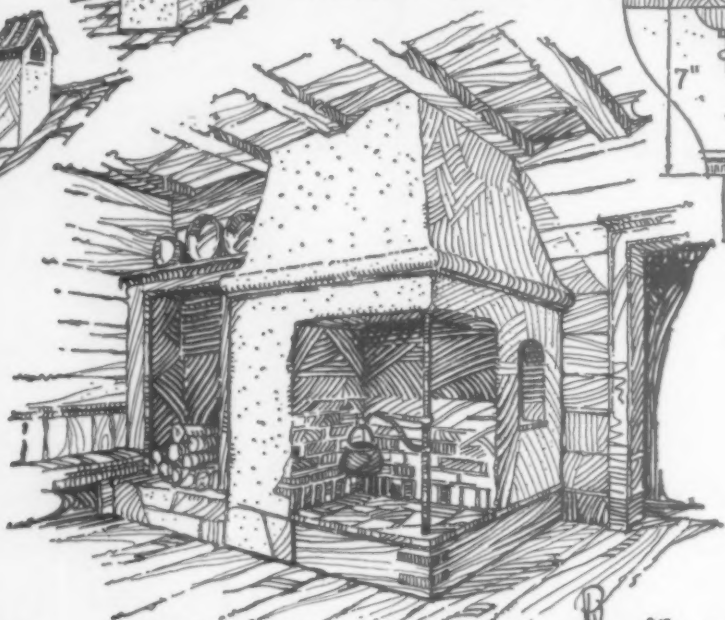
A-PANELED-DOOR, WOODWORK OFTEN PAINTED GRAY



A-PINE-TABLE (NATURAL WOOD-FINISH)



TYPICAL CORNICES & ARCHITRAVES



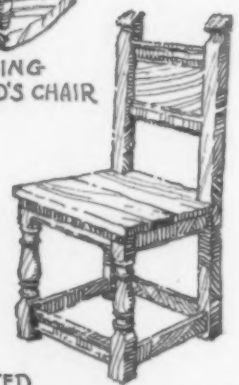
A FIREPLACE IN AN OLD HÄLSINGLAND FARMHOUSE



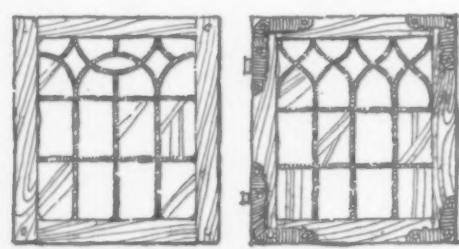
HANGING CHILD'S CHAIR



A BRIGHTLY PAINTED CLOCK (HÄRIEDALEN)



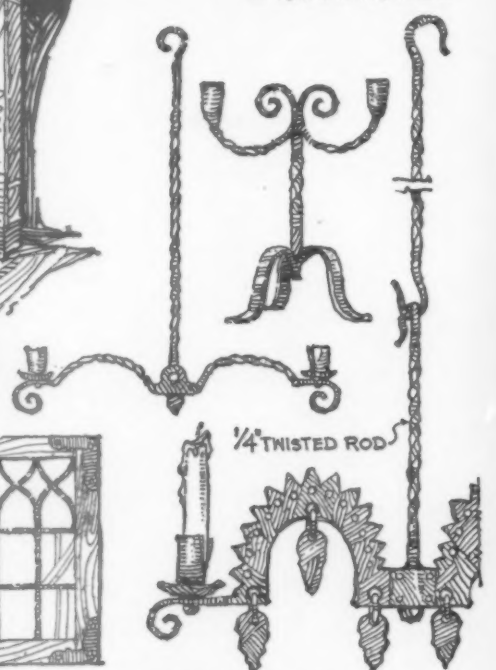
A FARM CHAIR



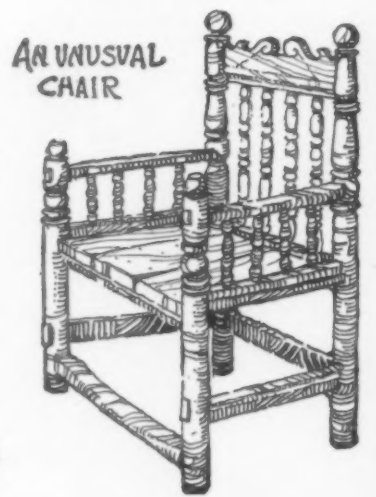
TYPICAL WINDOW-SASH OF LEADED-GLASS



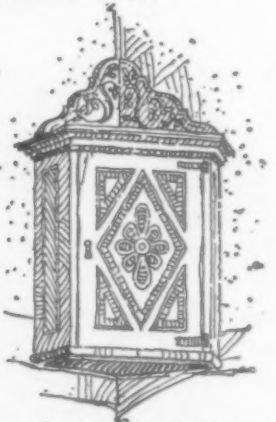
WOOD STEIN



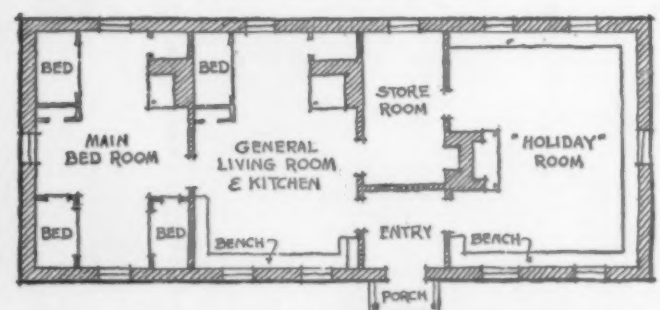
CANDLE HOLDERS IN WROUGHT IRON



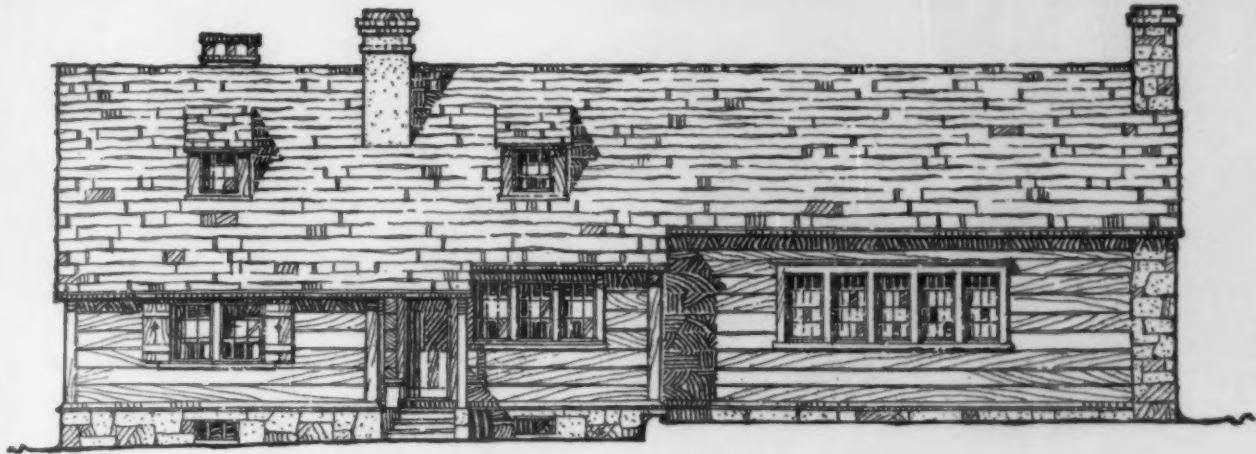
AN UNUSUAL CHAIR



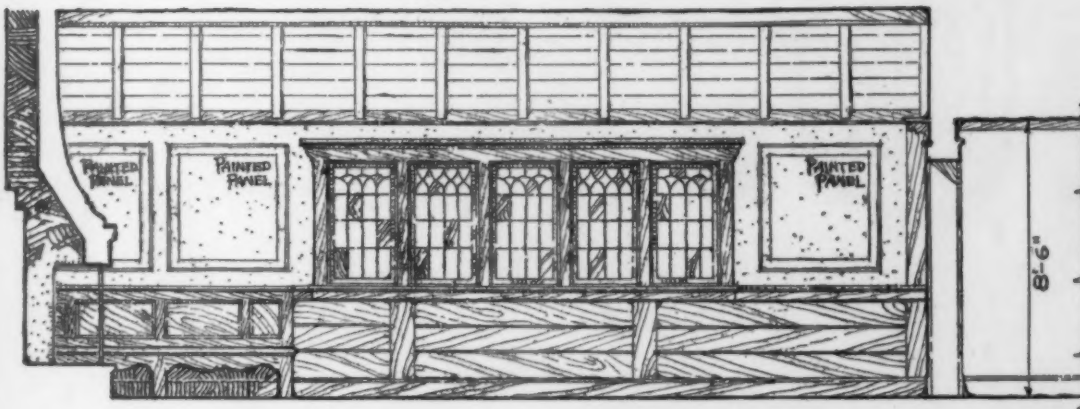
A CORNER CABINET WITH PAINTED DESIGN



TYPICAL PLAN OF OLD NORTH SWEDISH FARMHOUSE OF BOLLNÄS, HÄLSINGAND

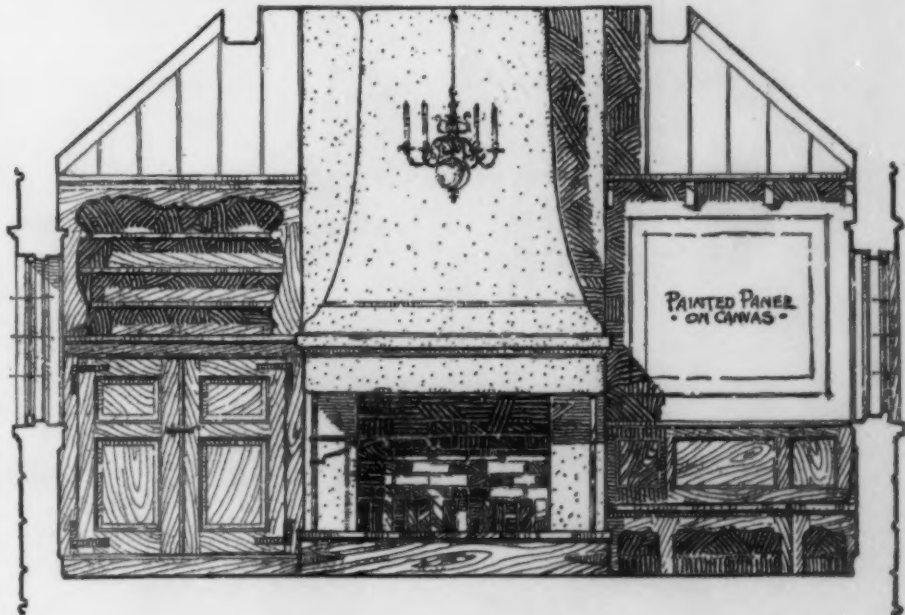


In this house as in the others Mr. Windom designed for us abroad (in England, France, Spain, and Italy) he has adhered strictly to precedent. Any of his houses might be built in its country of origin without looking out of place, and yet each one is carefully planned to meet American needs. Above is the rear elevation of the Swedish house, at right is the stone gable end of the living room. The roofs of this type of Norse house are generally constructed of long, halved logs securely fastened in place. In the American adaptation the roof should be of heavy butted wood shingles. This house could be built with brick walls



At left is one side of the living room. The painted panels in Swedish houses generally have Biblical decorations; in America they may be squares of wallpaper. As in Swedish houses there is a bench along one part of the wall, and the wainscot is sill-high. The ceiling is usually painted white, the wainscot and trim green or gray, or stained brown

The hearth is of great importance in the houses of the Northland, and Mr. Windom has made it the center of interest in his large living room. The chimney projects into the room and is supported at its corners, in the usual fashion, by iron rods, one of which has a swinging crane attached to it. The hearth has a wood siding and is raised about ten inches from the floor. At the left of the fireplace is the plate cupboard of Swedish houses, which could be used in America for books. Notice, too, the delightful brass chandelier and the unusual shape of the living-room ceiling with its heavy beams and exposed rafters



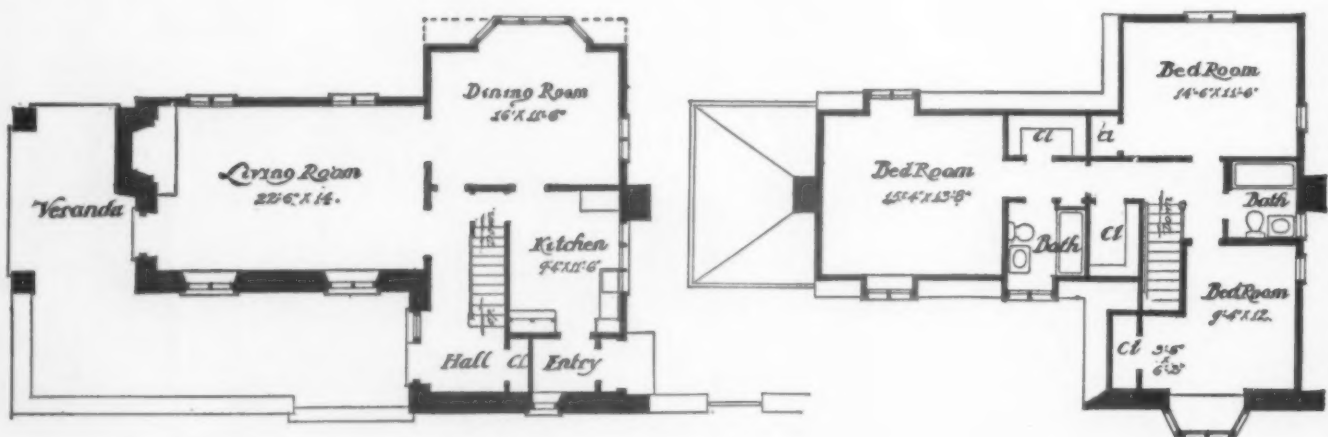


This very charming rendering of a house that Walter Bradnee Kirby, an architect of New York, designed especially for us shows how cleverly he has given an effect of size and dignity to a house which is comparatively small. The sloping roof of the porch at the left and the curving wall of the gable at the right add length to the actual body of the house. The walls of this elevation of the house and also the wall of the porch elevation are built of stone, but the other walls, and the spaces between the half timbering on the second floor, are of stucco. The two chimneys are of stone

THE ECONOMICALLY PLANNED AMERICAN HOME

The architect estimates that \$12,000 to \$15,000 would build this English type house designed especially for us by

WALTER BRADNEE KIRBY



The plans of this house are particularly pleasing. The living room occupies the long wing and has a big fireplace and a door opening on the covered veranda. The front hall opens into the stair hall. The dining room, with a sunny bay window, is close to the kitchen. A leaded glass window lights the back entry. Good ventilation of the kitchen is obtained through the windows and back door

The architect estimates the cubic contents of this house at 24,701 cubic feet. At sixty cents a cubic foot this would make the cost \$14,820 and it could be built for considerably less in other sections of the country. Stucco could be substituted for the stone walls, which would still further reduce the cost of construction. The three bedrooms and two baths of the second floor are well placed

Decorating the remade city house

*By changing partitions the long dark hall and narrow rooms
of the last century become modern*

FLORENCE BROBECK

ONE of the most interesting and at the same time most difficult of decorating problems is that which confronts the owner of an old city house which is to be remade into modern living quarters. In bringing, for instance, the Georgian Colonial country house or the New England farm home back to life, the decorator has but to faithfully reproduce the furnishings which were in use when the house was new. But with the late nineteenth century city house, the brick or brownstone wherein are mingled beautiful remnants of Georgian architecture and a great many novel ideas of the late lamentable Victorian architecture, the refurbishing calls for very special consideration.

Perhaps the most satisfactory and livable treatment of such an old house is achieved with the use of rather neutral back-

In the living room (below) the walls are putty color, and the hangings at the windows and the doorway between living and dining rooms are in mulberry, green, and gold

grounds against which linens and cretonnes, simple silks, and a mingling of antique and new furniture is arranged in the most attractive and practicable combinations.

Such a plan has been followed in the house shown here. In the living room the walls are painted putty color while the hangings at the three grouped windows and at the double doorway between the living room and dining room are of

printed linen in mulberry, green, and gold. The glass curtains are of sheer gold silk. One of the most important pieces of furniture in this room is the sofa at one side of the fireplace. This is of black velvet with a hair-line of putty gray, while the cushions on it are of gold, mulberry, and green, echoing the tints in the draperies and curtains. Light-colored mahogany and walnut furniture is introduced consisting of English eighteenth century styles, with a Pembroke table-desk and Sheraton and Hepplewhite chairs.

The green of the printed linen hangings is echoed in the piece of damask thrown across the piano. This fabric is of Italian origin and pattern. A small upholstered chair near the piano is covered in mulberry friezé. Scatter-size rugs in Oriental patterns on the parquet floor

The dining room continues the color scheme of the living room. A chenille rug of eggplant color is used. The table, chairs, serving-table, and buffet are Hepplewhite





The sofa at one side of the fireplace is covered in black velvet, and the cushions on it are of gold, mulberry, and green.

In the master's bedroom (left) the walls and woodwork are beige, the draperies and bedspread in apricot, and the chenille rug is green.

Walls of yellow and rugs and draperies of blue provide the color notes in the daughter's bedroom at the right.



further echo the color scheme of mulberry, putty, green, and gold. A green painted tole lamp and the bridge lampshade, lithographs and paintings on the wall show colors in harmony with the general color scheme.

In the dining room there is a continuance of the color scheme from the living room. The printed linen draperies at the doorway between the two rooms are used double, so that the pattern shows in each room. The dining room rug is of eggplant color, an all-over one-tone chenille, and the chair seats are a soft green mohair. Hepplewhite styles in table, chairs, serving table, and buffet are used, modern reproductions, but endowed with the grace and beauty of fine antiques. Italian laces are used on the table, and silver candlesticks and accessories appear on the serving table and buffet. A few well-hung Japanese prints and the attractive wall sconces relieve what would be otherwise just bare painted walls.

In the bedrooms, the plain walls have been continued. The master's bedroom

walls and woodwork are beige, while the draperies are of deep apricot sunfast taffeta bound with ombre and green ribbon. The glass curtains at these windows are of peach colored silk net. The bedspread is of two-toned taffeta of gold and apricot. Green and ombre ribbon is also used for binding its edges. On the floor, this bit of green is echoed in a sage green chenille rug. The chair coverings are in striped silk poplin in apricot and sage green. Small bedside tables, a chest of drawers, and the chairs are American styles and makes, both antique and new.

In the daughter's bedroom, the walls are painted yellow; blue is the second color. This appears in small scatter rugs on the oak floor, as well as in the draperies of hand-blocked linen, which is of an aquamarine blue ground. The flowers on it are in gold and green and rose; a pleated ruffle of gold welted with rose trims the valance and tie-backs of these draperies. The bedspread is of gold sunfast taffeta bound with rose. An upholstered chair is covered with deep rose.

The dressing table in this room is draped with taffeta to match the bedspread, and above it a simple oval-top mirror is hung.

In a very small room it is often quite possible, in fact almost essential to smartness, to use a bit of daring in the color scheme. The decorator of this house has followed this axiom in furnishing the single guest room. Here the walls are painted parchment color. Red and gold make the brilliant and delightful color scheme against these, and the two colors have been so adroitly used that this little room is one of the most interesting in the house. The draperies are of gold taffeta while the glass curtains are of the same color net. The bedspread is of damask figured in gold and parchment tints. A little rush-seat chair and a small table are in old lacquer red. A wall sconce is also red lacquer with a parchment shade bound in red on it. The table lamp is of yellow with a yellow parchment shade decorated with a small ivy-green vine motif. The rug is in parchment brown.

Western looms for Eastern rugs

The rich beauty of the imported Oriental is now brought to the modern home at slight cost

MARJORIE LAWRENCE

PATRONIZING home industry grows less difficult and more delightful every day. Not very long ago, the term "Oriental rug" conjured up the domes and minarets of a far-distant city, the pungent odors of the East, and mysterious dark-skinned men wearing turbans or scarlet fez and wrapped in voluminous draperies. To-day, right here at home, "Orientals" are being made that do not suffer by comparison with the rich and lustrous products of the East.

The term "domestic Oriental" is self-explanatory, and the reason for its creation is almost as obvious. The subtle, enchanting patterns of rugs from Persia, China, and India and the artistry of their color harmony have assured them a position of eminence for hundreds of years. American manufacturers, for some time past, have felt the need of evolving a product that would measure up to the rising standards of good taste in the average American home without imposing too severely on a modest budget. The appearance of the sheen-type or washed domestic is the result of their quest.

There is, of course, one outstanding difference between the imported rug and its domestic brother—the former is made by hand while the latter is cunningly constructed on the most modern type of power loom. The wages paid in this country make it impossible to market a hand-woven rug at a moderate price, and these new discoveries in machine-loomed have produced a carpet which can hold its own with some of the loveliest modern products of the Orient. In wearing qualities, it is said to be superior to the more recent output of the East.

One of the strongest forces behind the evolution of the American Oriental is the commercialization of the East. Formerly, each rug imported was a work of art—an achievement of loving care and artistry on the part of the weaver. Then, the spirit of quantity production invaded the East, and the deterioration of the rug was a corollary. This does not mean that one can no longer buy imported rugs that measure up to the standards of other days. They may still be had—

at a price. In general, the imported Oriental which sells at about \$250 cannot be mentioned in one breath with the same rug of the pre-War era.

Oriental designs have been woven into domestic rugs before this time. The completed product has usually been flat in tone, lacking the glamorous sheen that marked the imported rug. To-day, a process called "washing" gives the fascinating play of light and shade which has always been associated with the Oriental weaves. This chemical bath to which the rug is subjected is the result of years of careful experimentation. First, it was necessary to prove definitely that the "washing" was in no way detrimental to the wearing qualities of the rug. Later, an infinite amount of laboratory work was entailed in discovering exactly how the colors were affected, to be sure of obtaining consistent results from the process.

The sheen of the Oriental which Americans have always prized is not so much favored in the land of its origin. This is also true concerning the subdued tones which we find necessary in our homes. The bright, even (continued on page 388)



The "domestic Oriental" rug with its subdued colors and silvery sheen lends a note of rich elegance to the room it decorates (Photograph by courtesy of Home Making Center)



The Dutch Colonial style, with gambrel roof, big dormers and pillared porch, is beautifully worked out in this house near Harrison, N. Y.

Insulation insures comfort in your home

It may pay dividends if your problem is carefully studied and skillfully worked out

VARIOUS manufacturers, aided by the magazines, have been busy in recent years teaching the people that too much coal in the average house is burned to heat the great outdoors. Insulation has become a household word. The public is aware that by putting some sort of insulating material between the outside wall and the inside wall, or between the attic and the roof, heat can be kept in the house and cold out. Insulation is to-day making our houses more comfortable to live in. Besides keeping our houses warm, (and, of course, cool in summer) it does much to keep them quieter, since it is a sound deadener as well as a heat conserver.

How much money is saved by insulation it is difficult to estimate. It reduces fuel bills, and it may reduce the cost of

H. VANDERVOORT WALSH

*Assistant Professor of Architecture,
Columbia University*

heating plant installation, and, possibly, doctor's bills. A cartoon in a recent architectural publication dealt with the question of coal bill reduction in a very amusing way. It showed a typical modern furnace room. A few little specks on the floor were marked "last year's ashes," on a shelf over the furnace was a small lump of coal marked "next year's coal." The man tending the furnace was tossing in "this year's coal"—a small, square lump. A chart at the side of the drawing showed just what percentages of heat saving had been achieved by putting in various insulating devices. The total saving added up to ninety-nine per cent!

How much of this is truth and how much good-humored nonsense we shall try to discover. The difficulty is that percentages of heat loss are easy to estimate, but almost impossible to prove. So many qualifications enter into the calculation. The materials of which the house is built, the number of windows, the location of the house, the size of the house, all these factors must be considered in solving the insulation problem. And it is practically impossible to estimate with a suitable degree of accuracy the effect each factor has. The figures given here must be taken as the sum of one man's research.

If it were possible to build a house like an ice-box, with thick, insulated walls, no windows and only one door that looked like the one leading into the bank's safety deposit (continued on page 394)



H. Victor Keppler

BEAUTY THAT IS MORE THAN SURFACE DEEP

The loveliness of modern plated silver lies not only in its durable skin of precious metal but in the underlying design. How much beauty is worked into the modern silverplate patterns can be seen in this photograph where a number of the best known designs are represented. The makers' names are, left to right, (top row): R. Wallace & Sons; Holmes &

Edwards; Community Plate; Holmes & Edwards; Community Plate; (second row): Wallace; Community; Gorham Co.; Community; Gorham; Gorham; (third row): 1847 Rogers Bros.; Community; Wallace; Community; Rogers; Community; Community; (bottom row): various patterns in knives, forks and spoons; Rogers tray; Gorham bowl

Ornamental hardware new and old

Hinges, handles, and locks, beautiful and efficient, may now be had to fit any style of architecture

IN THIS day when many architectural styles are in favor throughout the country, it is not surprising that the manufacturers of the essential hardware equipment for both structural and decorative use, have found that it is necessary to develop every detail of house equipment in stylized designs. Even nails are influenced by period styles! Some are copied after the handsome nail heads found in Spanish doors. Others are in the crude hand-made effects found in nails used by Colonial carpenters.

The door and window hardware developed in interesting period interpretations is not only of utilitarian importance but is also of decorative value in the modern home. This new metal work is of especial value to the architect and home decorator who seek perfection of finish and who are striving to create a certain atmosphere not only by the choice of architectural style echoed in the decorating scheme, but in every decorative object of the structure. The character of the door and window hardware is obvious on the exterior as well as within the house and hence stylized doorplates, knockers, locks, handles, knobs, and window details are employed to aid in the perfection of the whole.

In the earlier houses, hand-wrought iron hinges, latches, and keyplates were used on outside doors (and barn doors) as well as inside the house. The H and L and rat-tail hinges are familiar to all of us who have observed old houses in Connecticut, Pennsylvania, Long Island, and elsewhere in the Eastern states. Bolder pieces and larger hinges on outside doors are duplicated inside the house on room doors and cupboard doors in smaller sizes.

Fortunately for the great numbers of us who are building in the livable, comfortable styles of an earlier day, the Colonial hardware is copied and made in quantity by enterprising manufacturers. Shoe-scrappers, and-irons, lighting fixtures, and weather vanes, in addition to ordinary building hardware may be ordered out of stock or made to in-



JANE TEN BROECK



An interesting feature of this little house in Florida is the hardware of the front door

Photographs of hardware, lower left to upper right, courtesy of: McKinney Mfg. Co., Sargent & Co., Russell & Erwin, McKinney, Yale & Towne Mfg. Co., P. & F. Corbin, (next page) Corbin, Russell & Erwin, Sargent, Penn Hardware Co., Sargent, Sargent

dividual order. The Colonial wrought-iron styles are also made by hand in some sections of the country.

The shining brass doorplates, knockers, latches, hinges, and other door details of Georgian days are also made in excellent reproductions by present day manufacturers.



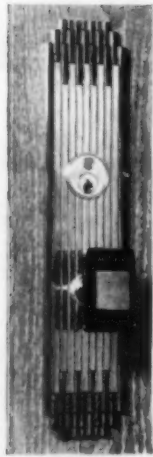
The fine designs employed on the gracious old houses in certain of the southern states, on many of the Pennsylvania houses, and on old dwellings around Boston, are easily obtainable.

Another style of house which demands highly specialized hardware is the American version of Spanish architecture. Homes in this style are growing in number throughout this country not only in the Southwest and Florida but, modified to suit locale, they are appearing in other communities. The traditional use of iron grilles at windows as well as occasionally inside the house, with decorative iron gates between hall and patio, or between two rooms, calls for all hardware detail of the interior in the same style. Such pieces have been authentically reproduced in such variety that large and small outer doors may be outfitted with suitable keyplates and hinges; inner doors with smaller hardware in matching designs and the curtain and case-ment window

hardware in these houses in the same Spanish spirit.

In many of the suburban communities now flourishing with home-building programs, a half-block away from the little Spanish house there may be erected a modified Tudor house, its half-timbers and stucco discreetly hidden behind neat hedges and trees. A glimpse of the dark oaken door from the roadway will not reveal the iron-nail heads and other

decorative detail so often found on Spanish doors, but it will show a key-plate and knocker both reminiscent of Tudor or Gothic architecture. Such pieces are made in fine bronze and other metals treated to resemble bronze. In smaller sizes they are designed for inner doors. Wall brackets, curtain hardware, and accessory decoration for other parts of the house are made showing the same early English motifs. These belong only on the American version of the early English country house. They are



as out of place on Georgian Colonial houses as the Spanish hardware would be. The Spanish styles belong only on the Spanish houses. The Colonial American wrought-iron styles are unquestionably intended for use only on cottages and suburban houses modeled after New England eighteenth century homes.

In the thoroughly modern house which acknowledges no architectural precedent there should be fitted the hardware which is in keeping. Manufacturers have worked out modernistic patterns in angles, cubes, and geometrical figures which are ornaments for the modern door. The metals of which this modern hardware is made contributes a great deal to its beauty. They do not rust, nor lose their lustre as did those of other years. Some fixtures are being made now of non-metallic substances, such as bakelite.

A number of changes have been made in the mechanism of locks. These are not easy to find since the works are hidden away even more se-

curely than in a watch but the use of better grade metals within the locks themselves has enabled the manufacturers to use more intricate arrangements. One noticeable change in some of the modern door locks is the placing of the keyhole above the doorhandle rather than below. Locks which have this feature are said to be easier to open and easier to find. The keyhole is exposed and is not hidden by the handle.

Not only must we discriminate and consider the architecture of the house to be equipped with window and door hardware, but the quality selected is as important to the satisfactory aspect of the house as is style in such metal work. A handsome door in a good structure demands quality hardware; not cheap imitations of fine hardware. Often in remodeling an old building considerable improvement in the character of

the house is obtained by attention to such details as the doorplates and lighting fixtures. In the remodeled old home, doors and windows are replaced by modern, improved designs not only to introduce comfort and practicality but because better styles are of decorative value. The hardware on the new additions, thanks to modern manufacturing, may be selected to carry out any new decorating plan.

That new character may be given an old house has been proved times without number when such dwellings have installed modern metal casements in place of nondescript windows. The modern casement window shows many improvements over the casements of a few years ago; improvements in construction, method of hanging, in the hinges, locks, and in the important detail of simple adjusters, which open and close the windows with ease. Some are top-hung, opening outwards, especially desirable in bathrooms, kitchens, and often excellent for other rooms as well. Windows of this style have peg-adjusters to permit wide or small openings. Many of the modern metal casements are designed so that window screens may be used with them.

These metal casements are styled to English and Spanish architecture and developed in many large and small modifications.

Like all other house hardware, curtain and drapery rods and small accessories used in the arrangement of window drapery are styled to many periods. Metal valances, wooden valances, metal rods, painted wooden rods are displayed in all drapery departments. The simplicity of Colonial American pieces is exhibited side by side with exotic modernist affairs; the Spanish iron rods are displayed beside delicately painted wooden rods destined for rooms of pastel organdy.

Plan these details of door, window, and drapery hardware as part of the decorating scheme of the house and the individual room. Select quality products and place them with judicious appreciation of their style and of their intended use.



The beauty of wrought-iron hinges against white woodwork is well illustrated in this charming little living room attractively furnished in the Colonial manner

Screens both practical and decorative

They may be made of wood, chintz, or paper and will be found to serve many purposes

ONE OF the best things about screens is that they solve so many different problems, both decorative and practical. Perhaps a screen is needed to shield an open doorway to the kitchen or bedroom or sewing room, so that one can have free circulation of air without the necessity of putting every room on view. The screen is useful, too, in shutting off drafts when doors and windows are open, especially if space is limited and there are not many protected corners. Or it may be wanted just because of the color and interest it brings into a room. Whatever its use it is a fascinating subject for experiment, particularly if one has imagination and is something of a craftsman. The cost is negligible if the work is done by home talent.

If one wants to begin at the beginning and make frame and all, the local carpenter can supply the necessary lumber for a dollar or two. Two-inch kiln dried lumber is the proper material and the uprights should be from about four and one-half to five and one-half feet long for a screen of average height. These uprights are usually joined by cross pieces fourteen inches long, so that each section of the screen measures a total of eighteen inches in width. To make a solid frame it is necessary to have three cross pieces, placed one each at top and bottom, one near the center. Each joint should be stayed along its inner surface by an ordinary metal "angle" such as one finds at any hardware store, providing a firm joint with a true right angle so that the screen will stand and swing as it should. Remember that "double swing" hinges are necessary to make it flexible.

Some of the less expensive department stores carry these skeleton screens ready made, at very low prices. They look like clothes horses, made with squared instead of round uprights and cross pieces. One dealer offers them in four, five, and six foot heights at \$2.45,

MARJORIE REID RODES

\$3.09, and \$3.40 respectively. They are hinged with strips of canvas, which bind the sections together.

There are several attractive ways of covering the frames, and for some purposes only one side needs to be covered. Cretonnes and printed fabrics can be used quite successfully but must, of course, be close woven and firm if they are to be stretched smoothly. A straight edge of the material must be tacked along one upright of each section, pulled tight from top to bottom. The material is then stretched across as tightly as possible to the opposite upright and tacked first in the middle, then at the upper and lower corners to make certain that it is straight. When it is all tacked in place it should be trimmed close

frame covered first with wall board, which can be bought from lumber merchants in large sheets at five cents a square foot. This should be sawed in sections to fit exactly the sections of the screen, and nailed securely. Undecorated screens of wall board are sold in the department and furniture stores at prices ranging from \$18. to \$20. and with a five-year guarantee. Standard three-panel screens of this type are fifty-four, sixty, sixty-six, and sixty-eight inches in height with each section eighteen inches wide. The tops may be straight or curved or a double S curve may be formed by all three panels together. Straight top panels of different heights are sometimes put together in a form which lends itself to modernistic decoration.

When the screen is ready it can be papered very much as one papers a wall. The process is simplified by the fact that standard wallpapers are eighteen inches wide, so that one width just covers a panel. A single roll carries twenty-four feet of paper, more than sufficient to cover one side of a screen. The surface of the screen should be covered with glue "sizing," which must dry before the paper is put on.

It is a simple matter to find wallpaper which will harmonize in color and character with any type of room. Scenic papers show pastorals, episodes from history, glimpses of many countries, ranging from English hunting scenes to Normandy farmhouses and the canals of Venice. Chinese bird and flower designs will bring a pleasant lightness into the decoration, especially attractive with Colonial or Eng-

lish eighteenth century furniture. There are all-over designs of many periods, striking geometric forms in brilliant colors, marine pictures, and a fine all-over pattern of clipper ships sailing the seas in earlier and more romantic days.

For a child's room, nothing could be more appropriate (continued on page 398)



Wynken, Blynken, and Nod set sail in their wooden shoe across a dark blue sky with silvery clouds and a good-natured golden moon on this screen



Aspiring, graceful trees against a distant background of ragged mountain peaks with a placid stream in the foreground make this scenic screen unusual



A gondola glides dreamily down a canal in Venice as a panorama of the city unfolds itself on the panels of a decorative screen

to the frame and the edge of the finished section is then "bound" with strips of black or plain-colored material, or an inexpensive cotton gimp, fastened with gilt or colored headed tacks.

Wallpapers are sometimes tacked direct to these frames. A most attractive screen was made in this fashion, a striking black and gold paper having been applied to both sides of the frame with gilt tacks. The outer edge of the wood frame was of course visible, and had been painted black. It was very effective and practical.

To make a really substantial wallpaper screen it is necessary to have a

Starting the seedlings indoors

*Making use of the sunporch to get an early start
with tender annuals in particular*

KATHERINE B. STORM

HAVE you a sunporch? Or lacking that, a few south windows? If so, why not raise your annuals in the house this year? Not only will you have the joy of watching your seedlings grow through the cold, stormy, winter days; but you will have, when the spring comes, a supply of fine, healthy, young plants, which will give you bloom in your garden a month before the same annuals raised in the hotbed are in flower and at least two months before those planted in the open ground are blossoming.

On a sunporch, 11 x 17 ft. we raised, last spring, about four hundred seedlings of *Verbena*, *Zinnia*, *Calendula*, *Antirrhinum*, *Heliotrope*, *Petunia*, *Dianthus*, and *Cobaea scandens* for the garden, and about two hundred *Begonias*, *Primulas*, and *Mignonettes* to use as house plants.

Our work room is not a greenhouse in any sense of the word—it is a furnished sunroom, which we use as a breakfast-porch. It has glass on two sides—the south and east. Right against the glass, we have benches one foot wide and on the south side, above the benches, a shelf eight inches wide.

When we started our indoor garden, we planted seeds of several varieties in one large box to economize space; but this turned out very disastrously. As some seeds germinate much more quickly than others, we found the early risers pressing against the glass and demanding air, while the sluggards refused to germinate at all unless they were kept covered. This made us realize that each family must have a small home of its own, so we made some wooden boxes, 12 x 12 inches and three inches deep; and painted them inside and out. We have 12-inch squares of glass to cover them; and 12-inch squares of cardboard to cover the glass. These boxes are easily handled and are not unsightly, so can be placed at any south window if a sunporch be not available. We have, also, several larger flats in which to transplant the seedlings. These are the flat fruit boxes which can be obtained from the grocer. These, too, have been painted.

In addition to the seedling flats, we have a supply of 2-in. and 3-in. pots. Our other utensils are a wire sieve, a leveler, transplanting tongs, a pair of tweezers and a rose spray.

In the fall, before the ground freezes, we store in the tool house enough garden soil to provide for the seed flats, the seeding flats, and the first small pots. We keep on hand pieces of broken pots, sphagnum moss, lump charcoal, sand, humus, shredded cow manure, and bone meal.

We send for our seeds as soon as the catalogues arrive and begin our planting

of sand has been added. The roughage left in the sieve is used to cover the sphagnum moss as a filler, as only one inch of sifted soil is necessary. When the box is filled to the top, the soil is pressed firmly down with the leveler until the surface is a half inch below the top of the box; then, with the rose spray, it is given a thorough soaking with boiling water. After letting it stand for a few hours to settle, we sift a little dry soil over the surface, and on this plant the seeds. After pressing the seeds down with the leveler, that they may be firmly imbedded, we sift a little dry soil over them; again press with the leveler; cover the flat with the glass and cardboard and place in the position indicated on the seed packet as best adapted to that particular seed. If "bottom heat" is called for, we stand the flat on a box, right against the radiator. It is amazing how quickly the seeds will germinate in this position. *Verbenas* always start in three days and we have had the first *Zinnia* appear in nineteen hours!

If the seeds do not require bottom heat, we stand the flat on a bench, against an inside wall, not against the glass.

If the soil has been thoroughly soaked with boiling water before planting the seeds, the flat will not need watering again until after germination. The covering glass must be watched and reversed as moisture accumulates on the under side.

As soon as germination is well started, we lift the glass, raising it higher and higher as the seedlings touch it, and in a few days, remove it entirely. When germination is well under way, we move the flats which have stood by the radiator to a wall bench and each day give them a little sunlight.

We water seedlings as they need it, taking care, even when using the rose spray, that the force of the water hits the ground and not the plant. Seedlings raised indoors are even more delicate than those raised in the open and must be handled with the greatest care.

If there be a generous germination and consequent (continued on page 398)



Some of the thrills of having a greenhouse may be in part realized by starting seeds early in an enclosed porch with sunny outlook

in February. By so doing, the seedlings have an early start and the flats can be used again later in the spring.

In the seed box, we put first a layer of broken pot, covering this with sphagnum moss and small pieces of charcoal. The earth used for these first flats is sifted garden soil, to which a small quantity



View in the garden of Mr. Richard S. Childs, Stamford, Conn., designed by Ruth Dean, Landscape Architect (Photograph by Amemiya)

The skilled art of sowing seeds

It's craftsmanship yet it is easily learned, and often it makes the difference 'twixt failure and success

PLANTS, it has been said, are not worth growing at all unless they are happy, for bare soil is less ugly than ailing vegetation. Unless, therefore, we are prepared to take the needful trouble to grow things that are not starved and unhappy, it is well to keep out of the sowing business.

Sowing is skilled work, how skilled only those who have done any know. When the seed has been carefully tested and carefully selected, then comes the testing of the sower. If he lacks certain knowledge, or a certain patient carefulness in detail, the best seed in the world will do badly. His lack of insight or of foresight, his ignorance or carelessness, will all be paid for in diminished and impoverished results.

The factors to keep in mind are often simple and inconsiderable, yet they make all the difference. Even when we have chosen the best seed, there is a second choice to be made, an attempt to fit seed to environment. All districts and even all gardens have their own peculiar characteristics. If a garden is by the sea, swept by fierce winds and salt spray,

F. C. HOGGARTH

there are some plants that it is quite useless to attempt to grow there. There are limits to most gardens' possibilities. These a gardener should know and at the outset recognize. Within these limits he should then study the conditions appropriate to best results.

The state of the soil is, for instance, of



Every opportunity to grow steadily from the very seed is the secret of good bloom in Canterbury-bells and other border plants

vital importance. Half the battle, almost, is in the preparation of the soil. No end of failures can be traced to inadequate or careless preparation. In the actual sowing, the end in view is to get close contact between soil and seed. How that is done will depend upon the character and size of the seeds. With some seeds, downy and feathery ones as well as with some of the tiniest seeds, it is peculiarly difficult. Finest seeds before sowing should be mixed with many times their own bulk of sand or fine ash. Nor should seeds be set too near together, nor too deeply in the earth. Every seed has its own most favorable conditions for germination. These the gardener should seek to discover. That is part of his responsibility as gardener. As a rule if amateurs sowed less seed and sowed it more carefully, they would have finer results.

Then there is the occasion of sowing to be considered. How patiently the true gardener waits for the right sort of day—a calm day without wind, a dry day with friable soil. In some districts he is bound to (continued on page 398)

January plans for June gardens

Let forehandedness be your watchword and get the planting schemes worked out now

ROMAINE B. WARE

ALL GARDEN lovers dream dreams and see visions at this time of the year. However, dreams and visions do not materialize in the garden without much planning and planting on our part.

Many kinds of garden development may be planned at this time—new borders and additions to the old ones, plans for adding new features (such as a water lily pool, bird bath, or sundial), or the reconstruction of various parts of the garden. The gardener who is handy with tools may use his winter evenings to good advantage in building such things as garden seats, bird houses or feeding stations, lattice fences, and countless other things.

If you plan for additional flower borders, they should be worked out on paper, and now is the time to do it. Do not think that because you are not a draftsman or landscape designer that you cannot draw a plan for a border. It

is very simple if you go at it right. The easiest way is to get a sheet or two of what is called scale or graph paper. This may be obtained at any place dealing in supplies for mechanical draftsmen and from some of the larger stationery

stores. Scale paper has the entire surface laid out in small squares of an eighth or a quarter of an inch. The quarter-inch scale is ideal for drawing garden plans. Get a sheet large enough to draw the whole border, allowing each quarter of an inch on the plan to represent one foot in the border. (Continued on page 410)

A Rose corner in the garden of Mrs. R. D. Hopkins at Baltimore, Md., where the climbers are much at home



The summer time of flowers in the Goodwin garden at Hartford, Conn. This holds some interesting suggestions for any small area with a walk on one side only. The bank on the left has a rock wall. In bloom: Larkspur, Madonna Lily and a low border of variegated leaf Plantain-lily



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There has not yet been found a lawn grass for the South that equals the Bluegrass in Northern gardens, but a combination of Bermuda and Rye grasses offers a practical solution

The lawn problem in the sunny South

With only a few grasses to choose from, feeding and management are big factors in success

IN SPITE of magnificent homes and an excellent growing climate, lawns in the South are generally more bitterly complained about than are those in any other part of America.

The main trouble seems to be that no grass has been discovered for southern conditions that is quite the equal of Bluegrass in the north. Except in the highland sections Bluegrass will not thrive in the South. To-day the standard Southern lawn species is Bermuda grass, but Bermuda has the serious disadvantage of turning brown during the cool of winter. The best method of overcoming this trouble is to sow Italian Rye in the fall on top of the Bermuda sod at the rate of two bushels to the acre, (or about four quarts to 25 x 100 ft.) which will give a temporary and very satisfactory green winter growth in place of the discolored Bermuda. Since the Italian Rye is an annual this method necessitates sowing every fall (during October is a good time), if a green lawn is desired during the cold season, but there is simply no help for it.

The alternation of Bermuda as a summer lawn and Italian Rye for winter

ALBERT A. HANSEN

use is the best all-around plan yet developed for maintaining good turf all the year 'round in the south. When the Rye is sown in the fall it is important that the seed be thoroughly wetted in and an occasional sprinkling may be necessary to encourage sprouting, although the seed is large and usually germinates rapidly.

Although Bermuda grass is adapted to practically the entire South, there are sections where other species give somewhat better results. Throughout Florida, for example, St. Augustine grass, a blunt-leaved species of wondrous hue, is the most popular lawn maker since it remains green in the Peninsula section of the state throughout the winter and does well in the shade, which Bermuda will not. Along the sandy coastal section from Virginia southward another popular turf former is Carpet grass, a somewhat coarse species that does fairly well where the soil is not too dry. These three, Bermuda grass, St. Augustine grass, and Carpet grass form the bulk of Southern lawns; but none of them

is the equal of Bluegrass in the North. The South is seriously in need of a better lawn species than is now available. This situation is well known to the plant explorers of the United States Department of Agriculture who are constantly on the lookout for more suitable turf grasses for our Southland. A comparatively recent and promising introduction along this line, at least for the sandy coastal plain extending a hundred miles or so back from the Gulf Coast, is Centipede grass, a stranger from China that creeps along the ground anchored by shallow roots that give an appearance suggestive of its name. Centipede grass is the most popular lawn species in southern China and it may some day occupy an important place in our own South.

Since the ideal lawn grass for southern conditions has yet to be discovered, it behooves us to make the best of what we have. Bermuda grass is far from hopeless since there are many beautiful lawns and fairways that are almost pure stands of this creeping plant. But Bermuda grass, in common with all turf formers will not thrive unless given a (continued on page 422)

Gardening on a 50 x 125 foot plot

Meeting the problem of fitting a practical scheme to the area about the already built house

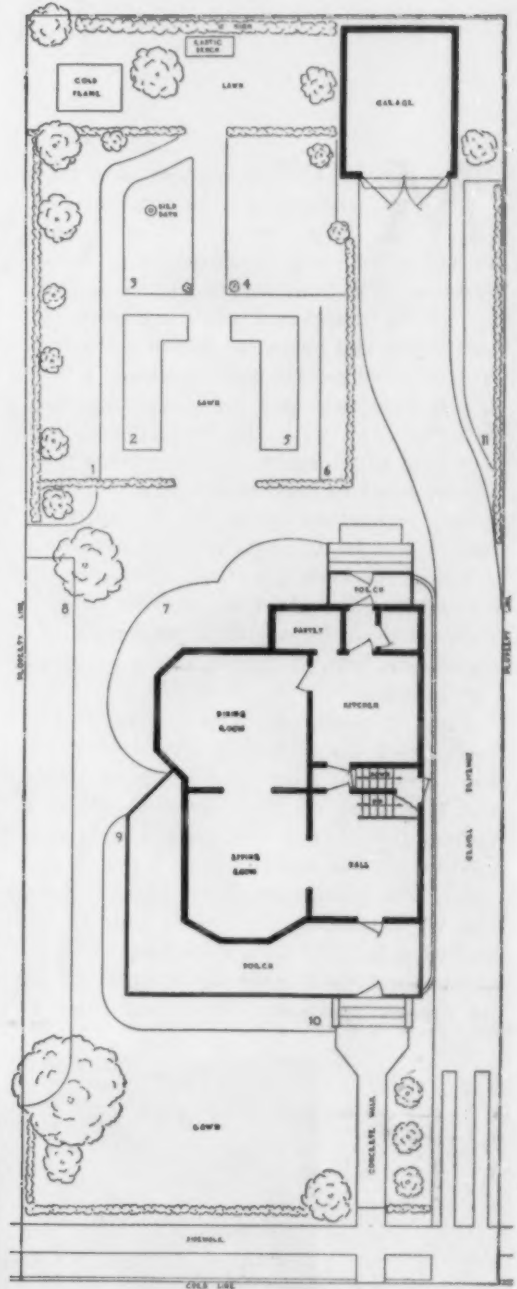
LEONARD BARRON

IT IS all very well to have a practical plan or even an ideal plan for the garden when you can control the location of the house. That is one advantage of building for yourself, but plenty of families live in houses that they did not build, and not only did not build, but found placed on the plot in an arbitrary or conventional manner. The solution of the garden problem to make it practical and serviceable and attractive in such a case is often not easy. It was so in the case of this actual garden shown herewith.

It is a 50 x 125 ft. plot and the house is

somewhat large for the area and placed a little too far to the right as was found when the era of the automobile came into being, and what was largely a convenient enough location for the chicken house gave place to modern progress. Still this is a practical problem of thousands of people.

The owner plays with his plantings and does not believe in the static garden. The solution as it is shown in the accompanying plan has been modified in detail since it was made last year but it has proved itself practical and may help some others. To get the longest possible



A practical all year around garden on a 50 x 125 ft. conventional plot giving cut flowers in abundance with plenty of room for oddly interesting plants

axis an open vista was maintained from the rear window of the dining room to the rustic arbor which is backed by a tall hedge that successfully screens the abutting property on the rear lot. The garage on the right and the neighbor's garage on the left to a certain extent balance each other, and the bird bath as shown in the lower picture has been moved back towards the margin and helps to create a balance of mass. After toying with and trying out several styles of design, the naturalistic with sweeping sinuous borders was abandoned for the straight line effect which has been felt to give a sense (continued on page 418)

The little woodland glen looking toward the street has the shade loving plants on the left and on the right a three foot border with several Azaleas, Primroses, Virginia Cowslip, Woodlilies, Rhododendron, Andromeda, with Fall Crocuses for late season. Always something of interest



The main garden is developed on the axis from the dining room window. The Chinese Fleece Vine (Polygonum auberti) embowers the rustic arbor and trails away over the supporting hedge. This is the spring scene and the bird bath has been moved from the place shown on the plan



Beginnings of a rock garden

*A peep behind the scenes in the very
first steps of making*

J. F. MILES BURFORD

MAKING a garden for rock plants on a naturally rocky ledge or cliff is obviously merely a problem in adaptation, sometimes a little troublesome, perhaps, but not to be compared with the problem that faces the gardener whose garden is on a level or gently sloping plane.

The practical fact is, of course, that it is the man with the level place, and who just must have a rock garden who stands most in need of help.

An important principle I keep in mind when beginning the construction of a home for rock plants is that a walk constitutes the start or nucleus of any rock garden. As a rule I prefer to use flagstones, but, of course, other material can be used.

First I mark out the course of the walk, then dig a shallow trench three or four feet wide and a little deeper than the thickness of the flagstones. Next I spread some very fine, sifted soil as a cushion; if the soil is heavy I use coarse sand. The stones are then placed along the walk making the joints four to six inches wide, levelling each one from its center or crown rotating it until set in its proper position. Then good loam is

firmly packed around each stone up to half an inch of the top to keep it clean and dry.

I always make a small roughly circular court for the center or pivot point of the picture or composition. When the flagstone walk and court are completed the construction of three rock units is started. When an artist paints a picture, he thinks of the geometrical shapes underlying all natural forms and uses this constantly as he progresses; but instead of simply imagining the geometrical shapes in my rock garden design, I actually build them, making three geometrical mounds of good fine porous soil to form the skeleton of the units. The shape of these mounds is governed by natural laws, and they are built in such a way as to create a feeling of absolute stability. When a boy in Switzerland, I was many times impressed by the fact that one side of a mountain always looked very different from the other. Sometimes the difference was so great and the effect so deceiving that it did not appear to be the same mountain when looked at from different sides.

Therefore I always avoid pyramidal, conical, or round shapes to the mound units of the rockery.

Stones must be selected with real care, choosing those that are long, rugged, heavy, and very typical of the type used, as much of the success of the construction depends on the selection of good stones. The mounds or units are treated separately using approximately two tons of stones for each. With most types of rocks, I place all the stones in layers with a uniform backward dip as if they were radiating from some imaginary point at the center of the mound. This procedure creates a feeling of great stability and also affords the several aspects which are necessary in order to grow many varieties of rock garden plants. The front and the corners only are faced with stones, and the mound is never made high so as to avoid creating a feeling that the construction has been forced. Pick out the best and largest stones for the forward end of projecting spurs, arranging the others behind them and fading away towards the center of the mound.

Keep in mind, too, the necessity of leaving suitable soil *(continued on page 420)*

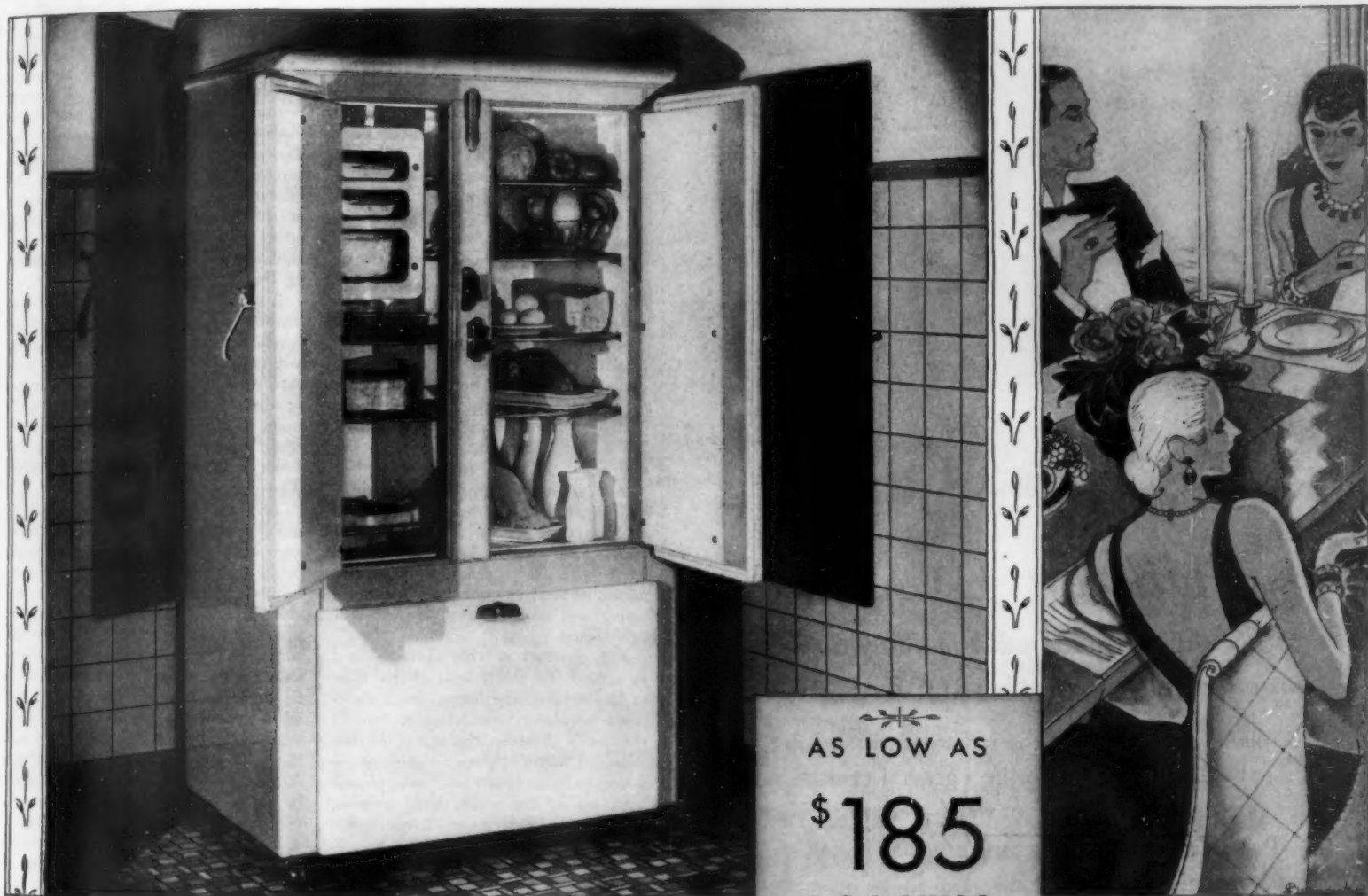


The individual plants to put into the rock garden are often quite small and so must be massed in groups for best display. Scene in the rock garden of the Country Life Press, Garden City, New York

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A Southern cottage

Continued from page 361

the tree-top porch likewise decorated with a low iron railing on top of a shingled parapet.

The charm of the interior lies in the sense of quiet spaciousness obtained by making the large living room the center of the house with the dining room partitioned off with glass doors. The living room accommodates several groups of furniture. The large window in the east end of the room frames the restful green of the branches that stretch toward it, while the old-time fireplace in the opposite end of the room lends repose and dignity that almost trick us into thinking that the forefathers themselves placed it there. But perhaps it is only the gray hand-hewn timbers overhead that make this suggestion of the past so strong.

Blending into the soft tones and the rough texture of these beams are gray oatmeal papered walls in lovely contrast to the ceiling and the woodwork in ivory. The papering and painting are uniform throughout the house to promote a sense of spaciousness by avoiding a smattering of colors in a house so small.

In the informal dining room the gray walls are relieved by English sporting prints in red and green and black, selected to carry out the decorative value of the hunting scenes on plates and bowls from England, unearthed in the search for a jolly, but dignified design in china. In the end of the dining room a built-in "grill" solved the problem of a dead wall or a window almost within hand shaking distance of the house next door. The grill is jaunty and efficient with its nickel electric appliances, its midget cupboards for glassware, and commodious drawers for table linen.

For comfort in this climate, and to obtain full advantage of the view in the rear of the house, large casement windows were chosen, but in the walls close to the street or the adjacent house the openings were reduced to "doll-house size" and placed high up in the walls, thus gaining privacy, as well as wall space for furniture.

Attracting more attention perhaps than all else is the treatment of the windows. Meeting the combined use of shades and draperies are portières of unbleached sheeting. These were made double to give the appearance of a heavy hand craft material and to mellow the light coming through them. Across the bottom of each one are stitched four stripes of bold self-assertive colors, red, black, orange, and green.

Here and there throughout the house these colors are repeated in a Navajo blanket, a cushion, a lamp shade, or the covers of books on the gray built-in bookshelves that match the timbers in the ceiling and are an everlasting joy, artistically and practically.

The bedrooms are convenient and ample for furnishing without crowding. Each has a cross draft. Each has generous closet space. In the owner's room this is divided into sections vertically and horizontally. One section has many shelves just the right size for shoes, another for hats, another

is for frocks, another for luggage, all of which helps to keep things shipshape. A great rainy day convenience is the little closet stairway, with trap door, leading to the garage below. In this closet is also the switch for the hot water heater in the basement so that, in those months that do not require a fire in the furnace, bath water may be heated without making a trip to the basement.

Electricity has been used to bring comfort and convenience to this little house. By installing an electric refrigerator, range, laundry devices, and the common table fixtures an industrial rate for current was obtained that brings the cost well within reason, aside from the invaluable assets of cleanliness and convenience. Incidentally the little space required for the icebox and range makes the compact kitchen feasible. To ventilate the small kitchen a screened scuttle was placed in the center of the ceiling. This has proved entirely sufficient to carry off cooking odors and excessive heat. This ventilation could readily be augmented by an electric fan, if necessary.

Another simple device which has proved of great help is the servitor beneath the kitchen sink. Into this cupboard with one door in the outside wall of the house and the other opening into the kitchen, the mill man, butcher, and grocer deposit their wares without interrupting the order of the household, the inside door being bolted.

The greatest departure made in use of material occurred in the kitchen and bathrooms where smooth-faced brick was used in floor and wainscot in place of tile. In the kitchen the electric refrigerator lends its immaculate white and the electric stove its shiny black to accentuate the cheerfulness of their red brick background. In the bathrooms the effect of the white fixtures against the red with white mortar joints is delightful, and the cost was far below that of tiling. Above the wainscot the wall paper in white enameled finish makes a pleasing and sanitary appearance.

For utilitarian as well as artistic purposes the stairway in the entry is important. As the heart of the ventilation of the house it offsets all climatic objections to the low lines upon which the house was built. In conjunction with the casement windows arranged for cross drafts, the stairway has had the effect of keeping the house delightfully cool even in the hottest weather.

Existing by virtue of its own charm, as well as another reason for the delightful stairway, is the roofless porch in the tree tops. There the winter morning sun is medicine to the bones, and there in the shadowy evening time of summer is spread the table. From the porch one looks down upon a terrace, made from the waste of the excavation, and now being transformed into a border of flowering shrubs.

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The American Home furnishes a house

Continued from page 359

Small brass rings may be given a button-holed finish with rose-colored crochet silk, and attached to each end of the tie-backs. They may then be slipped over the small brass hooks in the window casing that hold the tie-backs neatly in place. Decorators usually place another hook in the baseboard, into which is caught a corresponding ring on the outer edge of the curtain, to hold it straight.

The bed is made of metal, in the old-fashioned "spool design" so popular at present. It has a maple finish with a simple painted decoration of flowers and leaves. It may be plain, if you prefer. The bed is equipped with a fine spring and a good mattress of springy hair which will cause any guest to think his lot a pleasant one as he sinks into slumber. The sheets and pillow cases are fine quality, made with hemstitched borders of rose, and the blankets are cream with rose bindings. The spread is made of plain apricot glazed chintz, to match the background of the curtains, finished around the bottom with a band in three tones of rose to match the frill on the draperies. Where the flounce meets the top of the spread the seam is concealed with a narrower two-toned band. These come with turned-in edges, and are very easily applied to make an attractive finish.

The convenient bedside table matches the bed in composition and finish, as well as decoration. On it stands a table lamp which is a copy of an antique oil burner of good lines, matching in its pewter finish the two-light wall sconces, which are the same design as those used in the other rooms in the house.

Against the front wall of the room—to the left of the window—is a fine reproduction of an old maple highboy, with drawers to allow space in which the guest may arrange his belongings, as well as providing that high top drawer in which presents may be hidden at holiday time. But wait! The top drawer is not the only one which conceals a secret in this piece of furniture, for the first drawer above the base has a hinged front which drops down and reveals a complete desk compartment inside, with small drawers, pigeon holes, and

wide writing space. For a room where only a few pieces of furniture may be accommodated this ingenious model is certainly well adapted. We know that all thoughtful hostesses are careful to provide writing space in their guest rooms, and we are sure this desk will be always handsomely stocked with letter paper, stamps, good ink, and pens. An ash tray or two should be found here also, and blotters that really absorb, time-tables for your local trains, and all the other thoughtful little touches that are the pride of every house-keeper.

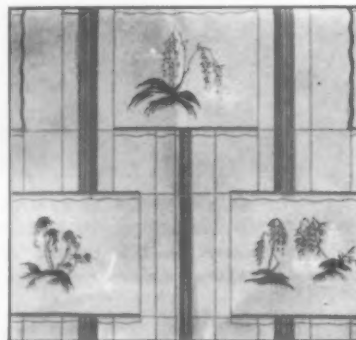
On the outside wall we have a tiny *poudreuse*, that dainty piece of furniture which the ladies of the French nobility introduced into our lives, the first examples having been in use in France in the seventeenth century. This little dressing table has a sunken space, which holds the toilet articles, and the middle section is covered with a hinged lid, with a mirror on the underside. When this cover is opened and raised the mirror is upright, and the feminine guest may seat herself before it, and study her lovely reflection at her ease. If the guest is a man he is more likely to cast a casual glance at himself in the full length mirror which is built into the closet



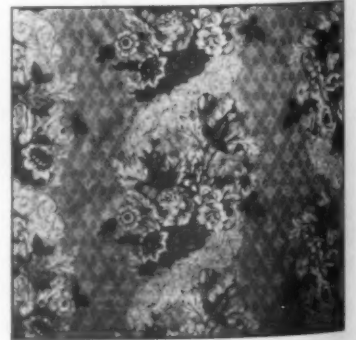
Double-light wall sconces in pewter finish are decoratively equipped with parchment shields

door. Over the *poudreuse* suspended from the ceiling is a light, which has a powerful bulb and casts a good light on the dressing table. The hostess has provided for the dressing table a toilet set of comb, brush, and mirror in the new octagonal shape made of rose-pearl pyralin, decorated with delicate gold figures, as well as toilet bottles of bubbly green glass with enamel flowers and leaves for decoration, and a novel powder puff in a low glass container which looks like quicksilver, and has a hemisphere

of glass for a cover. The big armchair by the window is an excellent piece of furniture, with a deep seat and protecting "wings" where the weary guest may rest in luxury. It is covered with a plain old rose material and placed in it is an incidental cushion covered with chintz like the curtains, and, like them, finished with a (continued on page 386)

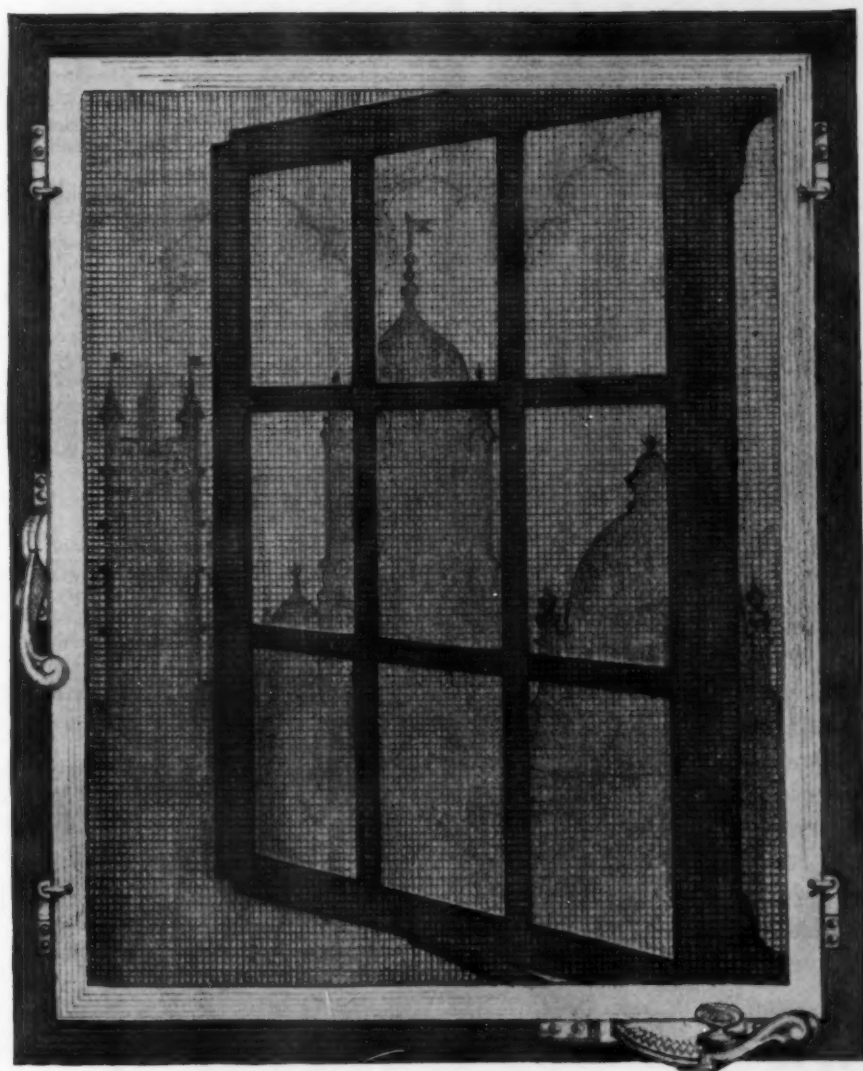


The wallpaper is taupe with shaded lines and small figures in soft old rose



Glazed chintz for the draperies shows a quaint design in apricot, rose, and other soft colors

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The American Home furnishes a house

Continued from page 384

pleated frill. Beside the chair stands a tall reading lamp of wrought iron with a pewter lamp on an adjustable arm which may be raised, lowered, or swung around in a circle.

The straight side chair is simply designed and finished in maple stain, which matches the luggage rack standing at the foot of the bed. This rack has a deep tray in which a small suitcase may be placed, or the tray may be removed and used for a breakfast tray. The lamp shade on the floor lamp is parchment, like the shields for the wall sconces and, also like the latter, bound in gold, and decorated with an antique flower print.

Between the doors is a hanging bookshelf of maple, whose scrolled sides and delicate proportions are unusually good. Under it is a small table with two convenient drawers, which may be bought unfinished, and stained maple to match the other pieces of furniture. The *poudreuse*, also, comes unfinished, and may be given the same treatment, or the work will be done for you at the shop.

The closet is papered with the same wallpaper as that used in the room, so when it is open it presents a finished aspect, and the shelf is edged with a frill of the chintz used elsewhere in the room. Of course the hangers and dress covers carry out the colors.

On the walls, on either side of the *poudreuse*, hang a pair of French

flower prints, *paste-partout* in gold, and on the wall by the highboy a silhouette adds its distinguished touch of black. It is quaintly called "An Offering of Affection," and is framed in maple to match the furniture in the room. A pair of coach dogs, white, spotted with black, stand on the highboy, and add an amusing touch of naïveté to the decorations.

Photographs to illustrate this article are by courtesy of Bayley and Sons, Charles R. and Grace Morris Rugs, Dupont Viscoloid Company, Inc., Foster Brothers, Gimbel Brothers, Mary Allen, Mitteldorfer Straus,



Quaint reproductions of antique French flower prints hang on either side of the dressing-table



The simple bedside table matches the metal bed in composition and design

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1. Metal bed
2. Rose velours carpet
3. Maple highboy
4. Wing chair
5. *Poudreuse*
6. Straight chair
7. Maple luggage rack
8. Two drawer maple stand
9. Hanging shelves, maple
10. Metal night table
11. Bedside table lamp
12. Wrought-iron floor lamp
13. Hooked rug
14. Flower prints
15. Wall sconces
16. Toilet bottles
17. Powder puff
18. Octagonal toilet set
19. Staffordshire china dogs
20. Mirror in closet door
21. Silhouette
22. Cushion in armchair



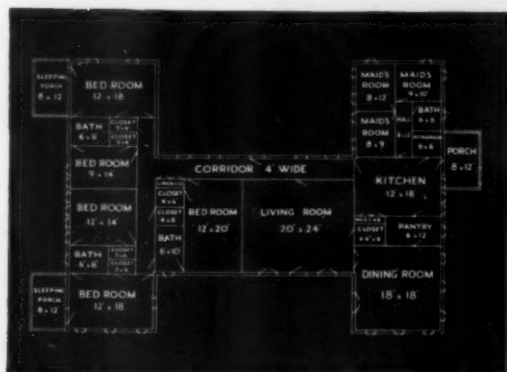
Square toilet bottles are of primitive green "bubbly" glass with tiny white flowers, while the powder puff holder reproduces quicksilver glass, with a protective cover in clear glass

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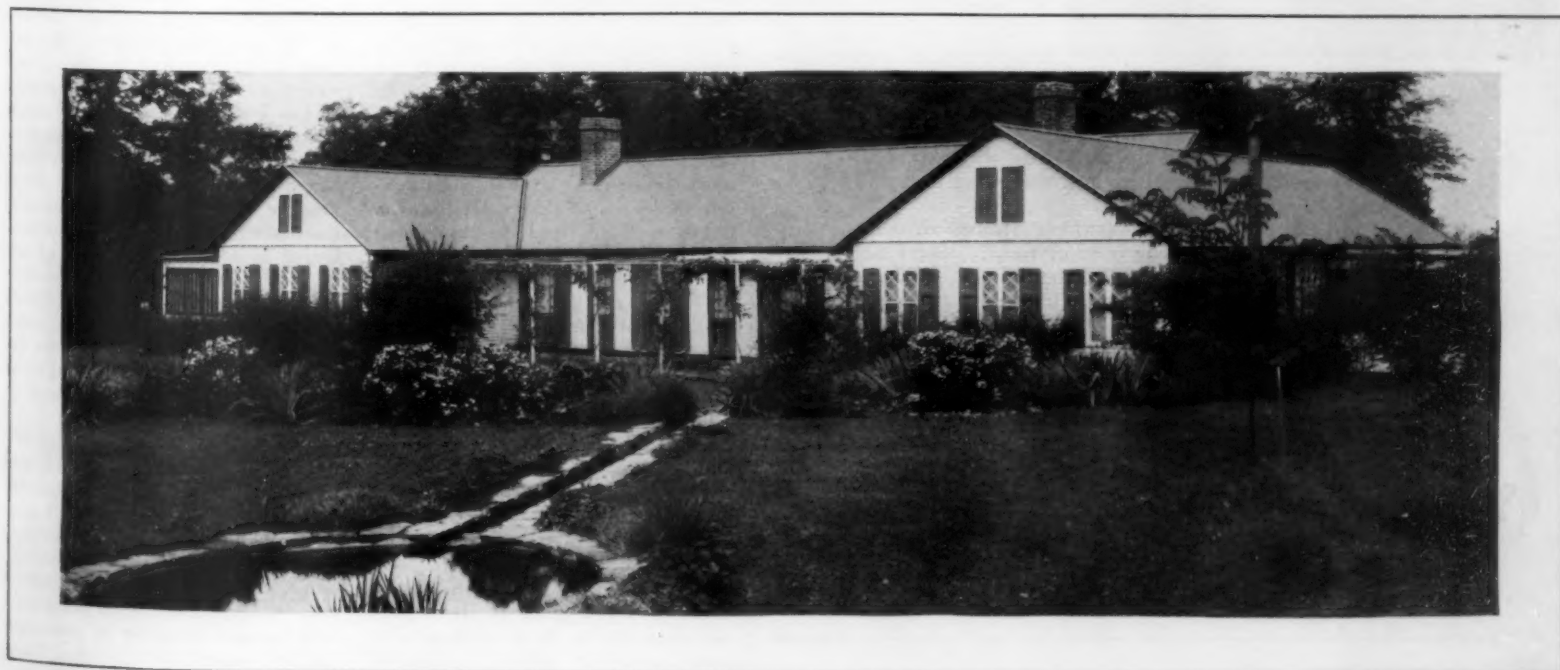


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These three beautiful rugs, Rose of Ispahan, Tree of Life, and Sarouka, are reproductions of the famous Oriental originals and may be obtained in all sizes (Photographs by courtesy of Karastan Rug Mills)

Western looms for Eastern rugs

Continued from page 369

garish, colors of the present-day Oriental are more appreciated in the countries of the East than in other parts of the world. In the power-loom product, the chemical bath comes to the rescue at this point. The rug emerges in the softened harmony that formerly denoted the mellowness of age.

The sheen which is produced by washing lasts several years and can always be renewed by proper "shampooing." It is pointed out by the manufacturer that the washing serves still another purpose—that of insuring the use of an excellent grade of wool since inferior yarns would suffer from the immersion.

The soft, flexible quality of the new domestic Orientals is highly unusual in machine-loomed rugs. They drape into folds quite in the manner of their hand-made predecessors. In some rugs, the design appears on the reverse side—a characteristic which was formerly the sole property of the imported rug.

Some of these rugs are made on Wilton looms, and others are woven on looms which are especially constructed for their manufacture. The latter may incorporate over a hundred varying tints, if the pattern requires it. Rugs which are made on Jacquard looms have ordinarily only six colors, but the looms may be threaded in such a way that several additional colors are possible. These must, however, appear at very definite intervals, so that the pattern is forced to adapt itself to these conditions. The chemical washing supplies a play of light and shade that makes the colors seem a great deal more varied than they actually are.

The pile of these new domestic rugs has all the depth and softness of the true Oriental. This is the reason for the use of Wilton looms rather than Axminsters, which produce a looser weave. The backs are often unsized, resulting in a supple and luxurious rug.

The price range of the washed domestic, in a nine by twelve size varies from \$150 to \$225, which may be roughly estimated as about one-half the cost of its equivalent in a good grade of modern imported

Oriental. One Wilton-type Oriental in particular which has an interesting sheen and comes in a wide selection of patterns that are accurate reproductions of old designs is priced at \$165. This rug, to be sure, does not carry the pattern through to the reverse side, and incorporates only about eight colors, but it is an attractive and reasonable substitute for the imported Oriental in a home where the budget must be considered.

A fascinating washed rug which is woven on a special loom and has unlimited color possibilities retails for \$195. This rug is patterned on the wrong side, in the manner of the true Oriental, and is unsized and remarkably supple. The choice of designs leaves nothing to be desired. For instance, one may select a silky Ispahan, the original of which was woven in the sixteenth century and is now in the Victoria and Albert Museum in London. Or perhaps one may prefer the famous pattern of the Mosque of Ardebil, woven in Kashan, home of the fabled Three Wise Men, at the order of the Shah Ismael I.

The golden Ispahan was the product of an unknown weaver in Persia of the sixteenth century. This immortal masterpiece has been preserved in a museum, and its reproduction in a washed domestic rug would make its mysterious creator pause in wonder at the miracles which Time can create, when coupled with man's ingenuity. On a field of lustrous gold, there is woven a delicate tracery combining leaves in varied tones of soft blue with lotus and peony palmettes. The signs and symbols of the Orient add to the interest of the rug, and a border of rose-mulberry throws the marvellous yellow of the background into strong relief. This picture in wools sells for only \$195.

The prices quoted in this article were obtained in New York and refer to rugs which measure approximately nine by twelve feet. Larger and smaller washed domestics may, of course, be obtained without difficulty. The latter constitute delightful colorful accents in a room which has a well-finished floor, or in one completely carpeted in a neutral shade.

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—HEARTHSTONE EDITOR.

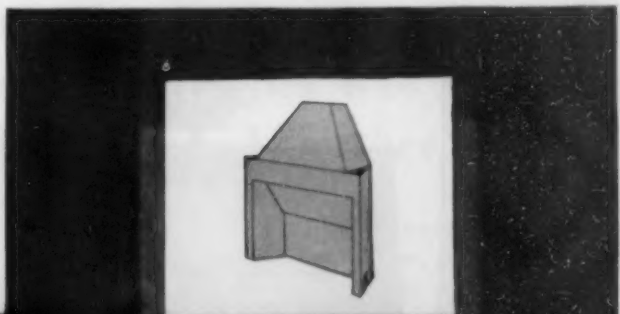
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for the
right roofing
end on this
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And finally what roofing combines

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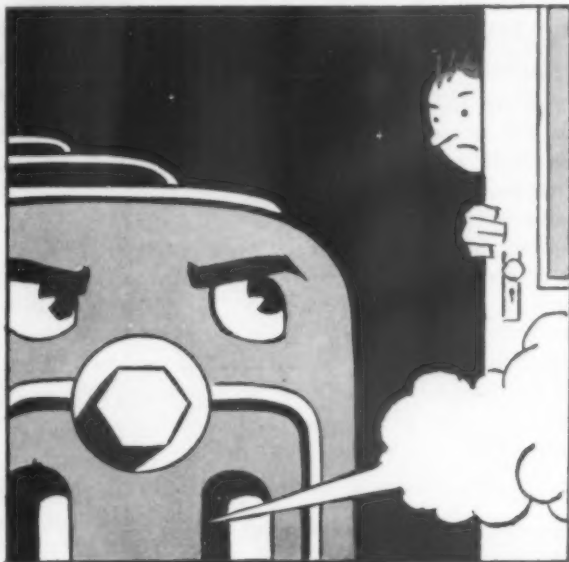
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R-121-I

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The Beaton & Cadwell Mfg. Co.

Est. 1894 New Britain, Conn.

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\$1
anywhere
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FOR STEAM HEAT ONLY

CADWELL No. 10 AIR VALVE

Allows the radiator to heat from end to end

Insulation insures comfort in your home

Continued from page 370

vault, it is a fact that the cost of heating it would be so little that it would be hardly noticeable. Conserving heat to save money is good economics; but a certain amount of common sense must be used in doing it and any general rules are dangerous.

For instance, your neighbor Jones built a new home. He was advised to insulate his house, because by so doing, he would save one-fourth of his coal bills. This turned out to be true for he burned only six and three-quarter tons instead of the nine which would have been necessary had the house been uninsulated. At fifteen dollars a ton, he saved thirty-three dollars and seventy-five cents a year. But he did not use his insulating material wisely and he applied 2,700 square feet of an insulating material that cost five and a half cents a square foot, making \$148.50 worth of insulation. But after he had figured up the cost of labor to apply it, at regular union wages of one dollar and fifty cents an hour, he found that he had spent nine and three-quarter cents a square foot or a total investment of \$263.25. The savings of \$33.75 on fuel will not pay this off for eight years. During this time, a possible loss of \$79.00 in interest would have to be considered (six per cent. on the money remaining idle in the house each year). And yet this amount might be made up right away by the saving on the smaller size of heating plant needed for the insulated house.

The first thing to realize is that the heat generated by the heating plant and distributed to the air of the house is escaping by five paths, through: one, the window glass, two, the cracks between the sash and frame, three, directly through the walls, four, up through the roof, and five, down through the cellar floor. Now in the average house, with about 12 per cent. window area, the author estimates that the following per centages of the total heat loss go through these different channels:

Through the glass . . .	22%
" the cracks . . .	31%
" the walls . . .	33%
" the roof . . .	9%
" the cellar . . .	5%

When the glass area is about 15 per cent., then the percentages of loss change as follows:

Through the glass . . .	26%
" the cracks . . .	32%
" the walls . . .	30%
" the roof . . .	8%
" the cellar . . .	4%

A glance at these will show that any one method of stopping the heat loss will affect only part of the whole. For example, if you should insulate the walls so that one half of the thirty per cent. heat loss was stopped, this would be only fifteen per cent. saving on the whole. Good weather strips applied to wooden windows cut down the heat loss by leakage about four fifths. But four fifths of thirty-two per cent. is only about twenty-five per cent. of the whole heat loss. If storm windows are applied the heat saved is about one half that which goes out of the windows or one half of twenty-six per cent. which is only thirteen per

cent. of the whole heat loss. By insulation the heat loss through the roof can be cut down about one half, or one half of eight per cent. which is four per cent. of the whole.

By combining all of these methods a material reduction in heat loss can be accomplished, as a summary of the above will show.

Insulate walls . . . 1/2 of 30%	15% saved.
Insulate attic ceiling	
1/2 of 8%	4% "
Weather strips added	
1/4 of 32%	25% "
Storm windows added . . .	
1/2 of 26%	13% "
Total heat saved	57%

Now of course the above figures involve a great many theoretical matters and cannot be interpreted too literally; but of the above methods of stopping heat, all but insulating the walls of the house can be applied by the owner himself in spare moments. It is a very simple matter to insulate the attic floor joists or the underside of the rafters, so that the loss of heat up through the roof can be checked.

There is a new type of insulation which can be used in either old or new houses. The material is woolly stuff made from rock and can be had in square packages for new houses or in loose form to be blown under pressure into the open spaces between the studs in old houses. Like insulative quilt, which has proved very popular, it is not a "structural" material. If expense must be a consideration one way of cutting down on the cost of wall insulation is to make the insulating material do some structural work. For example, insulating boards can be substituted for the wood sheathing boards, which are usually nailed on the outside of the wood frame. In this position they serve as part of the structure and, at the same time, help to lower the heat loss. Applying another layer of such boards to the inside of the studs as a base for plastering, instead of lath, helps to lower the heat loss even more.

Very important, too, is it that floors projecting over cold cellars, unexcavated portions or open porches be thoroughly insulated, and here, again, the extra cost of insulation should not be considered, only the comfort it affords. Rooms with cold floors are never satisfactory regardless of the temperature a few feet above. Materials like insulating quilt, loose asbestos fibre (mineral wool), sawdust, cork dust, loose eel grass, diatomaceous earths, flake gypsum, the new "packaged" insulation, are good fillers between the floor beams.

The wise owner, however, will look to his windows as an important channel through which heat is lost. In the figures quoted above note that only thirty per cent. goes through the walls, while thirty-two per cent. leaks out of the window cracks, and twenty-six per cent. through the glass area. Good, tight, metal weather stripping can cut down the loss by leakage almost four fifths.

The addition of storm sash which can be purchased for about \$4.00 a window, and painted and put up by the owner is also a way of reducing heat loss.



The Unwelcome Gifts that Santa Claus Left

BOXES, crates, wrappings and packing materials! What to do with them? . . . If you heat with coal, then you can feed this after Christmas litter to the furnace slowly, little by little — a bothersome laborious job. But if you heat with gas or oil, you have a real problem. The heating plant is out of the question, rubbish in the basement is UNSAFE, a bonfire is contrary to fire ordinances in most cities. . . . A Kernerator is the real solution. It is built to completely destroy all rubbish and garbage. It flame sterilizes cans and unburnable materials. No additional fuel is required — the air-dried waste furnishes the fuel for its own destruction In your new home, you can't afford to neglect the conveniences of the Flue Fed Kernerator. It is the ultimate in true housekeeping convenience. You put rubbish and garbage in the handy hopper door—located in the kitchen or hall — and FORGET IT. In homes already built the Basement Fed Kernerator can be installed at a cost that is ridiculously low in comparison to the convenience that it affords Write for booklet. Kerner Incinerator Company, 731 East Water Street, Milwaukee, Wis.

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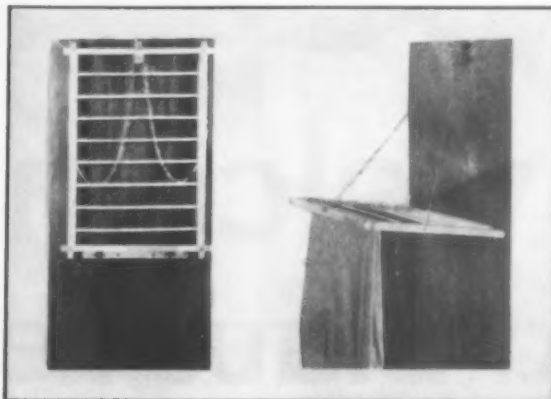
Devices for American Homes

Conducted By
Shirley Paine

Readers are cordially invited to order any of these devices. Just send a check payable to Shirley Paine, % Double-day, Doran & Company, Inc., 244 Madison Avenue, New York, and they will be ordered from shop or manufacturer. No stock is carried here and, unless specified, transportation charges are collect.



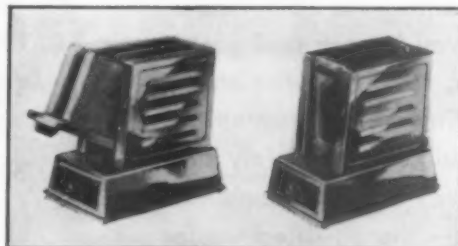
AT LAST we find a new type waffle iron—also used for gingerbread, corn bread, eclairs, tarts or patties. Due to the unique design and greater depth of each baking compartment things take a crisp golden brown appearance without burning. Waffles may even be filled with ice cream! May be used right while a meal is going on for the most unusual and tasty dishes. Waffles take 3 minutes, corn bread 1½ minutes; devil's food cake, 2 minutes. Size 7½x10x4½" ht. Universal current, \$15.



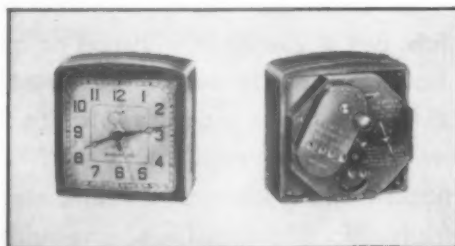
I'VE seen dozens of space-saving closet devices but none does a better job than this "Pant-Rack," made of strong varnished hardwood. Holds 8 to 16 pairs trousers; folds up against wall; lowers in a jiffy when in use. With nickel chain as shown, \$5 p'paid. U. S. A.



HERE is the first real improvement in dust pans in a generation! First comes the pocket with serrated edge to comb out lint and hold that very last trace of dust which ordinary pans lose. Next note the flat bottom handle for holding down with toe of shoe, leaving both hands free. This entirely avoids tiresome bending or stooping while using broom. Of heavy steel; will last for years; choice red, blue, green, gray, yellow. Price 65¢ (p'paid) east of Mississippi, and well worth it!



HERE is a two-slice automatic toaster which toasts to any desired degree of brownness by setting a simple knob. The timing mechanism is simple and positive and is located in base insulated from the heat. When toast is done the current shuts off automatically and the door falls forward presenting toast or crackers in most convenient fashion. It is a heaven-sent blessing to the commuter's wife, or for anyone getting a speedy breakfast. No more fear of burnt toast! All parts easily cleanable; design is simple and in good taste, heavily nickered. \$15 prepaid in U. S. A.



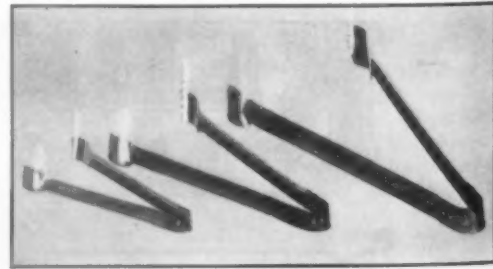
THIS clock is justly called "The Switchman." Case indestructible walnut bakelite. Accurate movement. By setting dial it automatically and positively turns any ordinary electric current on or off. Fool-proof strong spring action never fails. Much less bulky than 2-operation mechanisms. For all average jobs one operation is all you need. Turns washing machine on or off while the housewife enjoys a movie; works electric stoves, store window lights; turns radio on in A.M. to wake you rather than a harsh alarm clock. AC or DC. Ht. 4". \$10.50 with 6 ft. cord. p'paid east of Rockies.



THIS electric humidifier moistens air in dry steam or air-heated rooms. Prevents cracked furniture; helps to avoid colds. Fill bowl with water, plug in any light socket. Automatic switch cuts out when bowl dries. A few drops of the extract in water gives a delightful pine odor, or use your favorite perfume. Uses very slight current; wonderful for offices. Fine design finished in verde bronze. \$15.50 with one bottle extract. Express collect.



A BRAND new automatic door seal, easily attached, clears rugs, raises as door opens; lowers when closed. Seals out dust, noise, rain, cold air, furnace dust, laundry steam. Prevents soiled rugs. Protects from drafts; saves coal; keeps closets and draperies cleaner. Bronze color. 28" and 30" doors, \$2.25; 34" and 36" doors \$2.75. Express collect.



SOMETHING else new—cooking tongs of stainless steel heavily chromium plated. No more burnt fingers from grease, hot oven or utensils. For every job: bacon, doughnuts, boiled corn, baked potatoes, turning roasts, pulling hot pans, dyeing or dipping fabrics, reaching in icebox. Set 3 \$2.25 p'paid. Approved Good Housekeeping.



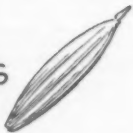
YES



NO



YES



I love my oil burner—

I don't love my oil burner—

Important facts for people... about to install Oil Burners

PEOPLE who have already installed oil or gas burners are divided into two groups. Those who are loud in their praise. And those who are not so loud. The rock on which their opinion splits is the cost of operation. (And this difference of opinion exists even among those who use the same oil burner.) Then what is it that makes oil burners economical in one case and wasteful in another?

Frankly, it is the difference in the efficiency of boilers. The comparative newness of oil and gas burners has obscured the fact that they are not different and new methods of heating, but in reality only different fuels. The efficiency of the boiler in burning the fuel and in absorbing heat from the fuel remains the prime factor in the cost of heating.

If that is the case, why have oil and gas proved wasteful in some boilers that were fairly economical when coal was burned in them? Because oil and gas as fuels are far more efficient than coal, producing many more heat units per minute. But their very efficiency as fuels, makes greater demands upon the efficiency of the boiler.

A given boiler can absorb just so many heat units per minute and no more. It might be able to absorb all that a coal fire could supply and yet not be able to absorb all that oil or gas can supply. While the excess heat units that it cannot absorb go merrily up the chimney—a sheer waste of expensive fuel.

You pay for your boiler only once. But you pay for coal, oil or gas year after year—that's where the saving can be made.

The New Smith "16" is Especially Adapted for Oil or Gas

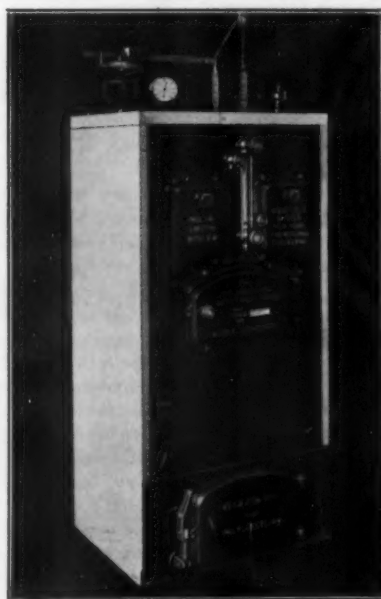
In the New Smith "16" efficient absorption of heat is assured by the design and the extra large area of the Fire Surface. It has enough fire surface to absorb more heat than your house will ever require. It has more fire surface than any other boiler of equal grate area. In addition, its firebrick lining prevents escape of heat through the boiler walls and tends to prolong the heat-giving period after the fire is banked or shut off. These are the efficiency features which you especially need for an oil or gas burner.

The cost of heating even when on an efficient basis is one of the largest items in running a house. Whether you now have an inefficient boiler or are

going to build and want to avoid installing one, and whether you burn coal, oil or gas—you owe it to yourself to go into this subject carefully. Ask any good Architect, Engineer or Heating Contractor about H. B. Smith Boilers in general and the New Smith "16" in particular.

Send for our free booklets

It would take more space than is available here to explain the many efficiency features of the New Smith "16"—features that insure efficient burning of fuel and efficient absorption of heat. But let us send you a copy of our booklet, "The Smith 16", which will give you an idea of their importance and value, and also a copy of, "Does it Pay To Install an Oil Burner". Simply mail the coupon below.



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Sewette

A compact, portable sewing cabinet. Opens like a two-piece screen and reveals three rows of spindles for thread, a flat pin cushion, drop-leaf shelf and two troughs for material, etc. Flower and leaf designs, with frames in silver, red, green and blue. 30" high, 15" wide, 3" thin when closed . . . \$12.75.

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Makes bringing in logs or kindling wood much easier! A great protection for hands and clothes. Has strong leather handles and folds flat when not in use. Brown or gray, size 28" x 43" . . . \$3.00



Newspaper Holder

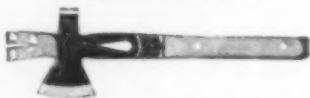
It's so easy to manage the morning paper and enjoy breakfast at the same time with the aid of this newspaper holder. Silver-plated with weighted base. Dull or polished finish. 10" high by 6 1/2" wide. Double Scroll . . . \$6.00

Luggage Stand

Will make the visit of your guest even more pleasant. Just the right height for packing a Pullman trunk, suitcase or bag. Size when closed 7" x 23" x 22". Mahogany, walnut, or ivory. \$7.00 Lacquered, any color, fancy tapes \$8.50



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A very handy tool to have about the house—one a woman can use for the 100 odd men's jobs that men never do. Combines hammer, hatchet, box opener, nail puller, ice-breaker—there really is no end to its uses. Made of drop forged steel. Will last a lifetime. \$1.50

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Screens both practical and decorative

Continued from page 374

than a screen on which Mr. Pickwick and Mr. Peggotty, Uriah Heap, Macawber, and other famous characters from Dickens appear in the activities of their picturesque lives.

The edges of the panels on wallpaper screens may be bound with plain or border paper or the flat surface of the edge may be painted.

When the screen is finished it must, of course, be varnished, not only to make it waterproof but to give a mellow tone. A wallpaper screen which has been covered with a coat of gelatin followed by varnish mixed with a little orange shellac, will have the tone of old lacquer.

A furniture shop which sells undecorated screens in any size ordered, at \$22, will complete them with the purchaser's own paper for an additional charge of \$7. Screens may also be bought and will be painted in any one of many beautiful designs and in colors carefully worked out to fit in with any type of decoration. A charge of \$10, is made for the work.

A type of screen that is likely to appeal to the amateur who enjoys experimenting with paints and brushes, is made of solid hard wood—very much like the tables and chairs, chests and dressers and all the rest of the unfinished wood furniture

which solves so many of our difficulties. Modern designers are making these pieces with the simplicity and fine lines of the best furniture. The price of the unpainted wood screens is sometimes as low as \$9.50 for either the sixty-six or the forty-eight inch heights. These are made of fir, each of the three sections ornamented with two plain panels and a scrolled top. The grain of the wood is attractive and the screens may be very effectively finished with wood stain to match other furniture. One coat of stain and one of varnish should be applied.

Chintz screens, ready made, are priced slightly higher than those of paper and they are much less durable, for paper can be scrubbed with no ill effects. Imported "shisham" screens are made of a warm toned Indian wood, exquisitely carved and sometimes lined with colored fabrics which show through enough to be exceedingly rich in effect. The smaller ones are \$47. One discovers interesting novelties, too, such as a painted fire screen which will spin into position as a table and would be useful in a modern "one room suite." Some leather screens imported from England are closed between the panels so that no draft can penetrate them.

Starting the seedlings indoors

Continued from page 375

crowding, we pick out the weak seedlings, thereby giving the strong ones more space in which to develop.

As plants on a sunporch receive light from one side only, and as all plants naturally bend towards the light, we turn the flats frequently to keep the plants upright.

When the seedlings have developed four or five true leaves, we transplant them to another flat in which there is slightly richer soil. This flat is filled as the seed flat was, except that in this case the soil is a mixture of half garden soil and half humus, to which has been added a sprinkling of cow manure, bone meal, and sand, well mixed and sifted. This flat is also soaked with boiling water and is placed in the sun to dry out well before being used.

The seedlings are transplanted carefully with the tongs, placed fairly close together, watered immediately, and shaded from the sun for a few days. As they grow larger, they are again transplanted into richer soil, this time half of them being placed in small pots to give more room for those left in the flats. As the plants grow strong enough to stand it, the foliage is sprinkled. They must, of course, be given fresh air, care being taken that the cold air does not blow directly on them.

As soon as all danger of frost is over, the young plants are put outdoors into the beds; and they, being among the most grateful of God's creatures, soon begin to reward us with their bloom.

The skilled art of sowing seeds

Continued from page 378

anticipate the spring, so that his plants may appropriate its gifts to the full.

When one has taken every care in the choice and the sowing of seed, the responsibility is by no means at an end.

The after care of the seedling is as important as the proper mode and time of sowing. Plants have their foes, general and special. There are the birds of course, and there are slugs and cutworms. Then there is a host of tiny foes against which the seedlings need protection. The gardener is there to be by their side in the day of their need. If a wise gardener he will anticipate their need. The infantile mortality among plants

is very high, and the proportion of stunted anaemic growths, plants which never come to full use or beauty, is also unnecessarily large. How many failures can be traced to neglect in the early stages, how many a crop is spoiled, because the gardener came a little too late to its aid. Mites, for instance, have what is known as a vulnerable season, a particular month when they are easily destroyed. If that chance is missed, they may prove too much for the grower's strength or skill. So also, weeds have their vulnerable season, when we must be out doing battle against the green growing foes, that unfought will destroy our tiny hopes.

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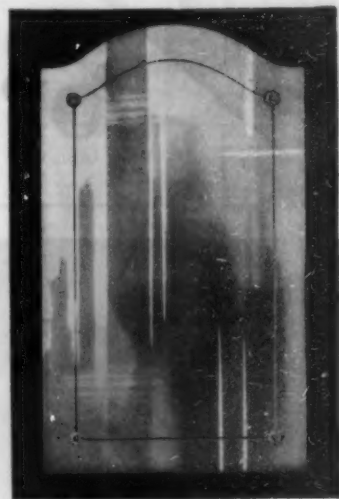
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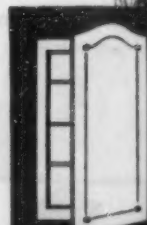


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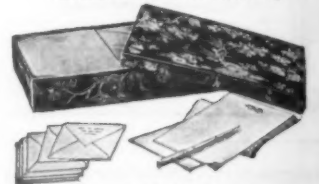
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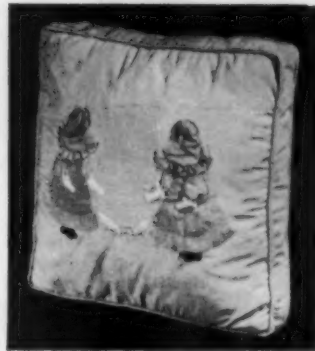
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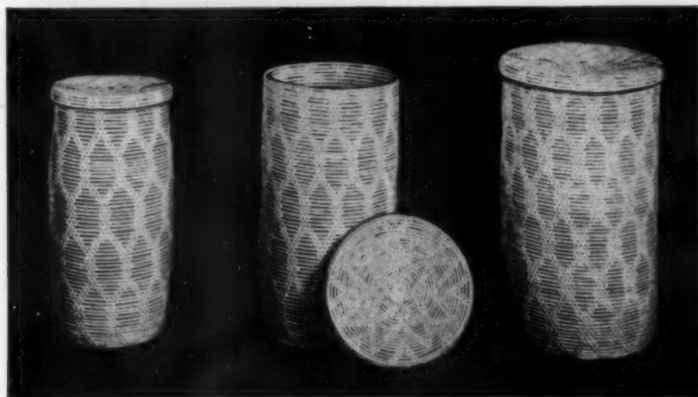
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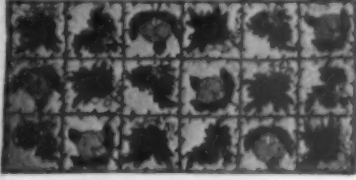
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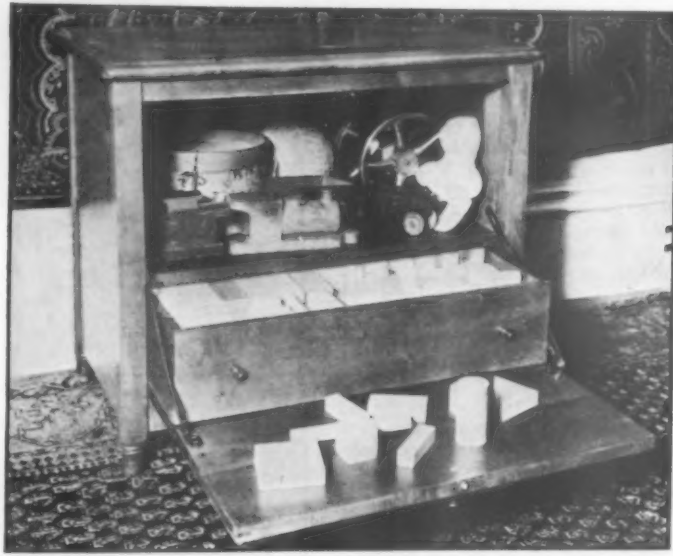
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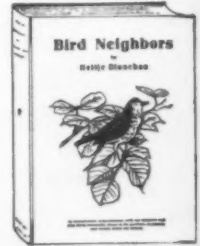
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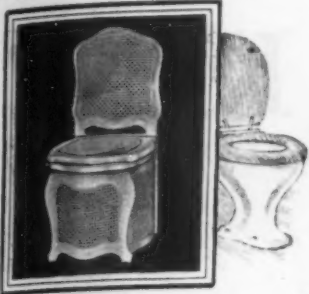
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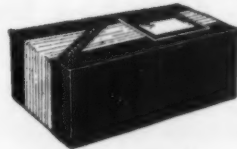
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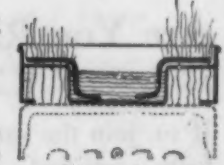
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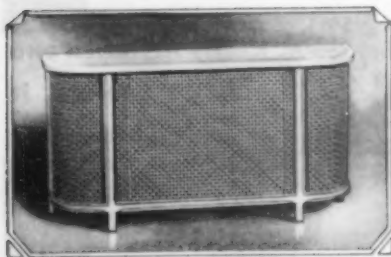
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January plans for June gardens

Continued from page 377

You will find it very simple to draw lines representing the rear boundary of the garden and then draw the front line of the border either straight or curved as you want the border to be, counting carefully the quarter inch squares making up the width. Where there is sufficient room of six or eight feet is none too wide if you want a good succession of bloom. Narrow borders do not accommodate sufficiently large masses of enough varieties to make them successful.

Divide the space within the border into areas ranging from small ones only a foot each way to larger ones of several feet. The size of the spaces will depend somewhat upon the material you are planning to plant in them. Sweet Alyssum is pleasing even in a space a foot square, while a Hollyhock needs a space at least two feet in diameter and should always be planted in clumps of three, six, or more. Do not plan your spaces too small.

Plan the make-up of the border as you go along, either marking the names of each variety on the plan in its given space or numbering each space and making a list to correspond. You will find that planning a border this way is nearly as much fun as planting it directly in the garden. In truth, it is much easier to change the details around and move them from place to place on the plan than to move the plants in the border.

There is room in a well-planned border for a great variety of plants, but be careful not to overdo variety at the expense of mass effect. Your border should not be a botanical display garden with a little of everything.

There are almost countless varieties of perennial and annual flowers from which you may choose to populate your garden, and unless you have a very extensive place, you will always be longing for more room to try out additional varieties. In making the garden plan, allow only the choicest things to enter. Unless you are a Peony fan, you may not have room for more than a dozen plants of this glorious perennial in your garden. Every plant, however, in such circumstances should be a world beater. There are over a thousand named varieties from which to select, but in the limited space of our gardens we should rule out all but the finest. You can not learn these from the casual reading of just one catalogue, but the careful study of several catalogues put out by Peony specialists will show you which are best. And don't forget the several "specialty" articles in this periodical where critical selections are made by those who know. This as to Peonies applies also to many other things.

The same method of making a garden plan for new borders is also useful in making over an old border. Doubtless there will be some things that you will not wish to disturb. By careful measurements these may be located upon the plan and the rest of the planting built up around them. Be careful in arranging the various plants to provide for a succession of bloom throughout all sections of the border. Avoid planting any large part of a border to things that bloom at any one season. This does not

mean that you should not provide for combinations of plants that bloom at one time and by their harmony or contrast of colors enhance each other's value. But do not devote large sections to one season, for it will result in a dearth of bloom later.

The sections of your borders devoted to spring flowering bulbs need careful attention in your plans or there will be vacant spaces when the bulb foliage dies down. This may be avoided by a supply of annual plants well started in either pots or flats, ready to set out when the time comes. Petunia, Verbena, and Calendula are comparatively shallow-rooted and prove ideal for this purpose.

Every garden lover should have at least a small selection of garden books from which help and inspiration may be obtained. Books upon many phases of gardening are to be had today, and the winter months are ideal for study. You should be familiar with *The Little Garden* by Mrs. Francis King; *Color Schemes for the Flower Garden* by Gertrude Jekyll; *Adventures in my Garden and Rock Garden* by Louise Beebe Wilder; *Studies in Gardening* by Arthur Clutton-Brock and many others. Gardeners upon the Pacific coast will get much aid from Sidney B. Mitchell's admirable book, *Gardening in California*; and then there is Prof. Hume's unique *Gardening in the Lower South* for that region. If your gardening tastes incline to some particular flower or class of flowers, you will find plenty of books, written by specialists, worthy of your time. And for a general outline of all around garden work there is the Garden Library (Leonard Barron, Editor) in six handy volumes as follows: *Lawn Making*, *Flower Growing*, *House Plants*, *Planning for Garden*, *Roses*, *Vegetable Garden*.

There is an almost unlimited variety of flowers that may be planted in the spring, but in making our garden plans we must not overlook the material that is available in the fall only. The best time in most sections of the country to plant Iris is the month of July, Oriental Poppies are transplanted easiest in August, whereas September is the safest to plant or reset Peonies. Many Lilies are only available in the fall months as are also all varieties of Tulip, Narcissus, and many other bulbs. We must not ignore these things in our plans but including them, make a temporary planting of some annual to fill the gap, for instance, annual Poppies, planted early will provide a gay splash of color and be gone by mid-summer. Canterbury-bells, one of our best biennials, is gone early in the season and must be replaced. Not only is spring the planting time for annuals but many of the perennials may be set out also. Especially is this true of such things as Fall Aster, Helenium, Giant Ox-eye Daisy, Boltonia, and Japanese Anemone.

June is, in most gardens, the one great color month. Roses, Iris, the last of the bulbs, Delphinium, Canterbury-bell, Pyrethrum, the dainty, airy Columbine and a host of other things. Now is the time to study and plan that your garden be better than ever before.

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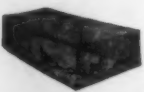
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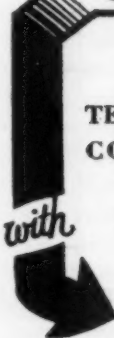
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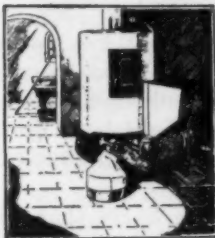
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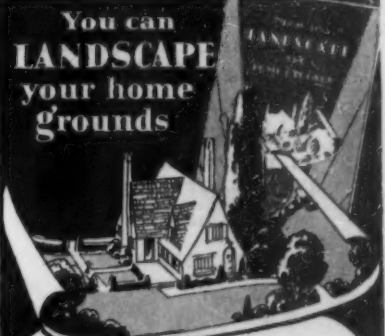
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In and About the Garden



[*Richard Parson*]

LIFE for the ardent flower lover is getting more complicatedly organized every day with new societies being formed for this, that, or the other thing, each one fostering some particular pet interest of an intensive little group. The latest suggestion that reaches me is for a Columbine Society. Already I almost need a special diary to keep track of the activities of the various organizations that are wide reaching and really influential like the Rose, Iris, Peony, and Dahlia societies, to say nothing of state and national horticultural associations of a general character; and then there are the garden clubs too, federated and otherwise! Are we to have a special "national" society for the interest of every popular flower that comes along? Why neglect the Tulips, Daffodil, Phlox and Pansy; to say nothing of the utility plants Lettuce, Pea, Radish, etc.

To justify existence any of these special societies must be constructive in straightening out tangles of history, nomenclature, identity of varieties, etc. This can be done with plants that are permanent species or "fixed" hybrids and varieties, but generally with plants that are simply raised from seed each year and which have no strong individual persistence—that are known to the public as strains rather than as individuals—it seems like a good deal of bother for very little result.

DO CAMELLIAS CROP?

WRITING from North Carolina, one esteemed reader of this magazine raises an interesting question about the manner of flowering of the Camellia:

"In the American Home for July, 1929, in an article on Camellias, the author, Mr. Evans, makes this statement: 'The Camellia has the spectacular habit of coming into flower all at once over the whole bush.' I was quite astonished when I read that because my experience has been just the opposite. My experience, it is true, has been limited to one plant, but that one plant has bloomed for me every winter for the last ten or twelve years and every year the blooms develop slowly, opening a few at a time, over a period of perhaps as long as two months. This plant is in a

pot and is kept in a small makeshift greenhouse, which is only an extension of the basement, glassed in on three sides and top, with no steady heat except that derived from the furnace at the other end of the basement, and the pipes overhead. The temperature is variable and never very high. All this may account for the way it acts, for I notice that when I bring the plant into the steam heated house, all the buds have a tendency to open up quickly. So, perhaps, Mr. Evans is correct for plants growing in the open farther south or growing in a warmer greenhouse, but I thought my experience might be of interest to some of your readers.—ISABEL B. BUSBEE."

It is quite likely that climatic conditions may account for such differences of behaviour and both observers may be quite right, each one for his or her own

region. Mr. Evans, the author of the original note, wrote from California.

ACKNOWLEDGING A GIFT

THE gardener in the southern tier of states has a rich field of possible and often exclusive acquaintance with plants as compared with the northern gardener; but that some of the things favorably known in a more favored clime might be extended farther north has often been realized. It is quite interesting for any part of the country to get a better acquaintance with the native trees, shrubs, and flowers of neighboring sections. Here in our own Country Life Press gardens, at Garden City, N. Y., we have had some quite surprising successes with plants "that won't grow so far north" but which disregard the rules and bring us delight. Notably so, as has been mentioned from time to time, is the *Gordonia*, that now lost native of Georgia only once seen in its native haunt.

Another southern tree has recently been added through the kindness of a recent interested visitor to our gardens here—Mr. Kilpatrick, of T. & A. Constable, Ltd., publishers, of Edinburgh, Scotland. The new acquisition, *Stewartia pentagyna*, and indeed a close relative of the *Gordonia* native of the region of North Carolina to Florida, has lent itself very well to cultivation in more northern gardens. It is curious that we have not had this particular plant up to this time, and are grateful indeed for the gift. It is a somewhat fitting appropriateness that a Scotsman should present this plant which derives its name in memory of another Scotsman, John Stewart, Earl of Bute.

A closely related species which is more hardy is the False Camellia, *S. pseudo-camellia*. These trees with conspicuously large flowers are always welcome surprises to the casual visitor and really should be better known among more people.

This native of our South has been established in gardens as far north as Boston, Mass. It is likely to die back partly when it is first planted but attains hardiness as it becomes established in its new location.



The two *Stewartias*, *S. pseudo-camellia* (Japanese) and *S. pentagyna* (American) look very much alike. Our native of the South has been successfully established in some Massachusetts gardens.

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vegetables throughout the Summer, and collections of flower seeds especially arranged for harmony of color and continuity of bloom.

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Big Boston
Lettuce



Ponderosa Tomato



Garden Reminders



In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42).

The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill., Denver, Colo.

NORTH

RESOLVED, That this year shall not find me without a garden of which I may be proud.

RESOLVED, That my home shall be more cheerful than ever and my grounds more attractive as a result of my efforts.

The man or woman who loves flowers can make no better resolutions at this time.

This is the month for planning. This is the month for careful thought. This is the month for ordering. What we do this month will determine to a large degree our success as gardeners this year.

Vegetation is dormant. But for many months seedsmen and nurserymen have been preparing for our benefit. For months they have been planning, so that we may select, in the comfort of our living rooms, plants and seeds that we shall want in our gardens this year.

If you have not yet received the spring catalogues of local seedsmen, send for them. Send for lists from all who make a business of providing us with garden necessities. Read the advertisements of *The American Home*, and ask those advertisers who appeal to you to send you their booklets and catalogues.

Plan the garden. If you kept a record last year, you know what changes you wanted to make, what new things you planned to introduce, what errors you determined to eliminate this year. Decide what type of garden you want. Plan to do a little more this year than last. Don't be content with the same as last summer—go a bit further.

Read the best textbooks and magazines on gardening. You will find a wealth of material in this magazine, and in books by practical gardeners.

The catalogues are crammed full of valuable information. Don't merely glance at them. Get out a notebook, and jot down the things you want to remember. Don't trust your own ability to keep everything in your head. Start a garden diary.

Do you want a formal garden? Do you want a perennial border? Do you want a vegetable plot? Do you want an arbor, a fence, a trellis, a pool, a garden

seat? Decide, then order your material. But do it now, before you find it too late. Don't put it off.

This is the best time of the year to organize a garden club, if there is none in your community. Remarkable results have been obtained by a few neighbors who grouped themselves and met regularly, once or twice a month, to discuss common problems and to suggest



Harold Haliday Costain
Sometimes snow will bear down Evergreens to the breaking point, and, for all its beauty, the careful gardener will brush off the white crystals after a particularly heavy fall

to one another various methods for improving the garden.

In planning the garden, strive for effective color combinations. Most catalogues discuss this matter in detail. Try to make your garden a thing of harmony and beauty. Do you realize that on a plot twenty by thirty feet as many as fifty varieties of annuals may be grown?

It is not too early to start some seeds indoors at the end of the month. Petunia, Centaurea, Salvia, and Lobelia seeds may be sown without hesitation. They are slow to germinate.

Resolve to have a garden!

SOUTH

Start hardy annuals early this month. Sow hardy perennials, also.

It is necessary to sow where plants will flower, as they transplant poorly in many parts of the South. Sow thinly.

Take up and divide Cannas, Caladiums, Chrysanthemums, and Perennial Phlox. Plant them again.

Plant Roses. Give soil good dressing of manure where Roses are to be planted.

Layer Hybrid Roses. Manure Asparagus beds. Make new beds and sow seeds.

Sow hardy vegetables, also transplant those sown earlier.

Continue to sow Cabbage seeds. Set out plants in ground which has been treated with manure. Sow Peas.

Plant Onion seeds and set out Onion sets.

Good time for tile-draining.

Finish planting and transplanting of fruit trees and Grapes before the middle of this month.

Sow Tomatoes in hotbed with just a little heat.

Set out some Sweet Potatoes in a frame. Complete pruning of fruit trees and Grape vines.

THE WEST COAST

Continue to plant Peonies in rich soil. Tulips must be in the ground by the end of the first week this month. Narcissus, Gladiolus, Lily-of-the-valley, Iris, Hyacinths, and Montbretias may go into the ground any time this month.

Continue to plant Sweet-peas. Camellias and Japanese Quince need much water. Prune carefully after blossoming.

Divide and set out Tuberose. Plant Roses, shrubs, and deciduous trees.

Make Rose cuttings. Also Hydrangeas and Fuchsias.

Lift Cannas. Dig Dahlia tubers on warm, windy day.

Give Iris treatment of lime.

Give flower beds which are not in use a treatment of wood ashes, humus, or manure.

Apply bordeaux mixture to growing plants.

Slip Veronica, Verbena, Snapdragon, Oleander, Lantana, and Coprosma plants.

Make Your Plantings *more attractive*

**Green's
new catalog
tells how**



Green's new catalog is distinctly different—with helpful planting information. Illustrated in Nature's own colors, making selection of varieties easy. It gives complete details of our Landscape Service and cash discounts for early orders.

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The results of over fifty years' experience with growing things. Here are just a few:

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- Beauty Bush*—a fountain of pink loveliness.
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They are experts, with thorough knowledge of plant life and proper design. They know blooming periods and the correct effects obtained by the proper combination of colors and varieties. Hundreds of American homes owe their attractiveness to Green's Landscape Architects. Why not let them design the plantings of your entire grounds?

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With their complete plans and planting information you are assured of colorful and attractive home surroundings. Full details explained in our free catalog. Write for it today and enjoy the thrill of seeing your grounds spring forth in wondrous beauty.

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A Book for Garden Lovers



And Guide to Better Gardens in 1930

is ready for you. This is the new 1930 edition, bigger and better than ever—full of new garden ideas—dozens of new varieties richly illustrated in their actual colors—a veritable treasure trove of garden lore and a splendid introduction to the magnificent variety of Schling's Seeds which each year add new thousands to their host of friends because of their remarkable vitality and dependability—true aristocrats of the seed world! The cost of the book, 35c, deductible from first order.

First of all you will wish to know

"Indian Summer"

Schling's Wonderful New Snapdragon

Marvelous not only for size, though its flower spikes rival the gladioli in height and vigor—but also for its color, a rich velvety copper red hitherto unknown in snapdragons and indescribably beautiful—no other snapdragon remotely approaches it—a "First Prize" winner wherever exhibited. And here are the rest of this royal family—
Golden West, deep golden yellow.
Pathfinder, rose-pink.
Yosemite, lilac-purple.
Navajo, canary yellow.
Wyoming, carmine.
Seminole, rosy lilac.
Narragansett, silvery lilac.
Tenega, rich sunset yellow.
Shasta, pure white.
Massasoit, wallflower orange.
Miami, delicate rose.

1 pkt. of any of the above, \$1.00; 6 pkts., \$5.00

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Outstanding Novelties for 1930

Collection 2—A \$15.40 value for \$12.00

New Iceland Poppy, Orange Gold.

In this lovely new shade the gold tone is of the most shining brightness and produces a marvelous effect in beds, rock gardens. This new Poppy is of the same size and vigor as the now famous Conara Pink and we predict great popularity for it. Pkt. 75c; 3 pkts. for \$2.00

Clarkia Double, Copper Scarlet.

Adding a brilliant new shade to the collection of very popular easily grown Annuals, so lovely for cutting and so effective in beds. Pkt. 60c; 3 pkts. for \$1.50

Gentiana Farreri (Gentian).

A rare species from China, bearing in August large skyblue flowers with white throat veined black. Hardy semi-prostrate. The best plants are obtained from seed. Pkt. \$1.00

Gentiana Hascombensis.

Will grow in either sun or shade wherever it can get its roots well down into the soil. Flowers ½ inch across, of bright mid-blue slightly speckled with white towards the base produced in great trusses showing 9 and often more fully developed flowers. Received an award of merit R. H. S. Pkt. \$1.00

Sweet Wivelsfield (Dianthus Allwoodii x D. barbatus).

This remarkable hybrid has the habit of the annual Sweet William but its flowers are much larger and it continues to bloom until frost. It is an annual and requires the same culture as Snapdragons and China Pinks. Pkt. 75c; 3 pkts. for \$2.00

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A glorious new color in Asters. Upon opening, the flowers are pure salmon-yellow and when fully developed radiate with salmon-pink. 3-3 ½ inches in diameter, double to the very center. Pkt. 75c; 3 pkts. for \$2.00

Venedium Fastuosum.

An Annual of outstanding merit and so easy to grow anyone can enjoy it. Brilliant orange flowers 4 inches across with shining black center displayed to perfection in a setting of soft gray woolly foliage make this a most desirable and brilliantly showy plant. Received award of merit R. H. S. Pkt. \$1.00

Ostrich Plume Celosia, Heatherdell.

Great trusses of elegantly feathered and handsomely interlaced plumes so strikingly beautiful, they compel immediate and lasting admiration, whether you grow them outdoors or in pots. Offered in two colors—
Heatherdell light, terra-cotta pink tipped with bronze. Pkt. \$2.00
Heatherdell deep, iridescent rose. Pkt. \$1.00

Victoria Aster, Golden Fleece.

A lovely pale yellow Aster with faint suffusion of buff. Large globe shaped double flowers on stiff stems. Pkt. 35c; 3 pkts. for \$1.00

Any single variety above may be bought separately at prices listed

Larkspur, Los Angeles.

Rich salmon undertone overlaid with a brilliant and pleasing rose. Long spiral spikes of extremely double flowers. Pkt. 50c

Two Lovely New Hardy Border Carnations (Earliest Dwarf Double Vienna).

Will compel spontaneous admiration. The very early and profuse blooming qualities of both varieties make them especially valuable where fine cut flowers are wanted. Pkt. 75c; 3 pkts. for \$2.00

Prof. Malmgren, brick red.

Othello, dark velvety crimson. Pkt. 75c; 3 pkts. for \$2.00

New Giant Pansy, Mrs. Pierre S. du Pont.

Rich pure golden apricot blushed with salmon—glorious as a June dawn without center-lines to mar its beauty. An entirely new and most charming color in pansies. Pkt. \$1.00; 3 pkts. for \$3.00

Viola Olympica Royleana.

A new gem for the Rock Garden. True violet form, exquisite rich velvety deep royal blue. The plants are perpetually in bloom throughout the summer. Pkt. \$1.00; 3 pkts. for \$3.00

Zinnia Dahlia-flowered "Youth."

In response to many requests for a light rose, we are now pleased to offer for the first time "Youth," a beautiful self rose with huge flowers of true Dahlia type. Pkt. 60c; 3 pkts. for \$2.00

Erigeron Divergens.

Lovely delicate lavender daisy-like flowers about ¾ inch in diameter on long stems. It is the Annual form of the well-known hardy Erigeron and will be of great value for bedding and cutting. Pkt. 50c

Pearless Aster—Yellow.

Deep yellow when first opening, fading slightly as the flower ages. Of large size, very double and petals slightly incurved. Pkt. 35c; 3 pkts. for \$1.00

Cephalaria Alpina.

Best described as a giant hardy yellow Scabiosa. The plants grow 6-8 feet, branch freely and bloom all summer and fall. The flowers are very double of deep canary yellow color on extremely wiry stems from 18-24 inches long. Pkt. 50c; 3 pkts. for \$2.00

Veronica Teucrium, Royal Blue.

This lovely new Gentian blue speedwell is a gem for the rockery and border. The plants are 1 foot high of spreading habit and are in bloom from June to August. Pkt. 35c; 3 pkts. for \$1.00

Gardening on a 50 x 125 foot plot

Continued from page 379

of greater depth and certainly lends itself to better floral display.

The garden area is enclosed in a low hedge of Chinese Privet which frames the flower area proper and by its height gives scale and depth. Due north is at the upper left corner.

All last year the garden gave flowers in abundance for table decoration indoors. The schedule is easy. First of all, Tulips planted in the fall, about one or two thousand, largely occupy beds 2 and 5, with an overflow in 6 and 1. All these areas in due season receive Dahlias and are edged with long-seasoned annuals such as African Daisy, Calendula, and China Aster.

Bed 6 is planted with Delphiniums. In the rear left, number 3, there is a conglomerate bed, which in no two seasons has the same character. There are masses of Gladiolus, Oriental Poppy, and Chrysanthemums, well balanced according to the supply. In fact, it serves as a kind of overflow bed because there you will find any surplus annuals and some odd bulbs of one sort or another that can be grown on for cut flowers, including the Wood Hyacinth which does very well and adds to the variety of early bloom.

The area on the right, number 4, contains a rock garden feature and through it, although not shown on the plan, is a walk running in a somewhat diagonal manner from the end of the hedge rearwards to the grass path.

The L hooks on the two first named beds are given to Roses. Incidentally, let it be said that the plans for the current season contemplate a squaring up of these two beds by widening them for their full length when Roses will be featured on their outer sides. These beds are to be bordered with low-growing Box to help the winter picture.

The marginal border on the left, number 1, is a rich mixture where the owner indulges his fancy in collecting some of the more unusual plants that interest him—a few Irises, a few Phloxes, some rare Lilies, a half dozen

of the better Daffodils—and any other appealing and odd flower that comes along may be tucked into this little spot, even including such rampant and pervasive things as dwarf Pinks and the gorgeous and generous yellow flowered Tickseed.

Even although the space be small, there is room for some curious and interesting trees.

The rock garden accommodates some odd dwarf evergreens and there is always room for more; and some of the spectacular deciduous Azaleas here find a home for some of their particular requirements.

Planted up against the house itself, in number 7, shade loving plants are massed: Rhododendron, Pachysandra, Ferns, Trillium in several varieties, Lily-of-the-Valley, and Christmas Rose. Number 8 offers a pretty opportunity for a miniature woodland glen with Kurume Azaleas, some odd Yews, Andromeda, Chinese Holly, some Viburnums, and here and there a brightly berried-plant that carries color and variety. Azaleas, other than the Kurume, also run through the area. The spring is made gay with Polyanthus and Virginia Cowslip while the late fall is brightened in its turn with clumps of fall-flowering genuine Crocus.

In the front there is a somewhat conventional foundation planting of evergreens in which the spreading Junipers and slow growing Yews predominate.

Among other interesting objects—they will have to go out when they get large—are Siberian Elm, Ginkgo, Moline Elm, Waterer's Laburnum, the Tea Viburnum, Columnar Chinese Red-Cedar, a small purple Beech, and Witch Hazels.

It is not a spectacular show garden but it is practical, serviceable, and individual, and an object of interest to the neighbors. It conveys just one lesson to the conventional city lotter—you can have a garden of beauty, dignity, and abundance of flowers to cut and a multitude of interesting plants all at once, if you will.



Summertime is flowertime indeed. Gladiolus galore with Tickseed, Snapdragon, Marigold, and Calendula, taking up the succession after Oriental Poppy, Tulip, Regal Lily, Scillas, and border Pinks have had their sway

Madison Ave. at 58th St.

Schling's Seeds

Max Schling Seedsmen, Inc.

New York City

Dreer's Garden Book for 1930

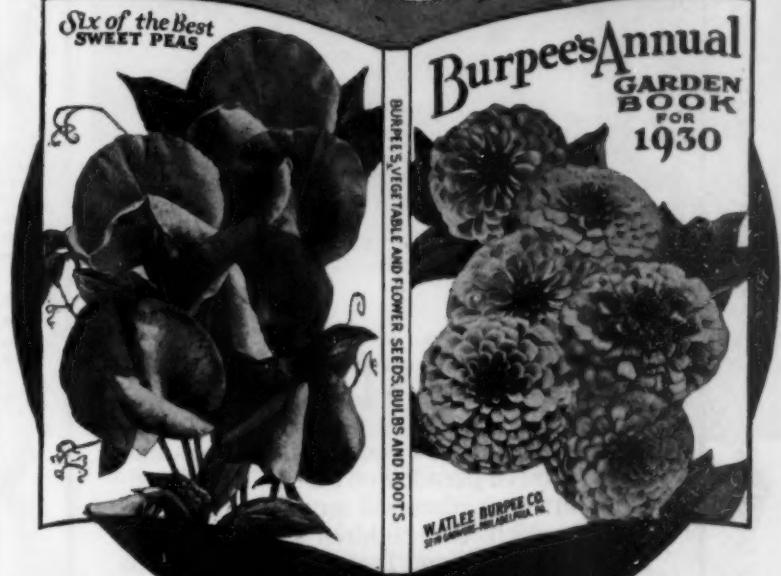
is recognized as the premier American catalog devoted to furthering the interest in *better* gardens. No matter what *your* particular garden hobby may be, the Dreer Garden Book will prove the means to bring to you the finest strains of the choicest seeds, plants and bulbs produced by leading specialists the world over.

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FRUITS in Great Variety—We have Fruit Trees in many sizes and varieties, some of which have borne fruit. Also a fine stock of Shade Trees.

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We also carry a complete assortment of planting material including broad-leaved Evergreens, Flowering Shrubs, Irises, and other Perennials.

Our 1930 Catalog quotes reduced prices.



Richmond, Va., Dec. 4, 1929

Dear Mr. Harris:—The thousand dollars worth of Evergreens I bought from you in April have added \$5000 worth of beauty to my home here and all the trees are in fine condition.

Yours truly,
Mrs. G. P. Pulnam

Richmond, N. Y., Aug. 10, 1927

Dear Mr. Harris:—The thousand dollars worth of Evergreens I bought from you in April have added \$5000 worth of beauty to my home here and all the trees are in fine condition.

Yours truly,
Mrs. G. P. Pulnam

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"Outfitters for the Home Grounds"

On the Saw Mill River Road, 3/4 miles north of Elmsford
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A Piece of Woodland—for Little

We'll provide the plants which, with little work and less effort ever after will develop just such intensely charming spots as that pictured above. Moreover, shade is not essential. There are ferns and other wild hardy flowers for all sorts of situations. For those nursing more ambitious garden plans, there are our more impressive native shrubs, such as

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GILLETT'S

Fern and Flower Farm

3 Main St., Southwick, Mass.

At It Half a Century!

Beginnings of a rock garden

Continued from page 380

pockets and cracks for planting, at the same time packing the soil thoroughly behind each stone. Each mound unit is faced towards the pivot point at the center of the little flagstone court, but always avoiding regularity of shape and position.

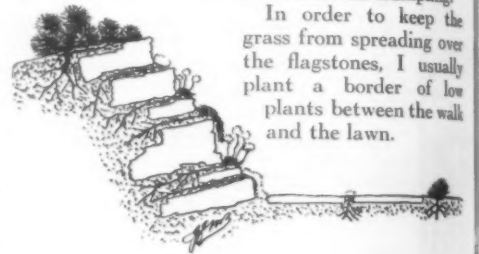
In order to create depth, balance of foliage mass, and color, arrange the plants in the general form of a triangle around the pivot point, as for instance making three groups of each type of small evergreens or deciduous shrubs, or three drifts of each variety of rock plants. I plant first the taller plants to form the background for the smaller material, placing the most characteristic or sketchy plants as accents behind the best stones which form the projecting spurs. The sturdier perennials are arranged next to the shrubs and dwarf evergreens, but the more dainty rock plants

are planted in sheltered pockets or cracks nearer the walk or circular flagstone court, in order to give them closer attention and where their intrinsic charm can be admired without the necessity of walking over parts of the rock formation.

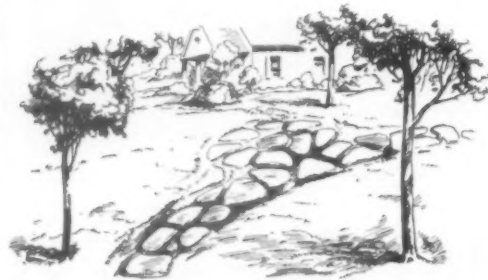
Plants needing protection from wind and sun are given the advantage of positions at the base of the rocks facing north, and those requiring a warm sunny aspect are planted at the bottom of the rocks facing south.

The joints between the flagstones and the soil pockets bordering the walk make ideal planting areas for the very dwarf spreading or carpeting rock plants that are able to withstand an occasional trampling.

In order to keep the grass from spreading over the flagstones, I usually plant a border of low plants between the walk and the lawn.

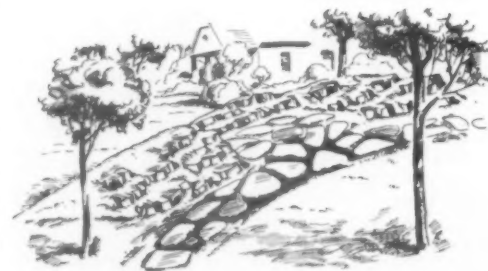
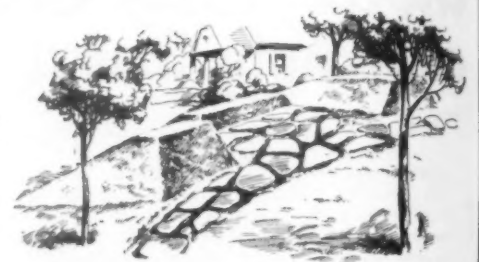


The stones are so placed as to afford root space for the plants and with an inward pitch downwards that helps hold soil and moisture

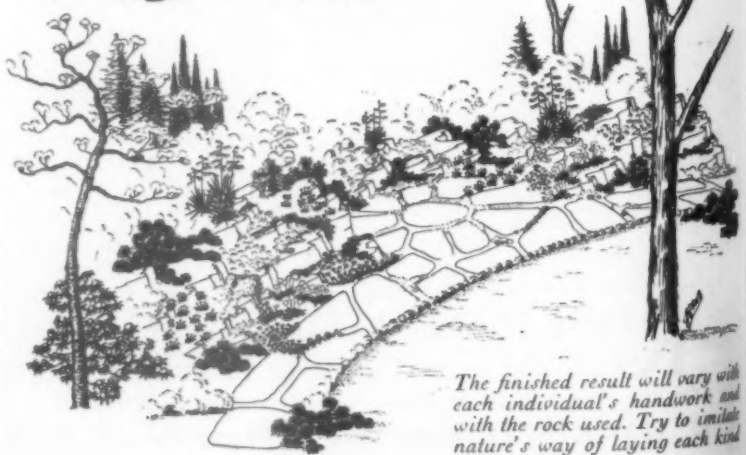


The start is made by laying down a walk with a small court somewhere along its length

The next stage is to make three rectangular flattened mounds of earth generally facing about the court



Then build in the stones or rocks on the front of each mound, letting the rear fall away naturally



The finished result will vary with each individual's handwork and with the rock used. Try to imitate nature's way of laying each kind



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THESE world-famous Roses of New Castle, grown in the fertile soil of New Castle, are the sturdiest, easiest growing rose plants in America. Our collection includes every desirable rose now known; we also carry a complete list of miscellaneous garden plants. Everything worth while—for home planting—and the prices are right.

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THOMAS A. EDISON

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DAHLIADEL NURSERIES

Warren W. Maytrott Box A, Vineland, New Jersey

A Feast for Garden Lovers

Gardeners' Chronicle, devoted exclusively to gardening, will be more helpful than ever this year. These brilliant writers will contribute: Ernest K. Thomas, Superintendent of Parks, Providence, R. I.; J. H. Nicolas, noted Rosarian; Paul W. Dempsey, Field Superintendent, Market Garden Field Station, Mass.; T. H. Everett, graduate of Kew Gardens, now gardener on Westchester estate.

Send \$1 for 7 months' trial; or \$2 for full year's subscription, plus current issue, 13 in all.

Gardeners' Chronicle

522-A Fifth Avenue, New York City



This is a typical English Garden



BORDERS GROWN FROM SUTTON'S SEEDS

YOU HAVE often heard of the floral beauty of English gardens. The illustration above pictures a garden walk bordered with exquisite flowers on one of the larger estates. All the flowers are grown from Sutton's Seeds—the kind that are preferred throughout the length and breadth of the British Isles. Care and climate do not have so much to do with the quality of the blooms as quality of seed, and where Sutton's Seeds are planted results are as pictured above.

The House of Sutton & Sons was founded in 1806. The fourth generation of the Sutton family now manages all activities. The accumulated experience, knowledge and skill that are the heritage of the Sutton family are applied to the selection, breeding and testing of seed and the improvement of the many varieties. So great has been the success of the House of Sutton & Sons that it has been for generations, By Appointment, Seedsmen to the Royal House of England.

In the United States, Sutton's Seeds are becoming better and better known. Gardeners of large estates as well as thousands of home owners and amateur gardeners find that they get better results, bigger and better flowers, from Sutton's Seeds than from any other kind they have ever grown. Whether annuals or perennials, hardy or half-hardy, tall or short, early or late blooming, for the border or for bedding, Sutton's Seeds offer a variety that for quality, sturdiness, profuse blooming and sure germination are not surpassed.

With ordinary care Sutton's Seeds will grow and bloom anywhere. They are so thoroughly tested that practically every seed is sure to grow. They are true-to-type and uniform in quality. You will make no mistake in ordering Sutton's Seeds for your next summer's garden. The first step is to send for

Sutton's Amateur's Guide in Horticulture and General Garden Seed Catalogue

While a catalogue, this book is more. The illustrations are unusually large and clear. The introductions to the various varieties and the specific descriptions of each flower make it an easy matter to know what to select, where to plant to get the best color results, and when to plant to make sure of the longest succession of bloom. The book answers many questions that puzzle the inexperienced. Sent post-paid on receipt of thirty-five cents in stamps or International Money Order. To save time and possible delay we suggest that you write for it today.

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Some of the prettiest and most interesting Water Lily pools are located in very small gardens. Marvelously beautiful effects can be achieved with a simple tub-pool surrounded by rocks and unique aquatic plants.

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Choice of pink, blue, yellow or white Water Lily; 6 Aquatic Plants; 6 Border Plants; Cedar Water Lily Tub and pair of snails.

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Three beautiful hardy Water Lilies. Helen Fowler (pink), Chro-matella (yellow), and Hopatcong (white).

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It pictures and describes the largest collections of Water Lilies and aquatic plants in this country. Many varieties illustrated in their gorgeous natural colorings; tells how to build a pool inexpensively; how to plant a tub-garden; gives complete cultural directions; chapters on fancy fishes are included. Write today for a FREE copy.



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10 fishes including one pair each of Japanese Veiltails, Calico Veiltails, Veiltail Moors, Korean Fringetails and Lion Heads.

\$32.50 Value \$25

18 gal. DeLuxe Aquarium \$22.50

Wm. Tricker Inc.

103 Brookside Avenue

WaterLilies

Saddle River, New Jersey

The lawn problem in the sunny South

Continued from page 378

real chance and this means a start in fairly fertile soil coupled with occasional fertilization.

A common cause of failure in the cities is attempting to grow grass on the sub-soil cast up when the house foundations were dug, while in the country many shabby lawns are the result of sowing grass in poor, sandy soil devoid of plant food. Not that Bermuda does not grow well in sand, but the sand must have some plant food in it or the grass will starve.

A good start may be had with small lawns by spading in, to a depth of not over six inches, a good complete fertilizer (one containing nitrogen, phosphorus, and potash) at the rate of twenty to forty pounds per thousand square feet. For larger areas the fertilizer should be plowed in and harrowed. However, if the soil is already rich, little if any fertilization is necessary. When the soil is clayey or composed of light sand, excellent results are secured by the addition of well rotted stable manure at the rate of one half ton per thousand square feet, but fresh manure must never be used on account of the large weed seed content. Most weed seeds are destroyed when the manure is piled or composted for a month or two.

If manure is unobtainable, then it is well worth while to start a crop of Soybeans or Cowpeas during the early spring and plow the crop under as a start for the grass, but most lawn makers are entirely too impatient for this slow process, even though it is far cheaper than the use of barnyard manure. After the fertilizer and the manure have been added and the seed bed prepared by working the ground, the land is ready for the grass.

Bermuda is best started during the early spring as soon as all danger of frost has passed. The grass may be seeded or, as is more commonly practised, it may be started from stolons, which are merely small pieces of chopped-up Bermuda sod. Carpet grass and St. Augustine grass are also propagated by stolons. The stolons may be planted in rows twelve inches apart or, better yet, scattered evenly

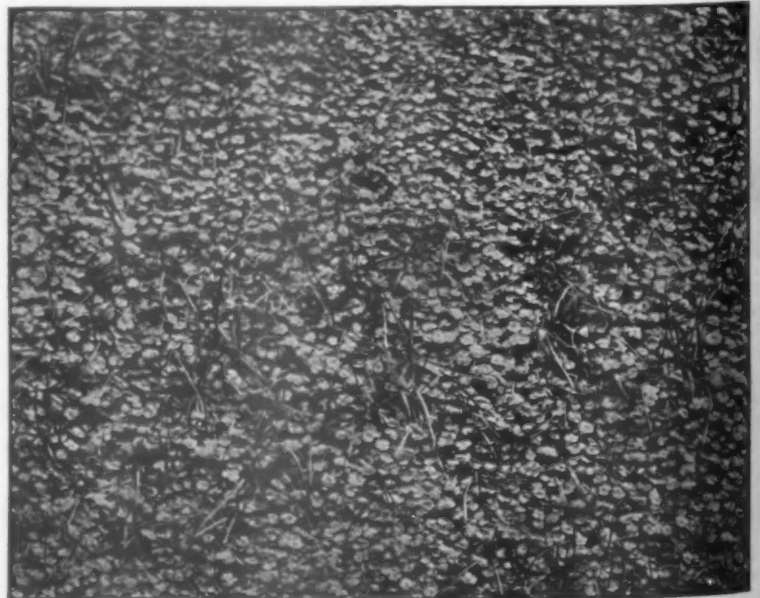
over the lawn and either worked lightly into the ground or covered sparingly with about a quarter of an inch of good topsoil. The entire area should then be lightly rolled or tramped and thoroughly watered with a light spray. Quick work is necessary to prevent the killing of the stolons by drying.

When Bermuda grass is started from seed, it is well to use a mixture of grasses as an extra precaution. A good mixture is made up of Bermuda grass, 4 parts; Kentucky Bluegrass, 1 part; Redtop, 1 part; Carpet grass, 1 part. With this combination, used at the rate of four pounds to a thousand square feet, the Bluegrass and Carpet grass will take care of the shady areas while the Bermuda will thrive in the sun. Shade and cold are the two great enemies of Bermuda grass.

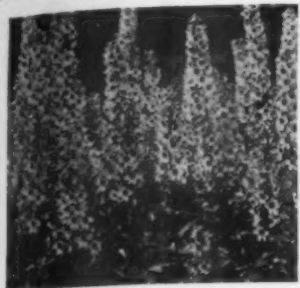
The principal objection to the Bermuda-Italian Rye combination is the necessity of annual fall seeding of the Rye grass. This can in part be overcome by substituting Pacey's Rye grass, a perennial form, in place of the Italian variety since the perennial kind will persist for several years although its texture is not as good.

Once started the lawn needs care. A common error has been the use of lime. While it is true that certain agricultural crops will not thrive without the application of lime, lawn conditions are entirely different. In some sections of the South lawns whitened with lime is just as certain a sign of spring as sulphur and molasses. But several years of experimental work with Bermuda grass and Carpet grass conducted by the United States Department of Agriculture at the Arlington Turf Garden in Virginia have demonstrated that lime is likely to do more harm than good by encouraging the weeds. In the presence of an abundance of plant food in the form of fertilizers, lime is not essential to the growth of grass except, possibly, in extremely sour soils.

Better than lime is adequate fertilization. A good all-around fertilizer for Southern lawns is made up of equal (continued on page 426)



In moist sandy places in the South Lippia is often used as a ground cover to simulate a grass lawn. It is a creeping perennial



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Then you'll welcome our almost blight-proof strain, which is grown in a section and on land where blight is unknown. The Silver Dollar Strain brings you flowers of marvelous shades and colors, on stems 4 to 5 feet tall, supporting spikes of great size and substance. Selected, cured and tested for vitality by experts in Holland, this seed is as nearly "fool-proof" as any seeds can be. So much so that we offer it with the **Unique Guarantee** that every packet will give you from 50 to 75 thrifty seedlings. Should you fail to secure these or be dissatisfied with resulting flowers we will replace the seeds another season free of charge!

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I have disposed of my interest in the Dahlia business to my former partner, Mr. Samuel Newson, and for the future shall specialize in seeds only. There is no greater joy than growing dahlias from seeds, and originating new varieties! The following California Seeds are offered:

- Collection A—Hand-hybridized Dahlia Seeds from the greatest of California originations which are noted for their size and stiff stems. 100 Seeds \$3.00.
- Collection B—Seeds gathered from Prize Winning Dahlias of the Eastern and Western new introductions. From varieties of every good habit. 100 Seeds \$4.00.
- Collection C—Seeds from Dahlias most generally used for producing new varieties. 100 Seeds \$2.50.
- Collection D—Seeds from a general collection of Dahlias. 100 Seeds \$1.00.

Very fine Delphinium Seeds, \$1.50 a packet. Extra special and very choice, \$3.00 a packet. From the best varieties grown. Double flowers predominating of rare coloring. All Seeds net.

609 Third Avenue, San Francisco, Calif.
Distributors for Sieb Dahlia Manual, price 60 cents



Partial view of my exhibit at Elizabeth, N. J. in September. Fort Monmouth is the variety at the top; Monmouth Champion center vase below, also third vase from left; Lakewood in the center; Minnie Eastman to the right of Fort Monmouth and Violet Wonder on the upper right.

KEMP'S WONDER DAHLIAS

For 1930 I am proud to announce that I shall introduce some remarkable new Dahlias, including the beautiful Monmouth Champion, winner at Red Bank and Elizabeth, and a new color in Dahlias. Also Lakewood, Golden Sceptre, Bertha McLeod and others, including Cora Butterworth, winner as Best Decorative Seedling at New York. They are all described and priced in

MY 1930 CATALOG

Will also list the other Kemp Wonder Dahlias and many of the leading novelties from other growers, together with the finest tested standard varieties. It will feature again Kemp's Violet Wonder and Fort Monmouth, two of the greatest Dahlias of the present day. Reports from practically every show in the country list both these varieties as leading prize winners. Like other Kemp Wonder Dahlias they have been sensational successes, and I believe frankly that Fort Monmouth won more prizes during the past show season than any other Dahlia.

KEMP'S WONDER GLADS

For 1930 I am introducing some unusual new Glads that will rank with the finest varieties in existence. They are described fully in my catalog. A request now will bring a copy when it comes out in early January.

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Breeder and Grower

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EVERGREEN SPECIALISTS
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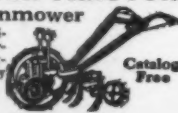
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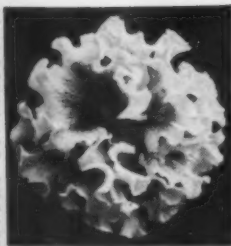
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The lawn problem in the sunny South

Continued from page 422

quantities of sulphate of ammonia and a good complete fertilizer scattered evenly over the turf as soon as the grass has got a good start in the spring at the rate of five pounds of the mixture per thousand square feet and thoroughly watered in. A second application may be made a month later. To prevent burning of the grass, make certain that the mixture is evenly distributed, thoroughly watered in and never applied on a hot day.

There may be some question as to the formula of the complete fertilizer that should be used. Usually the ready mixed formulas available at the local dealer in fertilizers are cheapest and best.

The main element needed for grass, however, is nitrogen since nitrogen produces foliage in abundance, but this is well taken care of by the nitrogen already in the complete fertilizer and by the sulphate of ammonia, which is rich in this essential element. A decided advantage that will soon be noted by the use of this combination is the gradual reduction of weeds since the sulphate of ammonia has a distinct tendency to discourage all weeds with the ex-

ception of weedy grasses. Eventually, however, Clover will also disappear since the sulphate treats weeds and Clover alike. The use of the sulphate of ammonia-complete fertilizer combination twice a year at the rate recommended should maintain the lawn indefinitely in top notch condition.

Another error commonly seen in the South is the annual firing of lawns under the mistaken notion that the ash helps the grass. On the contrary, the heat frequently injures the shallow roots and may greatly weaken the turf.

During the dry season the grass must be watered. One thorough watering is worth a dozen light sprinklings. Lawn injury due to lack of water is far more common in the South than in the North.

Do not cut the grass too early in the spring since the turf will do better if allowed to get a good start. Allow the clippings to remain since they are valuable both as mulch and fertilizer. Cut frequently enough so that the clippings do not form such dense mats that the light cannot penetrate or the turf underneath will die in a short time.

ERRATUM

On page 149 of the November issue of The American Home, the table cloth in the illustration was incorrectly credited. This lovely cloth should have been credited to T. K. Milliken & Son.

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