

# House & Garden

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*Interior Decoration Number*

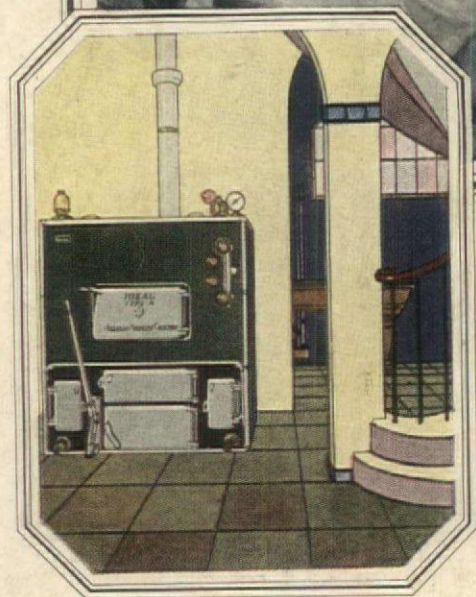
April - 1921

CONDÉ NAST Publisher

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"Just as every Attic has a past,  
so every Cellar has a future"—with

The  
New IDEAL Type "A"  
Heat Machine

## Comfort and Economy

**A**N average fuel saving of  $33\frac{1}{3}\%$  is shown by the tabulated results of several thousand IDEAL Type "A" Heat Machine installations. IDEAL Automatic Heat Control assures uniform comfort day and night. The consumption of fuel is reduced, care-taking simplified, labor saved. The result—*qualitative comfort and quantitative economy.*

The handsome and compact, dust and gas-tight construction of the IDEAL Type "A" Heat Machine makes it possible to convert the basement into an attractive and more useful part of the home.

Write for catalog with test-chart records of efficiency and economy.

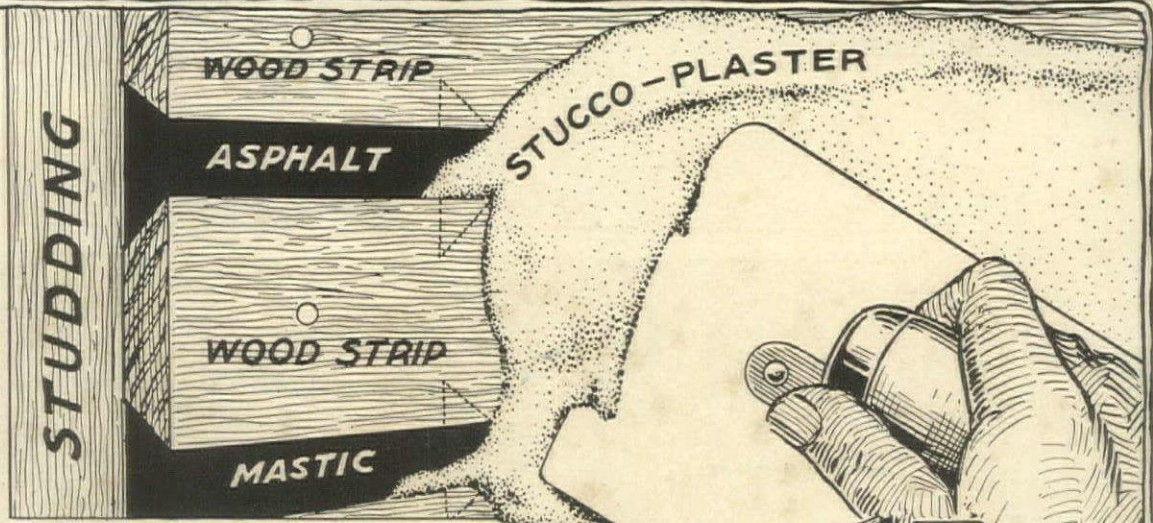
**AMERICAN RADIATOR COMPANY**

Dept. 23, NEW YORK and CHICAGO  
Sales Branches and Showrooms in all large cities

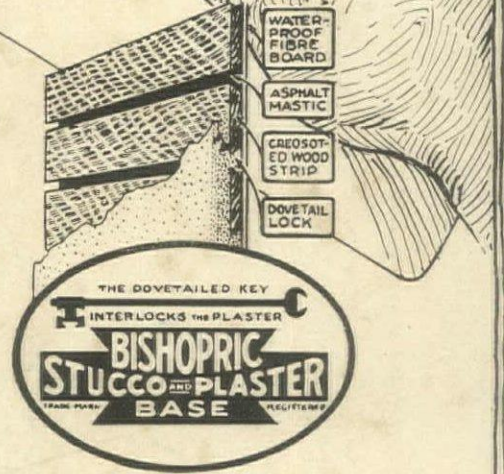
Makers of the world-famous IDEAL Boilers and AMERICAN Radiators

# Bishopric

for all  
Time  
and  
Clime



## See how it Locks the Stucco



**B**ISHOPRIC locks stucco or plaster in an inverted wedge clasp with a grip that holds for generations and the asphalt and fibreboard backing provide a better working arrangement for the plaster, saving the plaster that usually is lost through the open spaces in other forms of lath. Moreover, 25 per cent less-plaster is required on account of the dovetail key construction and the plasterer does his work in less time.

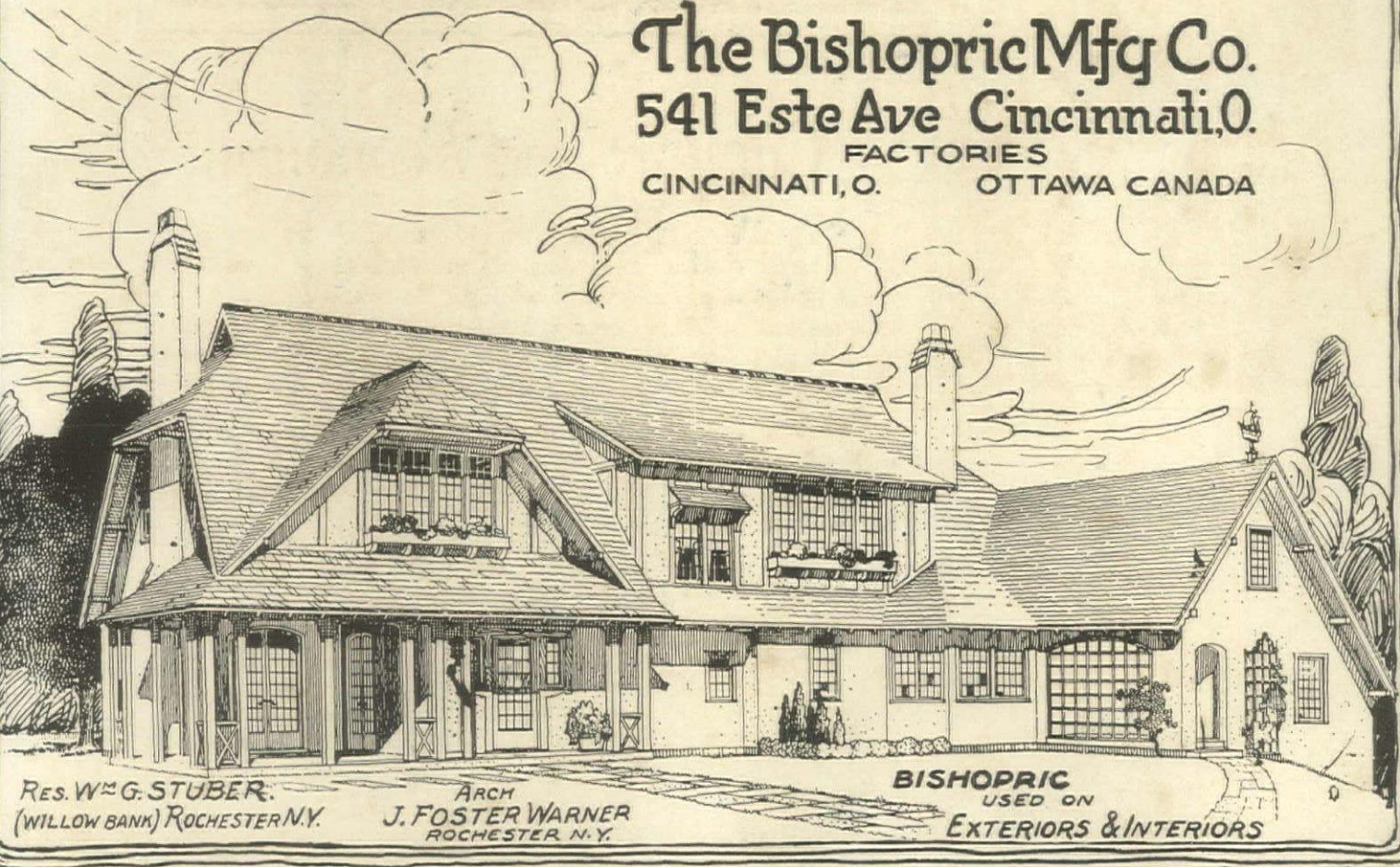
Bishopric Stucco and Plaster Base is so rigid and strong that buildings, before the stucco has been applied, have been lifted from their foundations by storms without getting out of plumb or without a single wood strip being broken.

While Bishopric was designed first for superiority, actual practice has proved that a Bishopric built house costs decidedly less than stucco and frame houses built by other methods—also reduces repairs, depreciation, insurance and fuel costs to a minimum, in consequence it is the most economical construction for the cottage as well as for the mansion.

Let us send you our beautifully illustrated booklet. Ask us any questions you wish about building problems, big or little—our Staff of Experts will gladly give you complete advice at no obligation to you. You are sure to get some valuable and practical suggestions.

## The Bishopric Mfg Co.

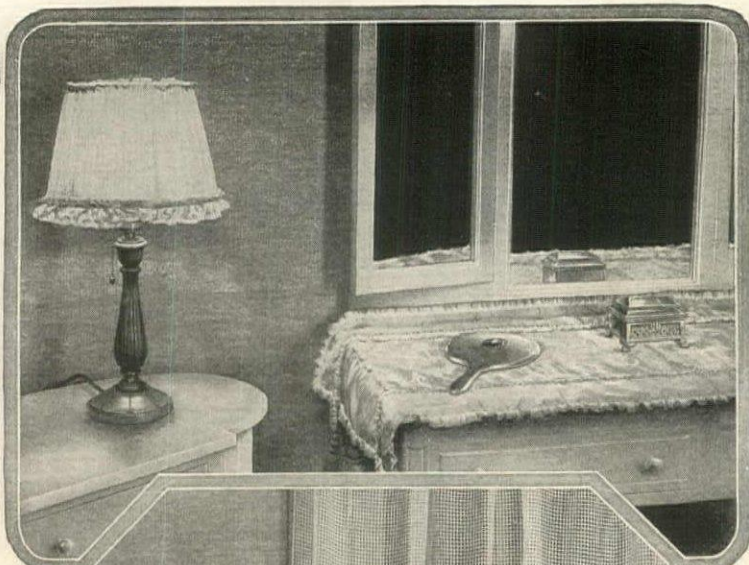
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## NEW IDEAS SHOWING FASHIONABLE USES FOR QUAKER LACE

The Clever Woman  
Makes Craft Lace Into  
Many Things of Beauty



It is no longer correct to load one's dressing table with ornaments and trinket articles. The smart thing is to use a few old-fashioned lace scarf, made of so new-fashioned lace, such as the Quaker Sampler lace design shown here. Fashion allows a few—odd dresser ornaments. A rare old jewel box and harmonized candlesticks make a handsome trio. An interesting touch is to have tiny candle shades or a boudoir lampshade made of dainty lace that matches the dresser scarf.

Conjuring up memories of quaint old New England gardens, these prim hollyhocks, embroidered in gay-colored wools, form the ideal decoration for a curtain in a Colonial or Georgian room. And Quaker Tuscan net is the ideal filet to let them grow on. It's a wonderful, new window idea you get all the color and light you want without having to bother with overdraperies.

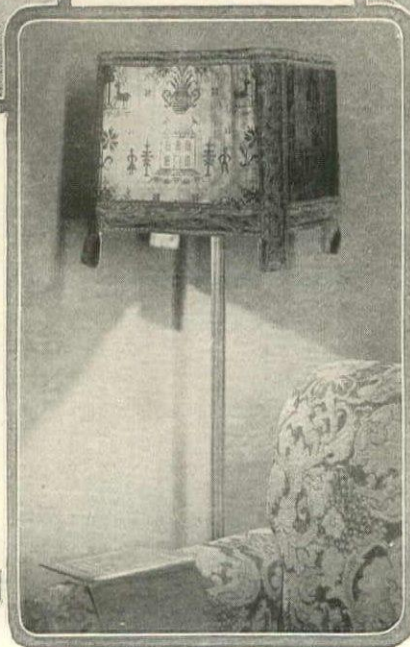


**QUAKER LACE CO.**  
890 BROADWAY  
NEW YORK CITY



It's many a use that Quaker Tuscan net can be put to. Its coarse mesh, its simple design, and its deep ecru color make it just the thing for a man's bedroom, or any other room furnished in dark woods. It is shown here, over perfectly plain tan satin, drawn tightly over the bed, the turn-down piece at the top forming the pillow cover.

One highly successful floor lampshade was made of vivid orange-colored silk, covered with Quaker Sampler lace, dyed black. The effect is striking, the design of the lace is thrown into bold and attractive relief.



For a really French touch in milady's boudoir, nothing could be more chic than an ivory mahogany bed dressed in Quaker Tuscan net over peach colored taffeta. The Parisian touch lies in the clever design made by drawing inch-wide blue faille taffeta ribbon through the mesh of the net, about six inches inside the edge of the bed. The coquettish bow of ribbon at the bottom fairly breathes Paris.

All these things can be made at home by the woman who isn't very clever with her needle—a note to the Quaker Lace Co. of New York will tell you how.



## Interiors of Enduring Charm at the Hampton Shops

ADAPTED from delightful old French designs to the requirements of today, each detail of this interior has the beautiful lines and subtle colorings, the exquisite hand carving or delicate marqueterie of that work of the old cabinet makers which has retained its charm through centuries of changing times and fashions. Yet these pieces constructed by masters of cabinet working who have come to us from France, are made with an understanding of laminating and treating the woods to withstand our peculiar climatic conditions.

You have at your command the experience and knowledge of the Hampton Decorators in planning the interiors of your home, as well as the resources of the vast Hampton collection of antiques and reproductions which are arranged in an everchanging exhibit of livable interiors.

## Hampton Shops

18 East 50th Street  
facing St. Patrick's Cathedral  
New York



Decorations · Antiquities · Furniture



*Your beautiful draperies deserve  
these better curtain rods*



The expense of Kirsch Flat Rods is trifling compared with the value of the time, money and work put into draperies they display. And they insure most pleasing results.

*Kirsch*  
**FLAT Curtain Rods**

make any window drapes more effective.

*The flat shape means  
No unsightly sagging  
Graceful, erect headings  
Smooth, neat hems.*

The beautiful velvet brass or white finish actually fuses with the metal, so that Kirsch Rods

*Never rust or tarnish  
Stay like new for years.*

Kirsch Flat Rods fit any window; single, double or triple to secure any draping effect; extension style or cut-to-length.

The artistic curved ends give ample shade room, and permit draping clear to the casing, shutting out side glare.

**KIRSCH MFG. CO.**  
240 Prospect Avenue  
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**Free Window Draping Book**

New 1921 edition of Kirsch Rod and Window Draping Book just out. Page by page you can plan your new curtains for every room; decide the effect you want, the materials to use, the color scheme to carry out. In writing, won't you please tell us if you have received previous editions of the Kirsch Book?



**Remember To Ask For**  
*Kirsch Flat Curtain Rods*

*Styles for Every Room  
in the House*

**A Decoration that  
Reflects Character**

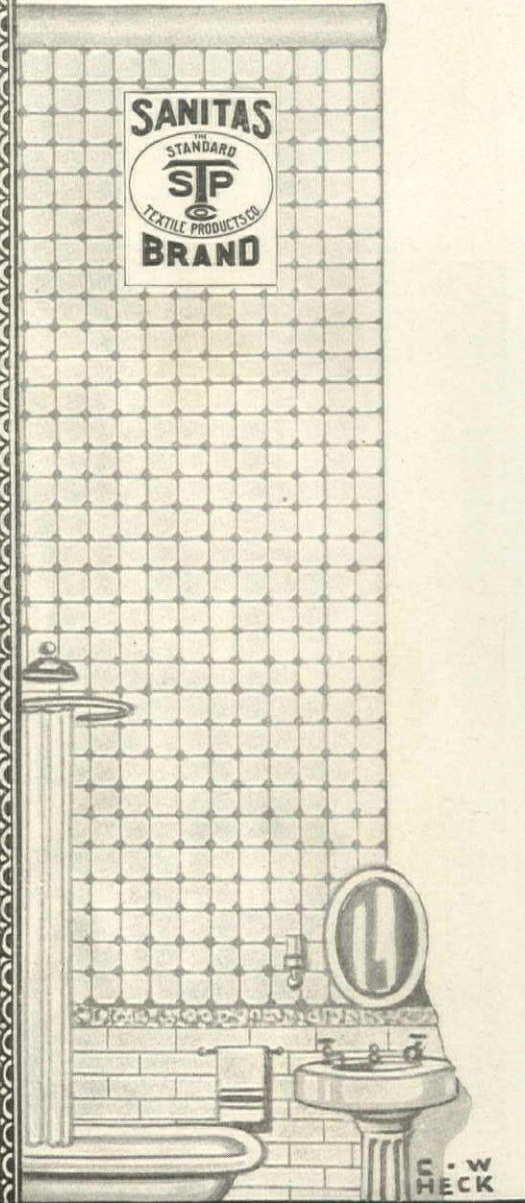
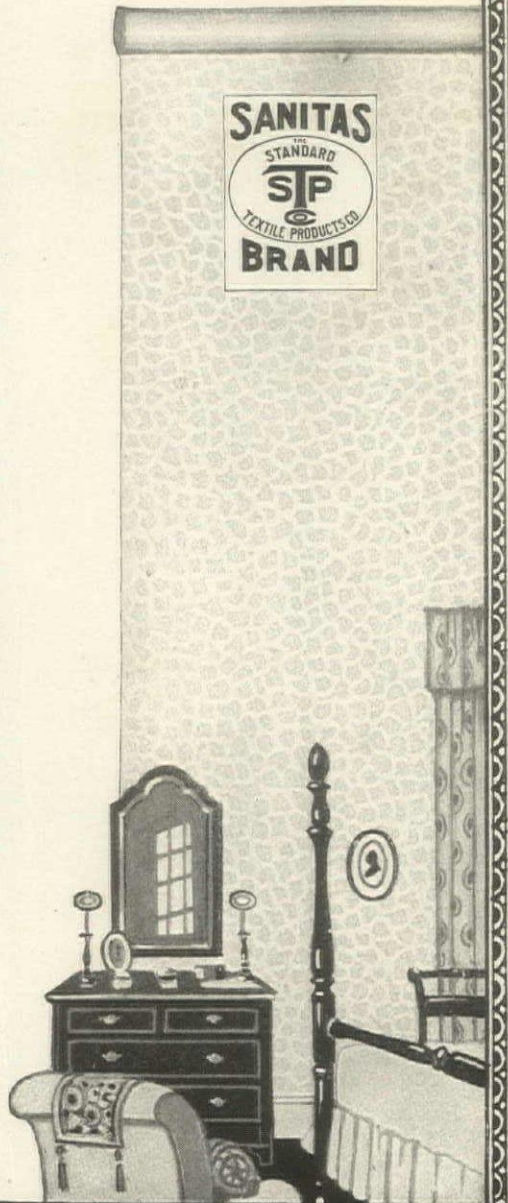
The selection of suitable wall-coverings is essentially a matter of personal taste. For, in a very real way, your home is yourself—the place where you gather about you, all that best and most truly reflects your own individuality.

Sanitas Modern Wall Coverings are so adaptable as to express such a kinship with their surroundings and with the various personalities in the home. They lend themselves to any artistic conception, blend with any desired color effect and include styles for every room in the house.

Sanitas Modern Wall Covering is made on cloth, machine-painted with oil colors that do not crack or peel. It does not fade in the strongest sun and may be wiped with a damp cloth, without injury to its finish or lovely colorings.

Let your decorator or retail dealer show you the complete Sanitas sample book, or

*Write us for Samples and Booklet*



**SANITAS**  
MODERN  
WALL COVERING

**THE STANDARD TEXTILE  
PRODUCTS CO.**

320 Broadway, New York  
Dept. 21

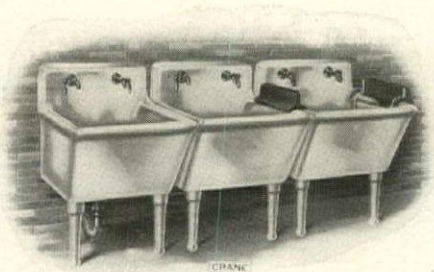
C. W. HECK



## On Country Estates

Crane Service is never of greater value than on country estates, where it enables owners and architects to select quickly, completely and through one central source of supply, practically everything needed for the extensive heating, plumbing and sanitation systems, the refrigerating and water plants and piping installations for the lawns and gardens.

The necessary equipment can be selected at any of the Crane branches and exhibit rooms, and can be obtained through the heating and plumbing trade.



Crane laundry tub equipment is supplied in types and sizes to meet all requirements.

*We are manufacturers of about 20,000 articles, including valves, pipe fittings and steam specialties, made of brass, iron, ferrosteel, cast steel and forged steel, in all sizes, for all pressures and all purposes, and are distributors of pipe, heating and plumbing materials.*

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NEW YORK CITY ATLANTIC CITY

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**BOHN**  
**SYPHON REFRIGERATOR**

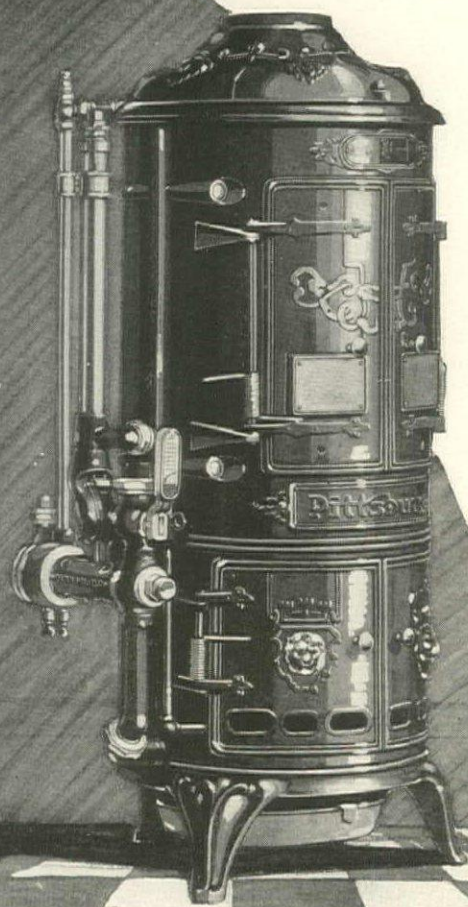
Food kept fresh every day in the year is the service a  
 BOHN SYPHON REFRIGERATOR will give you.

*The only refrigerator adopted by the Pullman Company and dining car departments of all American Railroads.*

New York Exhibit—53 West 42nd St.

**BOHN REFRIGERATOR CO.**  
 SAINT PAUL, MINNESOTA

Chicago Exhibit—68 E. Washington St



## *The Source of Hot Water Supply*

THE installation of the Pittsburg Automatic Gas Water Heater is the beginning of a never failing supply of hot water. The instant you turn the faucet you get hot water—too hot to put your hand in. Fresh from the main it comes—heated enroute by the Pittsburg Automatic Gas Water Heater—free from rust and sediment. And the beauty of it all is that this service is constant—all day long, all through the night.

The Pittsburg Automatic Gas Water Heater functions alone. Personal attention is absolutely unnecessary. It provides you with hot water in the cheapest and most satisfactory way.

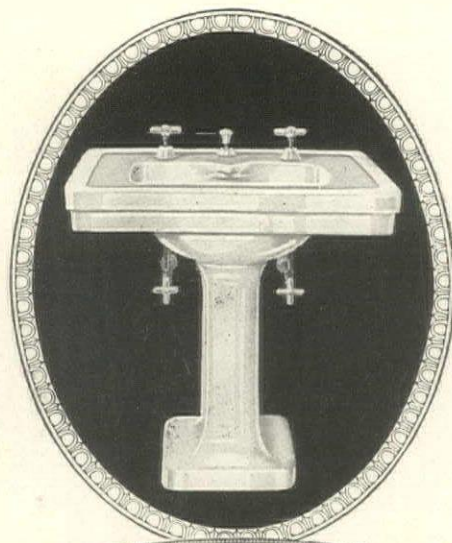
If you are interested in a better hot water service for your home, you will appreciate our booklet *The Well Managed Home*. May we send this booklet to you?

PITTSBURG WATER HEATER COMPANY, Pittsburgh, Pa.

# Pittsburg

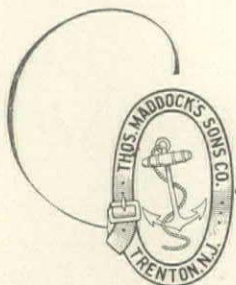
AUTOMATIC GAS  
WATER HEATERS

*First in the industry,  
foremost since —*

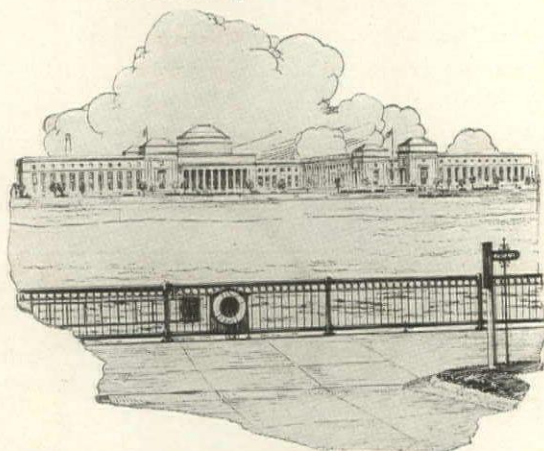


**MADDOCK**

*Foremost in eliminating  
the work of cleaning  
the lavatory overflow*



*In addition to this famous Institute, Maddock fixtures are used in the Wilmington High School, Wilmington, Del.; in the Gladstone School, Cleveland; and in many other equally modern buildings of well-known educational institutions throughout the country.*



*Buildings of the Massachusetts Institute of Technology  
—Maddock equipped.*

THE overflow cleansing feature of the Madbury Lavatory (shown above) is not only the most important lavatory development achieved in recent years, but it is also a remarkable convenience in saving labor for the busy housekeeper.

This feature, made integral with the lavatory, makes it possible to thoroughly clean the overflow channel by simply holding one finger over the supply nozzle while the water is turned on.

And, being constructed throughout of glistening, pure white, almost unbreakable vitreous china, a material that will not stain or discolor—this fixture unquestionably represents the highest ideals in lavatory construction.

Should you contemplate equipping an old or a new bathroom with fixtures that provide the highest degree of sanitation for the home, write for the booklet, "Bathroom Individuality."

**Thomas Maddock's Sons Company**  
Trenton, New Jersey

**Remember the importance of the plumber in protecting the family's health**



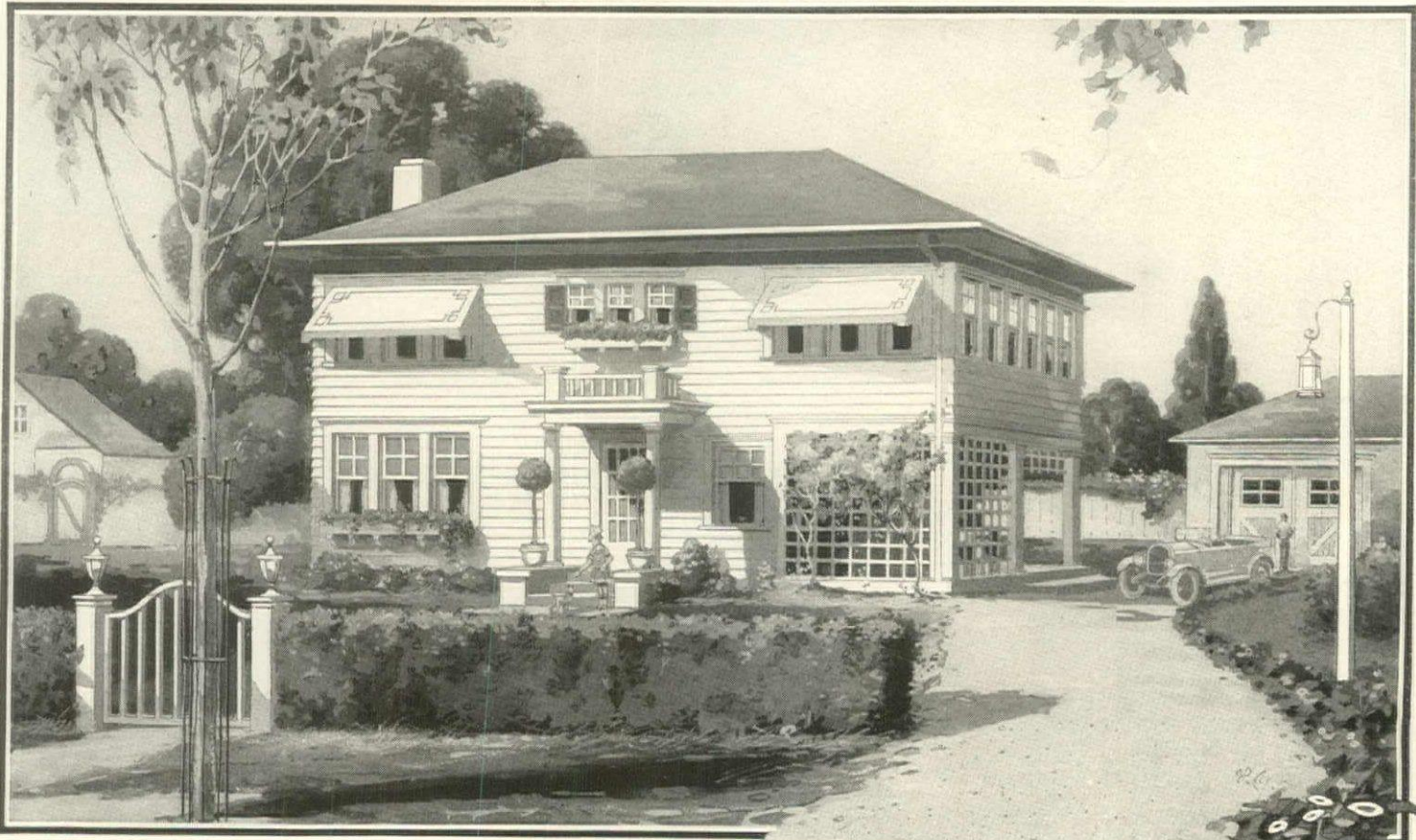
*"Aren't you sometimes tempted to swear a little when you have tire trouble, Parson?"*  
*"Well, I might be, but you see I avoid temptation by using Kelly-Springfields."*



# LONG-BELL

TRADE  
MARKED

# LUMBER



No Home Building Material On Earth  
So Readily Adapts Itself to Simple,  
Inexpensive Adornment as Wood

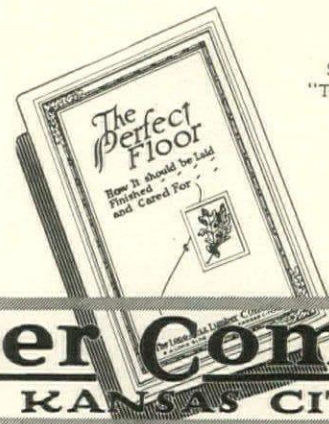
A vine on a trellis, a cluster of shrubs, a window box of flowers, a little hedge, a tree here and there—all these the planting of your own hands—blend best in a picture of comfort, contentment, character and beauty when the home is built of lumber. *And wood is the least expensive building material you can buy!*

For Lumber of Uniform High Quality  
Ask Your Lumberman for  
LONG-BELL Trade-Marked Lumber

Southern Pine Lumber and Timbers; Creosoted Lumber, Timbers, Posts, Poles, Piling, Ties and Wood Blocks; California White Pine Lumber, Sash and Doors; Standardized Woodwork; Oak and Gum Lumber, Oak Flooring



"It is worth a life of care and labor to win for ourselves and our children a home whose influence will enrich them and us while life lasts. Pity the poor child who cannot associate his youth with some dear spot where he drank in life's freshness and shaped the character he bears."



Send for our free booklet  
"THE PERFECT FLOOR"  
—how oak floors should  
be laid, finished and  
cared for.

## The Long-Bell Lumber Company

R. A. LONG BUILDING Lumbermen since 1875 KANSAS CITY, MO.



House at Chicago. Paul F. Olsen, Architect

## The Utility, Strength and Beauty of the HOUSE of BRICK



### "The Story of Brick"

An artistic booklet with attractive illustrations and useful information for all who intend to build. The Romance of Brick, Extravagance of Cheapness, Comparative Costs, How to Finance the Building of a Home, are a few of the subjects treated. Your copy is awaiting your request. Send today.

### "The Home of Beauty"

A book of fifty designs of attractive small Face Brick houses, selected from four hundred drawings entered in a national architectural competition. The houses represent a wide variety of architectural styles, with skillful handling of interior arrangements. Sent on receipt of fifty cents in stamps.

*Do you want to compete for the Face Brick and the full working drawings for one of these Home of Beauty houses? Competition open to young married women. Send for particulars. "The Home of Beauty" will be sent free to competitors.*

THE three basic requirements in building a home are utility, strength and beauty. Utility depends on skill in interior arrangement; strength and beauty, primarily on the material employed.

More and more, builders are coming to realize that the Face Brick home gives them the utmost of these qualities, at the greatest ultimate economy.

Face Brick offers almost limitless artistic possibilities. Through durability and fire-safety, and by reducing repairs, depreciation, insurance rates and fuel costs to a minimum, it gives you, in the long run, the cheapest house you can build. You will find a full discussion of these matters in "The Story of Brick."

## The American Face Brick Association

1121 Westminster Building - Chicago

# When you make Your Garden a Present

**H**OW much do you really care about your garden? Do you go off in a corner with a large pad of manuscript paper and a seed catalogue and forget an important luncheon engagement and order everything that's grandiosa and multiflora? Do you get up suddenly some spring day and rush out and buy a sundial or bird bath or a bench? Or are you one of those persons with the vision of Homer who knows instinctively that the best present you can make your garden is the

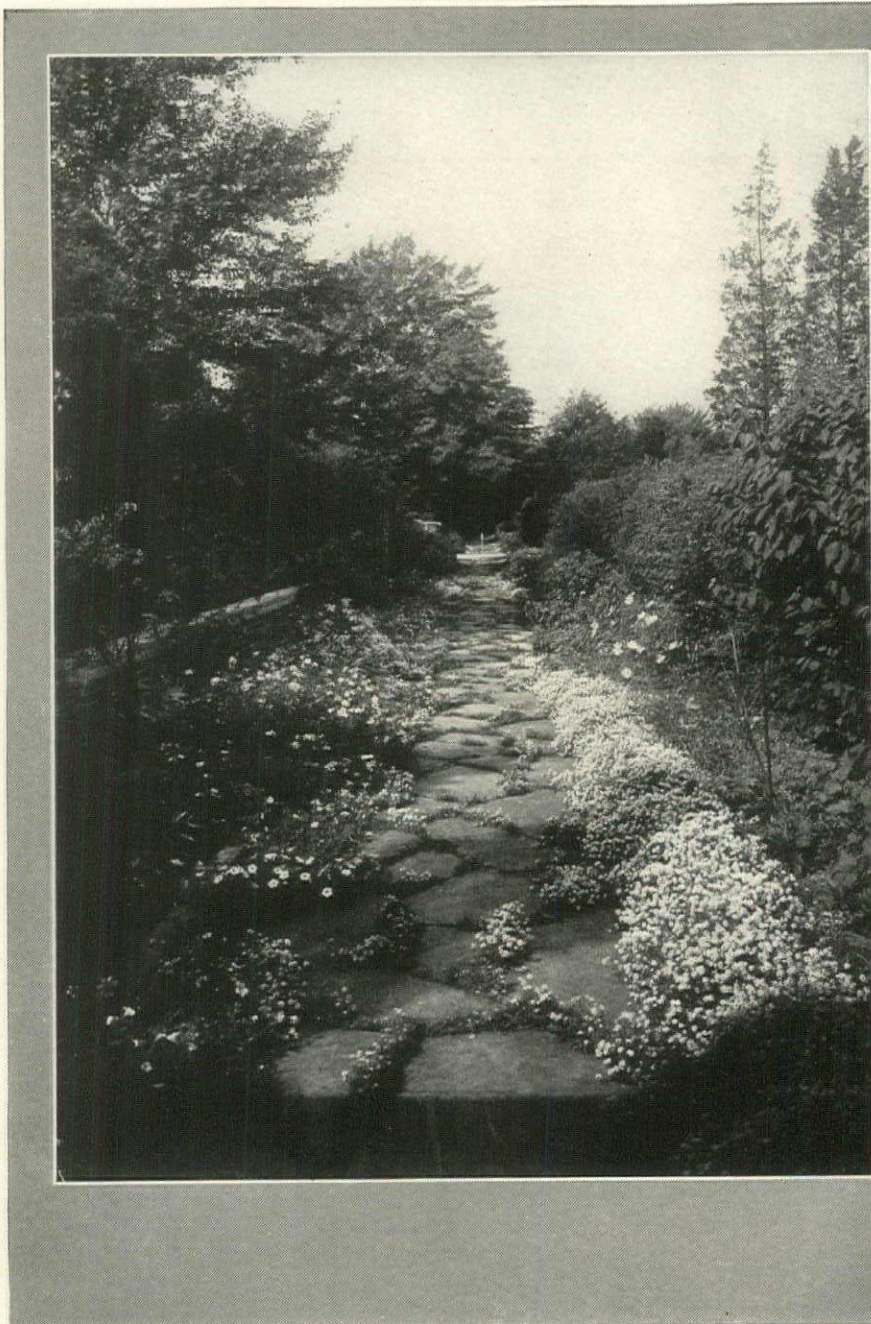
## HOUSE & GARDEN Book of Gardens *now ready*

**T**HERE are more than 400 illustrations in this book. Every sort of garden is in it. The formal box-hedged and the splendid landscape variety, the common-or-garden garden, all full of work and affection and hardy annuals, and those twice beautiful gardens whose loveliness is mirrored in water.

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

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

**T**HE articles are by authorities and every photograph represents the work of some well-known garden lover. The names and addresses of these contributors, over 50 of them, are listed in the back of the book. A complete planting and spraying table and gardener's calendar for the entire year is also given.



The Book of Gardens is first of all, a book to use in planning your garden—a handbook for garden lovers. Omar Khayyam would have bought one!

**I**F you want to make your garden a present of the workable—as well as beautiful—ideas of experts in gardening—sign, tear off and mail the coupon below. Attractively bound. Price \$5.



Name .....

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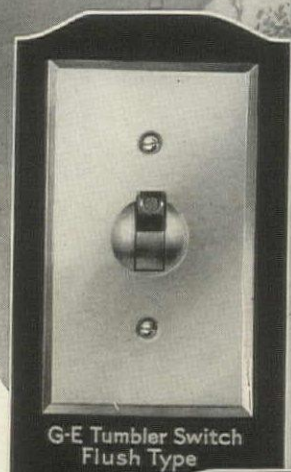
**HOUSE & GARDEN**

19 West 44th Street, New York City

Yes, I would like to have that BOOK OF GARDENS in library, ready to be looked at whenever we are making plans our garden. Here's my cheque for \$5. I understand that will send me my copy at once.



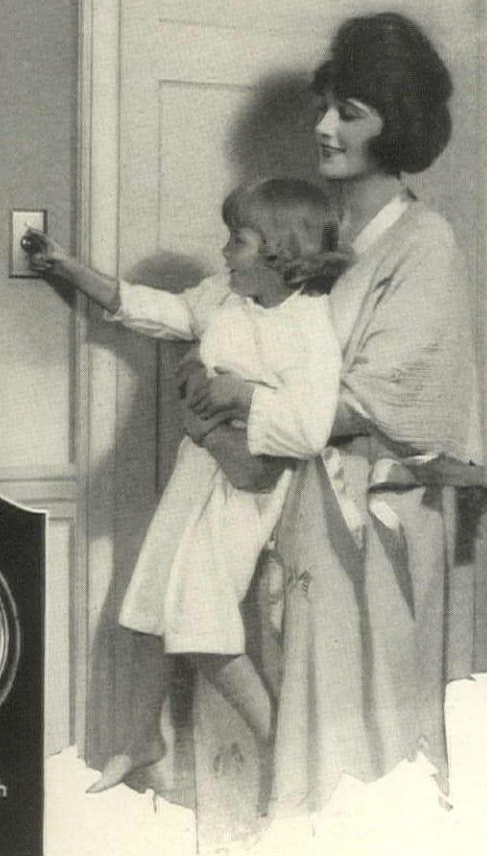
*Today women look upon conveniences as necessities, but insist that these improvements have one paramount advantage—simplicity*



G-E Tumbler Switch  
Flush Type



G-E Tumbler Switch  
Surface Type



## See How Easy—Just a Touch

**T**O the touch of a finger or the sweep of an elbow, the G-E tumbler switch responds instantly.

This switch works up and down instead of in and out like the ordinary kind. The lightest touch operates its sturdy mechanism. It is just another way of doing things a bit better—another little refinement in electrical equipment.

Such convenience is easy to obtain. If you're building, see that your wiring includes G-E tumbler switches. If you are already settled in a home, ask the electrical-contractor-dealer in your

community to install them to replace your present switches. It's an easy job with no muss or litter and you will at once appreciate the improvement.

And when you have any other wiring done, be sure that your electrical contractor uses G-E Reliable Wiring Devices—there are 3000 of them to meet every wiring requirement. Meanwhile, write for our interesting and helpful booklets on the subject of house wiring and how to get the most service out of your electrical equipment. Address Section 4119-G, General Electric Company, Schenectady, N. Y.

*WHEN you buy electrical goods, look for a store that displays the G-E orange and blue labelled line of electrical conveniences—this label is an indication of quality.*



# General Electric Company

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## CHAMBERLIN METAL WEATHER STRIPS

"SINCE 1893-THE STANDARD"

### For Better Health and Greater Comfort In Your Home

Chamberlin Metal Weather Strips stop draughts!

And draughts are a menace to your health—an enemy to your bodily comfort.

A draughty house is an unhealthy uncomfortable home.

Draughts are caused by cold air currents rushing in through cracks and crevices, between sash and frame, between door and floor.

These crevices are certain to appear. They are the natural result of inevitable warping and shrinking of wood.

For 28 years, Chamberlin Metal Weather Strips have safe-guarded health and provided increased comforts by stopping draughts.

The metal strips fitting closely around doors and windows thoroughly seals crevices and prevent the inrush of cold air.

And as cold air is kept out so also is dust, dampness and rain.

And the cost of heating has been reduced as much as 25%.

The Chamberlin Metal Weather Strip Co. guarantees its product for all time.

This company has a permanent service organization with branches in principal cities where Weather Strip experts are stationed to give immediate installation and adjustment service.

Send now for interesting Weather Strip Book.

### FREE An Estimate of Cost

Equipping your home complete—with Chamberlin Metal Weather Stripping is not nearly so expensive as you would probably think. Write us for free estimates stating the number, size and type of windows and doors to be equipped.



**Chamberlin Metal Weather Strip Co.**  
702 Dinan Building Detroit, Michigan

Send this Coupon for FREE Estimate of Cost

Date \_\_\_\_\_

Chamberlin Metal Weather Strip Co.  
702 Dinan Bldg., Detroit

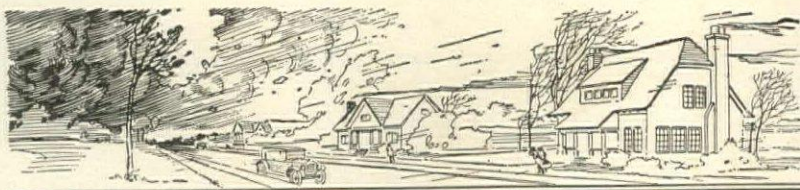
Provided I am not obligated, you may give me an estimate of cost of equipping my home with Chamberlin Metal Weather Strips and send your booklet on permanent weather stripping.

Number of Outside Doors \_\_\_\_\_ Windows \_\_\_\_\_

Name \_\_\_\_\_

Street Address \_\_\_\_\_

City and State \_\_\_\_\_



## DUST AND DAMPNESS

*A Menace to Health and Home*

By Alice Butler

A constant battle has existed throughout the ages between mankind and those destructive forces of nature, which have always threatened his physical well-being and his handiworks. Among those destructive forces, none have exerted a more damaging influence than dampness. However, strange to say, an element directly opposed to dampness, namely dust, has also proven its right to be considered as one of man's ever present enemies.

### *The Danger of Dampness*

The literature of house dwelling people of practically all ages is full of allusions to the ill effects of dampness in houses, caused by the invasion of rain or snow. This aspect of the question is pertinent today when conditions analogous and differing only in degree exist all round us. Sanitarians agree that dampness is one of the most potent factors in the production of the high morbidity and mortality rates prevalent in those sections where dampness in homes is a prevailing condition. The ills that follow in the wake of dampness are legion.

Menacing as is dampness to health, it is equally destructive to property. It is conservatively estimated that the destruction of world wealth thru fire is but a fractional part of the destruction caused by moisture and dampness.

### *The Dust Menace*

It is possibly not generally recognized that dust constitutes an ever present danger to health. However, a moment's serious reflection is all that is necessary to emphasize just why this is so. Dust provides the carrier for myriad of disease germs of all kinds. These germs breed in dirt and refuse, which upon drying out become converted into the dust which we see blown about the streets and which

so often finds its way into our homes.

### *Dust and Dampness in the Home*

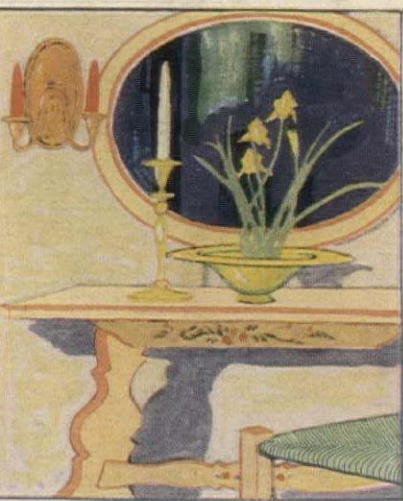
It is rarely that we become thoroughly alive to the danger of dust and dampness until they make their appearance in our own dwelling. Then we individually take up the battle against both of these evils. In waging our war, our first step is of course to find out where dust and dampness find entrance. Naturally in this can be ascertained and they can be effectively shut out, victory is quickly achieved.

It is now generally recognized that dampness and dust find their way into our houses through the same channels as do draughts, namely, through the crevices between sash and frame, between doors and floors. No matter how much is paid for windows and sash or how carefully the sash is set in the frame, the joint will not be thoroughly tight. The inevitable warping and shrinking of the wood makes the cracks and crevices through which rain, moisture and germs find admission.

### *How to Keep Out Dust and Dampness*

The most economical, simple and yet effective way of keeping out dust and dampness is through weather stripping. The metal strips fitting closely around doors and windows thoroughly seal all crevices and prevent unhealthy and destructive dampness, dust and draughts from sifting into the rooms.

Architects throughout the country are recognizing that weather stripping furnishes a practical and effective solution to the dust and dampness menace. It is a significant fact that today they are generally including the item of weather stripping in their specifications.



The quest of the quaint is charmingly answered in such forms as these—where the naiveté of the past is combined with colors as lovely as a garden.



## Furniture of simple peasant lines decorated in exquisite lacquer colors

# DANERSK

A design like this, taken from the peasant art of the past is as universal in its appeal as a rare block print or a set of Brittany dishes.



**D**ANERSK Spanish peasant furniture is true to the tradition of furniture made beautiful through color as well as line. In designing this Danersk group, we went, as always, to the sources. A rare old Spanish bed with oval painted headboard, a simple chest, and quaint peasant chair were the authentic originals around which the set was created.

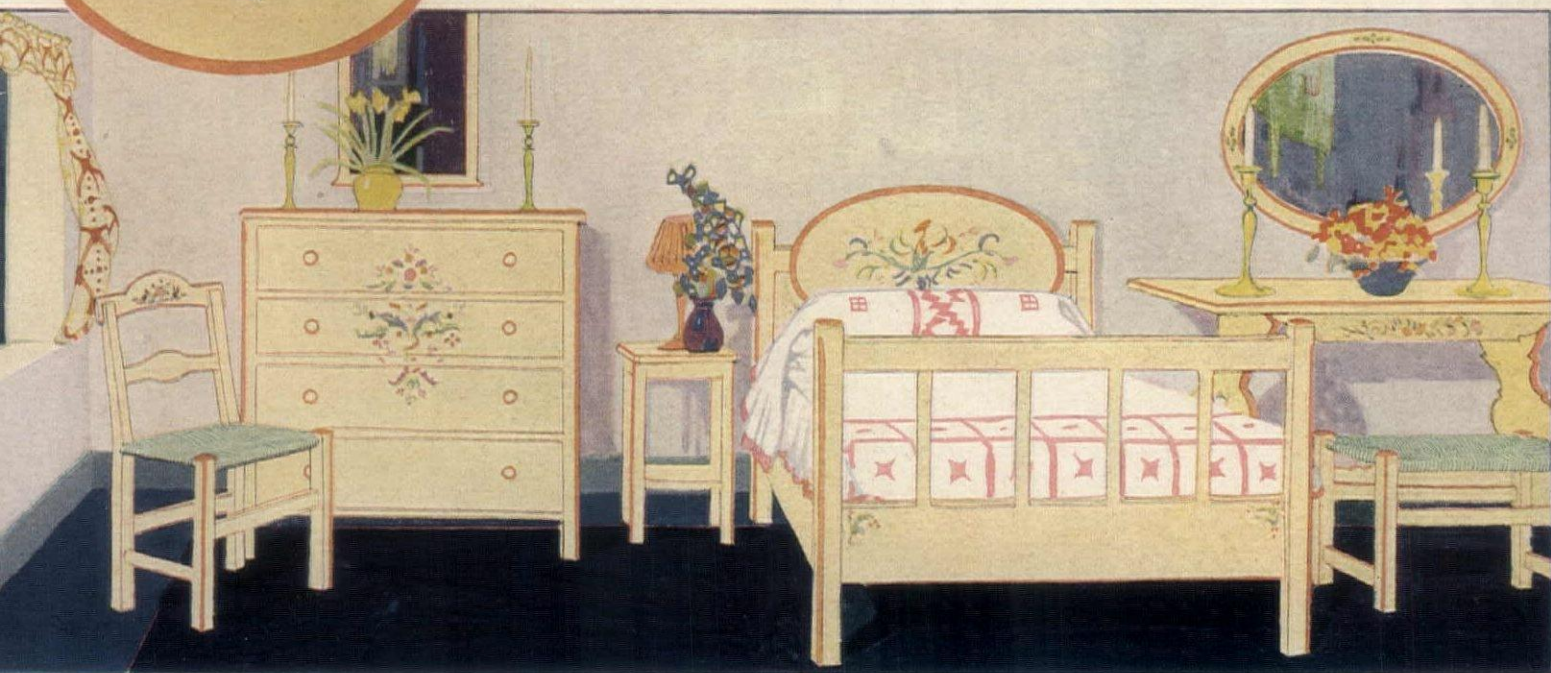
The color schemes and design themes were evolved after an exhaustive study of the peasant art of the Continent. Our moderately priced furniture is never a cheap copy of something expensive and elaborate. It is furniture simple in line but finished in these exquisite designs and executed in the same artistry that characterizes our choicest pieces. Picture your own room or

a guest room hung with some delightful chintz and furnished with pieces from the Spanish peasant group. The body color is old ivory and coral with clear peasant colors in designs harmonious with many fabrics.

You can get a livable selection of five of these individual and charming pieces for less than four hundred dollars. This is a signal achievement in furniture largely hand made and entirely hand decorated.

Danersk furniture is made for the bedroom, dining room, breakfast room, and sun parlor, as well as handsome individual pieces and groups for the living room. It is finished in the natural woods, as well as the beautiful Danersk lacquer colors.

The same careful attention will be given to your order whether you purchase from your dealer, decorator or direct from us.



THESE DEALERS ARE EXHIBITING THE SPANISH PEASANT SET AND OTHER DANERSK FURNITURE

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“Places for Lights”



Fixture fitted with plug for Elexit, ready to insert.



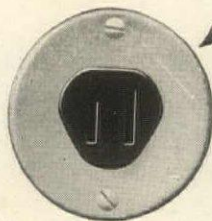
Plugging in fixture by inserting plug in Elexit.



Fixture plugged in and canopy fastened—ready to use.



This compact little plug, with or without an adaptor, makes practically any type of wall bracket ready to plug into a wall Elexit anywhere, any time, as occasion or convenience may require.



Front view of Elexit receptacle. This universal receptacle with circular or rectangular plate can be attached to virtually all types of outlet boxes in either walls or ceilings—ready to receive instantly either of the Elexit fixture supporting plugs shown, or the standard attachment plugs now found on electrical appliances.

**I**MAGINE the joy of being able to change the lighting scheme of your room as often as you wish.

Imagine the convenience of having light whenever and wherever you want it.

Think what it will mean to move your lighting fixtures as easily as pictures—to use them in any part of the room—or in some other part of the house—to select them to harmonize with your furniture and decorations, and to place them yourself.

All the charm of such changeable lighting is now within reach of everyone through the perfection of a new method of finishing off electric wiring outlets with inconspicuous flush receptacles.

These receptacles in walls or ceilings, look a good deal like the present base board receptacle with which we are all familiar.

They are called “Elexits.”

Elexits receive standardized fixture-supporting plugs—as well as the standard attachment plug now furnished with nearly all electrical appliances.

*All types of fixtures, from the simplest to the most elaborate, can easily be fitted with these fixture-supporting plugs for Elexits.*

Then with Elexits installed wherever you think you may want light—either in new buildings or old—your lighting system at once becomes *flexible*—and your fixtures become *portable* by simply plugging them into or out of your Elexits.

Fixtures of any kind can be plugged in wherever and whenever wanted—changed for others if you redecorate—moved about if you decide to rearrange the room—taken down for the summer or for cleaning—put up for occasions—taken along when you move.

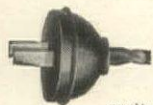
No wiring work is necessary, no electrician is needed to put up or take down your fixtures if you have Elexits. You can plug them in, yourself, as easily as you now attach a toaster or an iron. The mere plugging in makes both the electrical and the mechanical connections.

Elexits should be installed in every home, apartment, office, hotel, club or other building, new or old, where light is required.

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Gem of the Finger Lake Region  
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18 Miles from Syracuse



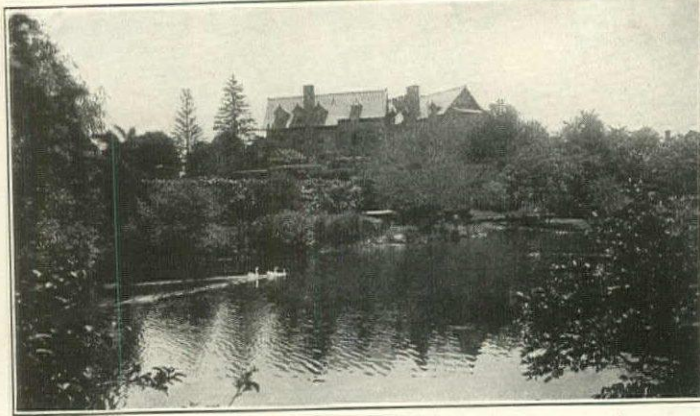
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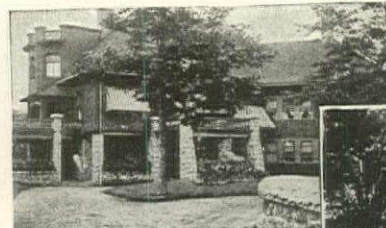


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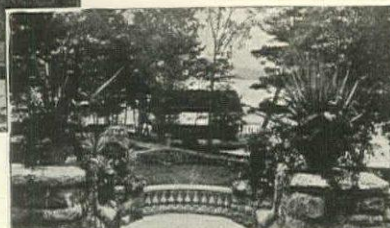
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1000 feet lake front. Ideal location, convenient, high ground, State road to property. Mountain and lake views finest in Adirondacks.



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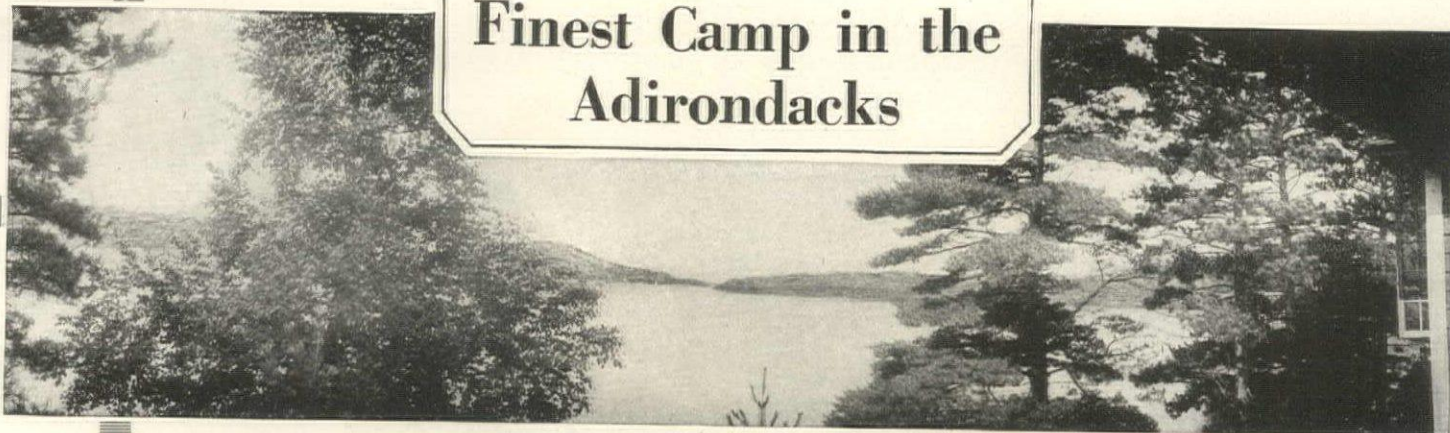
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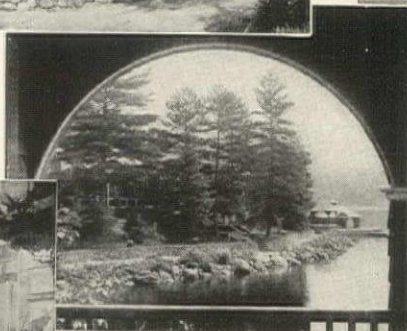
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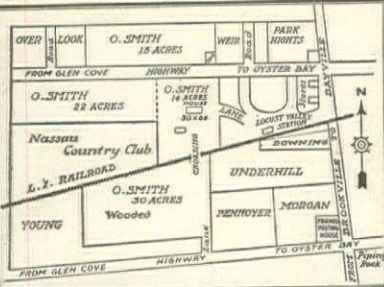
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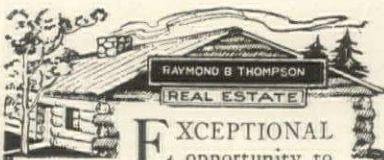
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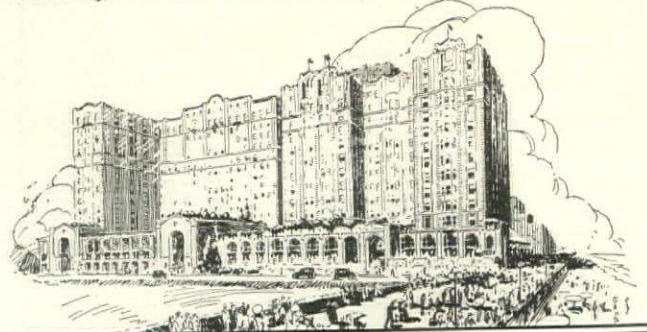
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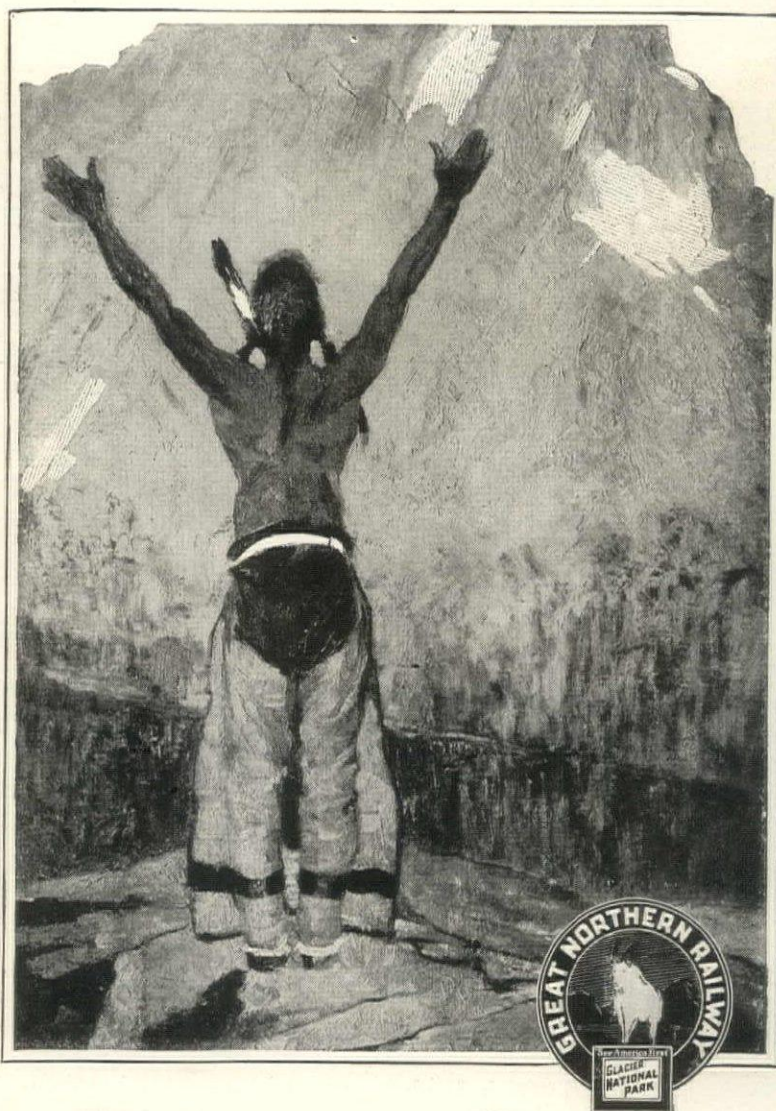
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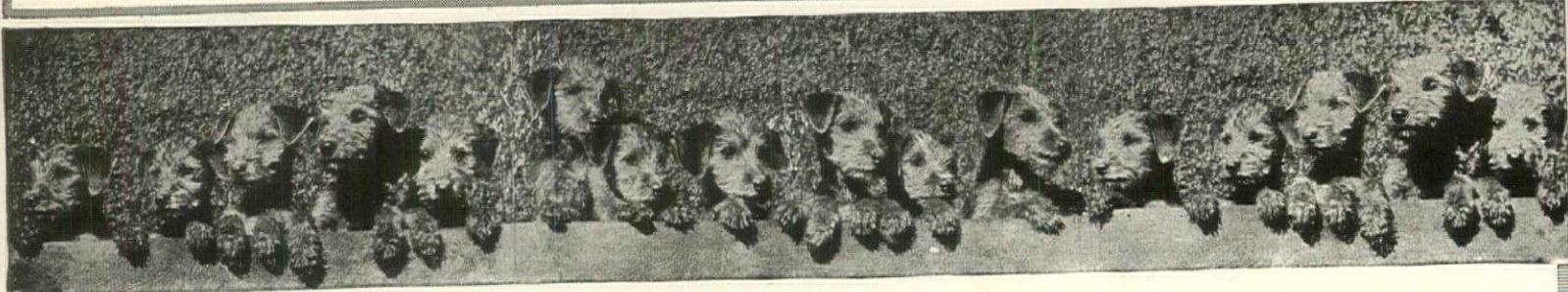
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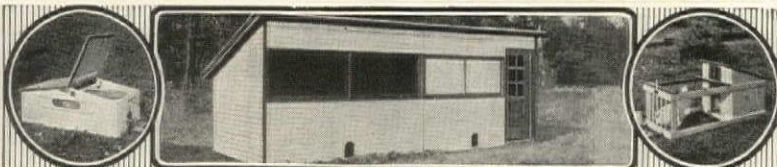
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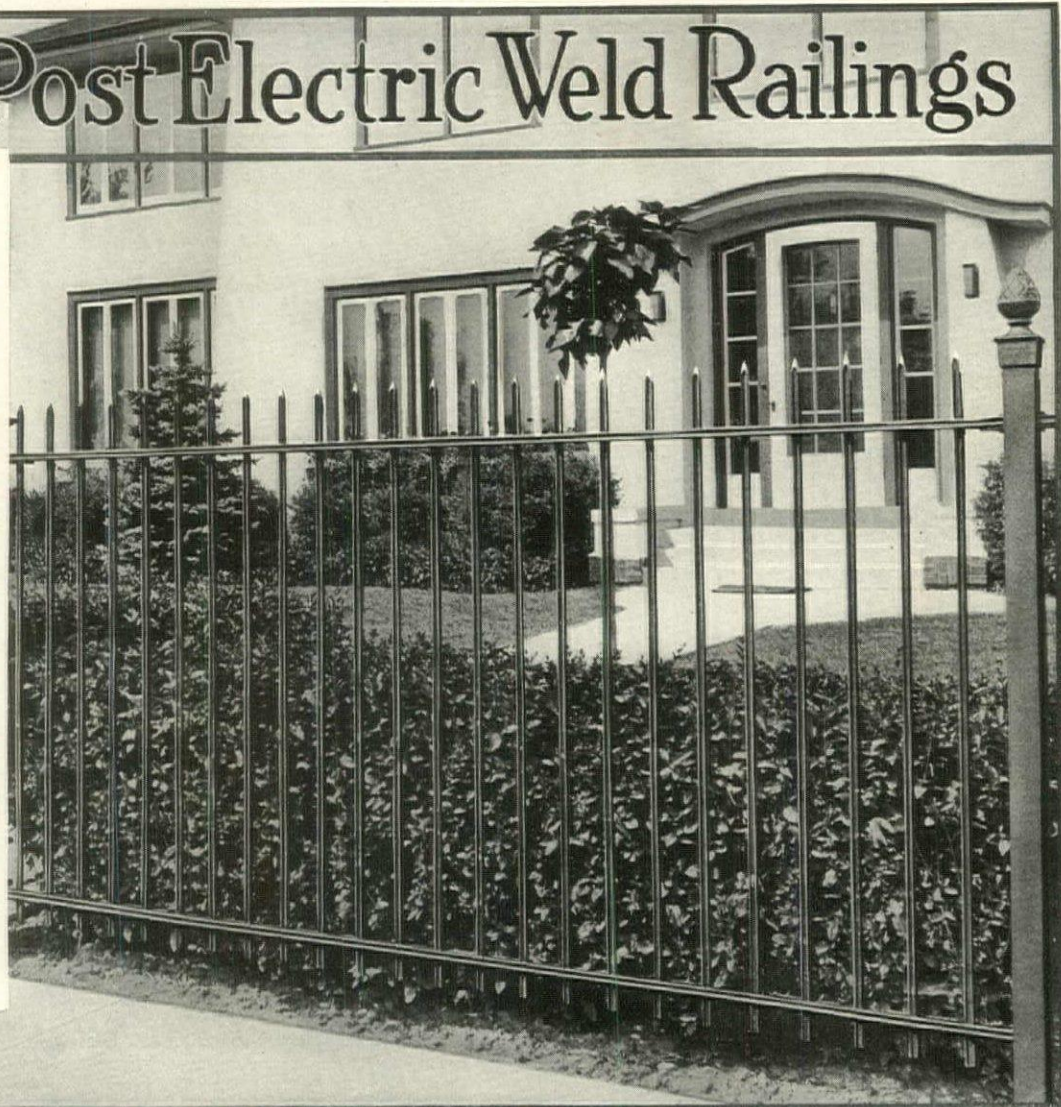
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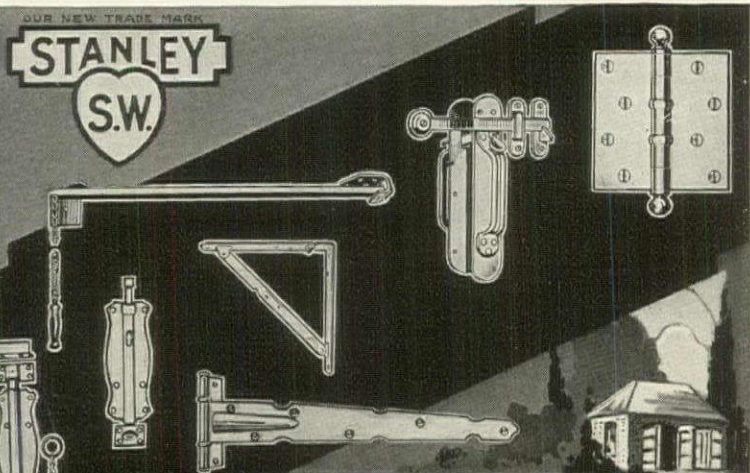
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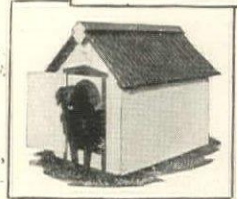
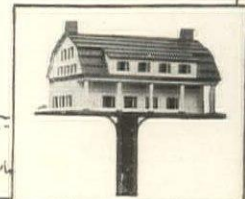
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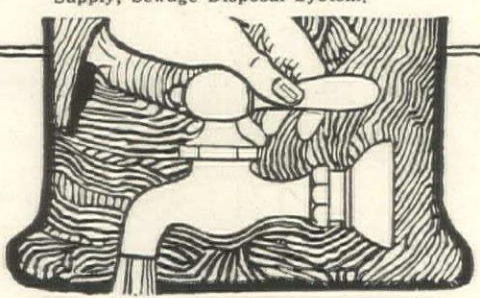
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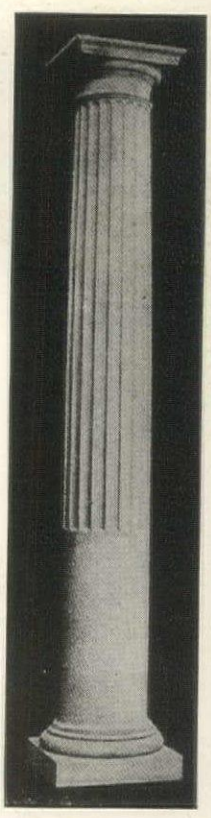
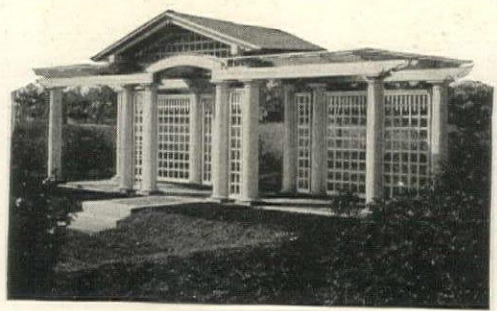
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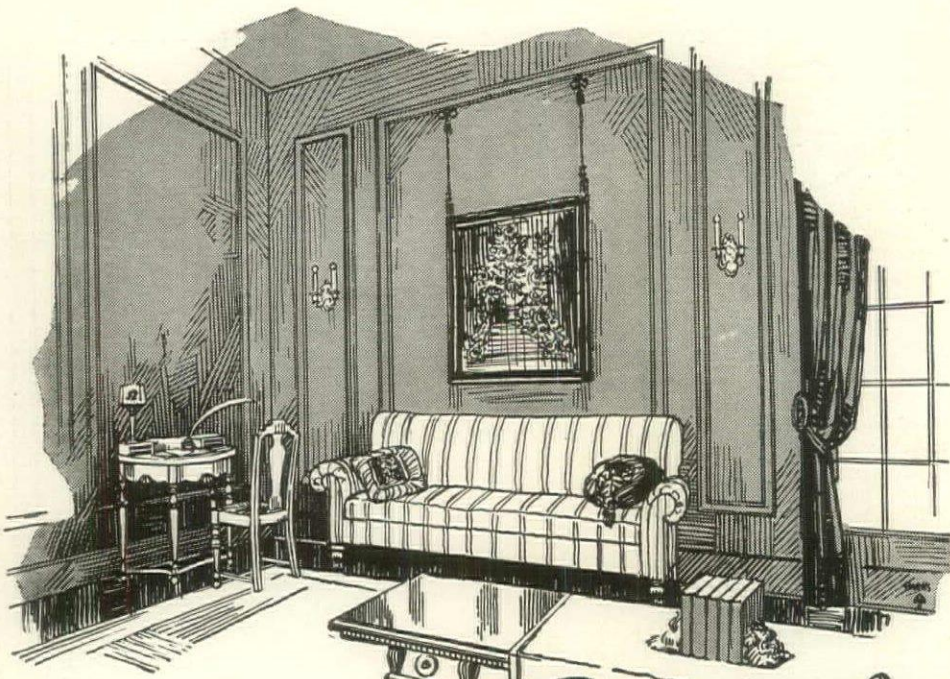
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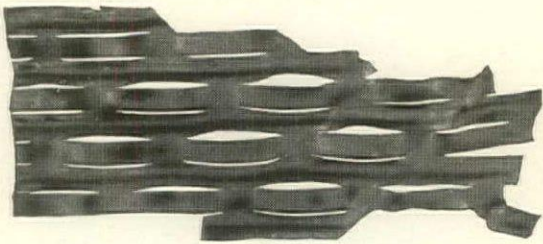
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*After twenty-seven years of service and a gruelling test by fire this piece of truss-loop still maintains its rigidity and gripping qualities.*

*A sample has been filed with the U. S. Bureau of Standards, Washington, D. C.*

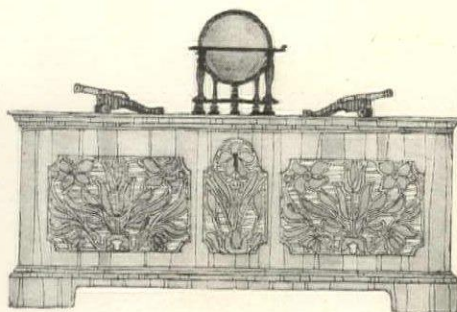
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NILES, OHIO

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TRUSS-LOOP  
METAL LATH





# House & Garden

CONDÉ NAST, *Publisher*  
 RICHARDSON WRIGHT, *Editor*  
 R. S. LEMMON, *Managing Editor*

## THE NEXT TEMPTATION

AMONG the reliefs to the winter of our discontent is thinking of how we are going to refurnish that country house for next summer. It is a pleasure to spend hypothetical thousands even if, after all, we only buy new curtains for the guest room or a few new pieces of smart wicker for the porch. Being a magazine of constant domestic temptations, *House and Garden* is deliberately filled with all manner of alluring ideas for that house next summer. The time to think is now. As the issue will be on the newsstands by the 20th of April there will be ample time to study it, make your selections, and buy. Just a few of the temptations are—

A page of new willow and wicker chosen from the latest stocks and with very reasonable prices; a page of new curtaining fabrics, equally enticing and equally fresh; a page of garden baskets that would make a Maud Muller of the most hardened city devotee. With these are suggestions for furnishing country cottages, showing two types of interesting treatments and a double spread of porches enclosed and open, and breakfast terraces. Then a splendidly suggestive article on arranging furniture to the best advantage. For a flip come two pages of suggestions for painting floors,



*There is something immensely livable about Orchard Farm, the English country house shown in the May issue*

delectable floor color schemes that will give new interest to country house rooms. Feeling that these ideas were not quite enough, we have added an article on books in the guest room—a subject that has immense possibilities for delight in reading and the practice.

And while we think at this time of refurnishing the country house, the country garden presses hard for recognition. Here again are temptations. After you have seen the pools and water gardens in this number you will not rest content until you have laid out a pool or run a canal the length of your lawn. Window boxes, another garden temptation, are illustrated with three unusual types.

Have we mentioned the Italian patio? Or the article on Spring Cleaning? Or the beautiful old house from England with the glorious big living room? Or the collector's article on Viennese lace? Or the house by John Russell Pope? Or the group of four small houses? Or the article on pines and how to propagate them? Or the Little Portfolio?

These comprise most of the temptations. The only way to rid oneself of a temptation, of course is to yield to it.

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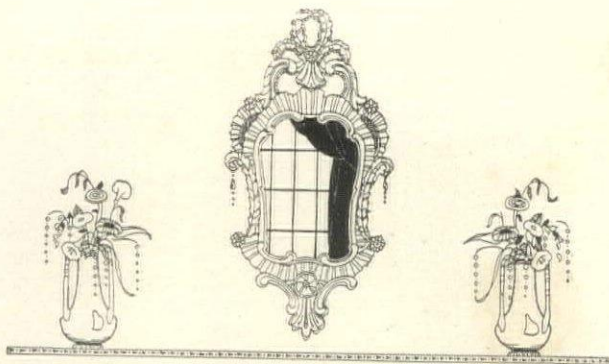
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### THE WALLS of a SMALL STUDY

*This small study which is in Vernon House, the London residence of the Dowager Lady Hollingdon, owes its decorative effect almost entirely to the vivid coloring and design of its Japanese wall paper. The ground is duck's egg green and the pattern of birds and vines is carried out in reds and greens.*

*A cornice and low paneled wainscot frame the paper at the top and bottom. In the design of the Georgian mirror hanging over a carved mantel of the same period is found an Oriental tendency which is quite in keeping with its background. Sir Ambrose Poynter was the architect*



# A CINDERELLA ROOM AND SOME OTHERS

*Illustrating the Decorative Use of Exceptional Wall Papers in Completing Town and Country Houses*

RUBY ROSS GOODNOW

**I**N April the decorator's idea of heaven is a mansion of countless rooms, and countless lovely and suitable papers with which to hang them. An angelic and an infinite task! But even rooms as they exist, and wall papers as they exist, are thrilling in Spring. I often wonder if there is a pleasanter job in the world than that of the paper hanger, who waves his slap-dash brush and realizes a miracle. What a thrill it must be, this producing a garden out of nothingness. I like to sit quietly in the corner of a room in process of being papered and watch the amazing orderly business of pattern meeting pattern. Few processes are more encouraging to the beholder, for rooms also may be Cinderellas.

Take, for instance, the transformation of a dull room in a great city house, a drab poor relation of a room among a dozen charming neighbors, an uninteresting oblong box with a grim northern exposure, no sunshine, no fireplace, no accent of interest. Its two windows looked out upon brick walls with not a tree to break their monotonous red. No room could have been less promising, and yet, through the miracle of a blossoming wall-paper, through the inspiration of rainbow masses of birds and flowers and grasses in a fresh pale color, this room became the gay young child of the house. It was planned like a garden, with a deep green carpet for greensward, and palest blue painted ceiling for sky, and this delicate 18th Century paper for flowering.

This wall paper was found in an old trunk in a London attic, rolls and rolls of it, very early Victorian in design, and delicately thin in texture. But

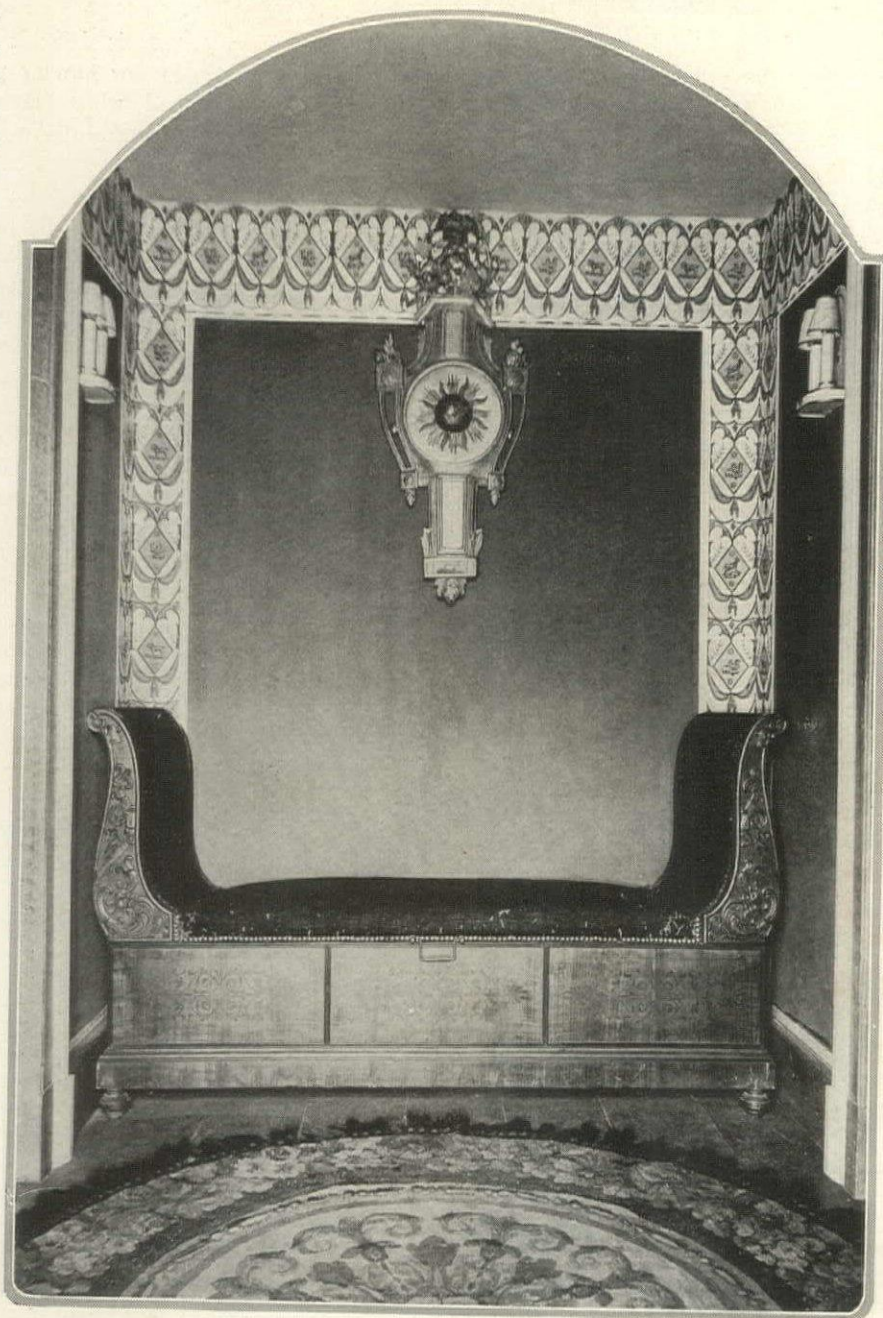
once safely on these solid walls it became an eternal hanging garden, a proof of the permanence of the flimsy. The room in which it was used was a sort of left over, probably intended for a maid's room in connection with the large bedroom into which it opened. But

fortunately it also had a long narrow corridor connecting with the main hallway of the house and a connecting bath as well, and so it was possible to make it into a guest room which might be used ordinarily by the mistress of the house as a sitting room.

When the color of the room had been determined (deep bronze-green carpet, faint blue trim and ceiling from the ground of the paper) it still remained a difficult, if lovely, box. But there is a sort of divine luck which grows out of such difficulties, for everything brought into this room seemed more than right.

The collection of Frieske paintings, budding orchards and red haired women and muslin babies, which seemed to belong nowhere, found themselves here in exactly the right setting. A piece of silk made before the war, thick cream faille, striped broadly in rose and yellow, made delightful curtains. The hideous radiator necessitated a cover, so two small cabinets were made, one to be used as a cabinet for books and the other to screen the radiator. Pale yellow paint, striped in green, and yellow marble tops and great turquoise colored Persian jars of flowers, brought these cabinets up to the mark of the room.

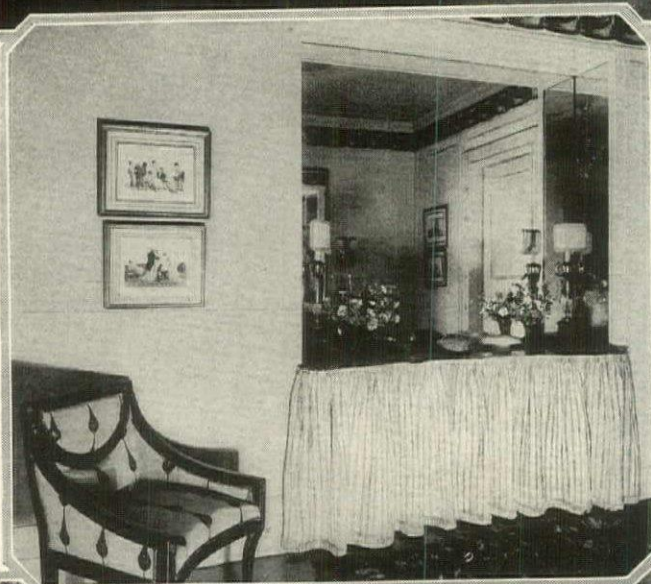
On the wall space between the two windows an old commode of glowing marquetry, with marble top, was placed and this also was massed with flowers—all kinds of flowers in all kinds of vases. Above this commode a large Venetian mirror, tarnished and faintly gilt, was hung. Old mirrors are particularly lovely against brilliant paper, so two old English appliques, with their



*A small box of a hall has its wall spaces papered in plain green-blue, and wide borderings at cornice and corners cut from a Directoire wall paper printed in yellow, green, blue and white*

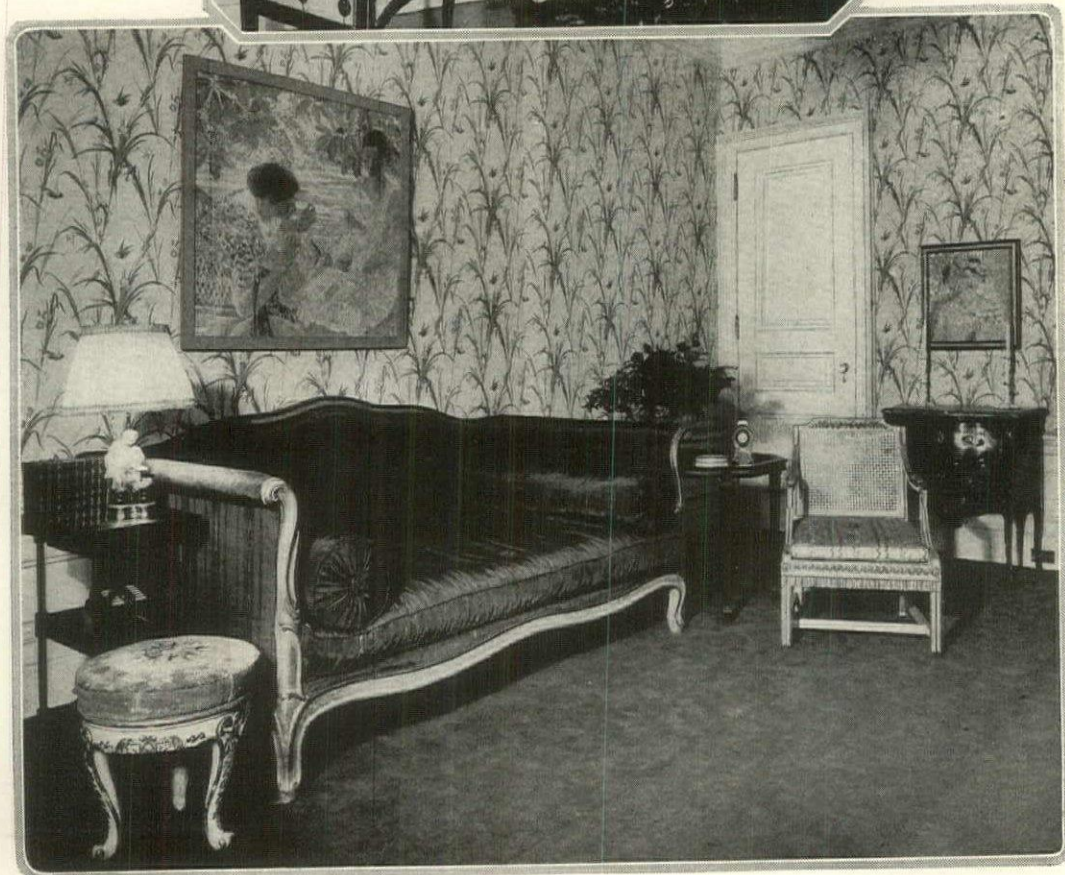


Against the pale brilliance of this blossoming wall paper tarnished mirrors and polished wood are relief to the masses of fresh flowers



This dressing room is gay with the Italian paper border one sees in the mirrors reflected

Flowery spaces form a background for paintings by Frederick Frieseke in this room



mirror backs engraved with peacocks were placed on this wall space. Two fine white and gold Adam chairs with blue brocade seats, were used to complete this wall.

Against the long wall opposite a great Louis XV daybed of the most gracious curves was placed. The frame of the bed was light green, aged to a finer tone. A new covering was necessary so a deep brown-green moire was found at the dress goods counter, very much the color of the carpet. The largest of the Frieseke paintings was hung over this bed, and now when one comes into the room there is always the question: "Was the room evolved from the painting, or from the paper?" A comfortable lot of small tables and chairs complete this grouping. The other wall spaces are broken by two doors each, leaving smallish center panels. One of these is background to a flat French desk, furnished with lamps and books and flowers, with another Frieseke painting hanging above it, and the other is an arrangement of a small commode, Frieseke's painting "The Bride," and a pair of delicate white Battersea candlesticks.

### Flowered Papers

It is difficult to understand why there are so few flowery patterns of wall papers to be had, when the appeal of flowery things is so universal. We have ransacked dozens of wall paper houses in an effort to find a paper as gay as the paper used in this Cinderella room, and yet surely there are hundreds of just such dismal rooms waiting for color and charm. A request for a canary yellow paper patterned with waving green branches was merely the exasperation of our disappointed imagination, and after that we amused ourselves by inventing papers we'd like to have and demanding them of bewildered dealers—papers of hyacinthine blue clouded with white and yellow butterflies; papers of pinky-violet thick with London anemones—pink and purple and white; papers of sky blue dotted with gold stars; papers of pale green spotted with stiff bouquets of moss roses; all the entrancing things that should be and are not. In the basement of one wholesale house we found a lot of old paper (ten years old, perhaps, not really "antique") of the desirable gayety—a fresh, baby blue ground, spotted with bouquets of pink and red geranium flowers—which the dealer was glad to sell for twenty-five cents a roll. In a Fifth Avenue shop we found a set of chemise-pink paper, a reprint of a Georgian one of Chinese design, at ten dollars a strip, but at prices between these, nothing. The dull doctrine of safety first is still favored by most wall-paper makers, and among a thousand imitations of tapestries and grass cloths and such uninteresting subjects one finds few fresh stripes and polka dots, few designs of any real merit.

Fortunately, there are still enough old papers reproduced to meet the modern needs, and from France we get occasional shockingly nice new ones. The last time we investigated the Paris shops we not only found the most beautiful of the 18th Century toiles de Jouy reproduced in paper, but also a generous lot of new designs that made us sigh over the paucity of ideas of American designers. Among the re-

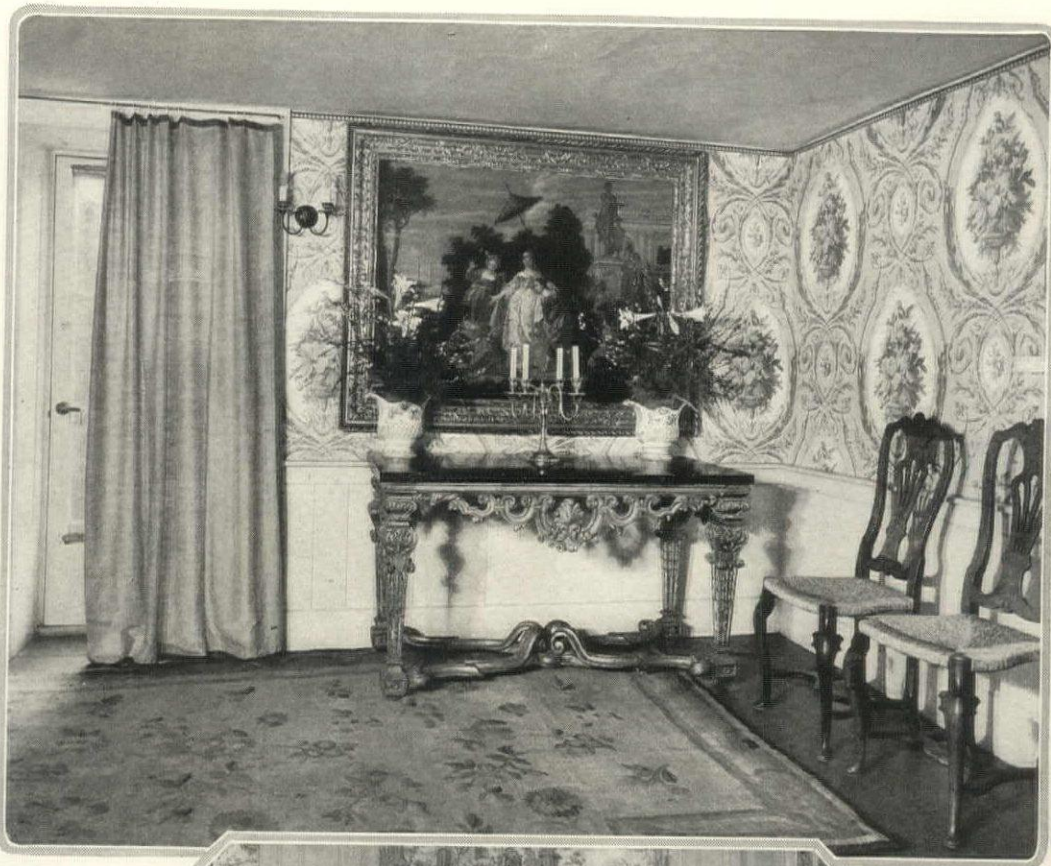
prints there was a Watteau shepherd scenic one, in red inks on white; a Directoire one of beaux and belles dancing and swinging, in violet on white; a spirited hunting scene, very English, in red on white; and a dramatic red and white one of great ships in full sail, and islands where Indians and elephants and donkeys were amicably disposed. This last one I used in an old room in my Connecticut farmhouse, a low ceiled room of unexpected doors and windows and alcoves, with a great old-fashioned fire place. The small wall spaces are too lovely, with their exaggerated red ships. No pictures are used in this room, but many bookshelves go from floor to ceiling. the varied colors of their contents furnishing those differences in tone and pattern furnishing the needed relief to monotony.

Totally different is the use of a toile-de-Jou paper shown in one of these illustrations. This is printed in snuff colored ink on a deep yellow-cream ground. The room in which it is used is Louis XVI, paneled, with its wood all painted the deep cream color of the paper, a faun colored carpet and snuff colored curtains of crêpe-de-chine. The lighting fixtures in this room are not French, they are old Georgian ones of carved pine, aged to a soft snuff color, lovely in this room. A mixture of furniture has been used, but pattern has been avoided. A screen made of marbled paper, pale blue and rose, bound with gray ribbon, is a pleasant spot that is found in this room.

*At "Vestiges"*

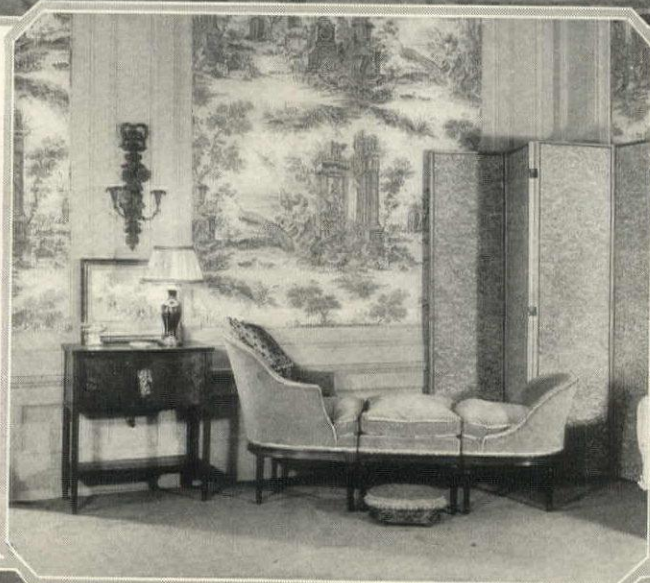
The decorator of taste loves to admit rules, because then there is a pleasure in breaking them. An architectural axiom successfully ignored is like dissonance in music, a delight to him who appreciates it. "Vestiges," the reclaimed farmhouse of Paul Chalfin at Greenwich, is full of subtle accomplishments in use of wall papers. There is a low ceiled dining room, for instance, where Mr. Chalfin has first exaggerated the horizontal lines of the room by breaking the walls with a wainscot, and then boldly used a paper of conventional design, great scrolls enclosing vases of flowers, printed in yellow and brown inks on white, to fill the spaces between wainscot and ceiling. At the very top of the wall an inch wide paper border of black and gray beading is used like a fine accent. This old room would have been every correct and charming with a modest striped paper and a straw matting, but with these great yellow scrolls and a lovely flowered Aubusson carpet it becomes a good room plus. Mr. Chalfin has emphasized the extreme simplicity of the shell of the room. The wainscot is made of plain planks, the mantel is the original one of the cottage, the floor is made of plain boards, but he has by the introduction of this finely designed wall paper made a proper background for furniture of his own taste, a mixture of 18th Century things from many countries. The carpet is French. The curtains are of old Italian yellow silk, the table is a simple drop leaf American one, the chairs are Italian walnut, with rush seats. The two great gilt consoles and the magnificent paintings hanging over them are fine masses of color and gilt in a room that seems simple

(Continued on page 90)



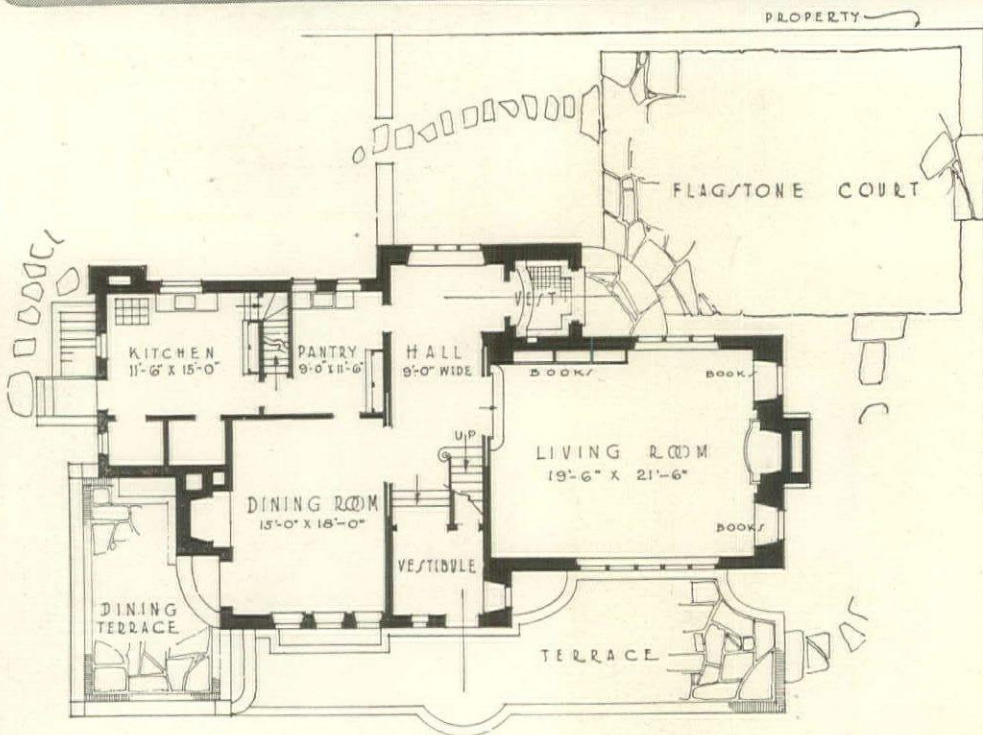
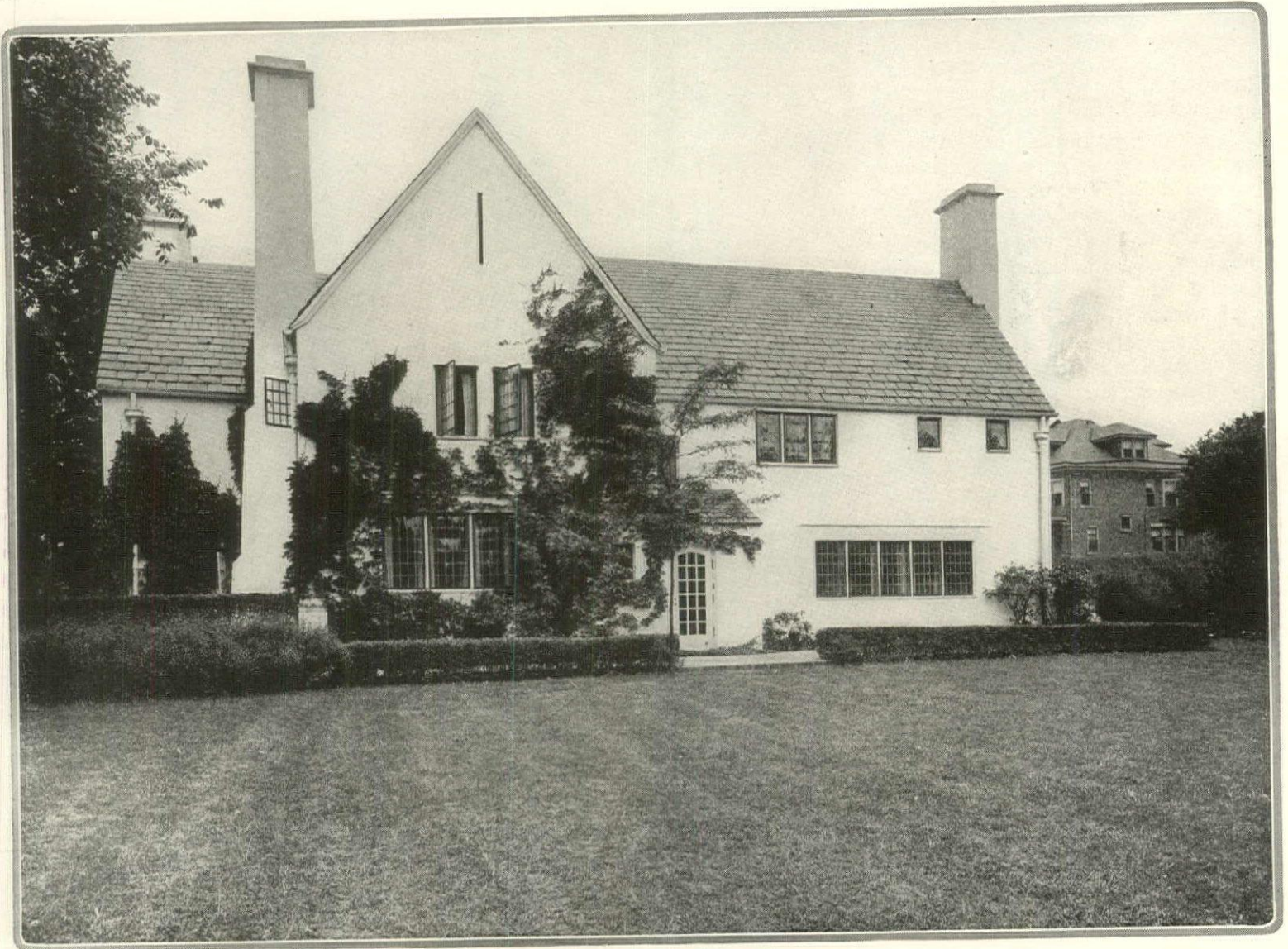
*Yellow scrolls and flowers are used between white ceiling and white wainscot in a low room*

*A pleasant use of pattern—red and white toile-de-Jou against gray and white paper—in Paul Chalfin's house*



*An old toile-de-Jou reprint in brown ink on cream fills panels in a Louis XVI bedroom*





Apart from England, few foreign countries have much modern domestic architecture that we can adapt to advantage in the United States. One of the reasons is that American architects are today outstripping the world in designs for livable houses. The Burnett residence follows somewhat the type of the modern British effort

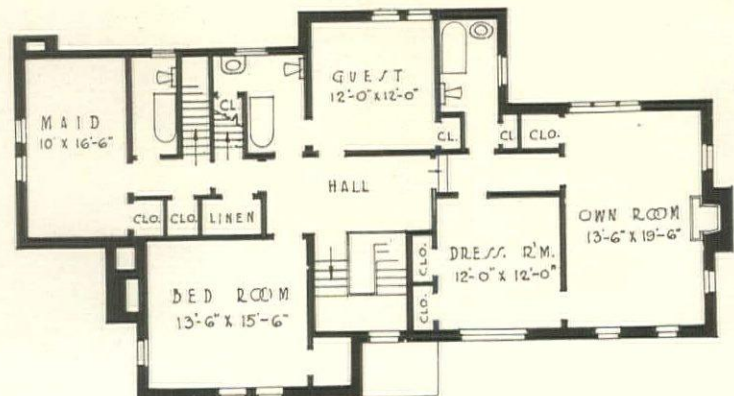
## The RESIDENCE of PHILIP BURNETT

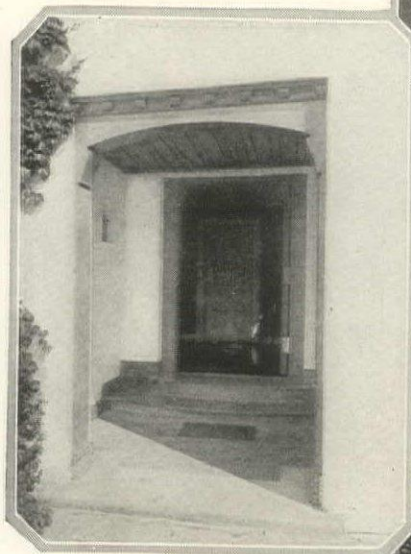
WILMINGTON, DELAWARE

BROWN & WHITESIDES, Architects

A slight irregularity lends interest to the plan downstairs. One end is occupied by a large living room, placed on a level below the hall. The dining room is pleasantly lighted with a row of casement windows and its door opens on a dining terrace. Service is in the rear

The owner's suite occupies the space above the living room—a chamber, dressing room, bath and separate hall. A guest room and bath en suite, an extra bedroom and a maid's bed and bath occupy the remainder of the floor. There are plenty of commodious closets

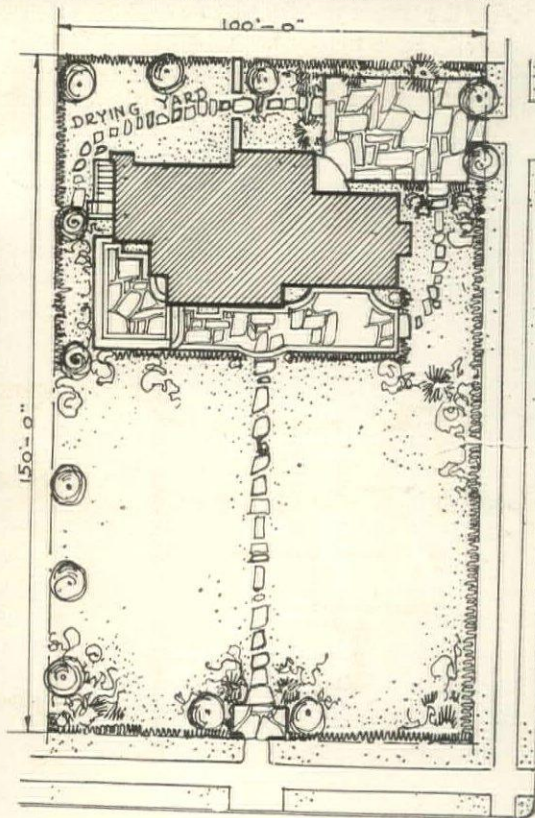




There are two entrances, the main one shown here and a rear door leading from the hall to the terrace and garden. A pleasant vestibule opens at the head of the hall. It is accented by a slight ornamentation and a beamed ceiling



The keynote of this house is its simplicity and restraint. The architects have depended upon shrubbery planting and vines for their ultimate effects. The walls are whitewashed. The windows throughout are metal casements with leaded panes. Slate of variegated colors gives a rich roof. The chimney stacks are solid and imposing and the slight finish at the top gives just the desired shadow and variation of line. The house is as simply furnished as it is in design



The site presented no difficult problem; it was oblong and flat. The house was located at one end, with an entrance in the farther corner by the street. A drying yard occupies the other corner. A paved terrace runs along the other side

A planting of evergreens and shrubbery screens the entrance from the street and gives the house the gradual approach that is desired for a house so close to the property line. This contrast between shrubbery and white walls is ideal

## DO ANTIQUES FEEL HOMESICK?

*Their Romantic Past Lays a Burden of Responsibility and Respect Upon the New Purchaser*

**P**AUSING before the windows of the Antiquity Shopkeeper's we often wonder, as Omar Khayyam wondered about quite a different set of venders, what they buy "one-half so precious as the stuff they sell." Some of the things are not valuable, of course, but even then they have been part of family life, part of romance, part of history, perhaps, and just a little of their old atmosphere must hang about them.

That rather ugly bead bell-pull, for instance, will have been touched by trembling fingers as Angelina parted forever from Edwin in some mid-Victorian drawing-room and signified to her Abigail, waiting in a black and white marble paved hall, that the front door was to be opened for the last time to him.

Those quaint, hideous candle-sticks, made to represent male and female Moors in full gilt panoply holding aloft cascades of dangling glass, most probably stood side by side with great Southern shells and Northern whales' teeth on the Best-Room mantel-piece of a coast-town cottage, and have seen the joyful meetings of wives with husbands newly returned from "going down to the sea in ships."

These old-fashioned, yellow ivory yarn-winders on their carved stands must have turned and turned to the gentle hands of old ivory-faced grandmothers in warm, fire-lighted parlors, while they took "blind man's holiday" and meditated upon the socks they had knitted for their children and were about to knit for the newer generation.

**D**O the people who part with their old things miss them properly? Do the people who acquire them really want them?

Do they mean just bread-and-butter to the seller, and a caprice to the buyer? Does the former owner realize that a bit of himself and his ancestors goes with them,—or does he feel the loss of nothing beside the article?

And does the new one understand that he has bought all sorts of home-memories with his purchases? That there are faces and faces, with the background of their familiar rooms, coming to him with his dim mirrors? That long library windows, overlooking sheltered lawns or brilliant flower-beds, form themselves behind his brown-stained globes?

This little Chinese cabinet, black and gold lacquered, with its trays and its drawers, came from the celestial country, no doubt, what time Perry was opening Japan to an acquisitive world, and the young lieutenant who brought it back to his sister-in-law, also brought back the red and white carved chess-men under their glass dome. They probably lived on a gold-and-brown chess table of their own in the corner near the conservatory door, and were considered too wonderful for ordinary use. Will the new master of them ever think how many childish noses have flattened themselves against that dome, while the eyes belonging to them saw the knights charging the elephants and castles? Perhaps he will let his own children play with them carelessly, after he has brought them home and found his Mathilda disapproved of them, and they will go down to shattered oblivion under the shock of battle with the tin soldiers and lead cannon of today.

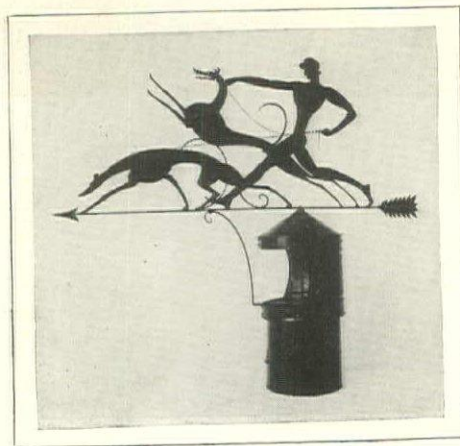
**T**HERE is much to be said for preserving beautiful things; quaint, interesting, curious things; and if they are sold by people who do not value them to people who do, one likes to think of them flaunting their dignity of age and position among the new arrivals from modern places, happily appreciated. But if those who loved them were started into selling them,—if the dealers bought cheap and intend to demand a terrible toll from people who will only buy because the price is high and the craze fashionable, then how much rather would we think of them as dying with the old rooms in the old houses they belonged to. Before we touched them brocades should hang in tatters on the walls of the Italian palaces where their reflections had so rosily tinged white shoulders and thrown into fine relief, so many proud, dark heads! The delicate, graceful French furniture,—chairs with their fine tapestry, bureaus with their exquisite inlay, should dry-rot in their dear and slowly fading surroundings. Great pictures of great persons from the hands of the English Masters should cling to their oak panelling of the halls and galleries of the English country houses till both crumble together.

To have intimate possessions of that kind, family appurtenances, a personal acquisitions of the wise, or brave, or beautiful, or sweet, of familiar people of our own race and to think of them in the houses of strangers who only estimate them according to the money paid and the amount of satisfaction a new ego absorbs from ownership, is to wish that we had broken or burned them with our own hands!

**W**E often wonder whether the altar laces, made by swift, pliant fingers in sunny convent gardens, shrink when they take their places among hot eyes and bare arms at the modern dining table; whether cool, old laces, with the scent of incense in every thread! Or how the copes and chasubles, and church vestments generally, feel as they hang upon unclerical walls, or over civilian sofas, or even from the heads of some shoulders of lay persons, far distant from the solemn roll of organ and the high intoning of the Mass. Do they dream of cathedral arches and the jewels of the colored windows there among the chairs and tables of the collecting citizen's home? Or have they no more memory of where they came from than he has?

How do the old books like their new quarters on our shelves? Modern second-hand libraries are coming over the seas to us, and when we touch the mellow reds and dull greens of their smooth leather bindings and look at the names so elegantly written on the first pages,—the stilted little presentation sentences, the intimate affectionate words,—perhaps just the book-plate of the family founder from whom they came,—how can we help thinking that if every volume does not find where it is honored, it had much better have mouldered comfortably away in its appointed niche in the carved bookcases, possibly beside those same long windows where the brown-stained globes had stood.

Sometimes we long to be like the Bride, in the "Mistletoe Bough" and, getting into our own oak chest, snap-to the lid and stuffily exult among our own goods and chattels rather than run the risk of being forced to sell them to friendly aliens.



*A weather vane designed by Hunt Diederich for the residence of Robert W. Chanler*





Gillies

## THE HOUSE ON A HILLSIDE

*Too much of sentiment has been wasted over the cottage in the dell. Such cottages are apt to be damp, muggy in summer and stuffy in winter. Their only redeeming feature is that they look picturesque. It is far better to build your house on a hillside, where there is a free play of air, a command of view and where the gardens hang*

*one above the other on enchanting levels. The cottage in the dell is easier to get at, but the house on the hillside is much more wonderful when you reach it. That is one, among many, of the outstanding advantages which characterize this home of George W. Olmstead, Esq., at Ludlow, Pa.*

*A. J. Bodker was the architect*



American Rockingham ware of 1850 is illustrated in the mottled brown and yellow hound-handle pitcher to the right, the dog and Swan Hill pitcher

# EARLY AMERICAN HOUSEHOLD POTTERY

*The Lead Glazed Earthenware of Post-Revolutionary Days Affords a Pleasant Hobby for the Collector*

M. HOLDEN

EARLY American household earthenware, fashioned on the potter's wheel, glazed with lead, sun dried or fire burnt, represents the extent of the product, skill and craft of the early potters of America, from whose hands they passed into the homes of this land, serving well the humble purpose for which they were made. Now after years of faithful service, such examples as are extant have come to be sought by the collector who has an eye for their unassuming beauty of color and form, and also for the story they tell.

Common household utensils of clay they are, but they "tell a tale of early days and of things as they used to be". They tell of the homes of the colonist in early Colonial days. They tell of the pioneers and early settlers who

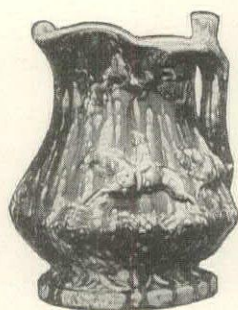


Harting

Early American Dutch pottery is found in the Hudson River valley and adjacent counties of New Jersey and Connecticut. These examples have a black glaze

built new homes, ever westward from the sea, all over this land; and to me they tell of the old farm home where pottery utensils such as these were used in grandmother's time,—row upon row of preserve jars on the shelves in the cellar, milk pans on the old bench on the stoop, pie-plates and bacon-platters in the kitchen cupboard,—and in the evening when the snow drifted deep outside and the log fire burned high inside, there on the dining table (a table set for twelve) would be the earthenware pitcher filled with cider and the bowls of apples, while the shadows that danced on the log cabin walls were surely those of good cheer.

Earthenware household utensils were needed most and largely used in the farm homes from the earliest Colonial times until the Civil War. They were



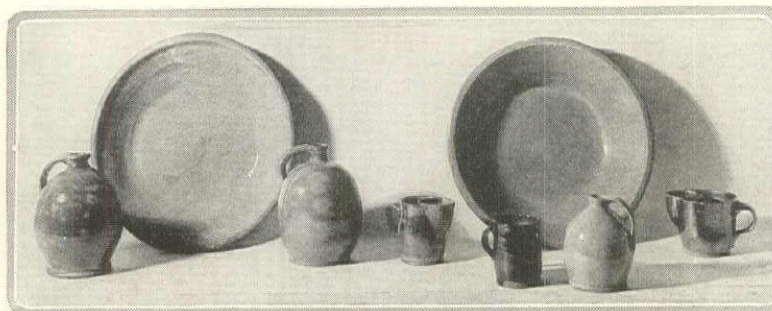
A horse and hounds design in Rockingham ware



These examples of early Pennsylvania pottery show two of many types made. The flower pot and two plates on either side of it are sgraffito ware or mersed pottery. The others are slip ware, so called from the type of glaze



Washington is pictured on this Rockingham pitcher



The three jugs are of early Maine pottery, the balance are from the pottery of Jeremiah Burpee. The milk bowl to the left is mottled green slip ware and the other of yellow slip



This group is of early American Dutch ware—pie plates with inscriptions, a bacon dish with zigzag decorations, jelly moulds and an apple bowl, all representative of the kind and period



An interesting group of early American Dutch pottery shows preserve jars on the ends, pickle jar in the center. These are glazed deep red with brown spots. The butter crocks are light yellow with brown markings. Above hangs an early picture of New York with tiles from old New York houses made in that city before 1700



A Rockingham ware pitcher showing the huntsman design is to the left; the jar in the center is early Massachusetts pottery, made at South Danvers around Revolutionary times. Another Rockingham to the right



(Below) The two Rockingham pitchers show a stag and a Columbia design. This pottery takes its name from the English Rockingham and was first made here in Jersey City in the year 1845



of course used in the homes of the cities, towns and villages but not nearly to the same extent as in the farm homes. For two hundred and forty years the potters with their small potteries scattered over the country supplied this household need, making lead glazed earthenware household pots. After 1735 they commenced to make salt glazed stoneware as well, which required larger plant machinery and capital to produce their earthenware.

Both earthenware and salt glazed stoneware were manufactured after the fashion of the Dutch, English and German pottery of the 17th and of the 18th Century. Hence our early pottery has so large a range and is so varied; for it combines all the knowledge, skill and craftsmanship of the potters who came here with the early settlers from these three countries, while American potters added thereto designs and decorations distinctively American as time went on.

All too few are the pieces of American-made pottery dating from Colonial times in our museums and private collections, — examples of Pennsylvania earthenware; earthenware originating in Peabody and South Danvers, Massachusetts; earth-

ware mantel tiles from New Amsterdam (New York), among the pieces from known localities of original manufacture. American pottery made from 1800 to 1865 is the sort the collector is most likely to come across. After the Civil War, tinware, chinaware and glassware displaced earthenware household utensils, and the days of the small individual potters were over (excepting of course the revival of interest in ceramic handicraft in recent years).

The early earthenware pottery found in the farm homes of the Hudson River counties and Long Island, New York, also in the adjacent New Jersey counties and Connecticut localities along the Sound, is of great beauty and strongly exhibits the Dutch influence. This earthenware is glorious in its coloring of orange red and olive, splashed with dark brown markings; also single colors of yellow and black and mottled green were combined with other colors. No more beautiful earthenware was ever made in America than this early pottery with its Dutch shapes and the orange of the flag of New Amsterdam in its glaze. It originated in New York State, then afterwards it was made in (Continued on page 74)



Except the pitcher to the right, which is of Parian ware, white pitted on a blue ground, this group is of Bennington, Vt., flint enamel ware. The Bennington lion is famous



Jugs and mugs of red and black glaze show the range of the early American Dutch pottery, characteristically Dutch in shape. This ware origi-

nated in New York State and afterward was made in New Jersey and Connecticut. All the illustrations are from the author's collection

# THE PIPE ORGAN IN THE HOUSE

*While an Insignia of Aristocracy the Pipe Organ  
Can Now Be Built to Suit Homes of Moderate Size*

CHARLES D. ISAACSON

I HAVE had the privilege of writing for *House & Garden* on several different occasions and have referred to the importance of the music room as an essential part of the modern home—a music room that not only contains instruments but puts them to use. I have discussed the piano, the harp, the instrumental ensembles. I have shown how it is possible to retain the period atmosphere of the home or the room with all instruments and especially and particularly with the phonograph.

Now I come to what I consider to be the zenith of musical possibilities, the pipe organ.

I have observed that while the piano is found in nearly every home of the slightest beauty, the

*(Right) The organ in the residence of S. Harold Green at Newton Center, Mass., is built over and back of the fireplace. The console is located at the opposite end of the room*



pipe organ for obvious reasons is limited to the special elect. In the residences of such men as Charles M. Schwab, George Eastman, the late George Woolworth, the pipe organ is a living entity in the daily routine of life. For Mr. Schwab, the organ has become his greatest hobby, the opening spirit in the great scheme of philanthropy which has made Andrew Carnegie's successor a figure of history. Charles M. Schwab has learned to play the pipe organ himself, and while he is very modest as to the quality of his performances, his week is never complete without his day at home in which music is the sole subject and object of his attention.

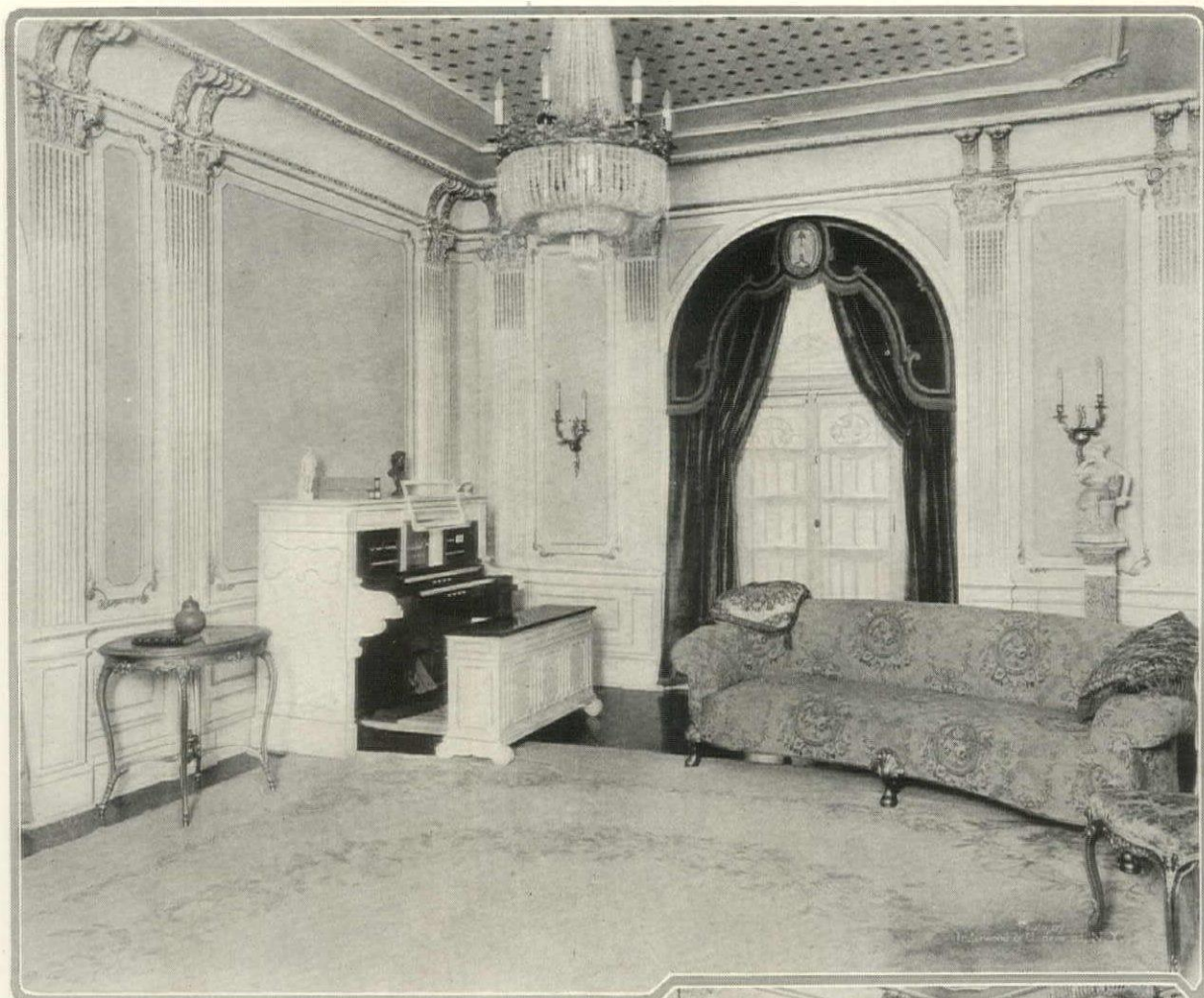
"I would feel lost," said Mr. Schwab to me one day, "if that day

*(Below) The rear wall of the sun porch screens the pipes of the organ in R. E. Forrest's house at Rye, N. Y. The large Italian living room gives ample space for organ sound*



of music were denied me. It revitalizes my whole being, gives zest to my mental activities, suggests new ideas. My pipe organ for myself, and more particularly when it is played upon by the visiting artists at my home, my pipe organ I consider to be the liveliest member of my family outside of my wife and myself. That pipe organ has changed my whole attitude on art—not only on music—indeed, it has changed my attitude on life and seemed to shout at me: 'if you can have this joy of music, why not others?'—and so I jumped at the opportunity of supporting the Bethlehem Bach festivals (in which the villagers participate), I inaugurated bands and choruses and classes for my factories, and if there is one extravagance of my life, it is music, aided and abetted by my organ."

In each of Mr. Schwab's homes the pipe organ is a prominent element. Some-



Where one has a special music room, the console can be placed in one corner, as in the room above, and the pipes behind the screen in the farther corner



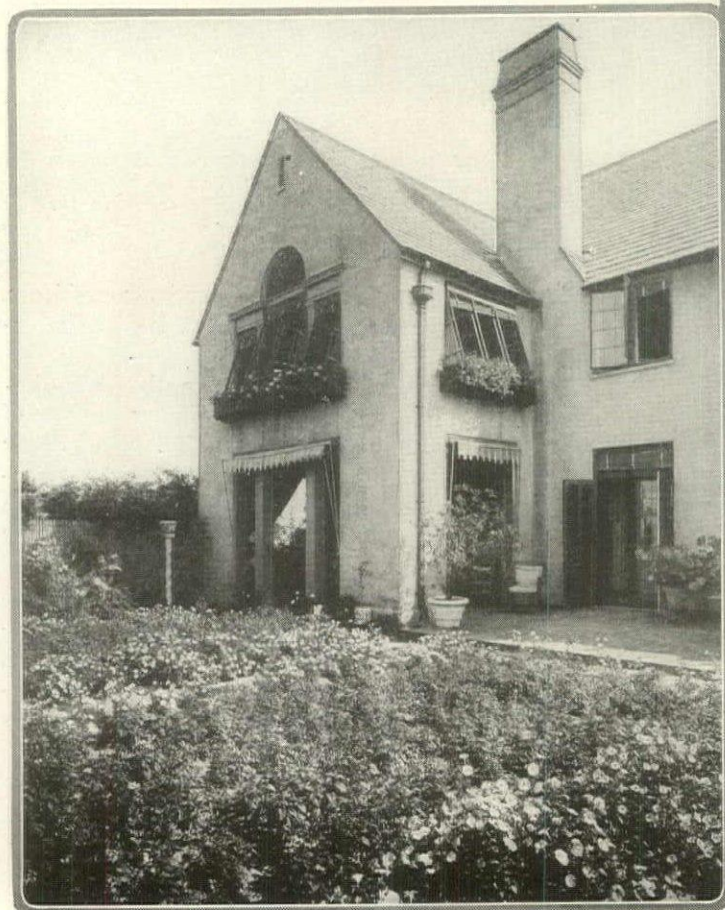
body waggishly said that in planning a residence, Mr. Schwab instructs the architect to place an organ and build around it!

Take the case of George Eastman, the famous kodak man. His residence in Rochester has one of the finest private organs in America. It was built into the house a long time after the place was constructed. I mention this fact and will comment on it later. The essential idea about Eastman is that the pipe organ became such a factor in the life of that great business man, that he engaged an organist to live with the instrument—and a button connecting with Mr. Eastman's suites, brought the artist to his keyboard at any time of the day or night, generally both! It was Mr. Eastman who recently  
(Continued on page 70)

The console of the organ in George Marshall Allen's residence at Morristown, N. J., is placed in a hall gallery and the pipes across the hall. Photographs from the Estey Organ Company



*From the upper terrace one looks across the stretch of the lower planting to the farther reaches of the hemlock wind-break. The nearer paths are laid in flagstones between beds of fragrant heliotrope bordered with petunias*



*The heliotrope planting comes up to the house terrace and the shady loggia where tea is served of afternoons. Oleanders in jars mark the opening. Above is the sleeping porch with its window boxes*

*The house garden is fenced in with split palings brought from France. Against this is a wide herbaceous border. Mr. Chester Aldrich, the architect of the house, assisted Mrs. Wittpenn in planning the garden*

## *The GARDEN of MRS. OTTO WITTPENN*

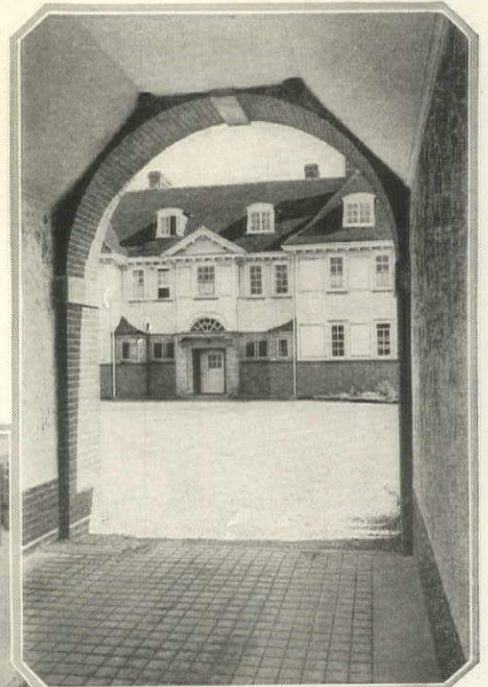
BERNARDSVILLE, N. J.



*Green Heys, the residence of G. H. Garrett, at Snape, Suffolk, England, is a modern house built in the Queen Anne style, but following the Suffolk tradition in the detail of the plaster work. The relative proportions of the Queen Anne type are retained while the quasi-grandiose effect generally associated with Queen Anne architecture is avoided in adapting this classic model to modern requirements*

## THE QUEEN ANNE STYLE APPLIED TO A MODERN HOUSE

DUMBAR, SMITH & BREWER, *Architects*



*The back of the house, seen from the stable arch, shows the variety of types of windows used. Yet the group is completely harmonious since perfect balance is maintained in their disposition*



*Although it bears little or no trace of the Queen Anne tradition, the hallway has a distinct individuality. The dark furniture accents the white walls and green and white marble floor*

# THE CHINTZ IN YOUR CURTAINS

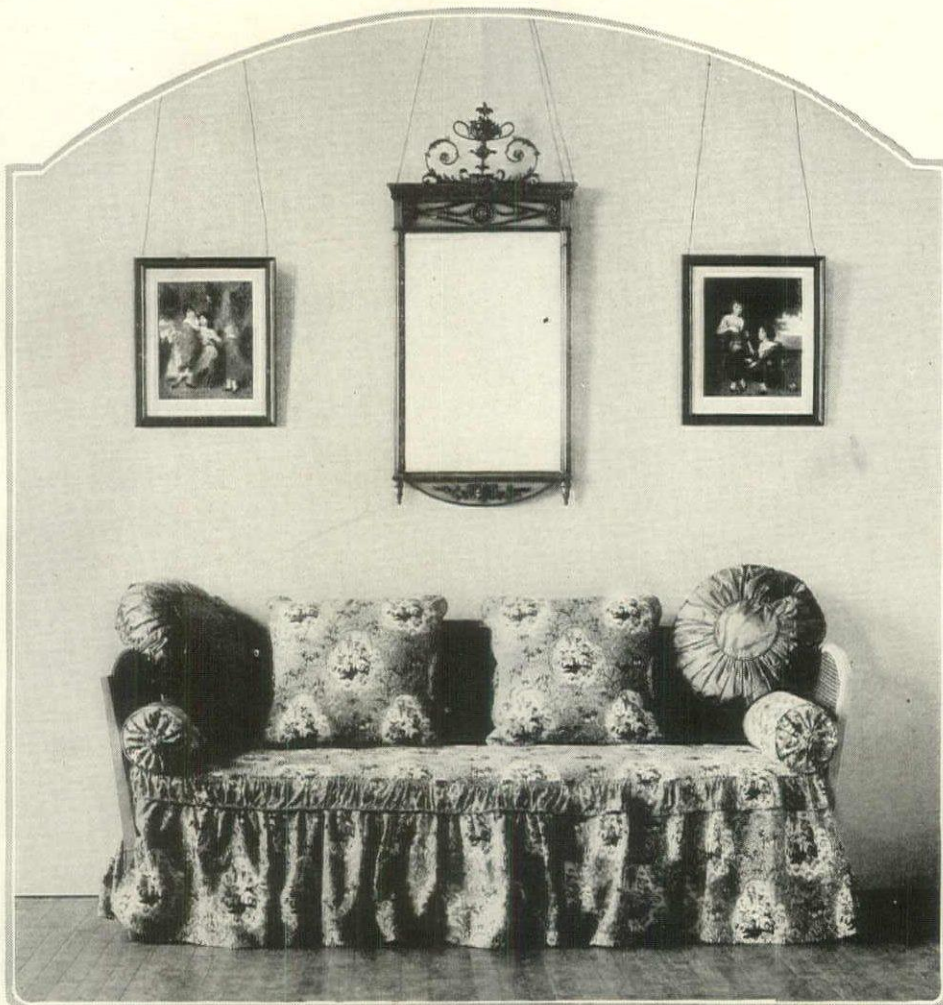
*Behind It Lies the Romance of the East and the Clipper Ships that Makes the Designs Even More Cheery and Interesting*

AARON DAVIS

SOME DAY a man will write a book, and it will be called "The Glory of the Commonplaces," and on its pages will be listed those humble things that are humble only because the lives of many men and the passing of many years have made possible the wide use of each item. And in this list will be those printed cloths that serve to make homes hospitable and gracious.

Chintz, the word, is from the Hindoo "Chint," meaning "full of color." During the early part of the 19th Century "Indienne" was a trade term for printed calicoes, and the great cloth-printing works near Rouen are still called "Indienneries." Thus India, so far as we know, was the orig-

*Chintz is especially useful for country house couch covers because of the brightness of design and color. W. & J. Sloane, decorators*



inal source of printed cloth.

The merchant marine supremacy of England started with the British East India Company. This corporation was founded to fetch native wares from India and distribute them in the company ships to the great markets of the world. Among the chief articles of rare merchandise which these bluff-bowed vessels carried were the glorious old hand-painted calico curtains, sold into England and France, to lend a foreign savor to the manor house and the chateau. These original curtains were of large pattern with no repeat to the design, and were primarily intended to drape the banquet hall of some Oriental nabob. Their use was limited both through the size

*Curtains of glazed chintz, reproduced in England from an old Italian pattern were used in the room below. Mrs. Monod, decorator*



*The design at the top is "Harwich Bowl" and that at the bottom "Queen Anne Lace", both English chintzes rich in color and pleasing in design. Courtesy of the Erskine-Danforth Corporation*

*The "Carlisle Butterfly" and the "Lion Crest" are two designs in old chintz reproduced for modern decoration, being especially adaptable to country house interiors. Courtesy of Erskine-Danforth*



of the curtain itself and its large expense. But the charm and gaiety of this new accessory to household decoration were so great that industry overcame the limitation of the originals by producing what we call "yard goods." So the chintzes and cretonnes which you purchase today have a truly noble ancestry.

Glazed chintzes have been a staple article of trade of England and the Continent for above a hundred years. One of the managers of a large glazing establishment in Manchester stated that in his belief the glazing or calendering of textiles originated in Holland during the days of the Dutch East India Company. Holland cloth is still the name for a filled cloth used for roller shades.

Glazed chintzes can properly and effectively be used for almost all purposes to which the unglazed material is put. When the glazed surface wears away, as it will in time, the fabric can be cleaned. You then have a chintz that is practically new, since the glazed finish has actually prevented dust and dirt from getting into the fabric itself and rotting the cloth.

The process of glazing is of itself a simple one. The fabric, plain or figured,



is first immersed in a starch solution and then run between heat and friction cylinders. If you asked the Chinese laundryman to put a polished finish on a dress shirt or collar he would go through practically the identical process.

Glazed chintzes do have a mellowness of color that adds immeasurably to their charm of design and ground. And then there is a quaint primness in the way a glazed fabric hangs that coincides wonderfully with the informal and livable rooms which most of us wish for.

Oberkampf was the genius of France who raised the cloth-printing industry of his country to international fame. Those delicate and dainty Toiles, depicting pastoral and classic scenes, were the product of his print works near Versailles. So great was the reputation gained through his craft that the Emperor Napoleon when inspecting his plant took a medal from off his own coat, and, pinning it on the breast

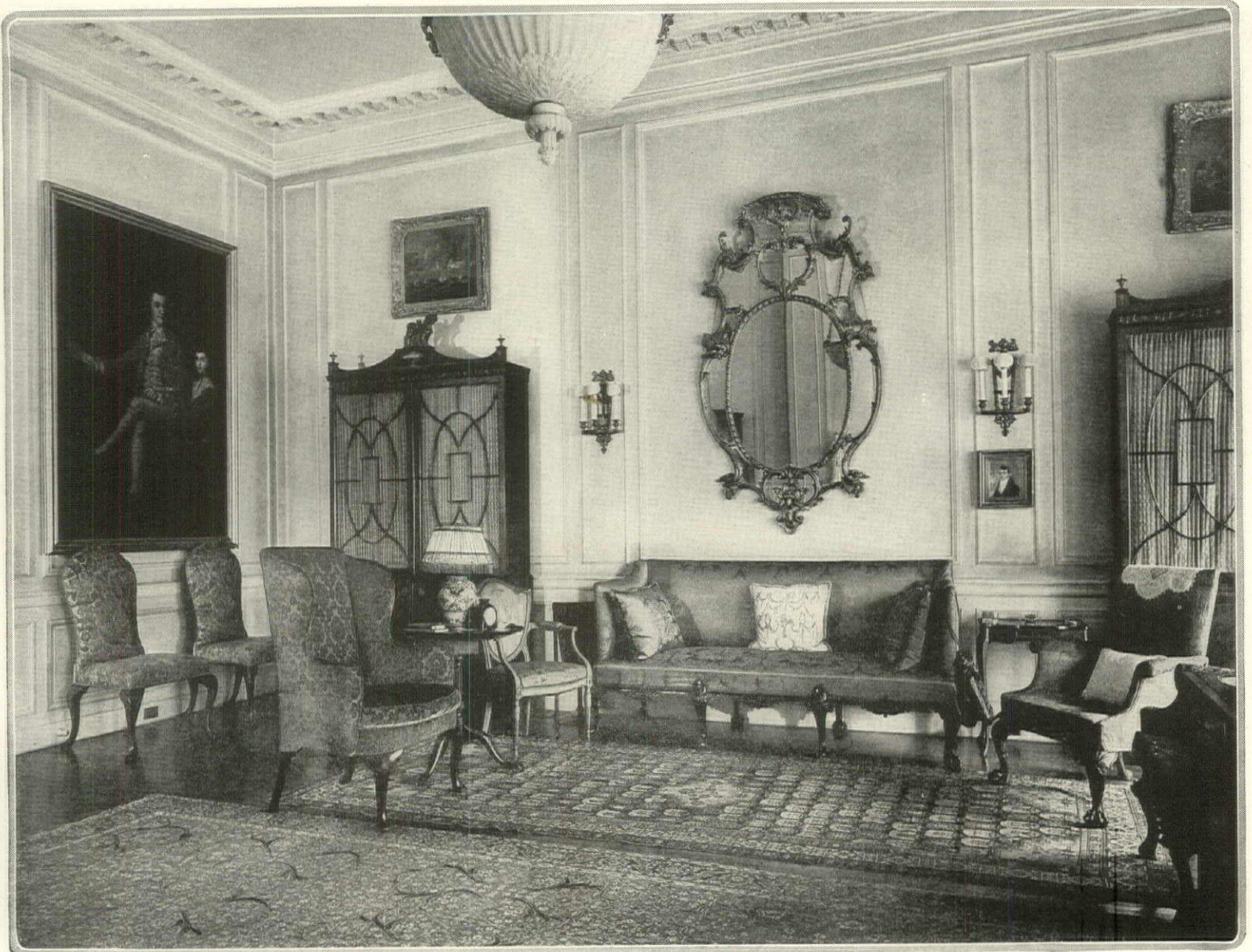
*(Continued on page 86)*

*This hand-painted calico curtain from India was originally designed to ornament the walls of the banquet hall of a native rajah. Such panels were the ancestors of our chintz*

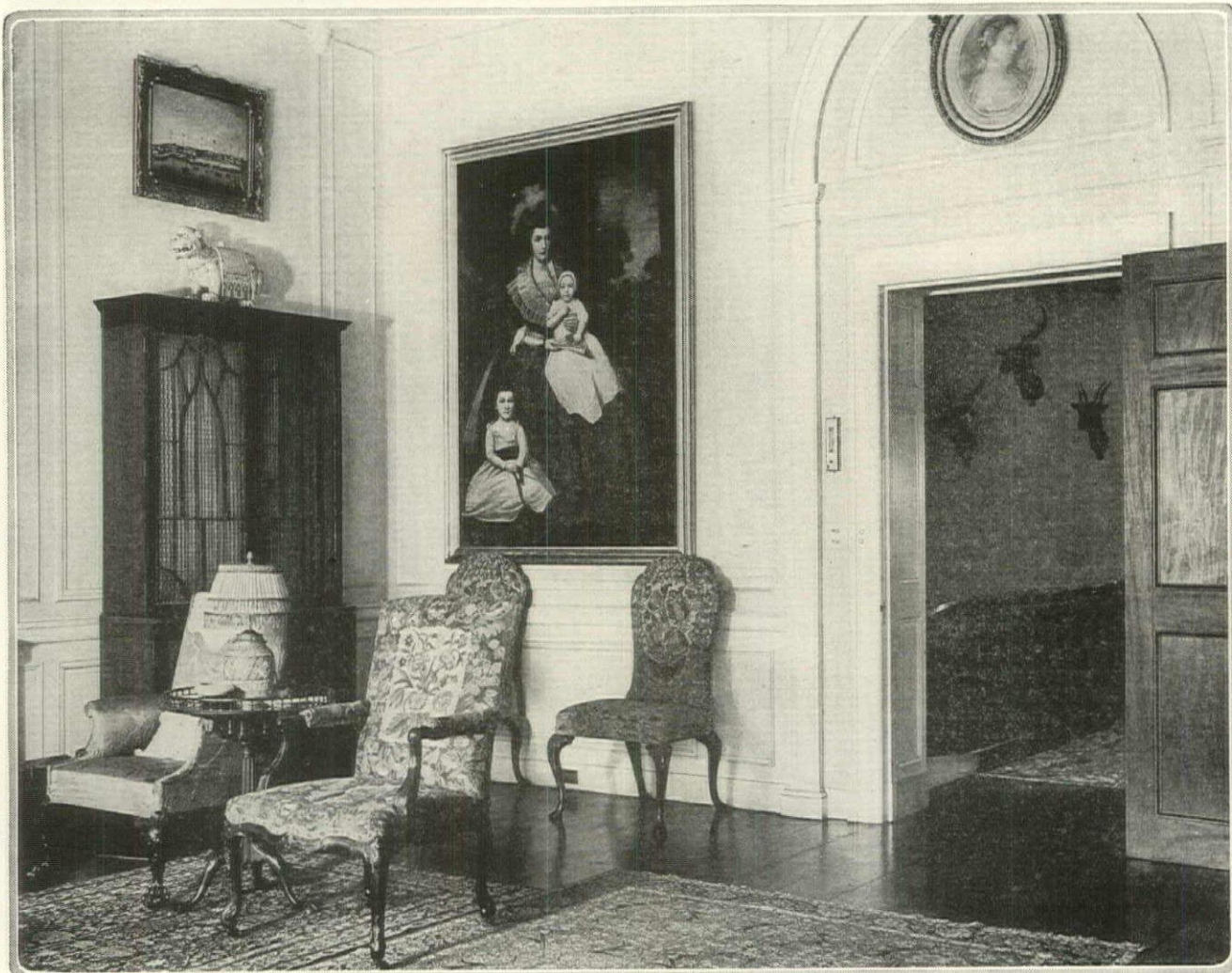


*Chintz is so useful that today our rooms could scarcely get along without it. Here it supplies curtains and bed valances for the four-posters. A design can be taken from it and painted on the furniture. Its*

*colors suggest hues for wall finish and the details of binding, cushions and lamp shades. The pattern used here is from printing blocks which are over a hundred years old. Erskine-Danforth, decorators*



Harting



The drawing room, which occupies the entire front of the second floor, is furnished in the Georgian style. The sofa is covered with blue and green damask and the chairs with red and blue needlework

Pale green paneled walls form the background of the drawing room. The door is accented by a Georgian arch. In placing the furniture a balance has been maintained, which adds to the room's dignity



Three large, arched, double windows fill the house-front side of the drawing room. At these blue curtains are hung, contrasting with the pale green walls and light trim. The rugs are Orientals



The overmantel in the study is a Chinese painting mounted on old red Chinese fabric with dark blue damask behind it



Another corner of Mr. Trevor's study shows two more Chinese paintings, part of a large and valuable collection

THE NEW YORK HOME OF MR. AND MRS. JOHN TREVOR

# AMONG THE NEW NATURAL ROSE

*The Forebears of Our Infinite Rose Family Were Simple and Single, Qualities Which Are Still of Great Garden Value and Characterize a Number of Splendid Modern Sorts*

J. HORACE McFARLAND, *Editor of the American Rose Annual*

HOW did Dame Nature make the rose? Did she produce offhand the sweet La France, the queenly Druschki, the glowing "Jack," and with them gladden the eye of the first man who glimpsed the rose?

Not at all! The first roses, the purely natural roses, are the so-called "wild" roses, native in all the arable lands of the earth, and spreading mostly by mere chance as the seeds are sown by the winds and birds.

Count the petals of the wild rose—the lovely *Rosa setigera* of the east and of the prairies, the sweetbriar of England. They are five in number and the rose is therefore single, having but one row of dainty and more or less colorful petals. Then tear apart, if you are sufficiently hard-hearted, a modern greenhouse rose, and your count will show twenty-five or more petals, up to ninety or so on the very double varieties.

## Old Double Roses

The rose has, it seems, a natural tendency toward varying into the production of more petals, for double roses were known to the gardens of long ago in Europe. For a long while the estimation of the value of a variety was in close proportion to its doubleness, and the open rose was almost despised and altogether disregarded. The bud received all the attention; the search for rose perfection a generation and

more ago, and even yet in the estimation of some growers, would be at an end when a variety had been produced that would be "full double," and would remain as a bud, without opening, until it faded.

I can remember how, as a boy, I was considered unconventional and somewhat queer because I loved a certain rose which remained but a few hours in the bud form, quickly opening into a glorious flat ivory-tinted flower

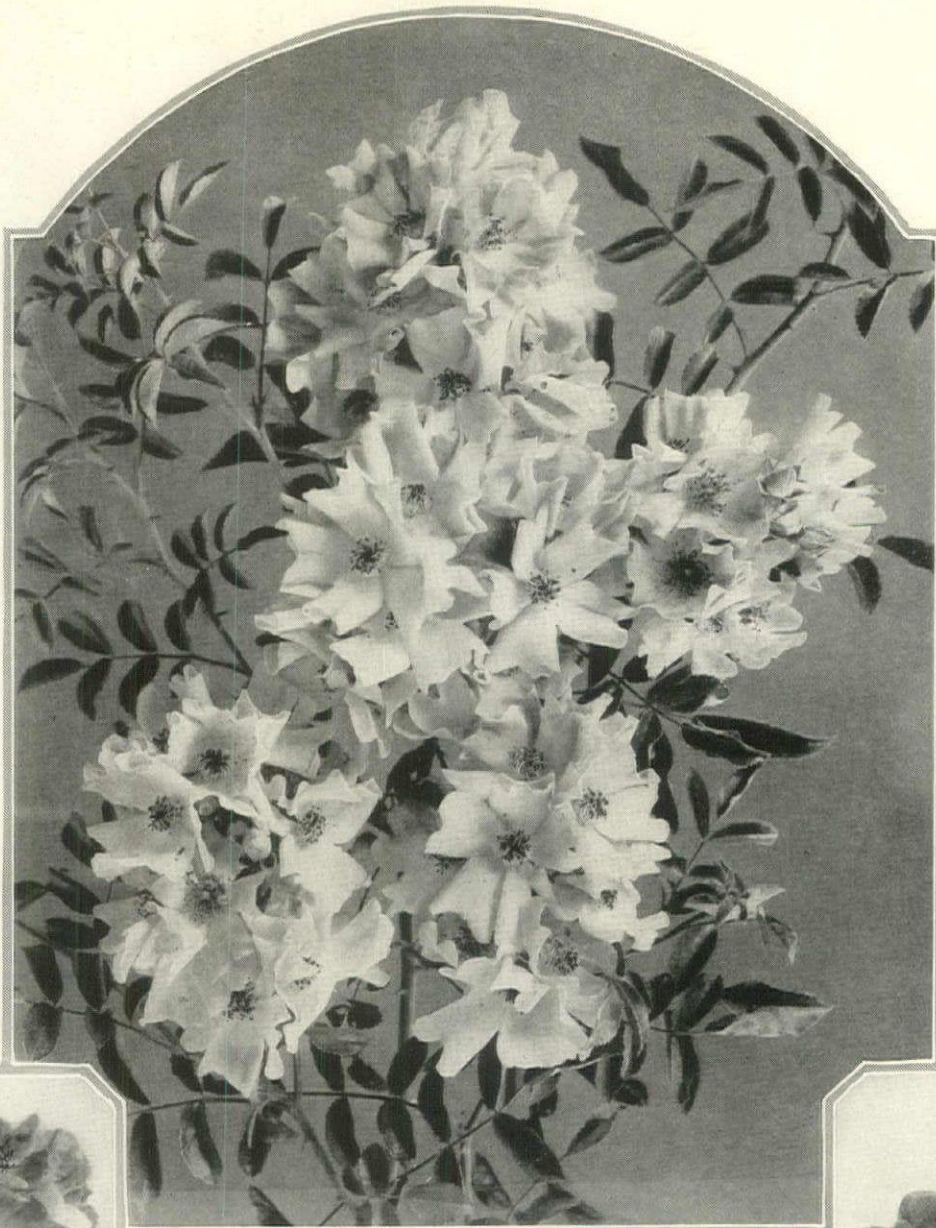
showing a golden heart of stamens. The lovely old Sombrieul—I haven't seen it for full two score years!

The more completely double roses are now in the greatest favor, even with the florists who know only what the florist forces for them. The looser Killarney type has taken deep hold on the preferences of the rose-buds being public, and in gardens such semi-double sorts as Gruss an Teplitz, Ecarlate, Los Angeles, Willowmere, M. Aaron Ward, Duchesse de Wellington and many others are now cherished.

## New Single Sorts

But this is a story of natural roses, of single roses, and not of the petal greenhouse sorts or of scarcely less petted garden hybrid teas and the rugged garden hybrid petals. I want to tell some newer forms of the natural roses, and to show their proper placing in planting, as shrubs for driveway and border, here and there with the lilacs and spireas and hydrangeas, or climbing wide high over trellises and fences, or serving as hed-

North America has near a score of these natural roses, several of which are not hardy north of Tennessee. They are all described and many of them are illustrated in the *American Rose Annual*. The familiar prairie rose, *R. setigera*, is a good shrub



*A climber of far-reaching power, but which may readily be trained to post or pillar, is Paradise, large and of unconventional form, in color a light but not pale pink. It is one of the newer natural roses*



*The hybridizing of our familiar prairie rose with the Japanese *R. Wichuraiana* has produced American Pillar. Its flowers are of white-eyed crimson to pale pink, with golden stamens*

*"W. M. 5," one of Dr. Van Fleet's creations not yet available in the trade, bears superb 2-inch blossoms in clusters which combine the crimson of Moyesi with the white of Wichuraiana*





A splendid natural rose is *Hugonis*, with buds and blossoms of clear yellow set closely along arching stems. The foliage is good and the blooming season begins very early. One of West China's rose contributions



Another of the Van Fleet unnamed hybrids is "W. S. 18," a blend of *Soulieana* and *Wichuraiana*, of *odorata* and *setigera*. In June it is covered with wonderfully numerous pure white single blossoms. An excellent variety

but with a tendency not to hold its peculiarly pale green foliage all the season. Its exquisite pink flowers fairly flood it for its one great bloom experience, and it earns its garden way quite as well as any lilac does. Very aptly named is a hybrid of this robust natural rose with an equally robust trailing natural rose of Japan, *R. Wichuraiana*; the hybrid, also robust and with far better foliage than either of its parents, being American Pillar. With great flowers of white-eyed crimson to pale pink, with a glowing center of sunny stamens, this rose is certainly a prize for trellis or hedge or pillar, or as a trained shrub. It will hold its good leaves to the time of frost, and its thick, upstanding canes denote its vigor.

*Other Good Sorts*

The other American native roses that seem generally happy as shrubs are *R. nitida* and *R. carolina* in the East, and *R. Woodsii* and *R. nutkana* in the West. I suggest their use, with certain foreign sorts, in the larger shrub plantings rather than in the intimate garden. The exquisitely fragrant sweetbriar or eglantine of England, *R. rubiginosa*, is a delight, and there are vigorous hybrids of it, known as the Lord Penzance sweetbriars, which provide varied hues of most pleasing flowers.

Taking a long look around the world, we

find the natural roses of Japan and China providing us here in America with colors, fragrances and foliage very different from those of the Occident, and very desirable to have. I have mentioned one in describing a hybrid, the Japanese parent of which, *R. Wichuraiana*, is of a trailing rather than climbing disposition, and with glossy foliage. The only common name for this beautiful white-flowered rose is a gruesome one—it was largely sold in America as the "memorial rose" because of a fancied fitness for decorating graves! This is hardly better than the awk-

ward botanical cognomen, in memory of a certain Baron Wichura of Japanese fame. The rose is lovely in itself, but it lives for us particularly in a class of hybrids to which it has imparted good foliage and a vigorous climbing habit. Indeed, the best of our larger flowered American climbing roses are crosses with *R. Wichuraiana* (pronounce it comfortably *Wychoor-eye-anna*, if you please), including Silver Moon, Climbing American Beauty and other prizes. But they are double, and not within the scope of this story.

*Rosa Rugosa*

Also of Japan is *Rosa rugosa*, a chiefly beautiful and useful natural rose. Named for its rugose or wrinkled foliage of deep green, it has also to commend it very large flowers of a hue nearly the objectionable magenta in some forms, but varying easily to bright pink and pure white. Great vigor, an upstanding bush form, and rugged hardiness also characterize this natural rose, which is useful as a striking shrub in the border, as a splendid hedge plant, and directly in the garden if it is occasionally pruned severely or cut off right at the roots. The rugosa roses are early in bloom, and tend to be continuous throughout the season, while their seed

(Continued on page 66)

# TO KEEP the BIRDS in the GARDEN

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



A bracket wren house of rustic cedar with a one-inch hole to keep out sparrows. \$1.50



A house for bluebirds, both attractive and practical, is made of sweet-smelling Jersey cedar. \$1.75



A hanging house for wrens that was copied from a bamboo Japanese lantern. It is \$1.75



(Above) Purple martin house of sassafras, evergreen and red cedar woods. 28" high, twelve chambers. \$3.60

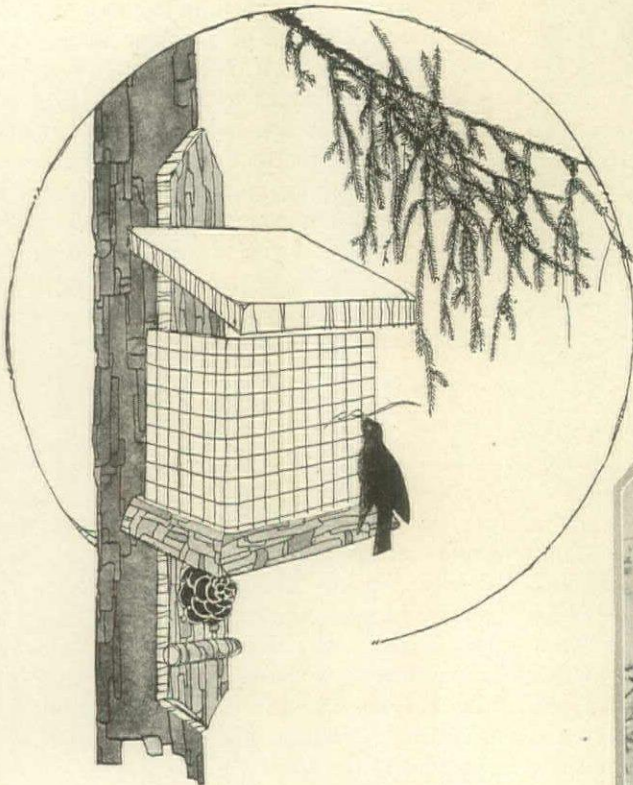


It is said sparrows do not trouble a swinging house. This one is for wrens or bluebirds. \$1.75

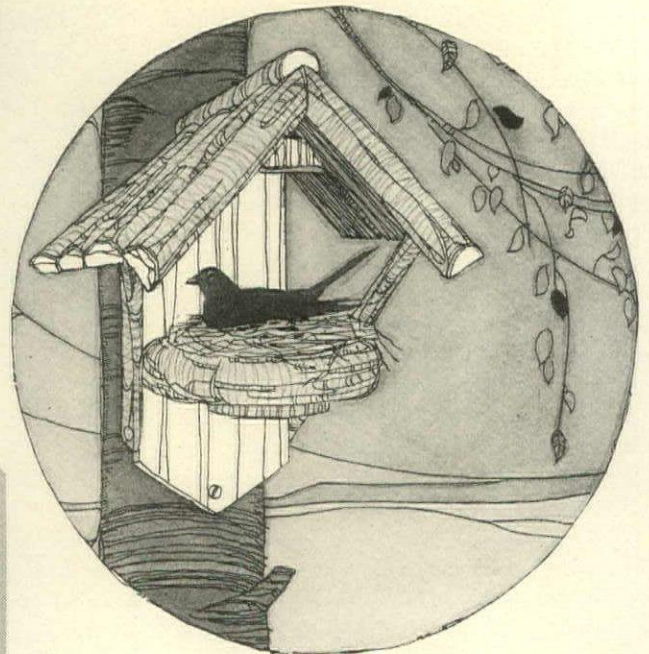
(Below left) An unusually attractive home for a wren is made of rustic cedar. \$1.50



The house shown below is for bluebirds. It is well made and practical. It comes for \$6



A nesting station to be placed on trees or the sides of dwellings. Fitted with screen holders for four kinds of nesting material and a cone screw for fall and winter feeding. 18" x 7 1/2". \$1.50



A nest shelter for robins and barn swallows. To attract robins, it should be placed on a tree trunk with the front side turned away from the prevailing winds. 16" high. Price \$2





## A LITTLE PORTFOLIO *of* GOOD INTERIORS

*It is a mistake to suppose that an effective furniture arrangement depends either on a striking color scheme or on the emphasis of any one period. In the corner of this back drawing room of a city house, a room usually difficult to furnish, a number of good pieces in different styles have been*

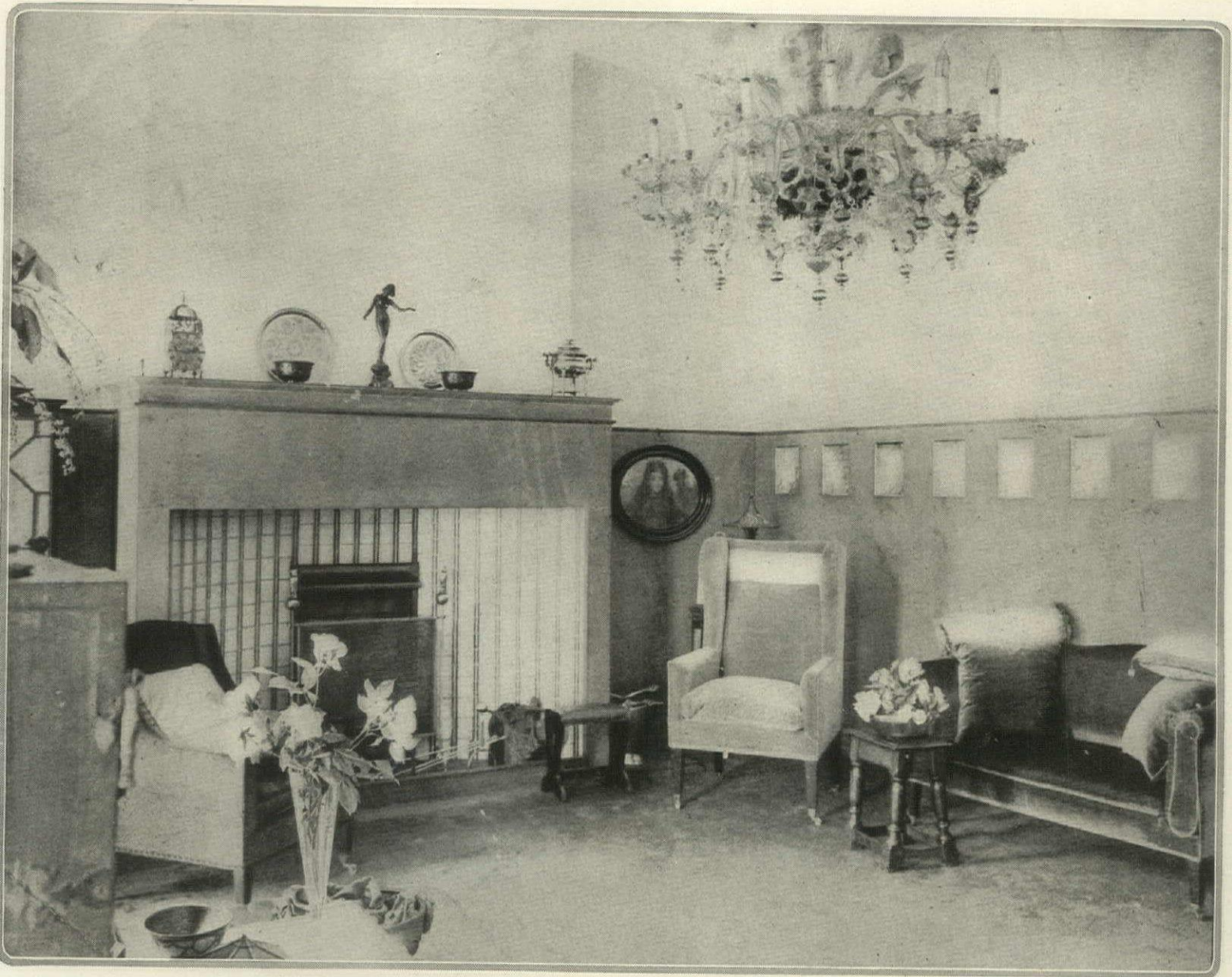
*happily combined because they happen to be sympathetic in line. The mirror is Venetian, the cabinet an Italian piece in lacquer, the table is Queen Anne and the upholstered chair French. Placed in harmonious relation one to another they create a graceful and balanced grouping for a small room*



While the Gothic style may not seem appropriate for bedrooms, its austerity can be relieved by the furnishings and by decorations on the walls. In this chamber a plaster design was modeled onto the chimney breast. Another design adds to the interest of the sunny recess that serves as writing corner

The peculiar charm of the Georgian interior lies in the dignity of its paneling and in such accents as the mantel and the cabinet. It is an architectural interior, balanced, classical and not too delicate. It is an unsurpassed background, as in this living room, for furniture of good line and color





Paris, London and New York each has its own expression of modernist decoration. The work of Mr. G. F. A. Voysey in London comprises a school in itself. In the room above the wainscot marks the designer's individuality. It is of green plate. Allegorical flower pictures, framed in silver, are let into it



The refectory table is a type that appears to advantage when placed off center in a dining room. Thus in this simple room, it stands close to the window. The case- ment windows, the molded plaster ceiling and the Jacobean oak sideboard combine to create an harmonious atmosphere for the table. E. J. Kahn, architect

# S A T I N W O O D F U R N I T U R E

*The Furniture Which Marks the Highest Achievement of  
18th Century Cabinet Making*

THE 18th Century has been called the Golden Age of English cabinet-making. It was a time when luxury was allied to refinement and good taste; the standard of workmanship was high, originality of design and idea was passionately sought for. From the Adam Brothers on to poor Thomas Sheraton (the last, and, perhaps, the greatest of the 18th Century's designers), carpenter and painter, craftsman and designer were all artists working together to produce beautiful or fitting things for the wealthy and profoundly fastidious dwellers in the homes of that period.

Of this Golden Age it is hardly stretching a point to call satinwood furniture the consummate achievement. True, the satinwood period is towards the end of the century; it goes linked with Sheraton's name. But Chippendale, whose name is linked with mahogany, used satinwood quite soon after its first arrival from the East Indies, and it was employed by other makers, eminent in their day, whose names are now forgotten, and whose work is attributed to, or merged in, greater names.

Light-colored woods were just



*A large card table typical of the period is inlaid with a border and center circle of darker wood. The border is decorated with a painted design of roses, jasmine and polyanthus*

coming into fashion; mahogany, though still used, had become less inevitable. This change in fashion was chiefly due to the Brothers Adam; dark, heavy-colored woods were inconsistent with their classic white rooms and marble mantelpieces. If Robert Adam could have had it all his own way, he would most likely have furnished on the stone and marble lines of ancient Rome. But, although his influence was enormous, and the adopted style permeates the whole of that period, it was too cold and severe for comfort, and certain modifications there had to be made. Light-colored wood at all events was essential, and the newly-imported satinwood was timely.

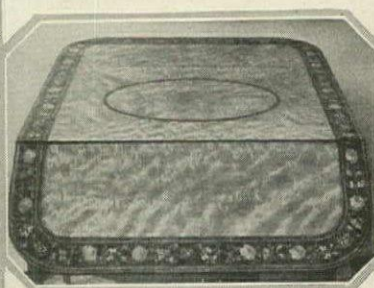
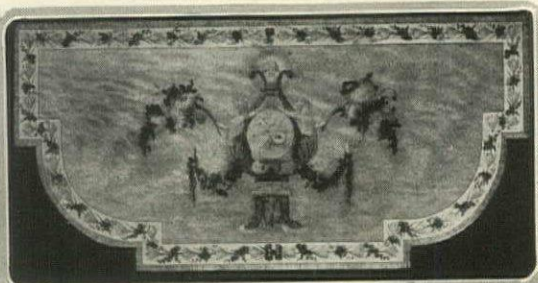
Two kinds of satinwood were used for cabinet-making: East Indian and West Indian satinwood. Botanically considered, the trees are not closely allied, but the wood of one bears so close a resemblance to the other that it is well to note the points of difference.

East Indian satinwood (*Chloroxylon Swietenia*) is cut from a fairly large deciduous tree, all the way to mahogany, growing in central and southern India and Ceylon.

*A fruit and flower design has been used to decorate the top and graceful tapering legs of the semi-circular console*



*Nasturtiums, crocus and red currants form a decorative border for the top of the painted satinwood table to the left*



*A closer view shows the decorative banding of the large card table*

*The contour and decorations make this satinwood table a remarkable piece*

*(Left) The ground color of this small console is a very beautiful pale gold*





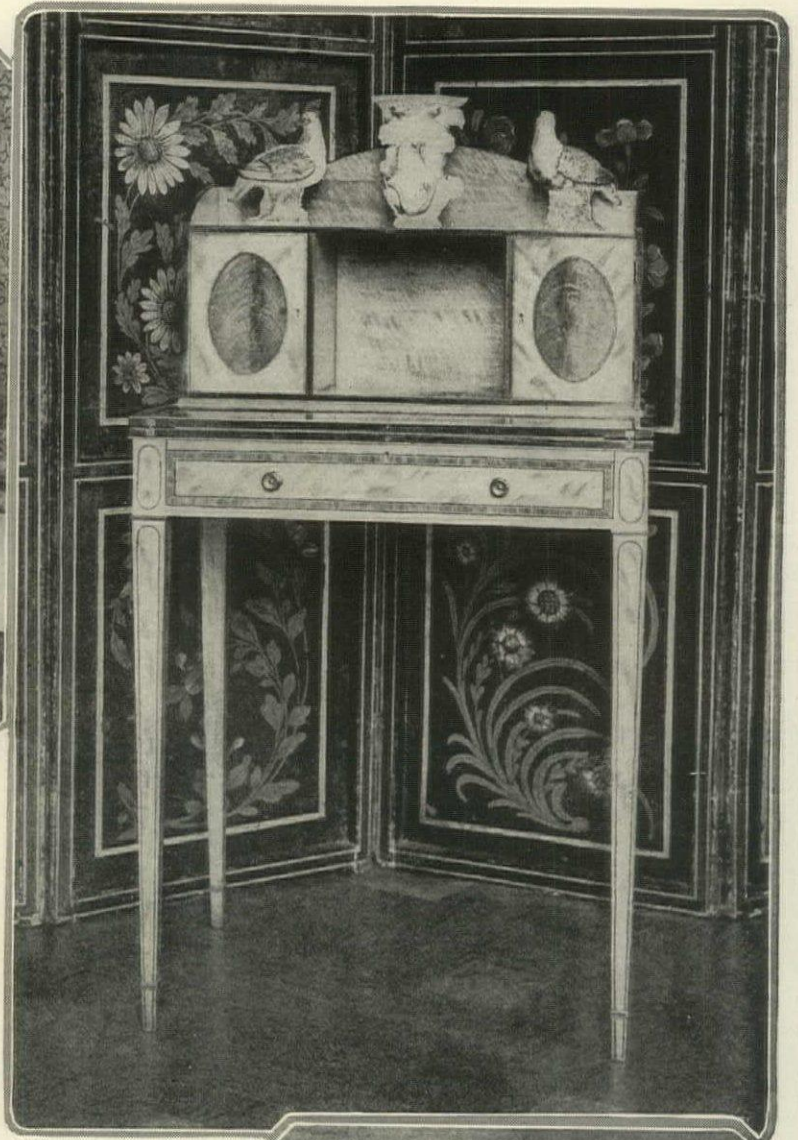
The figure of the grain is short and broad, and the color—lemon or light orange—turns to a warm yellow with old age. When burned or scraped the wood gives out a peculiar aromatic perfume.

Among the varieties of West Indian satinwood (*Fagara Zanthoxylum*) the best comes from San Domingo, and was formerly imported to England in logs from ten to twelve feet long. It is of a greasy nature, and has a scent like coconut oil. Paler in color and with less lustre than the East Indian satinwood, it passes from a subdued yellow into brown. The figure is horizontal and more distinct than that of the East Indian variety.

Both woods are extremely hard, and have a close, even grain, which varies considerably in the markings of different pieces. Both take

(Continued on page 64)

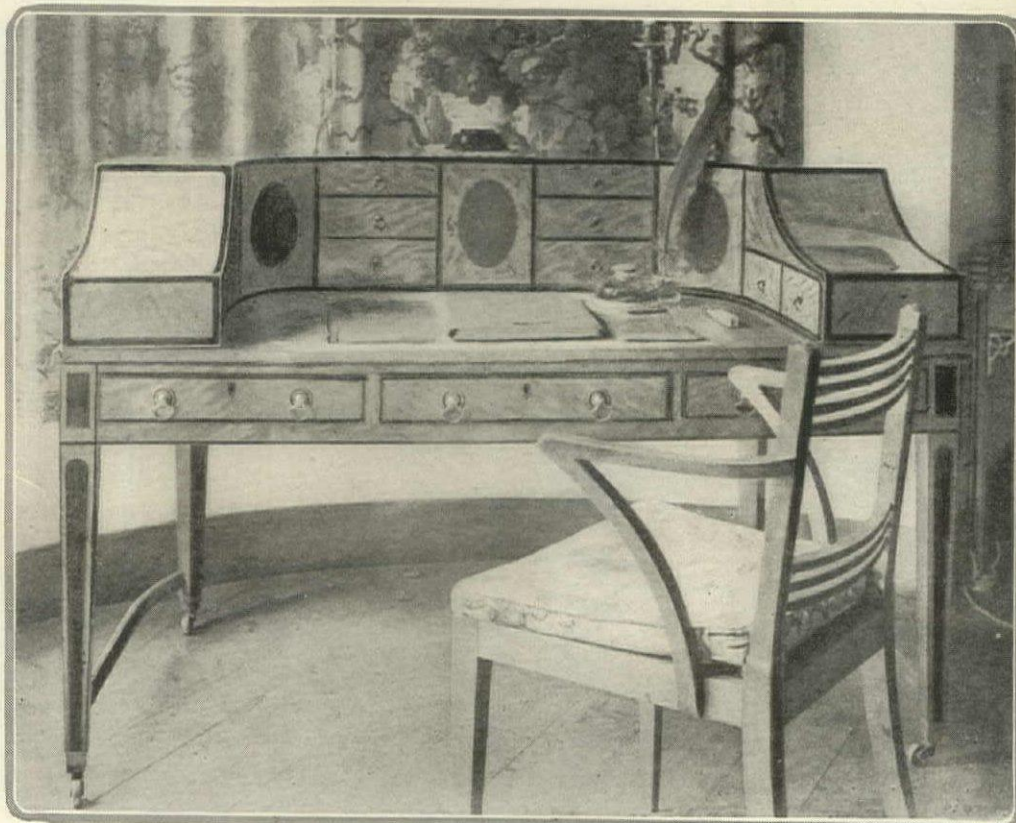
*It is unusual to find drop handles on a table of this kind. Gray and pink silk makes an appropriate background for satinwood furniture, since it is typical of the period to which these elegant trifles belong*



*(Above) Many of Sheraton's writing tables were designed as drawing tables as well. This is an exception. The top folds over, affording a generous writing space. A drawer and two side cabinets complete the piece, which is beautifully decorated with panels of a darker wood*



*A screen which lifts up at the back of this Sheraton writing table enabled a lady to sit close to the fire without fear of scorching her complexion*



*This lady's drawing and writing table, the work of Sheraton, has a movable desk, which is made to slide forward when used for drawing*

# THE ALLURING GARDEN GATE

*It Stands a Symbol of the Beauty Hidden Behind It and Brings  
Garden Contrasts into Greater Relief*

MARY H. NORTHEND

GR<sup>E</sup>AT changes have taken place in the enclosing of our gardens since the days when the Colonial picket gate swung back on its hinges and through it one passed down the box-bordered central gravel path to the vine-clad arbor beyond. Perchance, sauntering along, one imbibed the sweet odor of cinnamon pinks, or watched stately hollyhocks uncurl their silken petals, shaking out the tucks and wrinkles of their buds like newly awakened butterflies.

There was dignity in the square wooden posts, a charm in their carved balls, urns, or torches, which architects to-day are reproducing in the entrances to our 20th Century gardens.

With the introduction of wrought iron into modern art Italian Renaissance designs have been revived in planning the gateways that open into many of our present day estates. This material seems eminently fitted for garden entrances as it is durable, withstands the ravages of winter, and, like the garden itself, gains charm with every passing year.

As a staunch support is necessary, gateposts of brick or stone must be constructed but with a foundation several feet below the surface so that they shall not be thrown out of plumb by frost. Corresponding always with the exterior of the house and strong enough to allow the insertion of iron hinges on which to swing the gate, a gatepost of this type imparts an air of distinction to the entire garden.

## *Various Types*

Nothing produces so natural an effect as the rustic gate set to break either a stone wall or a rustic fence. A vine-covered rustic arch is especially appropriate for a simple garden.

The gate typifies the garden and the taste of the owner and should be a part of the scheme that ties the house to the garden. Framing a vista, it lures the visitor to enter.

In planning the garden enclosure the paling fence is not to be despised, particularly where an old-fashioned garden is in evidence. In olden times the palings were set close together; now they are often



*This wrought iron gate between a kitchen and a flower garden bears a symbolic panel of fruit*

several inches apart to allow a better view of the garden plot. The gate occasionally shows an inverted arch, the standards varying in height. The gateposts here are smaller and less classical in design, while the urns depart from the usual small, delicately shaped post caps, becoming elongated.

An archway gives dignity to the Colonial gate and forms a support for twining vines and rambler roses, green even in off seasons. If ferns are planted at the foot of the post they hide the base of the vine which often grows straggly as the season progresses.

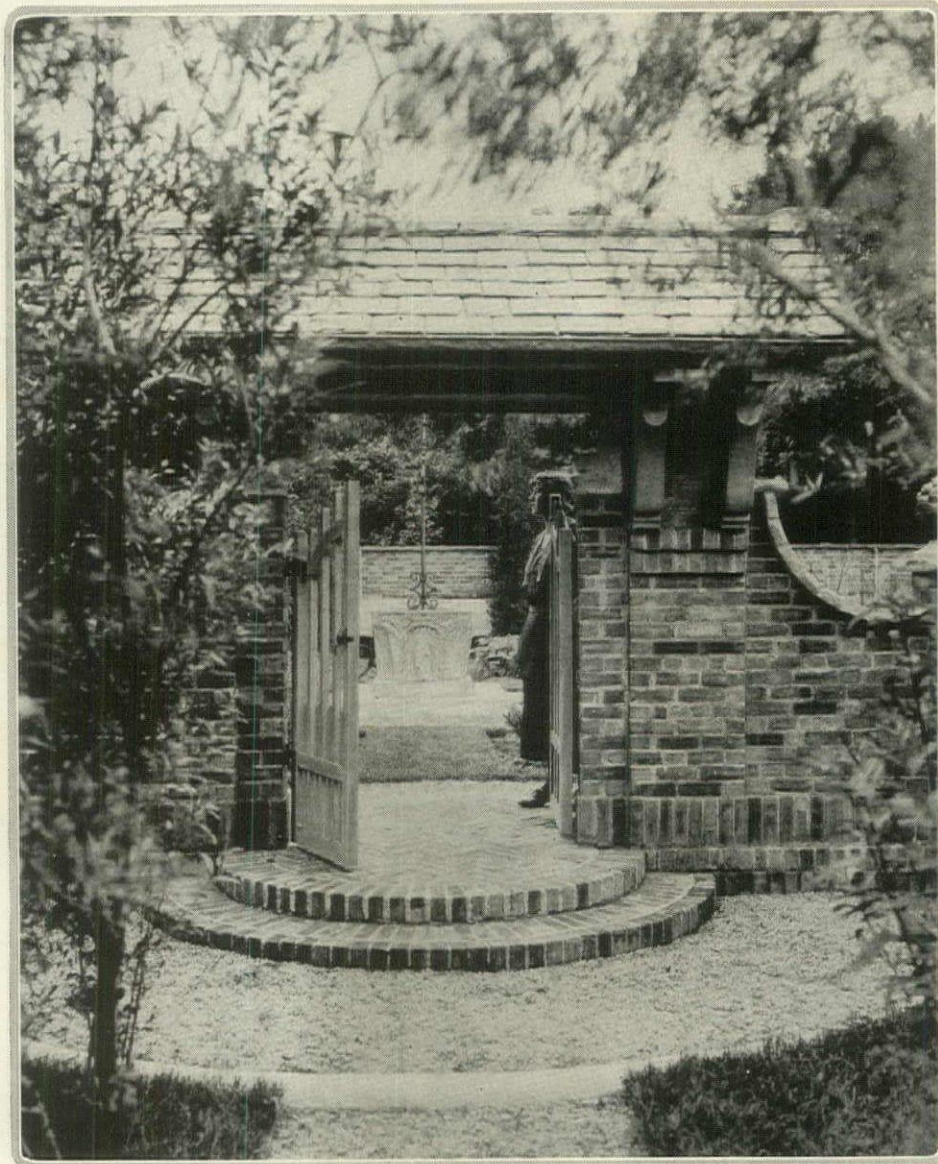
Then again, we find the wooden gate used in connection with a well head and brick posts and walls after the Italian type of garden entrance. A charming example shows a gateway. Hung on iron hinges, the latticed gate, painted a soft gray, contrasts pleasantly with the brick. Instead of vines trees have been planted to meet overhead, the soft green leaves proving an effective foil for the red of the roof. Pottery baskets of bright colored flowers lend a touch of joyousness needed to lighten up the dull tones of the brick.

Often the combination of brick and wood is desirable, the latter being used for the roof, supports, and the gate while the wall and posts are of brick. This combination affords a pleasing contrast.

## *Ornamentation*

Many of these gates are hung by iron or brass hinges, the latches being designed to correspond. Occasionally we find a motif let into the gate, often designating the name of the estate, such as the dainty little iris that forms the central feature of the entrance into "Iristhorpe". Instead of wooden posts this is set between field stone columns connected by a latticed pergola. For color scheme, vines have been planted that wind around the posts and will later cover the pergola top so that one enters the gateway under a bower of soft green.

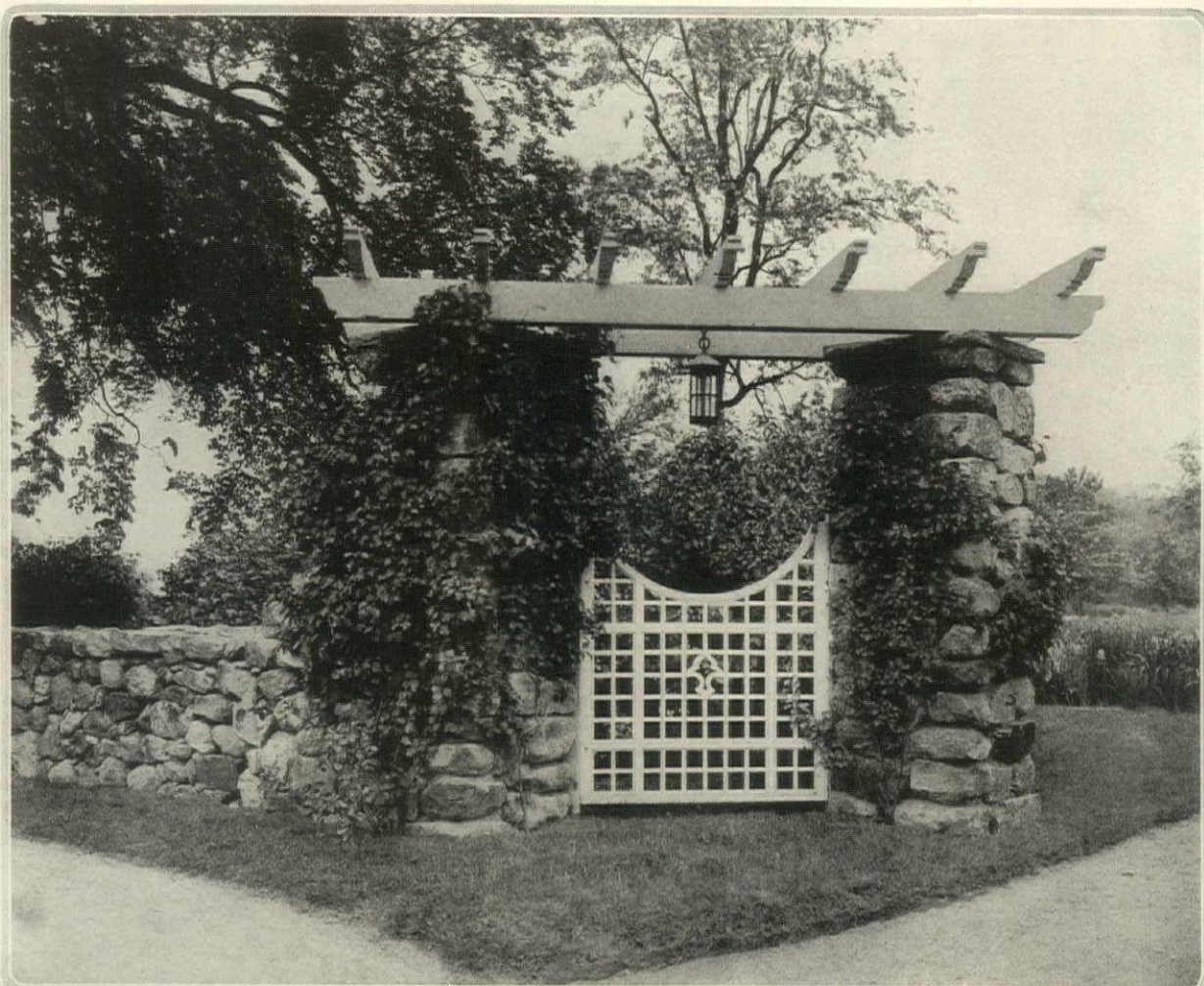
Unusual gates can be de-



*This roofed gate after the Italian manner leads into a walled garden. The gate itself is painted gray, contrasting with the bricks*

signed to give character to an estate and are much more effective than the ordinary type. Take as an instance, a wooden gate with strapped hinges that leads into a duck yard. Cut out the figure of a duck in the lower panel, which may be silhouetted in black by the placing of a thin piece of painted wood underneath, and it attracts the attention the moment one enters the garden. Carrying out the old-fashioned idea this gate demands a  
(*Con't on page 66*)

Whereas the gates of English manorial estates bore the owner's coat of arms, the American garden bears the symbol of the owner's favorite flower. Thus "Iristhorpe," the garden of Mrs. Homer Gage, at Shrewsbury, Mass., is symbolized in the conventionalized iris of the gate. Mrs. Gage's garden is well known for its iris



Quite an unusual interest is given the minor garden gates if the symbol of the place to which they lead is marked. This little wooden gate with strap of iron hinges and a duck ornamentation opens into the duck yard of a garden at Oster-ville, Mass.



For an old-fashioned garden especially there is no type of fence or gate to equal the Colonial post and paling. Whereas the paling used to be placed quite close together, it is now the custom to use them farther apart, affording a glimpse of the garden beyond. The gate posts can be finished with ornamental urns. This gate lets on the old-fashioned garden of the William Brewster Page house at Fitchburg, Mass.

## MY GARDEN IN MAY AND JUNE

Notes of the Spring and Early Summer Flowers and the Effects They Render—The Mixed Plantings of Hyacinths, Tulips and Daffodils

MRS. FRANCIS KING

SOME years ago, I had given to me a few roots of the old single white fragrant violet. By clearing out space for this darling of the spring, we now have several little colonies in open ground below lilacs; and nothing is more valued or more welcome than this small old-fashioned flower. It seems as though no florists' violet could compare with it in scent, so rarely sweet it is, and the groups of little flowers are like a tiny milky way upon the ground when their time is ripe for bloom.

Hyacinths now are to the fore, also. Of these I have not many; but Oranjeboven running in and out of that pale crocus, Scipio, is very nice, pale coral and pale lavender. And while we are on crocuses, Scipio again, threading its way between the very pale lemon green leaves of *Hemerocallis Florham*, is a charming sight. The delicate tones of crocus and lily foliage prove excellently related. Among other hyacinths is Grand Maitre in streams of rich and lusty violet, blooming with daffodils of various names, chiefly Katherine Spurrell, blossoming thickly all about. There is here a very simple but very nice combination of flowers, one which the smallest of gardens might afford and which the garden's owner would be certain to enjoy to the full.

### The Daffodils

I come in from the garden on May 16th with my small copper watering pot, capacity about two quarts and with hooped brass handles, filled with choice labelled daffodils, every one new to me this year. Of these, most have graced tables in English shows for some years past, and some American amateurs have had them in their gardens for almost as long; but these of mine were bought in 1919 and it is an excitement of some intensity to watch the varieties as they open. Tres-



*Especially bold and good is the effect of Valeriana officinalis, its silvery flowers rising well above the nearby plantings. I have arranged them in eight balanced spaces around the garden*

*Long, loose groups of violet and lavender hyacinths among the daffodils, with a few yellow tulips to reinforce the latter's color, trail down a slope beneath Japanese quince and cedars*



serve is a glorious clear yellow trumpet of great size, the most conspicuous daffodil. Fiery Cross has the richest stain of orange rimming its yellow cup; Great Warley Miss Willmott, among the Incomparabilis tribe, are very fine. Sirdar is a magnificent flower. But the three outstanding ones to me are Tresserve, Loveliness, and Salmonetta. Loveliness is a slender straw colored trumpet of most beautiful form and color, perianth white, a flower one would notice anywhere and Salmonetta is a little Poet of great distinction.

### Combinations

As I was carrying my pot of treasures down the garden walk in the evening light my eye fell upon a line of a dozen glorious tulips, the single early Illuminator. This tulip is of a flaming orange—a superb flower. At once, I thought I must hold my pot of daffodils near Illuminator and see which becomes it the best. Salmonetta's wonderful orange cup won this distinction for itself. Use this daffodil—with tulip Illuminator, a carpet of single rock cress below, and a backing of *Spirea arguta* now coming into bloom—and a smiling spring picture is created, a picture which upon a day of cloud and shower will catch and hold its own sunlight.

(Continued on page 86)

## THE ARISTOCRAT OF SHRUBS

*Is the Boxwood, Old-Time Favorite and Now Eagerly Sought When One Attempts  
to Re-create the Garden Spirit of Earlier Days*

H. STUART ORTLOFF

DOWN through the centuries with bits of history and romance still clinging tenaciously to it, has come the boxwood tree. No other tree or bush seems to have the same tendency of re-creating our childhood dreams, or recalling to our mind's eye the pictures of the courtly days and ways of our ancestors. Well is it called the aristocrat of shrubs, and well that it should be sought after and treasured; because in these days when habits and customs are changed so lightly and abruptly we should foster in our gardens something which will bring us the charm and beauty of the old order. A gnarled oak, or an old elm with far-flung shade and lofty branches inspires within us a feeling of veneration, but here is something more intimate, more domestic and more personal in a venerable specimen of box which clearly shows its antiquity, and bespeaks the petting, the coaxing and the cherished care of generation after generation of garden lovers.

The use of box is very, very old. We are told by the Jesuit poet, Rapin, in one of his

quaint old poems, that Flora's hair hung all undressed, neglected "in art-less tresses" until in pity another nymph "around her head wreathed an boxen bough," which so improved her beauty that trim edgings were placed ever after "where flowers disordered once at random grew." Pliny tells of box in his Italian gardens. Historians of England have associated it with many old events and customs. It was popular because it was so wide spread, so hardy and thrifty, and so varied in its use. There were no better shrubs for borders and edgings. And it was so effective both in winter and in summer. Then when the craze for topiary work descended with all its awful force, it was discovered that the box would cut into grotesque shapes and train very easily. One can almost appreciate the feelings of a young husky box bush as it went under the shears and came out from the ordeal in the borrowed form of beast, bird, or fish.

Then there were the utilitarian functions. It was early discovered that if my lady's linen was spread on the broad flat tops of the box

hedges it would bleach wonderfully well. It was a day of ceremony, this wash day, for it was an annual affair. The large linen chests held a huge supply, and only once a year did it all see the light of day and bleach in the sun. Many are the tales which the good housewife could tell of the gangs of men who made it a business to prey on the hedges of linen on these great days.

With all these uses in mind is it little wonder that when the sturdy Pilgrim fathers loaded their household gods on the good ship *Mayflower*, which was to bear them away from their native land to one which promised peace and liberty, they should remember to stow away carefully some little sprigs of box and nurse them tenderly?

You can easily imagine the Puritan mother with a far-away look and tears in her eyes, planting the little sprigs near her cabin door when the first warm breath of spring came. It reminded her of the hedgerows of old England, and friends. The stern religion of these

*(Continued on page 84)*



*An air of venerable age clings to the boxwood, a heritage, perhaps, from the centuries through which this bush has come down to us. From the*

*sun-steeped leaves rises a pungent, spicy odor whose appeal cannot be denied. By courtesy of Lewis & Valentine, landscape contractors*

# BRUSHING UP ON BRUSHES

*A Practical Exposition of How the Different Kinds of Brushes Are Used and What They Are Made Of*

ETHEL R. PEYSER

**H**OUSEHOLD work is drudgery unless it is put on as nice (I say "nice" advisedly in its purest sense) a plane as any other craft. The best way of doing this is to have tools that are adapted to the different kinds of work—and furthermore, and quite as important, tools you are proud of, proud enough to keep well and advantageously.

The carpenter does not use one kind of tool for everything—he does not use a chisel where a plane could be used not only to better the job but for his own comfort or pleasure. The same thing can be said of the painter, who would not use a whitewash brush for a varnish job. But the housekeeper seems to think it part of her duty, somehow, to use a one-for-all tool, and then wonder why her work is irksome and her job ill done.

Brush work in the home is the most pregnable of citadels, but one that can be easily fortified against calumnies by a little attention to what a brush is, does, and can be.

Of course, a brush is meant to brush. The two main classes of brushes in which we are interested are the household and personal. Of these two we will discuss the household and just touch in passing the personal brush (such as nail brush, clothes, etc.), and will not enter into the paint-brush story even though the paint-brush is in house-

hold use on a surprising number of occasions.

Bristles and fibres and hair are the brush of the brush. The finest brushes are of bristle and hair and the less fine are of fibre save where bristle would not function any better for the job than fibre. Hair is used in some brushes where fine work and delicate surfaces are involved. For example, the shaving brush is of hair, the silver brush of bristle, the whisk of fibre. A room wall brush, too, is often of hair to save the paper or wall finish.

Bristles come from the hog's (or boar's) back, and the colder the country in which this

quadruped roams the longer and tougher the bristle. Therefore, the Siberian bristle has always been the toughest—and the Chinese have come a close second. We get bristles, too, from France and Belgium. The bristles from the United States are not tough, as we kill the hog too soon—for bacon. However, for a soft brush these bristles are very fine. Japan imports bristles and so did Austria before 1914.

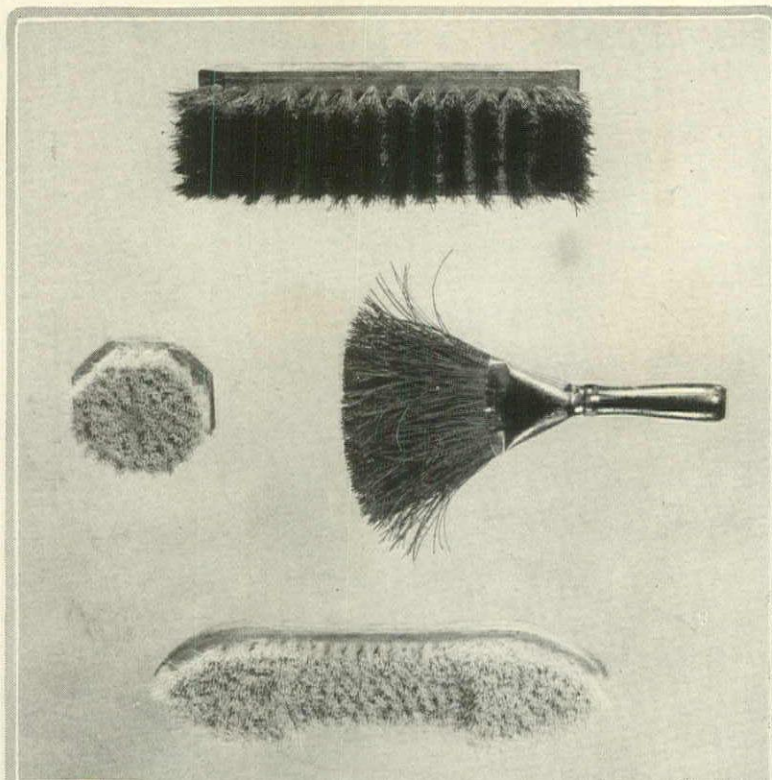
The resilient, springy quality in the bristle cannot be duplicated in any other brush material. Due today to the disorganized trade conditions with Europe and Asia, the bristle brush is almost a luxury.

The American brush has been conceded to be as fine as the European or magically "imported" brush, as there is not any place today where the home is being studied by the brush maker as it is being done in America.

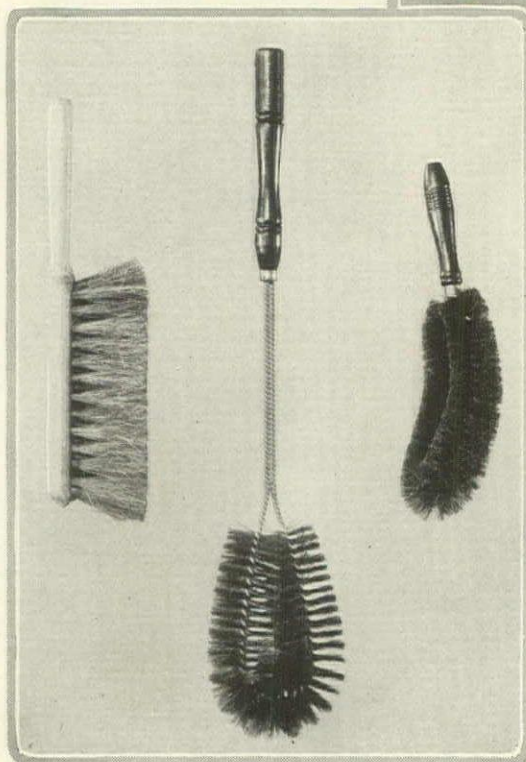
Bristles don't break if bent—and the longer the bristle, the stiffer and stouter is the butt end by which it is securely fastened. Therefore all hail the wild old hog!

Horsehair, badger, camel's hair, etc., are ideal materials for some brushes. Many household brushes are made of horsehair, shaving brushes of badger, and the artist's brush is made of camel's hair when it can be had. Hearth brushes are sometimes made of the mane hair

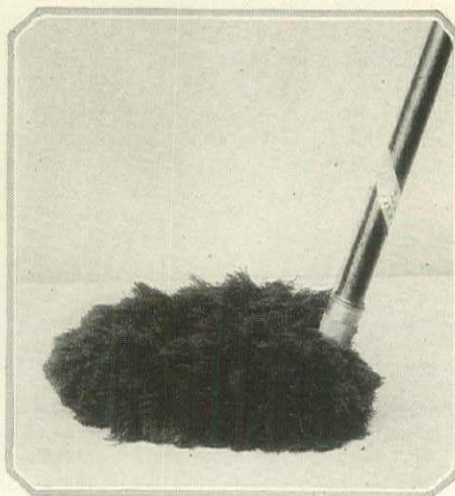
(Below) The first is a general utility brush of hair, the middle for a radiator, the third, a general shelf brush of fibre



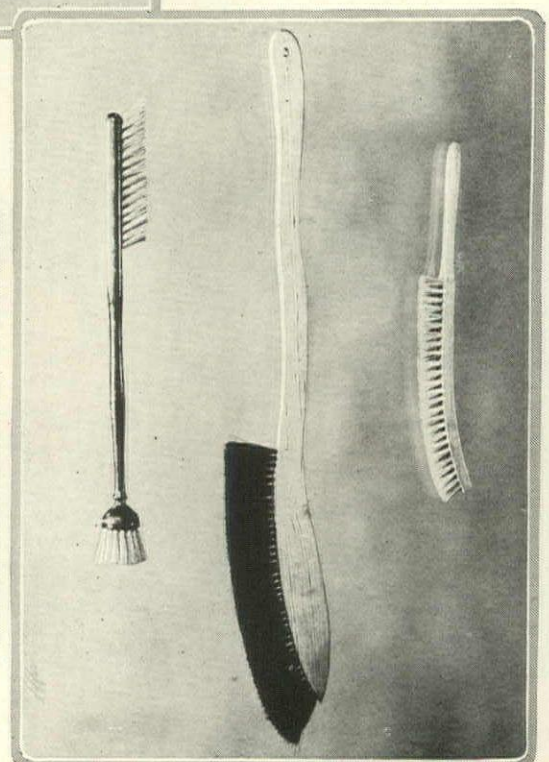
(Below) from left to right, a general utility furniture brush of hair, a radiator brush and a brush for silver, of white bristles



A dependable scrub brush is at top, with nail, sink and scrub brush below it, all of fibre. Courtesy of Wanamaker



A self-reversing dry mop has a handle set in a rubber neck. Courtesy of Lafayette Brush Co.





of the horse, wall brushes, too; sometimes goat hair is used. Among other brushes made of horsehair frequently are the crumb (table), pastry, bottle and dish washing (white hair). The very best white horsehair comes from the Russian pony and is very nearly as stiff as bristles. The black horsehair of the finest grade is also imported, as the domestic is not as good. Other horsehair comes from China, Australia, South America.

*Fibre or Bristle*

When you buy a brush, if you don't know a fibre from a bristle, ask your dealer. He may say: "No, this is not bristle, it is made of Bass" (or Bassine, Kitool, Palmyra or Palmetto or Rice Root, or mixed fibres, or union, or union marble, etc.). If he is a good dealer you need not fear; if his price is not very low you need not be suspicious, because no good brush is inexpensive today and no cheap brush is a saving.

Of all the fibres Tampico (from Mexico, Central America largely), the product of a species of cactus plant, is probably the best fibre. Palmyra, too, is an excellent fibre, and comes from a plant indigenous to regions near the Indian Ocean and the Valley of the Tigris. What geographical scope we have in our homes!

There are trade names for fibres such as Ox fibre, a fine quality of fibre from the cabbage palmetto, and many other trade named fibres which must be procured by ye purchasers only from purveyors of royal lineage.

Brushes are made of mixtures of bristle and hair,

such as some flesh brushes or hand brushes, the bristles taking the brunt of the action and holding the water better, yet protecting the hair. Fibre and bristles are sometimes used in combination, too.

If you buy an "all bristle" brush you don't want a mongrel variety. If it is a mixture you are getting a usable and amply priced brush.

Black bristle is often made into pipe, window, stove, wall, radiator, milk bottle and percolator brushes.

The color, black or white, of bristles doesn't stamp quality. In some cases black bristles are bleached for esthetic reasons. For example, a white toothbrush is more attractive. The natural white bristle usually comes from China and the natural black from Siberia.

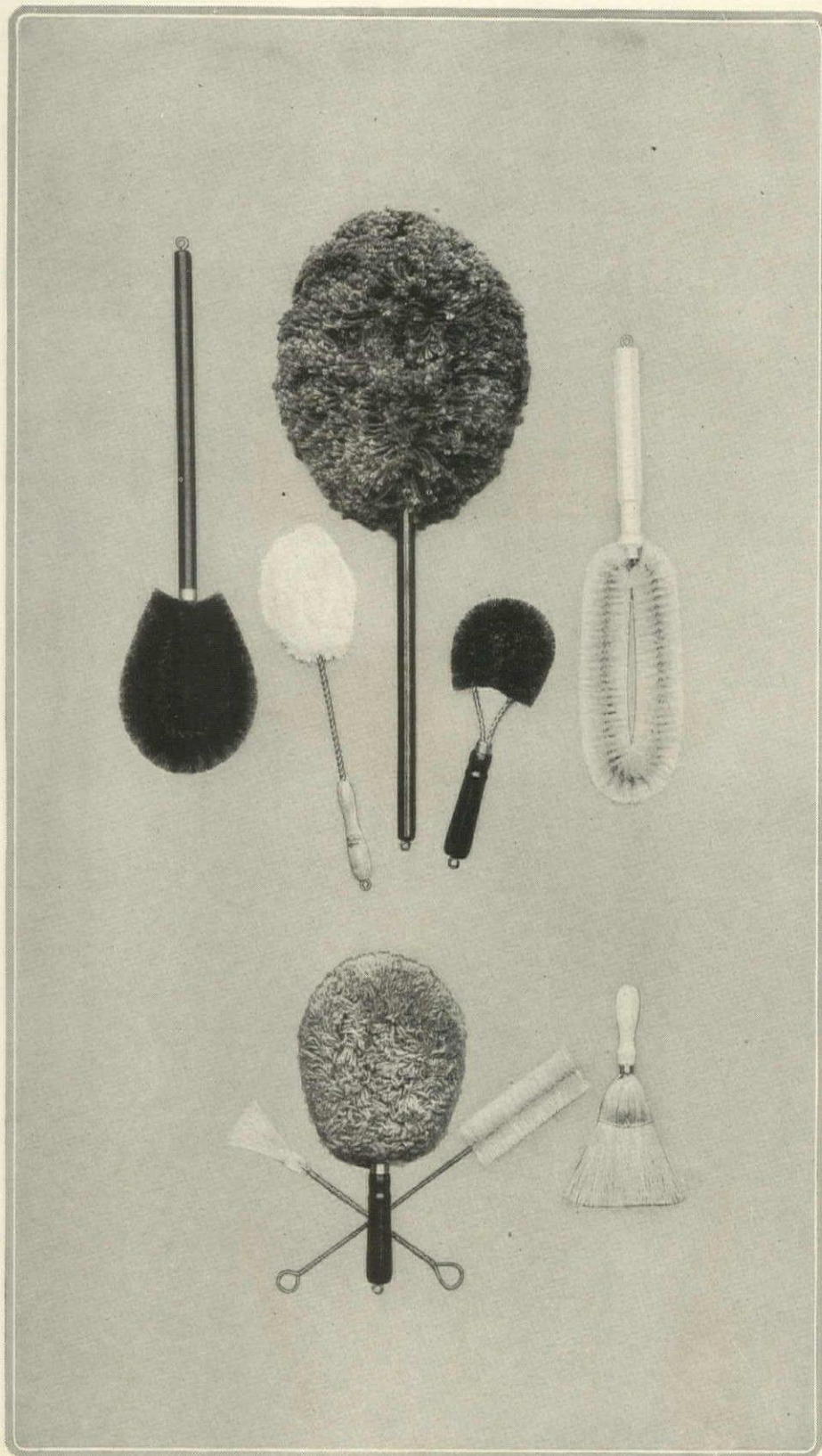
Fibres in browns and whites, blacks and whites are mixed in brushes for appearances. Color in brushes is a matter of attractiveness and does not alter the usefulness or the wear of them.

The number and variety of brushes on the market are tremendous — one firm makes sixty-nine ordinary household brushes, and besides this has others tucked away, to say nothing of the personal, industrial and professional classes of brushes. Thousands is not an exaggerated figure to apply to the variety of brushes for all uses on the market today.

Another firm shows twenty-nine different kinds of scrubbing brushes (all of fibre—Palmyra, Rice-Root, White Tampico, Ox Fibre, Palmetto, etc., etc.) of varying shapes, sizes and color. The object being in every case for the purchaser to buy the brush that fits the hand and the job.

*Brushes Must Brush Only*

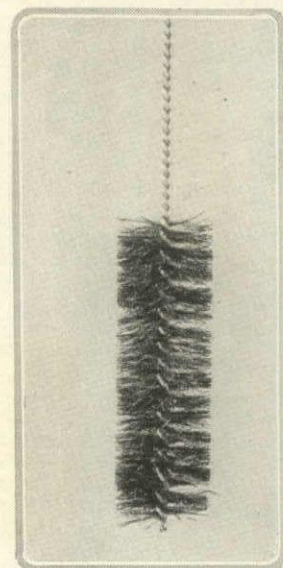
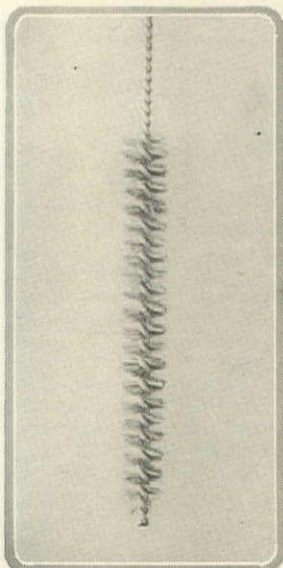
Brushes, like any other implement, should do their own jobs only and nothing else. A brush that gouges and does a chisel's work is a poor brush, no matter what quality the fibre or brush  
(Continued on page 80)



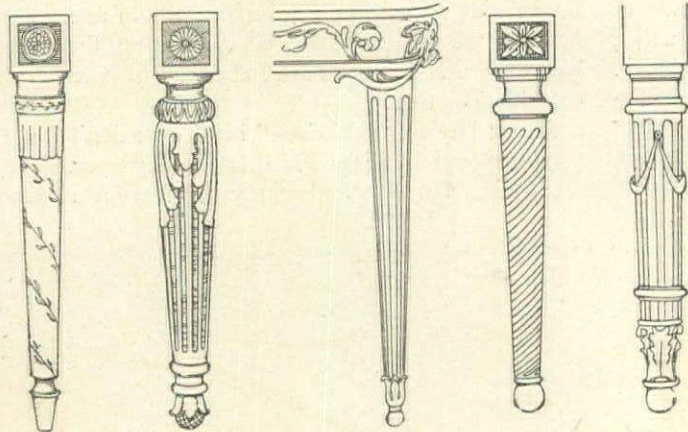
Not until one begins to buy brushes does she realize their amazing assortment or the diversity of their uses, methods of make and material. In this group the top set is as follows (Left to right), bowl brush of bristle, desk mop of cotton, cotton duster, scouring brush of fibre and flask brush of bristle and hair. Below come a pastry brush of bristle and hair, cotton duster, bottle brush of white bristle and hair and a sink brush of cactus. Courtesy of the Fuller Brush Co.

For cleaning the drain pipe in the ice box comes this highly specialized brush. From Wanamaker

This bottle brush, of fibre, reaches the utmost corner and guarantees a thorough cleansing



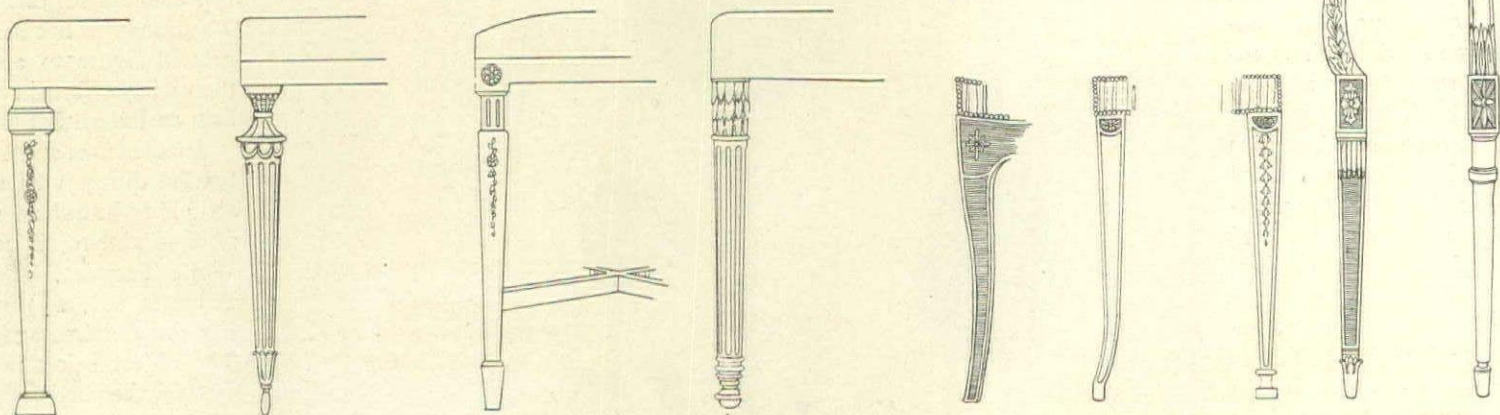
The style of Louis XVI (1774-1793) shows a departure from the styles of the preceding Louis. The chair legs are uniformly straight and round. The ornamentation is classical and yet delicate and the construction, while never lacking in grace, is heavier than that of Sheraton, who combined the delicacy of the Adam designs with the contour of Louis XVI



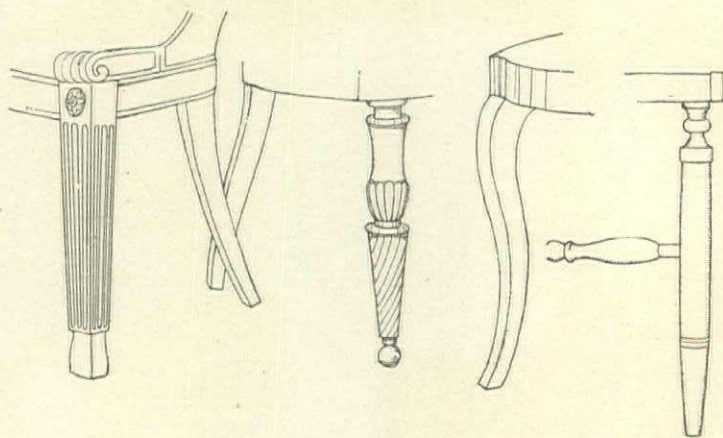
This page of period chair legs, together with a similar one in the January issue, comprises a condensed guide to judging the period of chairs. In that number some five English periods—Sheraton, William and Mary, Queen Anne and early Georgian, Chippendale, Jacobean and Carolan. Here we have Adam, Hepplewhite, the three Louis and the Empire

## THE CHAIR LEGS of SIX PERIODS

As Developed in French and English Styles

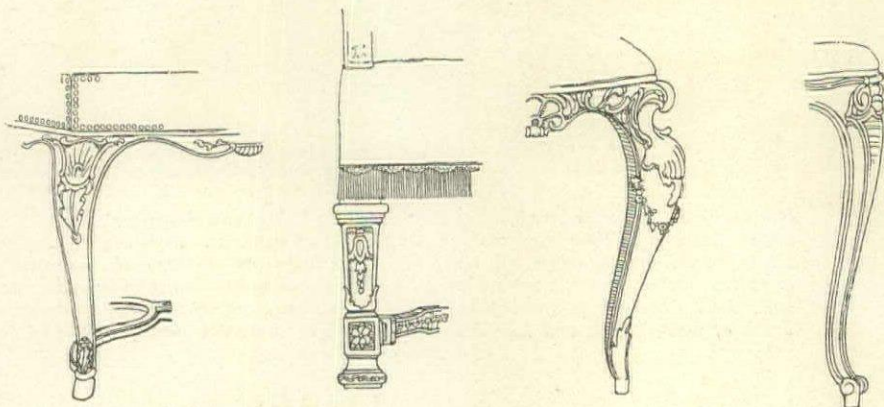


In the row above the four to the left are Adam designs (1762-1795). First a square leg with block foot and flower relief; then a fluted column round leg of delicate construction; next a square tapered leg with spade foot, showing use of the Saltrine stretchers, and finally a fluted column with simple turnings at the foot and classical leaf carving above



The Hepplewhite style dates from 1765 to 1795. The first two illustrations above on the right are inlaid and carved legs for sofa or settee ends, showing Adam influence. The chair next is a square leg with block foot showing Adam origin. The next is a more usual design and the last is distinctively Hepplewhite—vener and outline moldings and decoration

The group in the center above are Empire legs, dating from 1793 to 1830. The first on the left is English Empire, heavy in front and the back legs being rather graceful. The next is French Empire, a rather unhappy translation of Louis XVI. The other two are American Empire. They were either curved or straight and turned, without ornamentation

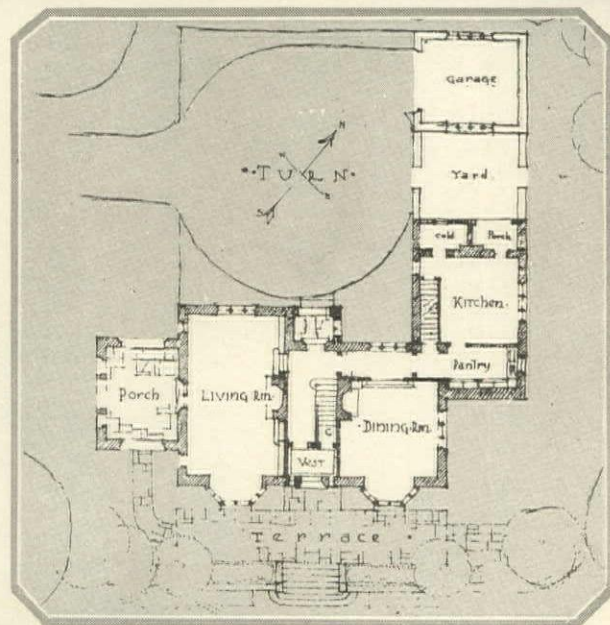
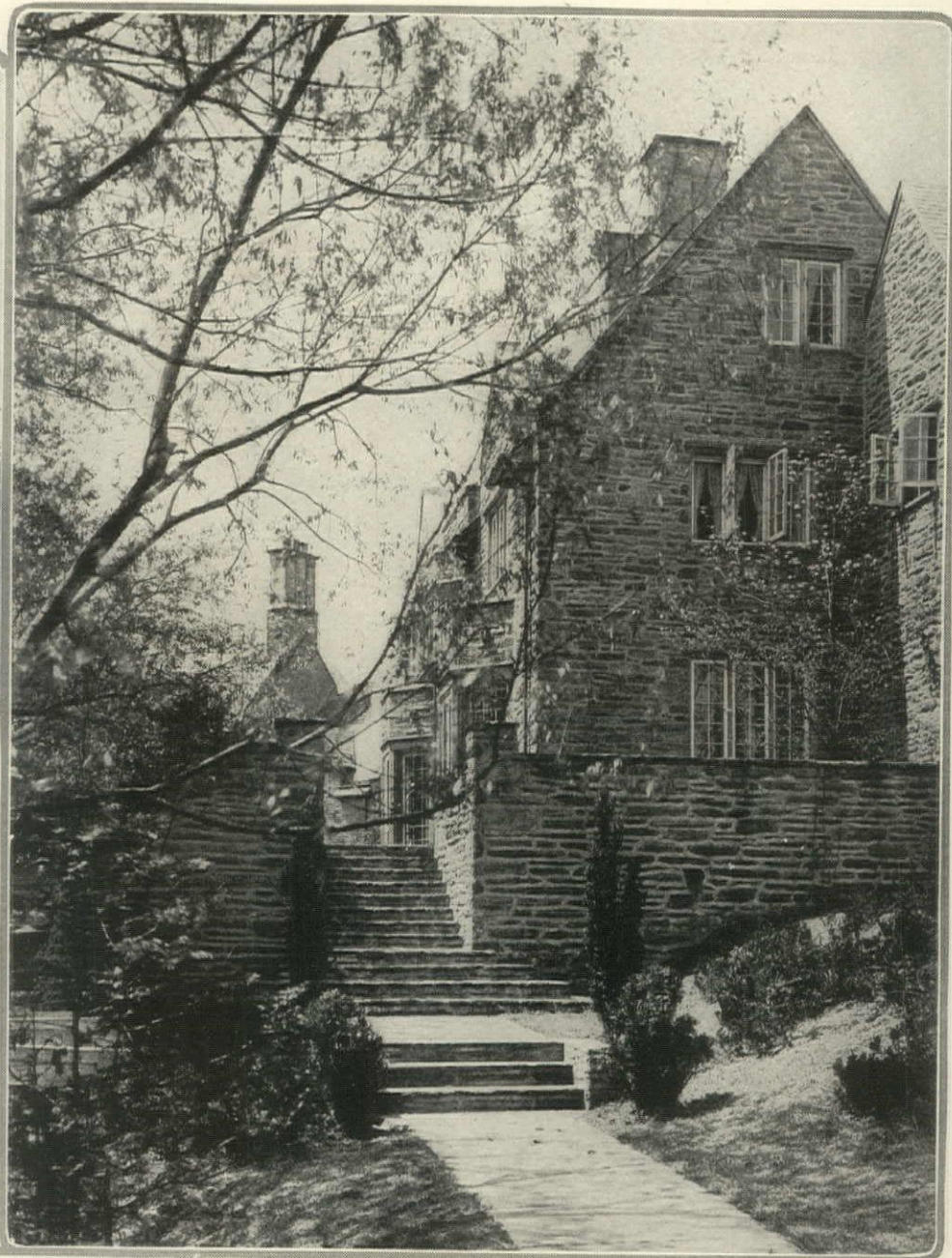


Louis XIV and XV are represented in this group. At the left, a Louis XIV cabriole leg with cloven hoof, carved decorations and molded flat stretcher; an early Louis XIV, square with carved ornaments; a Louis XV cabriole showing the Rococo manner; and a well-proportioned cabriole leg typical as the base of the best work of the Louis XIV and XV



The house for Miss Rodman is in the Cotswold style. Windows and doors are arranged in groups and bays on this southern exposure, giving an abundance of light and air and yet retaining the blank wall surface characteristic of the Cotswold manner

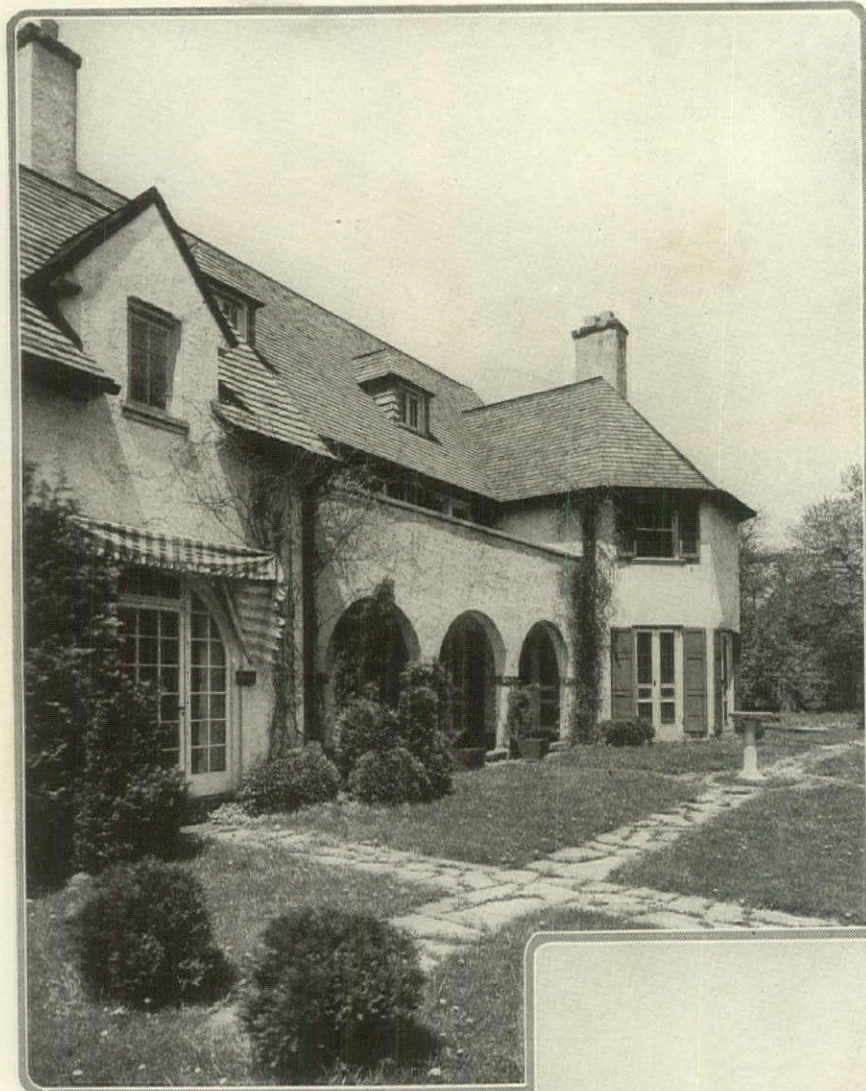
Retaining walls are used to create a variation in ground levels, which give both the house and its grounds the privacy found in old-world architecture. Native stone laid in wide bond gives these walls a rich coloring and diversity of texture



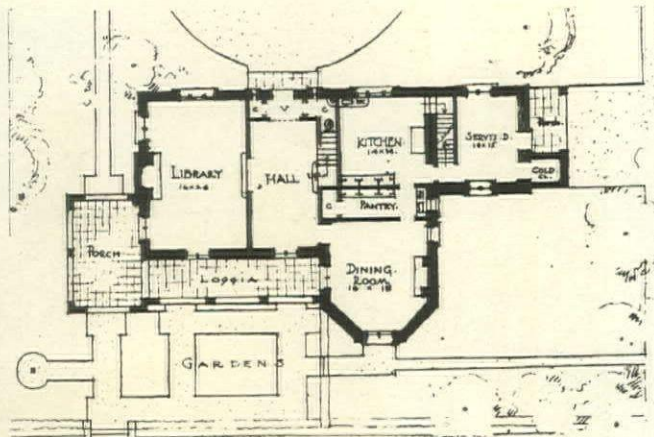
The garage is not an isolated unit, but a valuable part of the general composition, being connected with the house by walls enclosing the service yard. There are a house-depth living room, a smaller dining room and hall and kitchen

### THREE HOUSES AT CHESTNUT HILL, PA.

ROBERT R. McGOODWIN, *Architect*



*In the house of Norman Mackie a loggia forms the connecting link between the first floor rooms and the garden. From these rooms one may step here to be outside the house and yet be protected from the weather. The garden paths are laid out in rough stone, the cross axis from the loggia being marked by a bird bath. A low foundation planting ties the house comfortably to the ground*



*The entrance is as far separated from the living side of the house as is possible in so small a plan. Thus the owner's privacy in his garden or on his loggia cannot be disturbed by an unexpected visitor. This loggia and the porch are decided features of the plan. The library is a commodious room faced by a wide hall. The dining room is in the rear bay extension, thus putting the kitchen and service quarters on the entrance side*



*The warm gray, sand-finished plaster of the walls forms a pleasing background for the evergreens, vines and flowers in immediate proximity to the house. This texture of the walls, which has been carefully studied, will weather quickly to an appearance of age and be harmonious with the surroundings. One of the interesting features of this view is the varying roof lines*

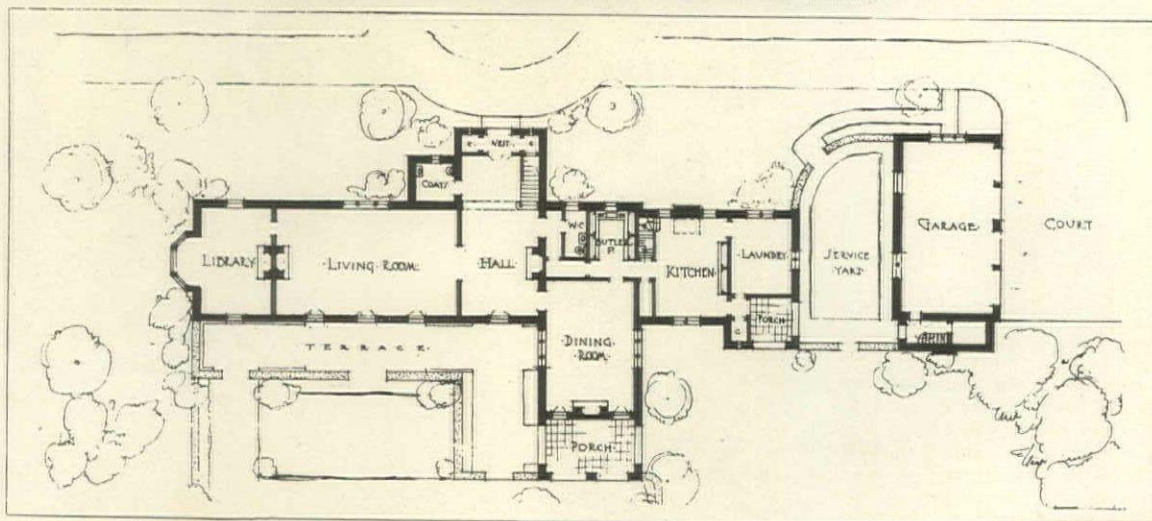


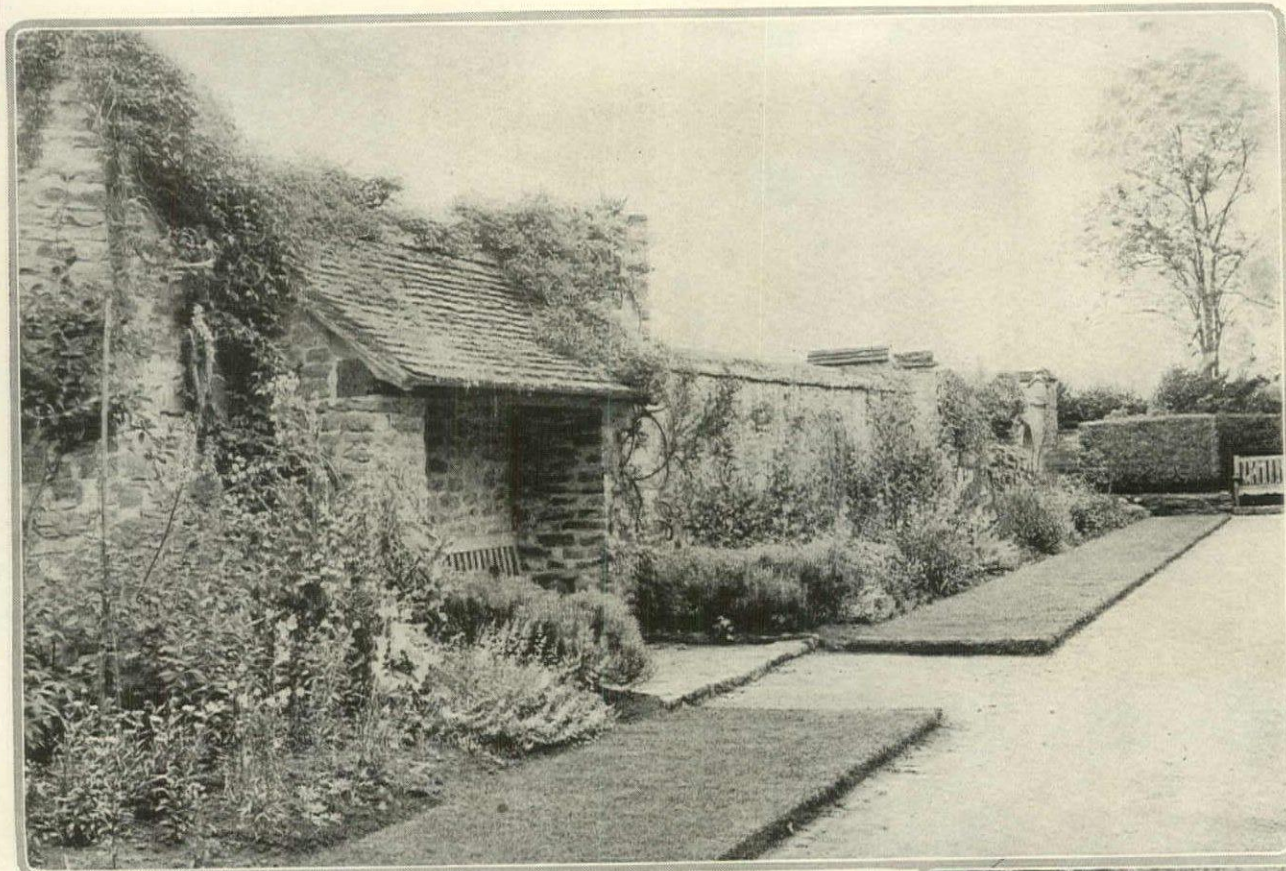
The residence of Walter M. Schwartz is a type of modern domestic architecture that combines the quiet and hospitable formality of the Georgian period with the freedom and latitude of design more prevalent in earlier periods. This view shows the southern exposure and library bay window at the nearer end



When the season is hot and protection from the sun is desirable, brilliant colored awnings are swung out over a part of the terrace, thus enclosing an outside living room. The terrace extends to the dining room and its porch. Rounded-top doors and low windows under the eaves are a feature of this façade

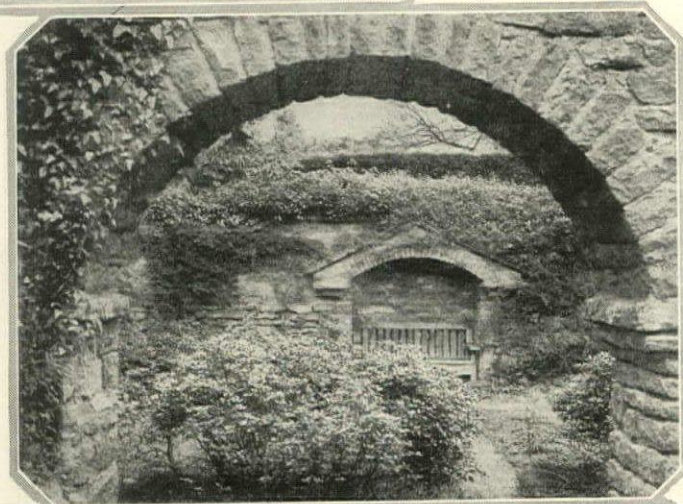
As the house is located on a hill top it is so placed as to give every living room a view of the garden and the southern exposure. All these rooms open onto the flagstone terrace and garden. The library is quite isolated. A service yard wall ties the garage to the house group



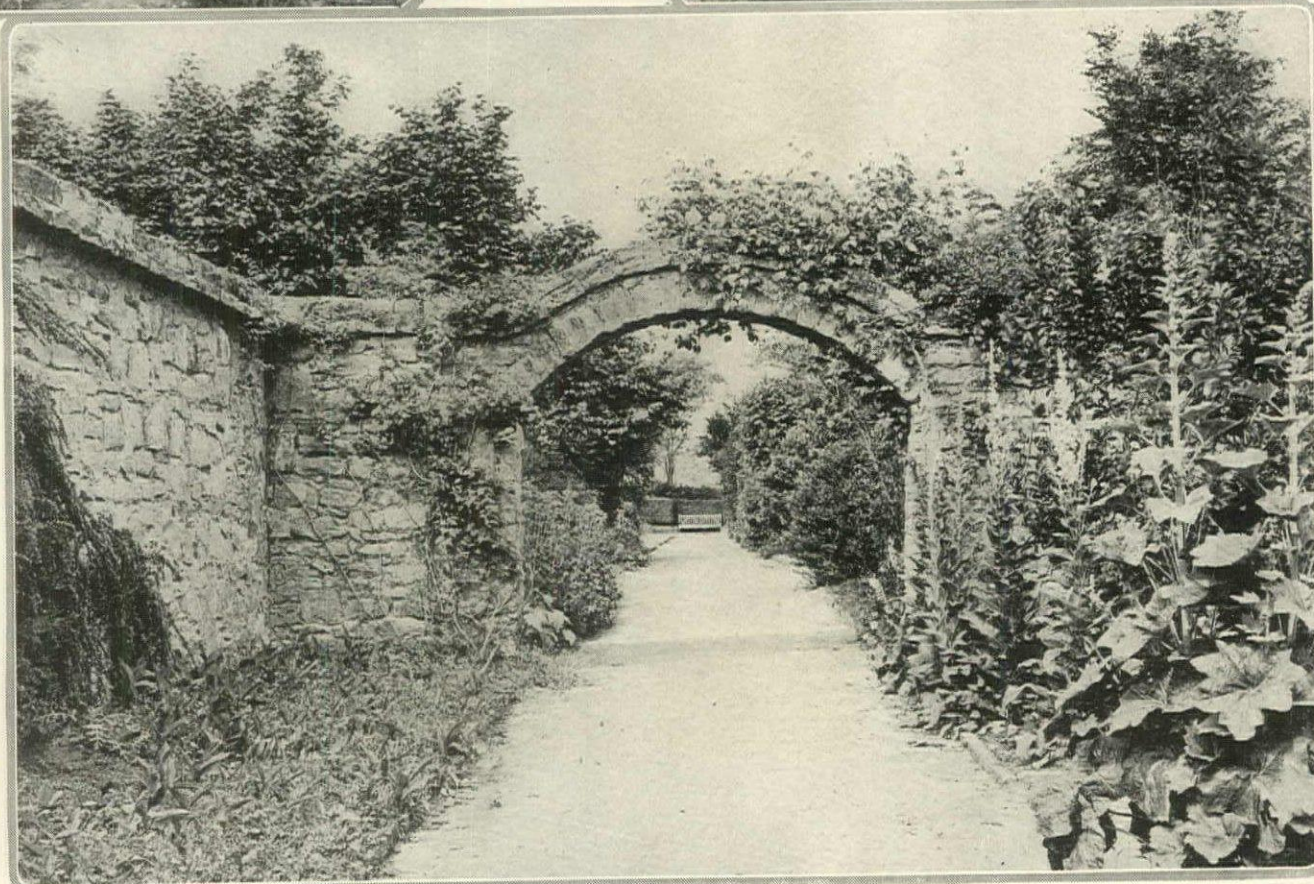


These four views are of an English walled garden, a garden set on a hill exposed to winds that made walls a necessity. The garden is on the place of Mr. Thackeray Turner, near Godalming, Surrey

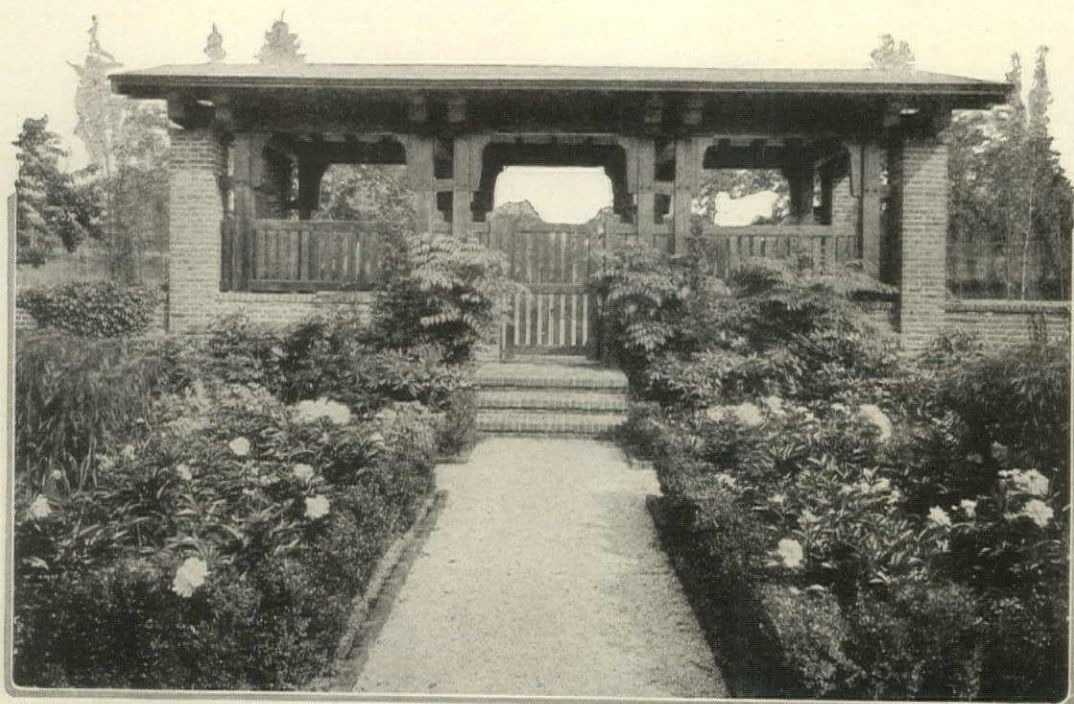
(Below) From the seat in this sunny recess in the wall one can see through an arch into the garden behind. This arched niche promises a windless spot where one could sit in cold weather



When the sun becomes overpowering one may retire to a little stone porch that makes a cool oasis in the midday heat. Contrasted with its shadowed darkness is the blaze of Shirley poppies



A garden architecture that shall seem a natural outflowing of the earth is the ideal of Mr. Turner's school of landscaping. These walls are of rough-hewn stone fledged with plants



*This tennis house, standing at the end of a main garden path, is an elaboration of the low retaining wall which gives a level table for the tennis court beyond. Ralph M. Weinrichter, landscape architect*

## GARDEN WALLS AND SHELTERS

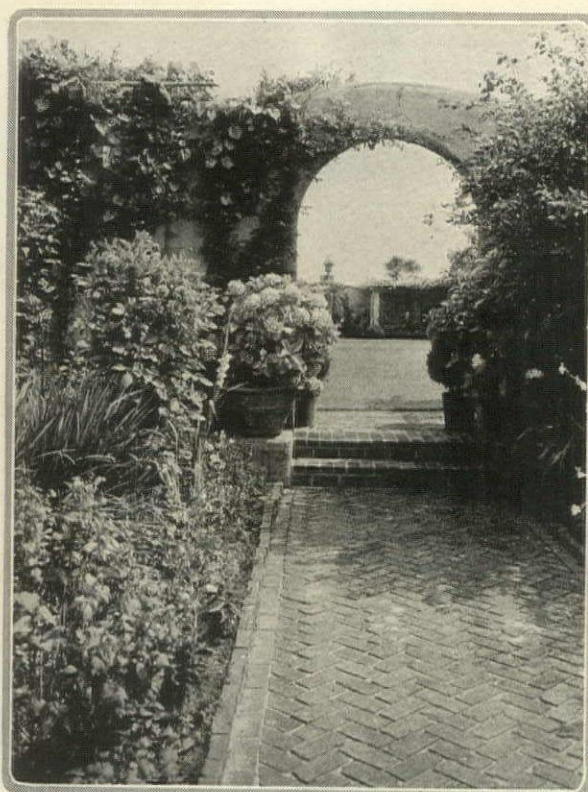
*How the One Can Be the Outgrowth of the Other In Completing the Framework of the Garden Picture*

WHILE the functions of garden walls and garden shelters are quite different, the one is so often a part of the other that it is advisable to consider them together.

The garden wall may merely enclose a garden from the wind and the curiosity of outsiders, or it may divide the different parts of the garden, such as the kitchen garden from the flower garden, or its presence may be made necessary by the contour of the land.

The garden shelter, on the other hand, is a feature more or less architectural, according to the nature of the garden. If it is a formal garden, laid out with the precision and balance one sees in the magnificent work of La Noitre at Versailles, then the shelter will require a decidedly formal and architectural character. It may be a garden house or a Temple of Love such as the historic example in the garden of the Petit Trianon. At the other end of the pole stands the rustic summer-house, which is perfectly at home in the informal and wild garden or in a garden that is laid out in the immediate presence of many trees. Midway are those garden shelters of cypress painted white and fashioned in delightful designs of rose arch, grape arbor, pergola and tea house that we find in so many American gardens today. The white of their paint forms a pleasing contrast to the green growing things about them. Midway, also, we find the various types of garden shelters built as part of the garden wall or as an elaboration of it, such as those illustrated here. These represent more unusual designs and have a value because each is the result of a separate landscaping problem. The fact that they come from both America and England adds further to their interest.

The English example is from the home of Thackeray Turner at Godalming, Surrey. The site is somewhat exposed, and in designing the garden Mr. Turner found that a plentiful supply of walls and shelters was a necessary provision against the effects of the wind. He has turned this necessity to very good esthetic ends. The walls and shelters are built of irregular blocks of soft sandstone. This has been weathered to a pleasing mellowness.



*A new development in the H. H. Rogers garden at Southampton, L. I., is marked by a rise in level, reached by low brick steps and pronounced by a wall*

The building in this garden is in no sense architectural, as in old French and Italian gardens. The walls are not meant to impress the eye by the fact of their geometrical hardness and symmetry; it is not intended that the work of man should be sharply contrasted with nature. They are essentially an organic part of the nature around them—walls of roughly hewn local stone, fledged with living plants. The shelters are of the least elaborate character—an angle of the wall covered in with rough stone roofing serves as protection from the rain. Another shelter takes the form of an arched niche built into a bank. In other cases the shelters are built out from the walls and roofed with tiles.

The two American examples have equally distinctive character. In the garden shown at the top of this page the main garden axis terminates in a building which is a natural development of the low retaining wall. This wall supports the level of a tennis court, and the house serves the logical purpose of spectators' shelter and tea house. Its heavy timbers and broad, low roof make it very much a part of the garden. Herbaceous borders line either side of the path and the planting is brought up close to the steps of the house.

More pronouncedly an elaboration of the wall is the new garden shelter on the estate of H. H. Rogers at Southampton, L. I. A level space has been walled in and is called the Children's Garden. At one side brick steps lead up to a flat terrace that reaches the level of a shelter. Through this one can go into the other parts of the garden behind. The combination of brick walls and cement walls is very pleasing. Hydrangeas in pots mark accent points in the garden path, and

*(Continued on page 84)*



Underwood and Underwood

*The stately beauty of the delphiniums shows to perfection against the tree background in Mr. Galsworthy's garden in Surrey, England. Among them are many of the tall hybrid varieties, their spires rising well above the broad masses of the herbaceous border, fitting accents in the garden picture*

## HYBRID DELPHINIUMS IN AN ENGLISH GARDEN

*Their Selection, Care and Place in the Garden Picture—Some Notes on Culture  
Which Are of Interest to Flower Lovers Everywhere*

FRANK GALSWORTHY

**I**N the warm summer days when the garden smiles with joyous color and on every hand the flowers are competing with each other to attract the bees that are working from dawn till dark, it is pleasant to sit, as is my custom, and paint the blooms growing and sparkling in the sunlight. There are few flowers in my garden that have not had their portraits taken at some time or other. I think this is the best way to learn their characteristics and their beauty, and certainly the best way for a student to become skilful in flower painting. The lights and shades are so constantly on the move with every breath of air that it requires greater effort to get their shapes, colors and shadows into the mind, after which it will be a comparatively easy task to make a picture of a bunch of cut flowers in a vase standing in the still and unchangeable light of an ordinary room or studio.

One day I was out-of-doors painting a rather fine spike of a very blue delphinium called Florence, long since discarded in nurserymen's catalogs for better varieties. I had done about half of it and was wondering whether I should have the perseverance to continue the almost monotonous repetition of the same shape until I arrived at the bottom of the spike, when I



*One of the most pleasing of Mr. Galsworthy's flower paintings is a group of delphinium trusses, violet, heliotrope, and blue*

was suddenly aware of a great to-do and commotion around me, and a fat bumble bee flew upon my painting, there alighted and wandered about with some noise and, I suppose, disappointment.

Of course this pleased me tremendously, for I felt sure at the time that the bee was paying me a great compliment, and that the painting must be good in order so to deceive it. But I know better now, or am more modest, for I have found out that any bright color is very alluring to bumble bees, and it was the color, not the skilful deception that had attracted it. I caught that bee under my hat and procured a glass in which it was made prisoner until I had painted its portrait hovering in the air by the side of the blue flowers.

The pleasing recollection of this incident is one among many pleasant happenings which frequently occur to those who quietly study nature, has left an undying affection in my heart for these beautiful larkspurs, and I grow them not only for myself but for the appreciative bees.

There are many species of delphinium, most of which are grown only by gardeners who interest themselves in rare plants, but the most

*(Continued on page 74)*



# COUNTRY HOUSE NOTE PAPER

*Some Unusual Designs for Correspondence That Lighten the Task of Letter Writing In the Informal Time of the Year*

SUMMER is primarily the season of gaiety, a time to break away from many staid habits and conventions and revel in a certain amount of delightful informality. A country house reflects this spirit in its furnishings, its cuisine and even in the many charming designs made for note paper. The variety and originality of these surely must go far toward lightening the task of letter writing.

A design that tells all the story and is deservedly popular with dwellers off the beaten paths who welcome visits from their friends, is illustrated here. It consists of a funny, old fashioned engine attached to a train of cars, express wagon, envelope and telephone with the respective address after each. This design is engraved in the same manner as a monogram or crest and can be developed in a varied color scheme, in one tone, or in black. It is the best solution for a country place with a different railroad, post office and telephone address. Owners of private cars can use another form of the same idea by having a tiny replica of the car engraved on their paper. Of course no address is used here and a letter written on this kind of stationery has invariably an element of interest apart from its contents. One immediately starts to wonder — then imagine! All dull letter writers should use this type of paper.

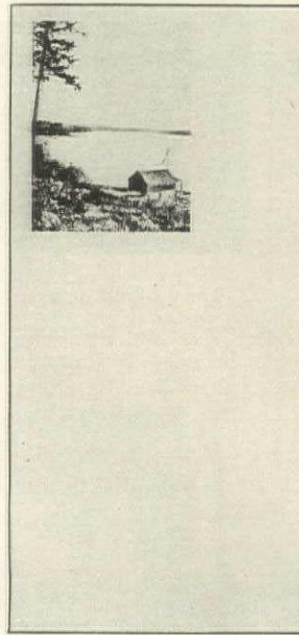
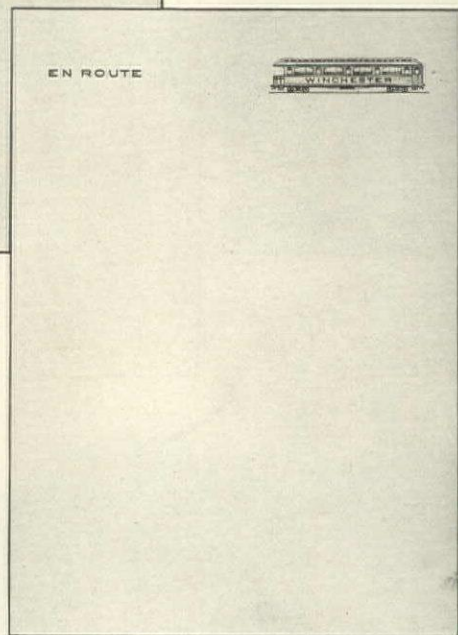
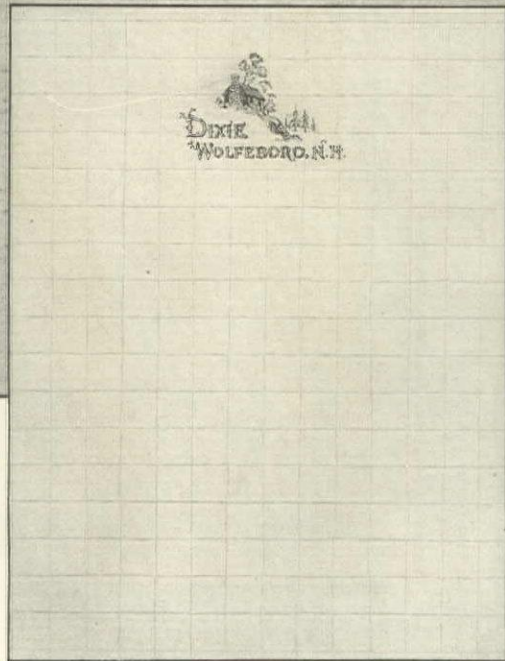
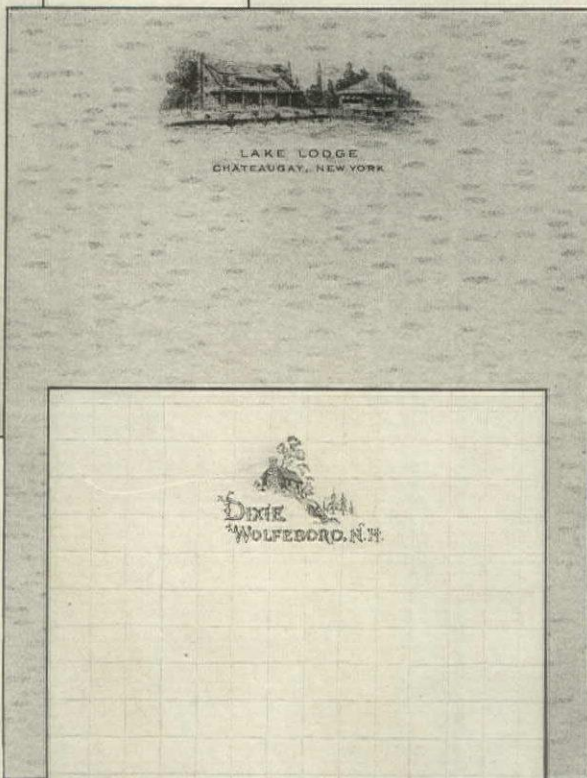
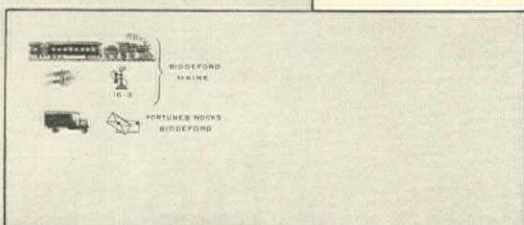
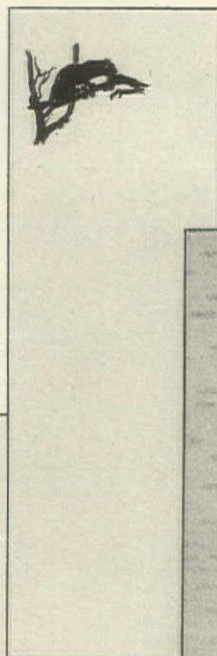
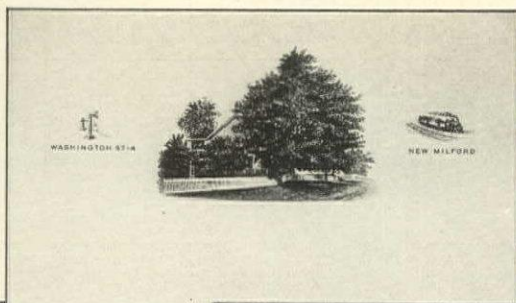
Probably the most individual form is a photo-

graph of one's country house or some cherished corner of the grounds at the head of the letter paper. This can be reduced to the proper size and pasted on, which is not very satisfactory from point of appearance, or it can be printed directly on the paper. The picture at the head of the group on this page shows a view of a house with sweeping lawn and trees in front. On one side is the telephone number, on the other, the railroad address. Sometimes only the name of the place is used, or if no name and address are desired, just the picture alone. This form is the most satisfactory for any one desiring something peculiarly one's own.

Photographs are not the only medium for picturing a country house on paper. After the photographer, the artist comes into his own and often a little sketch, by its very simplicity, will go far toward suggesting the charm of some wooded spot or garden close that would mean nothing in a photograph. Every large stationery firm has an artist on its staff able to carry out any idea brought him or to submit original designs. At the bottom of this page is shown a sketch of a tiny cottage, the pine trees in the distance immediately suggesting the type of surrounding country. The paper just above this is interesting from the fact that in color and texture, it is a faithful reproduction of birch bark. For a camp in the Maine woods, nothing could be more attractive or appropriate than this paper, ornamented with a little sketch of a log cabin in among the trees, or a strip of lake seen through some pines. Or the design may be taken from the name of the place, as the black panther shown here. Or again, if you are featuring a certain flower in your garden, why not incorporate it in your

note paper? Here many charming color schemes might be worked out successfully to add variety.

There are countless possibilities for attractive and unusual designs in note paper for the country house. It is a matter of artistic ingenuity and although a little thing, one which adds immensely to the gaiety of life.



Above is shown a photograph printed on the letter paper. From Black, Starr & Frost. To the right is paper the color and texture of birch bark, and the crouching panther silhouetted in the corner is taken from the name of the place. From Dempsey & Carroll

(Left) A sketch can suggest charmingly some cherished spot. (Above) Most useful is the design showing the railroad, post office and telephone address. From Gilbert T. Washburn. Owners of private cars can have delightful note paper. The design above from Cartier



The sweet pea trench must be deeply dug and very thoroughly enriched



Where new ground is to be used for the garden the sod must be removed



A straight board will serve as a guide for even edging of the lawn area



Glass bell jars, or one of the other good types of portable forcers, will hurry along individual vegetable plants or hilled crops. They catch and hold the sun's warmth



Hardy violets are among the best of the early spring flowering plants. Here they are in blossom in April



If space permits, be lavish with the narcissus bulbs. They are admirably adapted to border planting, to the edges of the shrubbery groups, or, as here, to naturalizing

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>Every clod feels a stir of might, An instinct within that reaches and towers, And, groping blindly above it for light, Climbs to a soul in grass and flowers. —Lowell.</p>	<p>This calendar of the gardener's tasks is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>					<p>2. Weather conditions vary, but usually it is safe to start sowing seeds of the more hardy types of vegetables now. Peas, spinach, radishes, onions, parsnips, beets, carrots, Swiss chard, etc., are all reasonable.</p>
<p>3. Raspberries should now be uncovered for the season. The winter mulch of manure can be forked under. If no mulch was applied, however, give the bed a good top dressing with bone meal before digging.</p>	<p>4. Strawberries have not yet started to grow. Prune the hybrid types to three eyes, but leave about 4" of new wood on the teas.</p>	<p>5. If you have not pruned the hardy roses it must be attended to at once, because roses start into active growth very early. Prune the hybrid types to three eyes, but leave about 4" of new wood on the teas.</p>	<p>6. That unproductive orchard can be made to yield abundantly if you resort to the proper use of cover crops. To prove this, sow now a mixture of Canada field peas and oats, and plow them under when they are about 2' high.</p>	<p>7. If the asparagus bed was mulched last fall it can be turned under now. Hill the soil up to the rows if you like your asparagus white. Salt in liberal quantities should be applied to keep down the weeds.</p>	<p>8. The lawn should be looked over carefully to assure a velvety green sward this summer. Bad spots, and spade and seed down large spaces. An application of bone meal or wood ashes is advisable.</p>	<p>9. Before the trees and shrubs leaf out it is advisable to go over them carefully, destroying any caterpillar nests before they hatch. An asbestos torch is the best weapon to use; slight scorching will not injure the plants.</p>
<p>10. Have you stakes on hand for dahlias and other tall flowers, raffia or jute cord for tying, an arbor for the garden roses, a sundial for the flower garden? You are sure no essential has been forgotten? This is the time to check them up.</p>	<p>11. If properly hardened, plants of the more hardy types of garden vegetables can be set out now, such as cabbage, cauliflower, lettuce, onions, etc. Cover them with plant protectors or paper on dangerously cool nights.</p>	<p>12. The secret of success with potatoes is early planting: these plants are quickly destroyed by hot, dry weather. To avoid this danger plant now, so that the crop will come to maturity before the trying weather strikes it.</p>	<p>13. The perennial border should be overhauled. Any existing voids must be filled in either by new plants or by dividing those which are left. Dig under some good manure or give the beds a top-dressing of raw crushed bone.</p>	<p>14. Plants in tubs intended as specimens for the grounds should be watered freely with liquid manures. Where it is not convenient to make or use this, a top-dressing of pure cow manure can be applied to them.</p>	<p>15. All borders or open spaces around plants should be kept loosened up with a digging fork. This admits the necessary air to the soil and also prevents the rapid evaporation of the moisture if the weather is dry and sunny.</p>	<p>16. Seeds of the more hardy flowers such as snapdragons, asters, alyssum, calendula, centaurea, pansies, violas, scabiosa, etc., may be sown outside at this time. Have the soil well pulverized, as flower seeds are very fine.</p>
<p>17. Do not let your greenhouse be idle all summer. There are many worthy crops which can be started now, such as potted fruits, melons, tomatoes, cauliflower and chrysanthemums. Do not let the house be empty.</p>	<p>18. Frames for the melons must be set in place now. See that the hills are well prepared in advance, using plenty of good manure and chopped sod. The seed may be sown just as soon as the soil is thoroughly warmed up.</p>	<p>19. This is the proper time to start some plants from seed for next winter in the greenhouse. Primula, cyclamen, snapdragons and many others should be started now and grown during summer in frames.</p>	<p>20. Keep the soil constantly stirred between the garden rows. Seeds that are slow in germinating can be protected by placing the line between the labels. Soil cultivation is more necessary with young plants than old.</p>	<p>21. Start hardening off the bedding plants in the greenhouse or frame now. It is certain death to set out coleus, geraniums, etc., unless they have been properly hardened, which ordinarily takes about two weeks.</p>	<p>22. Any large trees that have been recently transplanted must not be neglected. Liberal watering is essential, and heavy mulching is also a good practice. Make soil tests to see that the soil below the roots is sufficiently moist.</p>	<p>23. Summer flowering bulbous plants as gladioli, montbretias, begonias, etc., need very little effort, and are worthy a place in any garden. They may be planted any time now, the gladioli at bi-weekly intervals.</p>
<p>24. Do not neglect the sweet peas when they are small—see that they are properly hilled when about 4" high. Supporting them should be postponed until they have been flattened by wind or rain and damaged.</p>	<p>25. Bean poles can now be put in place. Dig liberal sized holes for them, working plenty of manure into the soil when refilling. The mound or hill should be about 4" above the adjoining grade.</p>	<p>26. It is a mistake not to make what sowings are necessary to give a continuous supply of quick maturing crops such as peas, beans, carrots, spinach, etc. The common rule is to sow when the preceding sowings are above ground.</p>	<p>27. Have you spraying materials on hand for the control of bugs and diseases that are certain to visit you this summer? Spray the currant bushes now with arsenate of lead to destroy the green currant worms while small.</p>	<p>28. This is the proper time to have the greenhouses overhauled. Broken glass should be replaced, loose glass can be reset, and the woodwork should be protected by at least one coat of good exterior paint.</p>	<p>29. If you grow any crops for the livestock the ground for them should be made ready. Mangels, carrots and sugar beets are staples and can be sown now, although corn must wait for warmer weather.</p>	<p>30. Thinning out crops is more important than many suppose. Plants that are allowed to crowd become soft and spindly and can never develop healthily. Crops that require thinning must be attended to when very small.</p>
<p><i>IT'S been rainin' all day, one o' them soft, frien'ly, s'utherly rains that kinder talk to the earth an' make it stir 'round an' sing to itself so low ye can't hear nothin' but only sorter feel the sound. That ain't hardly been no wind, though when the clouds lightened up enough fer ye to tell t'other from which ye could see they was a-racin' along like the whole stren'th o' the spring pushin' up from the s'uth'ard was drivin' 'em. Now an' ag'in they'd thin out an' the sun purty near come through, an' then ye could feel the warmth on yer face as ye looked up to see if the storm was really gittin' over.</i></p> <p><i>I like a rain like that, specially at night. It's mighty soothin' to lay in bed an' lis'en to the drops rustlin' on the shingles jus' over yer head. The winders're open, an' ye can hear the trillin' o' the peeper frogs down in the swamp medders, thin an' fine an' tinkly. A screech-owl whimpers out in the dark some'eres, over an' over ag'in. Then one o' the hosses out in the barn kicks the side o' his box stall—ker-thump! I cal'late he's thinkin' o' how the grass an' clover are a-startin' to grow, an' gittin' impatient for the time when they'll be tall enough fer him to crop.</i></p> <p style="text-align: right;">—Old Doc Lemmon.</p>						



The cottage and Darwin tulips grow much taller than the old-fashioned kinds



If any of the roots of new stock are broken, cut them off before planting



The back of a rake may be used to cover over the planted vegetable rows

# W. & J. SLOANE

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## Satinwood Furniture

(Continued from page 47)



For the  
CHILD

**A**N irresistible "age-of-innocence" charm is one of the most delightful features of the Children's Department at McCutcheon's.

Somehow the desired simplicity of the child's wardrobe has here been carefully guarded, while the workmanship itself has lent a distinctiveness that is all the more delightful because unpretentious.

Smocks, frocks, rompers—*Oliver Twists*—all have a rare individuality, sometimes in handwork, often in daintily contrasting colors—always the materials are of the finest quality.

**SUGGESTIONS** for Layettes and Infant Outfits with accompanying cost gladly sent upon request.



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**James McCutcheon & Co.**  
Fifth Avenue, 34th and 33d Streets, N. Y.

a fine polish, and are durable, but with a slight tendency to split.

For the satinwood furniture that is made to-day, for the decoration of cabins in passenger steamers and so on, the West Indian kind is used almost exclusively, but in the 18th Century it was the East Indian satinwood that was held in highest esteem and used for most of the finest furniture.

Its satiny grain and figure accorded well with the Adam treatment, but the peculiar value and charm of satinwood was in the color. Whether inlaid with devices of rose and purplewood, banded in tulipwood or holly, applied fanwise as a veneer, or painted by such decorative artists as Angelica Kauffman, satinwood seems perfectly to embody the spirit of the age.

It was a costly wood, which demanded the most skilful workmanship. Careful seasoning was needed and the preparation of its surface for painting was a tedious and delicate business. Yet it would seem as if the craftsmen of that age not only delighted in overcoming difficulties, but loved adding new complexities to their task; the interiors of their cabinets are often miracles of ingenuity and skill.

All this fine work was stimulated by the interest which the aristocracy showed in it. One of the first books on furniture of that century had for its revealing title: "The Gentlemen's or Builder's Companion." Sheraton's "Drawing-book" had a huge list of subscribers which was by no means confined to the cabinet-makers, upholsterers, and general artists, to whom it was addressed. Ladies of fashion, not to be behindhand in the prevailing taste, ordered plain satinwood furniture to be made for them, and painted and decorated it themselves in the popular style of sentimental classicism. Sometimes they used a little Bartolozzi print of Pergolesi or Cipriani and applied it as a centerpiece or panel, varnishing it in so cleverly that the illusion of painting was nearly achieved.

Tracing the course of cabinet making in satinwood, it is possible to learn more than a little of the modes and manners of that age.

*Uses and Manners*

It was an era of candlelight and cards; the pomps and vanities were flaunted; hours were spent at the toilet, and the dressing table often doubled the functions of the secretaire and sideboard. Early rising was unfashionable and the fine ladies received morning callers in their bedrooms. One of the rare examples of satinwood used solid and carved is found in the pillars of a bed. Quantities of secretaries, dressing tables, and cabinets were designed to meet the requirements of these exacting fine ladies and gentlemen; a typical piece, designed by Sheraton, veneered in the finest satinwood, and painted by Zucchi, is best described in his own words: "A cabinet to accommodate a lady with conveniences for writing and reading, and holding her trinkets, and other articles of that kind." Such combinations were exceedingly popular, and had infinite variety. A table of fine West India satinwood, with the writing slope lined with old velvet, has immediately under the slope a sham drawer fitted very compactly with a mirror and compartments for powder, patches, haresfoot, and red. For men, the sham drawer would contain a spirit decanter, and a three-bottle cellaret with drainage hole all complete is concealed in one secretaire-bookcase veneered with satinwood and banded with rose.

For these bandings, borders, and inlays, many different kinds of wood

were used, some of which are now rare, as, for instance, Zebra wood, which is a light, yellowish brown, with dark vertical lines almost like a zebra stripe. Tulipwood, which was so much employed with satinwood, is beautifully striped, and distinctly pink when new. Kingwood is something like zebra, but more red in tone, and darker, and marked with fine dark lines. Harewood is sycamore, in the same cutting as that used for fiddle backs, stained with water, to which oxide of iron is added, to an ashen gray, which fades to a yellowish color with age. The green stained wood, which was so often used as inlay for leaves and husks, was pear or beechwood stained bright green by an oxide of copper, but of its brilliance only a faint olive now remains. Boxwood and holly were also frequently used, cherry, laburnum, yew, purplewood, which turned almond black, ebony, and the rare Coromandel and Amboyna.

*Sheraton and Satinwood*

Sheraton delighted in these elaborate pieces, with their dignified and exquisite exteriors, and their unexpected and hardly less exquisite interiors, often miracles of mechanism and fittings. Valuable papers, jewels, and money were kept in these secret drawers and recesses with hidden springs. Some of the Harlequin tables seemed made more for a freak than for any particular use. In Sheraton's "Drawing-book" the amusing titles tell their own tale: "The Sisters' Cylinder Bookcase (with a short waistline pair of sisters each occupied at her side of the desk and separated by the bookcase), "Horse dressing-glass and writing-table," "Conversation chair," and so on. The peerless card tables of satinwood, Pembroke tables and chairs of that epoch, which were painted with a fine disregard of the damage which sooner or later overtakes chairs and tables, are entirely typical of the age—reckless in pursuit of beauty at any cost.

After the dawn of the 19th Century a period of decadence set in which lasted over fifty years, when there was a revival of interest in satinwood. The firm of Wright & Mansfield, who had begun to make it, sent a fine cabinet to the International Exhibition in Paris 1867. It was decorated with Wedgwood plaques after Flaxman, and its workmanship was of a high order. Collectors now began to look for Sheraton satinwood (as it was called), and when, by and by, demand occasionally exceeded the supply, as usual the forgers "got busy."

The old designs were requisitioned, and the satinwood itself was carefully treated (sometimes with coffee) to give the look of age.

*Originals and Imitations*

It may be said that a clear deep yellow indicated old wood, and that the silky grain, which gives to satinwood its peculiar charm, is found larger in the 18th Century pieces than it is to-day. But, further, there is in genuine 18th Century satinwood an indescribable softness, almost a translucency that is, in point of fact, imitable. The forgers were clever people, and they did pretty well. Sometimes they realized good sums, but they failed and always will fail to render that one essential quality that time, and only time, can give.

On account of its light color and the fineness of its texture satinwood furniture needs greater care than mahogany or oak. Old pieces should be dusted with a soft cloth kept for the purpose,

(Continued on page 66)



## The Galleries of Suggestion

HAVING enjoyed the seclusion of its quiet surroundings, one no longer wonders that such a room as the Georgian Study sketched above is to be found today in a growing number of American homes.

Well chosen, its appointments will accentuate the feeling of warmth and intimacy always associated with the Library or Study: the deep-seated Sofa and Chairs echo the friendly spirit of treasured volumes and evoke communion with one's books and thoughts, while the stately *Secrétaire* and sturdy Walnut Table contribute an equal measure of usefulness and distinction.

There is a wealth of suggestion for just such engaging interiors as this awaiting the visitor to these Galleries—not alone in the exhibits of beautiful Cabinetry but in all those accessories essential to the well considered decorative scheme. Withal, the countless objects of uncommon character on view here are none the less charming because of their moderate cost.

*De luxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.*

### New York Galleries

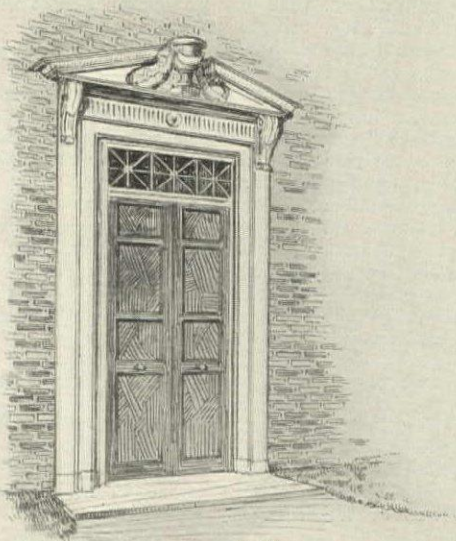
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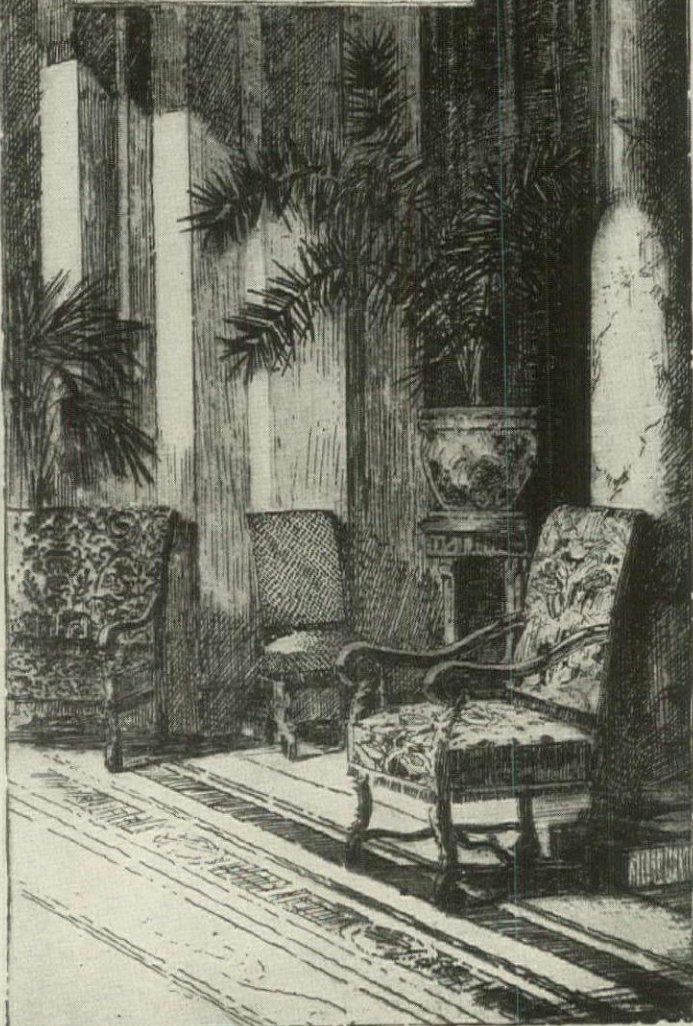
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## Satinwood Furniture

(Continued from page 64)

and polished with a piece of old soft silk. None of the bees-wax and turpentine preparations should be used for satinwood. If the furniture has been allowed to become dry and lustreless a little pure olive oil may be applied all over the surface; but here judgment is needed, as the natural tendency of oil is darkening, and after a few minutes it is necessary to go over it all again with a clean piece of old linen. Stains of long standing are difficult to remove

satisfactorily, and it is not always worth to make the attempt. But if the furniture has been neglected and allowed to become dirty, it may be washed using a chamois leather, wrung out in warm water, to which a little Castile soap has been added, then it is to say, soap without a trace of soda. This cleaning must be done quickly and the moisture removed at once. An old silk handkerchief, warmed, should be used for the final polish.

## The Alluring Garden Gate

(Continued from page 49)

long latch and bars across to hold it in place. Sometimes the gate will represent the figure of a horse, and again sheep are shown. While these are odd yet they are effective and tell at a glance what one may expect to find in the inclosure beyond.

Instead of ordinary posts use ornamental ones and add a pergola archway to frame in the wrought iron decoration. This scheme is worked out in a vegetable garden where a basket of fruit has been inserted as a motif. This shows brick posts with cement ornamentation and a decorative archway of wrought iron from which a lantern depends, with charming effect. Through this gate one views a well head which breaks the center of the path, while at the end a wall fountain defines the background.

Not all wrought iron fences are as decorative as these, for often they are designed with simply a panel effect and lack the polychrome decoration. Again,

they are simply bars of iron with little thought of figure insertion.

Natural material is coming more and more into use, and we find rustic walls constructed from stones and boulders left sometimes rough and as filled in with red cement. The entrance posts follow this same line of treatment but are often left hollow, packed solid inside with small stones to keep them in place, the top filled in with soil and bright blossoming plants introduced. This gives a charming bit of color that acts as a foil for the gray of the stones. With a rough stone pillar it is sometimes in good taste to have a solid wooden gateway, possibly of oak. This can be bolted together that it may be in keeping with the ragged character of the wall or can be elaborated with wrought-iron strapped hinges in character with architectural design. These are more attractive the second year when they have weathered into a pearly gray.

## Among the New Natural Roses

(Continued from page 41)

"heps" of bright scarlet extend the attractions of the species.

As a parent, rugosa is a success, and I would tell of the glorious blooms of some of its progeny if that would not lead me too far afield.

Both Japan and China own as native the natural rose described botanically as *R. multiflora*, and in country-wide evidence as the specific parent of the over-planted Crimson Rambler, which, indeed, is probably a natural variation of long ago in some Chinese garden. Multiflora, many-flowered, means also cluster-flowered, and so is the great bush that this natural rose soon becomes. Its tall stems, eight feet and more in height, are crowned with a cloud of small white flowers, followed by clusters of red fruits or "heps."

Far better in the garden is the rare Cathayensis form of the multiflora, of purely Chinese origin, and desirable either as a climber or as a trained bush which in June will be covered with lovely wands of dainty pink blooms, much larger than the true or basic species. My Breeze Hill plant of the multiflora Cathayensis single rose is one of my cherished prizes.

Multiflora, too, is a potent parent, giving to its progeny the cluster-flowered habit of Lady Gay, White Dorothy, and others of the so-called rambler type of climbers, though they do not ramble any faster or farther than the large flowered forms of *Wichuraiana* parentage.

West China, "six weeks up the Yangtse-Kiang," in the travel phrase, has sent us in the past decade some wonderful natural roses, new to us, but probably as ancient as mysterious Cathay itself. Of these I may mention

only a few, the first of which is very different *Rosa Hugonis*.

"Father Hugo's rose" is the tradition, but *Hugonis* is easier to say. It is an astonishing natural rose, in foliage, in its bloom color, in its essence. May has hardly settled into bloom stride when one morning I unrolling dainty little close spirals clear and definite yellow into blooms of the same rare hue, about an inch and a half across, and set so close along the arching stems of the plant that they provide an almost symmetrical double row, the flowers touching each other for a foot, two feet or more. The pale green foliage, small and dainty, is just what these different flowers seem to need, and the attraction of the whole vigorous plant is enhanced by the red hue of the young shoots.

Here is a true shrub among roses providing flowers weeks before other roses dares open, and with a graceful arching habit resembling that of the well-known *Spiraea Van Houttei*. The blooms persist for nearly six weeks in an ordinary season, and in the fall the foliage sometimes turns a deep purple before frost strips it from the plant.

*Hugonis* seems generally hardy, it is surely a very real advantage to have it in any garden that can give place to spread to six or eight feet through and as high.

Its hybrids—ah, I must restrain my enthusiasm and my pen! But they are coming, and in entrancing forms. *Hugonis* hybrids, worked out by Van Fleet, a very real wizard with plants he loves.

(Continued on page 70)

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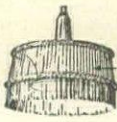


## How Would Your Room Be Affected?

THE first room above is an example of localized lighting with the usual bright spots of light and dark shadows. Two members of the family might read in comfort. In the lower view the same room is lighted by a Duplexalite which, while harmoniously inconspicuous, spreads a glow of warm light through the entire room, making it possible to read in any part of the room. It brings out all the beauty of colors and texture of furnishings.

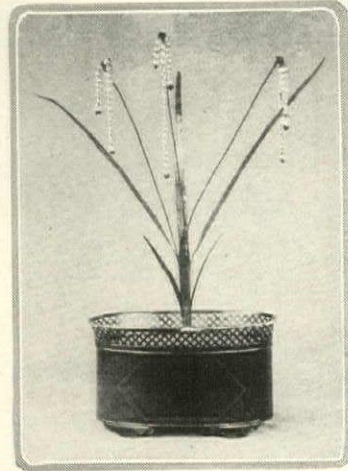
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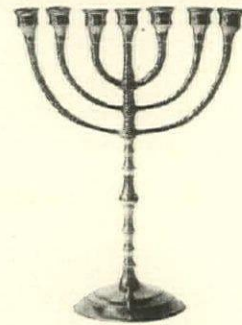
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"The light to live with" is inside



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Metal jardinière, painted vermillion black and green. Removable metal plant. \$25



A seven light, movable solid brass candelabra, 11½" high, \$6. It also comes 17½" high. \$10

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A silhouette of parchment with decorations in Egyptian black. \$1.50 each. There are six designs. Above is shown the Mayflower



These shades come in various designs. Here are Priscilla and John Alden

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For the card table comes this set of black and red wooden plaques. They will hold the indispensable ash tray, glass or bon bon dish. Quickly attached and removed. The set of four, boxed, is \$10



# FOUR NEW AMERICAN HYBRID-TEA ROSES

The cream of the new varieties and should be in this year's garden of every lover of Roses. The first three varieties are the production of the same growers who originated the beautiful Los Angeles Rose.

## WILLIAM F. DREER

A beautiful Rose which, for delicacy of coloring, is not comparable to any other variety. The flowers, which are similar in shape to Los Angeles, are beautiful in all stages of development and are at their best in the half-expanded flower. These, in expanding, are of a soft, silvery shell-pink, the base of the petals of a rich golden-yellow which gives a golden suffusion to the entire flower. Particularly brilliant early and late in the season. Strong two-year-old California-grown plants, \$2.50 each.

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The unique coloring of this novelty is a combination of tints difficult to describe. The flowers are of large size, full double and delightfully fragrant. Color, deep coral-red with a golden, coppery-red suffusion. The plant is a strong, vigorous grower, and very free-flowering. Strong two-year-old California-grown plants, \$2.50 each.

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"Largest Growers of Fruit Trees in the World"

## The Little Chap Next Door

Seven years of boyish exuberance bounded up on his new neighbor's porch. Gravely his eyes swept the long expanse of uninterrupted lawn.

"Nothin' but grass," he said. "Why don't you have a garden like we've got, with trees, an' bushes, an' everything?"

The owner laughed. But the more he looked at his lawn, the more its bareness impressed him. Seven years had taught forty. That night, he wrote the Landscape Architectural Department of the Keystone Nurseries for advice.

Japanese Barberry, Ampelopsis, Ilex, and evergreens—including a Blue Spruce or two—transformed his grounds into a miniature Garden of Eden. Perhaps we can help you, too. We will gladly offer helpful suggestions. Write for our new 1921 catalog. We will send it by return mail.

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The Moto-Mower cuts as close to trees, flower-beds, etc., as a hand mower. It is just as easy to guide.

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giving complete specifications, mechanical details, testimonial letters, etc.

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## Among the New Natural Roses

(Continued from page 66)

The far reaches of West China give us another very different natural rose in *R. Moyesi*, the reddest of wild roses. Of the species I will not write, because the already accomplished hybrids are so superior and so valuable. It is to Dr. Van Fleet (who works in the Federal Department of Agriculture) that we owe "W. M. 5," not yet named, but combining the crimson of *Moyesi* with the white of *Wichuraiana* in a superb and striking flower about two inches across, produced in great clusters on a husky plant that will climb or work into a thick bush as you may want it. It is a prize, and it will soon be in commerce, I hope.

### Another Van Fleet Creation

*Rosa Soulieana* is another of these Chinese naturals which contributes good qualities to its progeny. Dr. Van Fleet has made in his unnamed "W. S. 18" a rose blend, if such a word may apply, in which *Soulieana* and *Wichuraiana* of the Orient, *odorata* as modified in Europe, and *setigera* of America combine to produce a rose covered in its June season with "wonderfully numerous pure white single blooms that cover the entire plant." I know it is lovely, for my cherished plant of it so proves itself.

The so-called Scotch or Burnet rose is another white beauty. *Rosa spinosissima* of the *Altaica* form, sometimes called *Rosa Altaica*, has very large white blooms, set off by leaves of brilliant green, on a rounded shrub or bush that tends to spread out rather than up. A most admirable lawn shrub is this, meritorious not only for its bloom but for its habit and its early and late foliage.

That careful rose-worker, Captain George C. Thomas, Jr., has given us some lovely roses in the natural or single form. His Dr. Huey, with immense flowers of deep scarlet on a sturdy semi-climber; his unnamed "66 H" which has pink-tipped blooms and a primrose center, and also persists in repeatedly blooming, and several others as good, show appreciation of the few-petaled forms.

The English hybrid tea rose Red Letter Day is not quite single, but nearly so. Its blooms are pleasingly irregular in form, large in size, and brilliantly deep scarlet in color. For the rose-garden, not as a shrub, it is a prize, and its striking flowers last long when cut.

Of all these newer natural roses I think I should prefer, if I had to choose, the Walsh series. They are climbers of far-reaching power, but readily trained to posts or pillars, intertwined into an informal shrub that will stop any passerby when in bloom with its sheer arresting beauty. Let us begin with the pure white *Milway*, the petals of which incurve in the most lovely way. Then comes *Paradise*, also large and in unconventional form, the color being a light, pale, pink. Following, *Evangel* blushes more deeply, and the cluster of golden stamens at its heart—as distinguished also all these single roses seems to raise it to a higher power of beauty.

The fullest depth of color is reached in *Hiawatha*, which glows in brilliant carmine crimson, with white center and lasts long in bloom.

These four will give garden joy on a trellis, on a hedge or fence, up a tower or porch. They surely establish the charm of the natural roses.

### Culture

Let me write a word or two of caution about these natural roses. They are usually hardy, usually vigorous, usually informal in habit. No special care is needed either in planting them or for soil, though like all strong-growing plants, they are better for rich soil. The pruning is what I would especially mention to the amateur, that he does not cut them back like hybrid tea and hybrid perpetual roses. The blooms come each year from young shoots which spring from canes of the year or the year before. The late shoots of the current year do not bloom the same year. They are in preparation for the next year.

The pruning, therefore, consists principally in cutting out at the base canes of two or more years of age that have begun to lose vigor, and in snapping off tips that are in the way. Pruning on posts or pillars, pruning, may be more severe, in the way of cutting back to six or ten inches the lateral side shoots from the heavy canes. This induces a concentration of the flow about these stems.

These newer natural roses are surely worth a place in the garden, in the park, along an embankment, over a hedge or fence. They are rugged, reliable and beautiful.

## The Pipe Organ in the House

(Continued from page 33)

contributed several millions for a musical school in Rochester. The organ did it!

The late Mr. Woolworth had a music room in his home, where he spent the greatest part of his spare moments. This room contained a magnificent pipe organ, with special lighting effects, special musical paintings, which changed to suit the mood of the master of the house and the compositions which were played.

Of all instruments the pipe organ is the most decorative and plastic and variable. It is not in a single, adamant piece like the piano. It is large, outspreading, subject to whim, taste, conditions. While the player's desk (the console) may be anywhere in the house—on the floor, up in a loft over the balcony, in sight or out of sight of the living room, the organ parts may be quite separated. While the actual speaking parts of the instrument (where the player's demands are

changed into actual sounds) may be one part of the house, the decorative exterior can be in still another place.

From the keyboard, air is sent to reeds and tubes. A pipe organ is made up of many and varying kinds of voices. It has not just one quality of tone in the piano where the hammer strikes the strings, or as on the violin when the bow is drawn across the string, as on the harp, where the fingers pluck the strings, or as on the wind instruments, where the air is blown through the stops. On the organ all tones are approximated—from the hard clang of the chimes to the almost human quality of the *vox humana*. Flutes, clarionets, cellos, basses, oboes are suggested in the organ. Whereas the key is depressed by the finger, that same note can be played in any timbre quality by indicating the "section" which is to speak. Thus it can whisper in the pastoral timidity of the oboe

(Continued on page 72)

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becomes like virgin soil. It will "grow" anything and in abundance.

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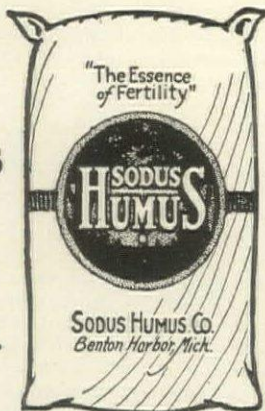
It is sweet and odorless.

Read our interesting literature, of interest to gardeners, nurserymen, estate managers, greenskeepers and all engaged in plant culture.

Order a sample  
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Based on the unsolicited reports of our owners, we know that the Utilitor does better work in less time than horse equipment.

The reasons are simple. The three thirty-inch mowers are flexibly hitched. They cut a swath 84 inches wide. The machine can be operated faster than horses, not only on the straight-a-way, but also around shrubbery, trees, walks and along drives.

This is possible because of the control system. The Utilitor is equipped with a quick-acting power control through double clutches. A "foot" control plus the power control gives a short turning radius, and can be brought into play, when necessary, with machine traveling rapidly.

A well-known grounds keeper out west told us recently, "I can do a better job in twelve hours with the Utilitor than I used to do in thirty hours with horses."

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### THE DE LUXE MODEL

This model is designed for the man who makes work about the place a means of recreation. It comes equipped with green and white striped sunshade and is trimmed in heavy nickel. A very attractive outfit at small extra cost.



## The Pipe Organ in the House

(Continued from page 70)

shout in the clangorous metal of the trumpet.

The interior of the organ is mysterious,—almost uncanny. It looks like a collection of all sizes and kinds of metals and woods. On close examination it is found that some of them are square, some round, some very short, some very tall. In each there is an opening at the bottom through which the air comes, from the player. Also at the top an opening. Somewhere in the middle is an opening—the lips. I never shall forget the first time that I visited an organ factory. The artisans, old men, were at work upon the pipes. The metal is cut to the length, then the lips are carved out, and the air is forced through. Finally the voices come—and by the change of the length, the timbre of the tone is changed.

*Combining the Pipes*

Generally the pipe organ is made up in different sections—all the notes of each quality being together. The entire mechanism of the instrument can then be built in one huge bulk behind the walls (this part is not seen at all). But the general practice is to separate the different sections and place them judiciously in various parts of the house. Thus one set of notes might be in the cellar, another in the attic, the most delicate reeds close at hand, the chimes out in the laundry, the echo at the entrance to the garden. One gentleman had a set of chimes set out several hundred yards from his house, so that when visitors came or went, the presence of this gentleman was realized from the sound which issued from the great emptiness of space.

Quite apart from the actual mechanism of the organ that speaks, is the exterior or decorative mural. Here are the golden pipes you see, the frieze, the fret, the rich coloring. Here is the architect and the painter's skill. The exterior of the organ can be placed anywhere, in as limited or broad a space as desired. Its design can be made to blend with the spirit of the room in which it appears, to curve and shape itself to the space in which it is placed, to adopt the color, the emblem, the design which is most characteristic of its surroundings. Or it can suggest and dominate the spirit of all size which is placed within its ken.

*Placing the Exterior*

Thus, I have seen the pipes crowning the fireplace, or mounting the curving steps, as they look down upon the humans underneath with quiet condescension, or entirely covering the four walls of the living room or auditorium. I have seen the elimination of pipes and instead the introduction of a grill with fretted designs. I have seen a pipe design carried through an entire home,—on every floor being the repetition of the same grouping of the tapering memories of Pan.

In this respect the pipe organ is the joy of the architect and the interior decorator. It is so amenable to change and adaptation, so suggestive in its possibilities for the rest of the decorative additions.

Picture yourself, with your guests, after dinner, retiring to the living room. The organist goes to the console, and first whispering from what seems to be the far distance, are trembling notes. Gradually the tone increases, and as if a celestial choir had descended, the room rocks with the mighty diapason of voices.

To be sure, many have been hesitant

to consider the pipe organ because it seems almost prohibitive in price. It is a great error. It is possible to have an organ to suit one's requirements in all senses. While it is possible to have an organ for half a million dollars on an instrument, it is also possible to make a superb organ with a very few thousands of dollars. While it is the height of luxury to have an organist with the organ, a chauffeur with one's car, nevertheless this is unnecessary. Practically everybody who plays piano can play something of the organ at once, and with a course closer study and acquaintance develops the special nuances and delicacies of shadings and subtle effects which are reminiscent of Sullivan's sentiments in "The Lost Chord."

*Playing with Rolls*

Then, it must be also remembered that, with modern progress, it is possible to play the organ with rolls, in the manner of the player-piano. Some of the recording made by the most famous organists can be played upon the pipe organ, turning on the current, and these performances are most satisfactory. The repertoire of the catalogues is large, practically everything worth while in the classics and modern music is available.

The time has not yet arrived when thousands will install organs, fortunately for those who seek to keep some of the exclusive. But it is interesting to observe that several inventors are at the threshold of a mighty development. What they seek to accomplish is to use the ordinary piano as the keyboard, it is hoped to add an attachment which will operate the pipes. This is not impossible or even difficult to imagine. The pipes are now operated from a special keyboard. If the keyboard can also be used, with the instrument a home will be able to play piano or organ music.

But fortunately that idea has not yet arrived, and it is likely that it will be a factor to be reckoned with in the present generation.

*Latitude of Choice*

Nevertheless, the desire to own a pipe organ can be fulfilled. In the purchase of a pipe organ it can be a matter of measure. You can have as few pipes or as many as you care to. You can start with a part and add as you go along, just as with the traditional book-case. This makes it much more inviting to the general home-owner who does not choose to load himself with a great expenditure of the personal and intimate value of pleasure to himself he cannot judge until he has found in use. The phonograph as an instance. The instrument has become familiar, has assumed its definite place in the household the call for records increased.

Nevertheless, I believe I can conservatively, that the introduction of a pipe organ into a home, opens up a change in the whole house, upon the furniture, the pictures, the drapery and almost particularly the people who live there. If it were possible I enter upon a metaphysical discussion of the effect of the tall, majestic pipe organ, thrilling, clear, celestial tones—uplifted life of the people who are in contact with the organ through two of the senses—hearing and seeing.

But it would scarcely be in the Let me repeat that one sure sign of certain aristocracy which is takable is the pipe organ in the residence.



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# Hybrid Delphiniums in an English Garden

(Continued from page 60)

popular and certainly, in my opinion, the most effective kinds are the tall hybrids, some of which are figured in the picture on page 60. These are the perennials which make a brave show in all herbaceous borders and which have been grown of recent years to such perfection and in such varied hues that they may be said to be one of the favorite flowers of summertime.

Many nurserymen in America and England specialize in these glorious things and anyone can select and buy them who so desires, but my particular experience is that it is better to raise them from seed. For several years after I had started a garden I used to buy a dozen or two plants from a nursery, getting good clumps of each variety, selected in the hope that they would reward me the following summer with a fine show of bloom. The first year I found they did but indifferently; the following year most of them died out entirely, and it was not until I had many failures that I discovered that "good clumps" do not like being removed, and that a well established old plant is best left alone.

People are generally in too great a hurry, and the desire to possess and grow plants without a due amount of waiting and of care will often end in disappointment. The best way to procure a quantity of good delphiniums is to grow them from seed, and any flower-seed merchant will supply a good strain which will yield a varied mixture of colors. If sown in spring in frames or a glass house and potted up about March, one seedling in each pot, they can be planted in their permanent places about two months later. It should be in good rich soil deep enough to allow their roots, in dry weather, to go down to the moisture beneath. Some of these plants will flower the first year, but it is unwise to judge of their merit until they have been better established.

### Pests

The cultivation is quite easy, as every gardener knows, but when the plants are young it is well to be constantly on the lookout for slugs, which eat and destroy the shoots. In my garden I do believe all the slugs from the neighborhood come to eat my young delphiniums! They lurk in the long grass and under stones and come out in the night to do their obnoxious work. I am at perpetual warfare with these unpleasant creatures, and find the best way to keep them off is to shake a ring of Sanitas disinfecting powder around the plants when in growth.

My first introduction to the wonderful flowers shown in the picture was at the garden of a friend in Lincolnshire who has for over thirty years selected and grown delphiniums from seed, saving his own seed from his best plants and sowing it every year. He selected from his seedlings only a few of those he considered best, and seldom more than a dozen were kept out of about

two hundred young plants. He used to set the seedlings in rows in a field and ruthlessly tear up and throw away, as they came into bloom, all that he considered were not up to his expectations. The chief points he aimed at were large individual flowers (sometimes in catalogs given the foolish name of "pips") the truss well furnished with bloom and without gaps, and the blossoms having one color only to each flower.

### The Delphinium Painting

The illustration at the bottom of page 60 was painted from the result of all these years of work and selection. The dark flower on the left, all the petals of which were of a deep violet with a flat ivory-colored eye, was, in my opinion, one of the most effective delphiniums ever grown. The one next to it on the right was a pinkish heliotrope color, and its individual flowers were quite two and a half inches in diameter, and very close together. The third one was a clear sky blue, as good a blue as the well known Belladonna, without even a suspicion of violet.

The next smaller truss I took from a fine plant of a very deep blue color with a dark brownish eye in the middle of each flower, the effect of which, in the garden, was a very pleasing contrast to the more usual light centered ones. The smaller flower bent over on the extreme left was put there because it was the pinkest delphinium in the garden and I imagine, anywhere grown. But it was not a good pink, being a rather washed out looking creature, and personally I don't like it. In time, however, we may raise a really good pink, one which will be a great addition to a collection containing every shade of blue and violet and mauve. There is a so-called white delphinium and I have seen it—a dirty looking white, as if it had been dipped in mud and washed with a syringe. I hope amongst the one hundred and fifty seedlings I brought up last summer there will be none of this sort. If there is it will certainly be among those eliminated and thrown away.

It is the custom for the nurseryman to split up or take rooted cuttings from his good plants and sell them under the name he has given to each seedling. These can, of course, be made to flourish and give satisfaction, and indeed is the popular way of procuring a delphinium collection, but I have never so bought them, for I find it gives much greater pleasure and a greater variety to raise them from seed. I have succeeded recently in so interesting a gardener in this that his admiration and enthusiasm have caused him to plant rows of seedlings in the kitchen garden to the exclusion of so many mere cabbages and potatoes. You can buy vegetables, but you can't buy such delphiniums all a-growing and a-blowing in your garden! The small amount of patience required for the process is well rewarded, and I would recommend every good gardener to start at once this fascinating hobby.

# Early American Household Pottery

(Continued from page 31)

New Jersey and in southern Connecticut. The quaint slip ware pie-plates, with their mottoes in yellow slip, smack of Colonial farm days—"Hard times in Jersey"; "Good for Amelia"; "Money Wanted"; "Chicken Pot Pie"; etc., while the pie-plates with central medallion portraits of George and Martha Washington and of Lafayette were made in numbers by George Wolfgang at River Edge, Hackensack, N. J., about the year

1830. All of this early Dutch pottery is well worth collecting.

The early earthenware of Massachusetts, Virginia and the Carolinas was fashioned somewhat after the pottery made in England during the 17th Century, to which it bears a strong resemblance.

In Colonial Massachusetts earthenware was made at Peabody, Weston and

(Continued on page 78)

**Put Up Dodson Houses for the Song Birds**

THEY will protect your trees, shrubs, and gardens from noxious insects. The bluebird eats 166 different kinds of insect pests; the flicker and the house wren 69 kinds. The purple martin will catch and eat 2,000 mosquitoes a day besides other flying insects. Dodson Houses attract them and other valuable insectivorous birds.

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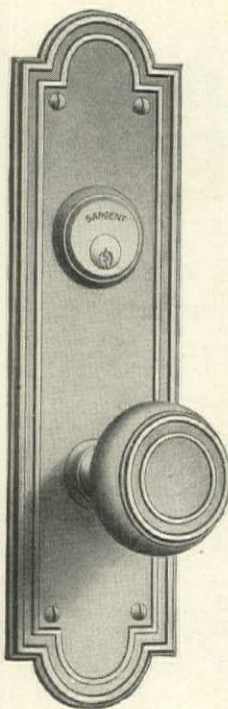
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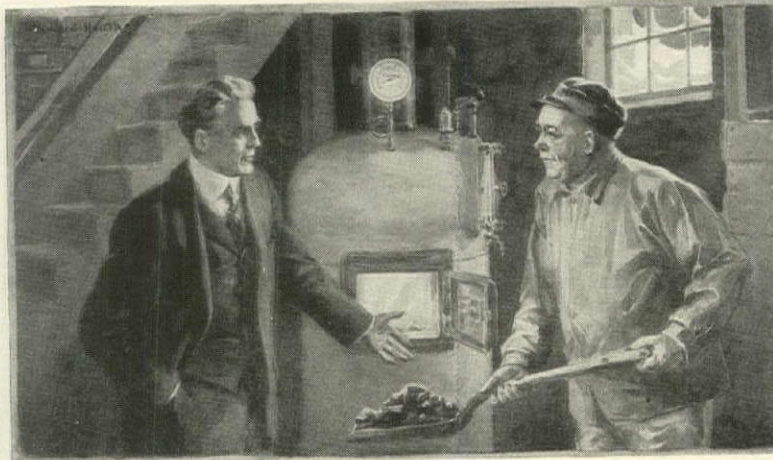
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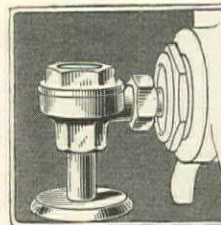
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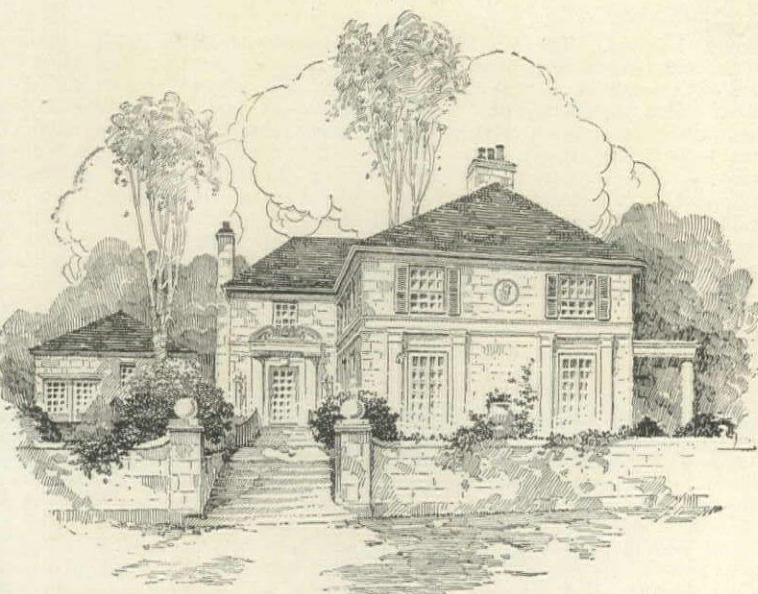
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LUNKEN WINDOWS provide any degree of ventilation up to 100% of opening—Copper



Weather-stripped Zero Tight when closed—saves heat, excludes dirt and dust.

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## Early American Household Pottery

(Continued from page 74)



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There is one object in which you seldom see but is yet truly vital for their well-being and yours. Would you be willing to let visitors see the place in which your food is stored?

Perhaps careless servants have found the refrigerator too difficult to clean properly. Perhaps its variable temperature has permitted the first slight suspicion of decay.

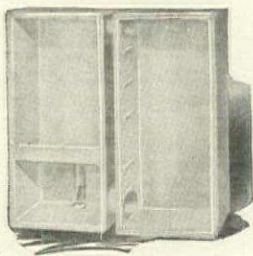
But if the Jewett guards the food, its solid impermeable walls of purest porcelain are immaculate, its unvarying frigidate shields the outer air.

When America's finest mansions have found the Jewett indispensable, don't you owe it to yourself to secure similar food insurance?

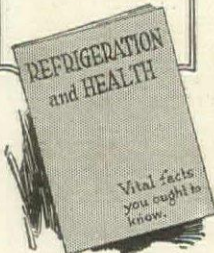
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THE JEWETT REFRIGERATOR CO.  
Established 1849  
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The Jewett is lined throughout—including the ice compartment—with a solid, one-piece, seamless china crock 1/4" thick. The so-called porcelain linings of other refrigerators are merely enameled on thin sheet metal.



# JEWETT

SOLID PORCELAIN REFRIGERATORS

South Danvers. The two specimens illustrated have a deep black glaze on red earth and were made at South Danvers. With the pottery of Danvers is associated the story of Jothan Webb, the local potter, who was married on the eve of the Battle of Lexington. Near the end of the wedding feast, when called to join his company, he declared he would go and fight in his wedding suit and the next day he was among the first of his comrades to fall on the battlefield.

The Massachusetts earthenware made since 1800 at Somerset, Whately, West Amesbury and South Danvers is very beautiful, and one may find many tavern, buckwheat-batter and cider pitchers, glazed in single colors of red, brown, yellow, olive and tan of this pottery. These tavern pitchers are reminders of the old stage coach days and of cross-road inns, while no New England farmhouse kitchen of those days was complete without its buckwheat-batter and cider pitchers. The bean-pots went so often to the oven that no good specimens of those made in early days remain.

The early potters of Maine, New Hampshire and Vermont have given to America some very beautiful household earthenware. In a land of so much scenic beauty, a countryside of valleys, mountains, forests, lakes, rivers and streams, it seems natural that art should vie with nature, even the potter's art.

## The Bennington Factory

At Bennington, Vermont, scene of the famous battle, William and John Norton commenced making earthenware in 1792. After 1800 they made stoneware, then in 1849 one of their descendants, along with Lyman Fenton, produced the famous Bennington Ware. This ware has a flint enameled glaze, which for depth of richness of glazing and the glory of its color, has never been exceeded in any household pottery. In some pieces the browns, yellows, greens, orange and blue are beautifully combined, the rocks and autumn colors of the Vermont forests. This Flint enameled ware is dated 1849 and is eagerly sought by collectors. The Bennington factory also produced Rockingham Ware with ordinary glaze, and was the first factory in America to produce Parian ware. This Bennington Parian ware was of excellent texture. As a rule, the design was marked "U.S.P.Co." On a ribbon scroll—United States Pottery Company.

Some lovely pottery was made near Portland, Maine, around 1820. It is of mottled greens and yellows with smoke balls floating around them in varying hues of brown and orange.

About 1825 a potter named Jeremiah Burpee made a trip through the Merrimac River valley, New Hampshire, seeking a bank of suitable clay for making earthenware. Finally his search was rewarded by the discovery of one near Pennacook in Boscawen Township. There he established a pottery, calling it "The Valley of Industry Pottery". Like a Prophet of old, he saw in a vision the future of the Merrimac River valley, how it would come to be a great valley

of industry, from the White Mountains to the sea. At that time there were only the virgin forests, the distant mountains and the Indians in their canoes passing down the river to Concord to trade. For thirty years Burpee made an excellent red earthenware glazed with an iridescent slip of black that now, after use and shows in the sunlight all the colors of the rainbow with an iridescence beautiful in sheen as a hummingbird's wing. Burpee's product consisted of large deep milk bowls, pitchers, shavers and drinking mugs and other household utensils. After making up a wagon load of these he would then hitch one horse to the wagon and go peddling his wares to the settlers of the surrounding country, taking farm produce or wool in change. No doubt he also gave plenty of money banks and miniature pottery pieces to the children as toys, other pottery peddlers did in the early days in lieu of meals or lodging, when the settlers gave gladly, refusing to accept payment. Jeremiah Burpee is a type of the early potters of America who tried and succeeded in giving expression to the beauty of their surroundings to the common clay in which they worked.

## Rockingham Ware

Another interesting American earthenware is Rockingham pottery. This resembles the ware made in Rockingham, England. American Rockingham was first manufactured in Jersey City in 1845, and later in Bennington, South Amboy, Philadelphia, Baltimore, Portsville, Pa., East Liverpool, Ohio, and several other localities. The pitchers have over twenty different raised designs of American scenes and persons upon their sides, and for their historic illustration they will be collected and preserved. The first "Rebecca the Well" teapot in Rockingham ware was made at Baltimore in 1852. This subject has been a favorite one since, and is still produced by the hundreds of thousands. As some may wish to know where the Rockingham warespaniels were made, I have been informed that nearly all of them were made at East Liverpool, Ohio. Bennington made French Poodle dogs in baskets of flowers in their mouths, and one small spaniel as a paper weight.

Pennsylvania ware has been so largely written about by the late Dr. Lee E. Barber and other writers, that it is unnecessary to say more about it here than that it adds great lustre and fame to our early American production in earthenware. Some of the mottoes on the Pennsylvania pie-plates read the maxims of Benjamin Franklin, while others are philosophical or religious. Here are a few translations:

"Out of the earth with understanding the potter makes everything."

"To paint the flowers is common. God above is able to give fragrance."

"Sing, pray, go on your way, perfect what thou hast to do faithfully."

"I like fine things even when they are not mine and cannot become mine. Still may enjoy them."

## Gardening Lectures

To garden clubs or individuals desiring to secure lectures on flower or landscape gardening topics we will be glad to make suggestions as to competent speakers. There is no fee attached to this service—all we ask is that postage for our reply be enclosed.



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GIVES ENDURING CHARM

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

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

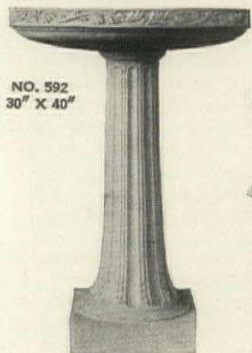
Our collection includes reproductions from the antique and many beautiful Bird baths, Fonts, Fountains, Vases, Flower pots, Boxes, Ferneries, Sun dials, Gazing globes and Benches.

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

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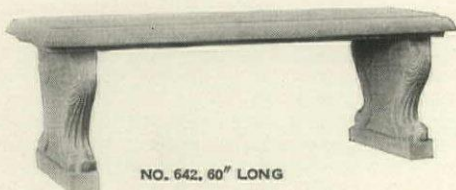


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20" X 14"



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This "Little Lady" Sauce Pan

4 inches wide, 2 1/2 inches deep, will be sent prepaid \$1.00 to show Wagner quality.

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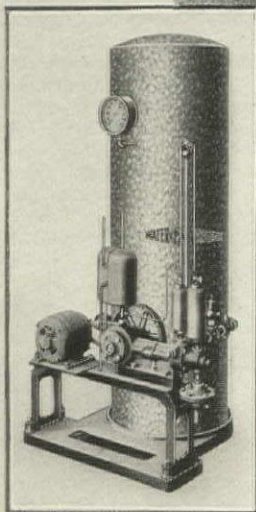
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Portfolio of Homes



## "CREO-DIPT" Stained Shingles



## Brushing Up On Brushes

(Continued from page 53)



Residence of J. B. Book  
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# BAY STATE

Brick and Cement Coating

mark. The brush you buy for your wall or your hardwood floor must not scratch, and must have nothing in its construction that can scratch. Likewise, the brush you buy for your toilet bowl must not scratch or wear the enamel and the bristles must be bristles, for if of fibre you will have your brush acting like a blotter. Your brush must clean and brush, it must not become a bacteria nestling haven.

Brushes bought for the radiator can get under the piano and into small spaces, but they are still brushes and the more things they brush the better, of course. Furthermore, bristles in a stove brush should not be stiff enough to engrave designs on the nickel-work on the stove.

The same may be said for the pot-scouring brush. It (if made of fibre or bristle) must not chip enamel or aluminum by any part of its construction.

The brush that fits its work saves time. For example, the brush that is meant for the toilet bowl should be shaped to fit the toilet trap. It should be so built that its wire will not rust; after it is shaken out it ought not to drip when hung up; the bristles should not mat or separate and should be so made as to bend to your will. If it is of fibre, this brush will mat and become of no avail in short order. Such a brush can be used as a bath-tub cleaning brush and will not break the back when functioning.

Baldness is the worst disease of bad brushes. Bristles and fibre must be stitched and anchored so as not to shed. The frosting brush would be a danger if a bristle were swallowed with a bite of cake. You probably know the agony of a clothes brush that sheds bristles.

The backless twisted-in-wire brushes give brush area on all sides, and are so secured that the bristle is fixed indefinitely. The brush that is all brush, which has no emerging back to scratch, and which brushes at every angle, saves time and extra effort, too.

### The Protean Vegetable Brush

One of the most useful brushes on the market is the vegetable brush. A little brush whose uses are many. If there are a few in a household they can be used for washing vegetables, scraping silk from corn, scrubbing poultry, scouring pots and pans, cleaning white shoes, sprinkling clothes, for they hold enough water, and scrubbing dishes.

For the kitchenette today the sink brush and dish-washing brush with their long handles are a boon for the housewife, as she can keep her hands in condition by not getting them into hot water so constantly. These brushes have various other obvious uses besides.

Don't use paper to grease pans or glaze cakes; use a pastry brush. Of course this brush must be made without glue or cement so that it can be frequently washed in scalding water and the bristles still be where they should be.

A brush small enough for the percolator tube is to be had. It is good for teapot spouts, gas burner holes, typewriter interstices, etc.

Among other brushes to which you may need introduction are:

**Wicker-Reed.** This gets in the tiny places so annoying to clean with mammoth tools.

**Refrigerator** (or pipe brush). This is a fairy wand to keep off plumbers from your estate. Almost a pipe-dream in its general pipe-cleaning skill.

**Hearth Brush.** A good utilitarian tool for those owning not only a home but a hearth.

**Radiator.** Gets around a radiator as if it loved it. Can be used under piano, etc. Good for chandeliers, under oven or gas stove, etc.

Remember there are hundreds of brushes and that they are designed for every kind of thing, and best of all there are companies who exist just to get you out with brushes and who will advise you just what kinds to get.

### Mops and Dusters

Just a word or two about mops, which are more and more coming to be made of cotton which, though not technically absorbent cotton, does absorb the dust. They are not oily, but chemically treated and so will not hurt the rugs. They should be of wire construction, no part exposed so as to scratch. They must be of strong, enduring cotton, reversible, washable, with an adjustable long handle, usable for ceiling, walls, doors, windows, pictures, baseboards and floor good for corners. The handle should be at least long enough to obviate all bending.

Of course there is a dish mop for washing cups, pitchers or dishes, and the light weight wet mop, with long handle of washable, reversible, corner-hunting absorbent cotton yarn.

The duster that dusts and does not smudge is what is needed. The one that can dust finger marks off polished surfaces, absorb the dust and can get in difficult places without breaking the back—or—more important still—the head. These and many other brushes are to be had for your comfort and for the asking—and paying.

Many times in the use of fibre brushes whether for personal or household use it is wise to immerse them completely in water for one-half minute and set them aside to dry, resting on the fibre face of the brush instead of the wooden back on one of the ends. Laying the brush flat down permits the entire surface to drain in the shortest possible time. The object of dipping the brush in water before use is to overcome a factory defect which is possible in some factories, for once the fibres of the brush are dipped in water, the water is drawn up into the hole by capillary attraction and rusts the staple which is of iron wire; and this staple starts to rust, it forms a bond with the wood that makes the anchoring permanent. Should there be one or two loose tufts, they will be cured by the rusting process.

After using the brush, shake out the water and place it face downward standing on the bristles so that it will drain and dry.

We are not particularly interested in the manufacture of brushes, except to get what we pay for.

The handles of our brushes must be comfortable, smooth, long enough in some instances to save our backs from pain and short or small enough to fit our hands. In all cases they must be firm and reliable. The handles are preferably not joined with a swivel joint, and this is apt to turn. The clamp is better fastening.

In the best grade of household brushes most of the handles are of wood or twisted wire, treated so as to be practically rustless.

The nail brush and tooth brushes, of course, are often of French ivory and the handle is so made as to allow no dirt to remain in the handle. Often, too, the bristles can be taken out to be cleaned or replaced. (The hair brush is a store in itself.)

Brushes must be easily cleaned and cared for.

Brush racks can be bought or carpenters make them very simply.

Above all, we want a brush that brushes, whose bristles or fibres are anchored to stay, whose utility goes with years, not months, whose death depends not on use but abuse, and to whom employing we look forward with pleasure.

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This solid walnut, polychromed, Italian Pilaster chair is upholstered in imported brocaded velvet.

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for Homes of Distinctive Character

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

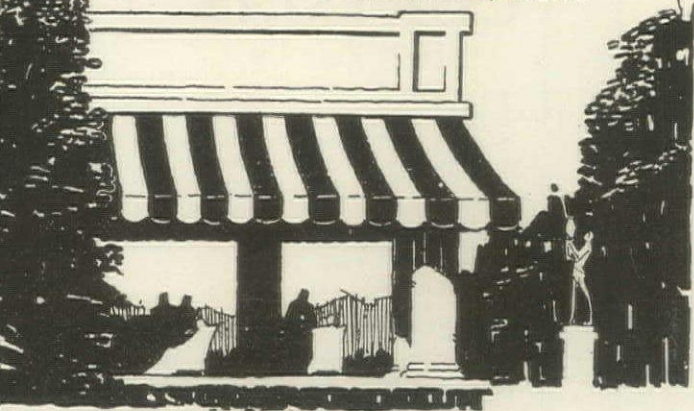
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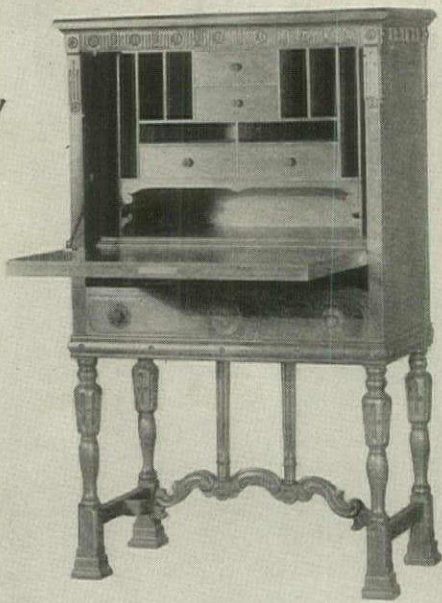
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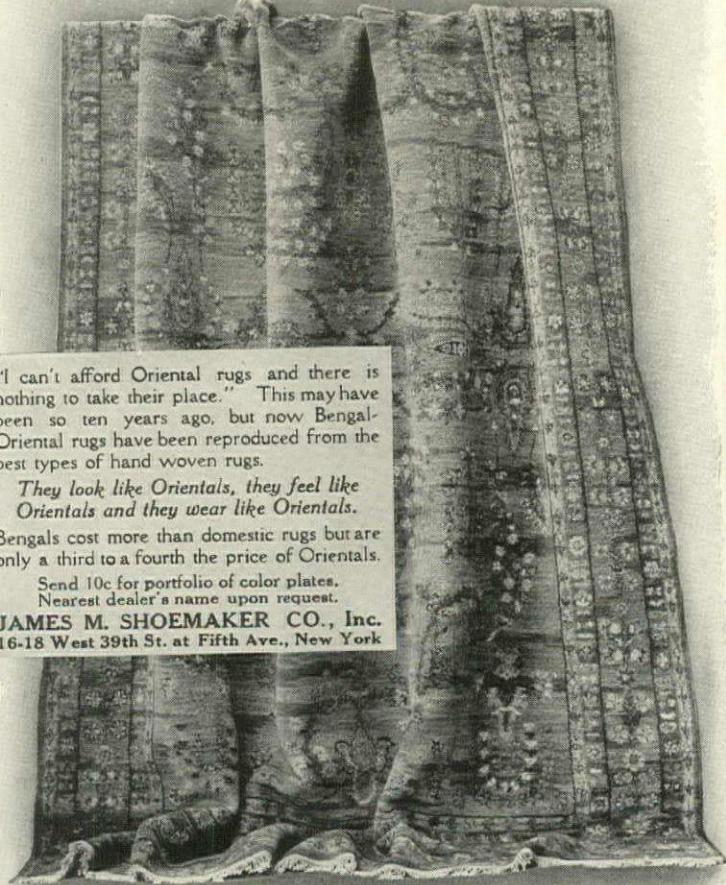
"I can't afford Oriental rugs and there is nothing to take their place." This may have been so ten years ago, but now Bengal-Oriental rugs have been reproduced from the best types of hand woven rugs.

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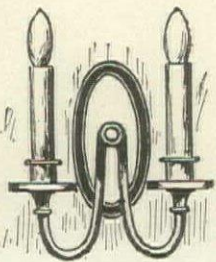
Send 10c for portfolio of color plates. Nearest dealer's name upon request.

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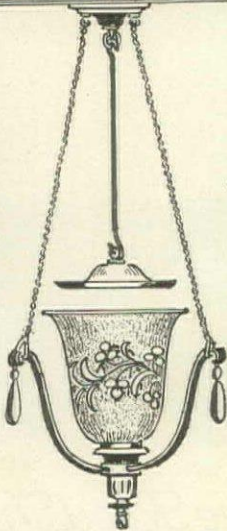


Kirman Reproduction

Typical Kirman coloring. Rose predominating; blue border; many shades of rose, ivory, sage, gold and light blue.



13601. Two Light Electric Colonial bracket in Antique brass finish \$22.00



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Cut glass globe and pendalogs \$75.00

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ADAM CONSOLE SET Table, 36" long, 15" wide—\$70.00. Mirror, 27" x 41" outside—\$80.00 (Mitre cut glass). Lamps, 60" high (electric), \$45.00 each.

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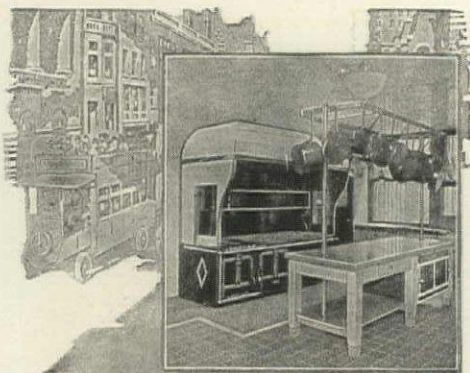
THE most beautiful of all curtains. Hand made in exclusive designs. They hang straight, wear well, launder perfectly. Made on English Nottingham looms. Threads to match. Designs to order. We can also supply

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Materials Exclusive to the

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**DEANE RANGES** satisfy every kitchen requirement, because they are designed with a knowledge of conditions. The number of people to be served, the fuels used and the space available are some of the things we should know before we can submit suggestions.

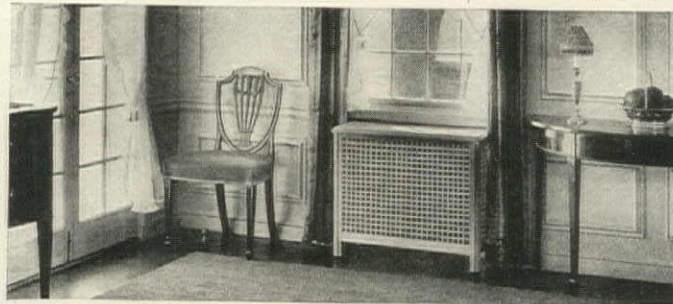
Being master range builders, it is our aim to make the best. Naturally a Deane Range is more costly than an ordinary range, but it is preferred by those willing to pay for a superior product.

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## Radiator Obtrusiveness Overcome

There are ways — attractive ways — of overcoming the objectionableness of radiator obtrusiveness. Ways that can be planned when the house is built; or worked out afterwards.

How easily and effectively it can be done is told in our booklet "Radiator Enclosures."

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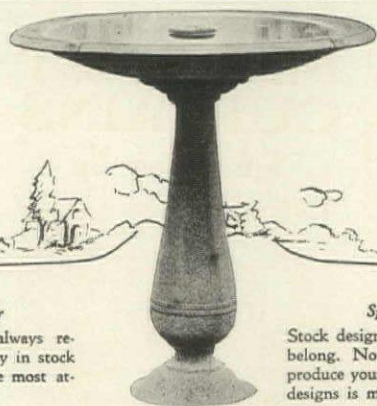
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**NORRISTONE Garden Furniture**



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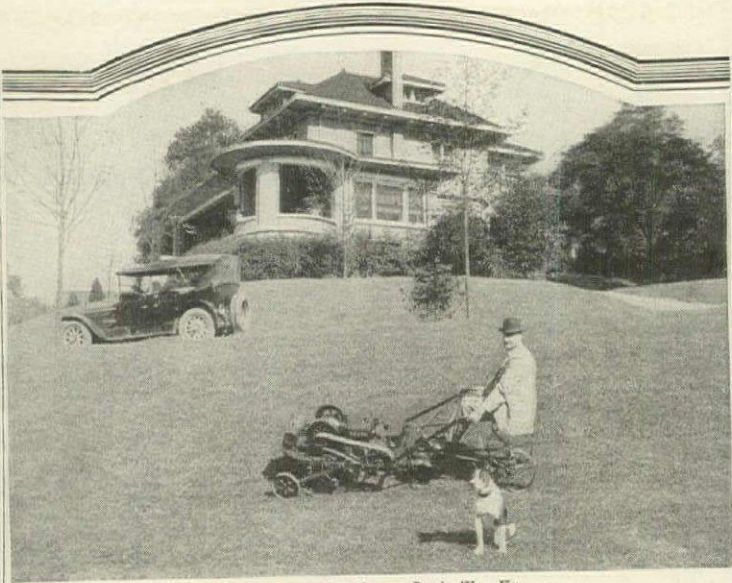
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The work of taking care of large areas of grass is greatly simplified where Ideal Power Lawn Mowers are used. For one man with an Ideal can easily do as much work per day as five hard working men with hand mowers. Best of all, the Ideal, besides providing this big saving in labor, also does better work.

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With riding traller, the Ideal makes the most practical and economical riding mower possible to procure. Furnished either with or without riding traller.

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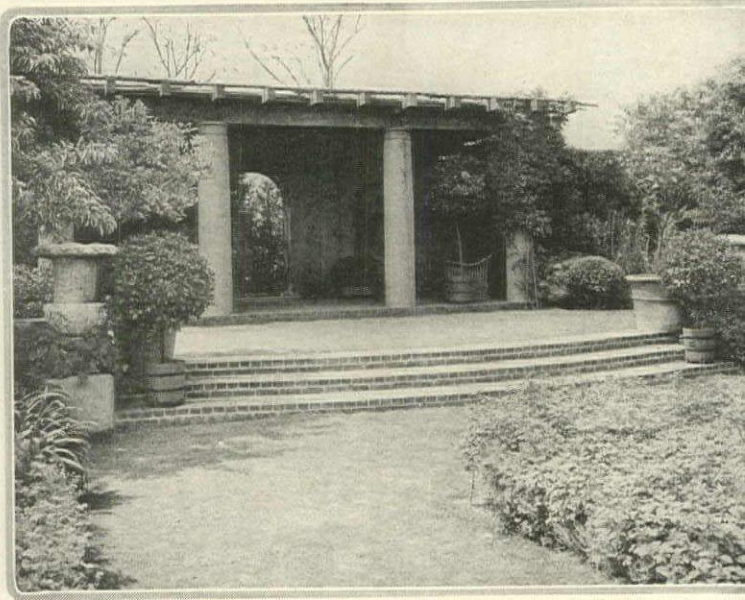


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Does the work of

five hand mowers



At one spot in the new H. H. Rogers garden, flat brick steps create a terrace for a garden shelter which is placed naturally, as part of the garden wall

## Garden Walls and Shelters

(Continued from page 59)

vines are fast covering the walls. nakedness of such garden shelters should be tied to the ground by shrubs planted around them to give appropriate background. Nor should these simple garden shelters be placed with regard to the lines of the garden itself. They should form the natural termination for a garden walk or the end of a cross axis or the crossing of the two more garden axes.

## The Aristocrat of Shrubs

(Continued from page 51)

people forbade the pleasures of a garden, but it was in the well ordered beds of "simples" and herbs that the box found a home.

Later "company gardens" found favor, and each dooryard had a box-lined walk, and beds neat edged with the stiff twigged box, and filled with the humble flowers our grandmothers loved. Some of these gardens still exist. The rigors of the winter winds and snows have not downed these sturdy plants.

In the South the climatic conditions were less severe and we find the box more abundant. But we must also remember that the people who founded their homes there did not turn their backs so emphatically on the mother country. Therefore they used more of the plant material with which they were familiar, and planted it after the fashion which was prescribed as correct in the 17th Century. The parterres were all box bordered.

One of the most popular designs in the southern gardens was a huge circular garden with a fountain or a large bush of box in the center where the hub of a wheel would be, and paths radiating from it like the spokes of a wheel, marking the box-bordered parterres. Then around the whole a hedge of box like a tire. Another popular form was to lay out a huge sundial with the figures made of small box plants.

But now when the cry for the antique is loud, long and insistent, these old gardens are not to be found, because they are not. For although fragments may linger here and there, the old-fashioned garden in its completeness is a thing of the past. In Washington and other older cities of the South one may behold a sturdy bush thriving in a dirty, unkempt backyard, its pungent

odor noticeable above the smells of a place. Again we find a tangled jumble where once was beauty and joyous Overgrowth and decay have laid heavy fingers on it and stripped its loveliness, but the box still lives.

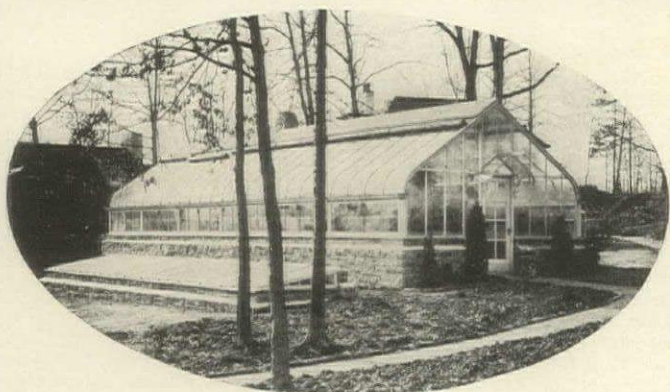
Antique box, like old furniture, should be inherited. If it does not grow your garden through the foresight of previous generations, there is but one way to procure it: the nurseryman.

Old box is now greatly sought to produce immediate effects in elaborate garden schemes. People vie each other in procuring beautiful specimens. Some of the prices are enormous. The more aged, perfect, or torical the specimen is, the more it costs.

One of the old box hedges is which Betsy Patterson and her gallant and courtly lover, Jerome Bonaparte, brother of the great Napoleon, planted in their garden in Baltimore, before the shadow of a throne came between them and shatter their happiness. Through all these years this romance has clung to the old hedge, even now, when it has been moved to its old home, it is known as the Bonaparte hedge. Story has it that when evening shadows creep up from the Island Sound, and steal across to the gardens where this old hedge stands, the spirits of the bygone slip out from the cool shadows of old bushes and re-live the vanished scenes of happier days.

But be this as it may, we must admit that the pungent, bitter, spicy odor of box steeped in the sun exerts a peculiar influence on our senses. It notifies us and awakens within us hereditary memories. We re-create the romance of yesteryear and feel the romance witchery of the olden times.





## Nature and the Greenhouse

*"Now Nature hangs her mantle green  
On every blooming tree,  
And spreads her sheets o' daisies white  
Out o'er the grassy lea."*

—Burns

It's simply a matter of climate. And man supplements the work of nature by building a greenhouse, in which the climate is whatever he wills. So he grows roses, and violets, and orchids, and chrysanthemums, or whatever he pleases, whenever he pleases, regardless of nature's limitations.

And, speaking of climate, there is no greenhouse built that gives more complete climatic control than the V-Bar, nor that stands higher in all-around adaptability and efficiency. It is economical, too, both as to operation and up-keep.

You will find our photographs and plans interesting and instructive, and we shall be glad to show them to you.



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In it, he tells you exactly the things you most need to know to successfully and lastingly beautify your grounds with shrubs, vines and trees.

In an almost mystic way he has anticipated and answered just the things most folks want to know, but don't know where to find out.

At last, then, here is a book that gives you real help, in a way easy to follow.

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## A Planet Jr. means a well-kept garden

Cared for with a Planet Jr., your garden not only yields better but also looks better. The same treatment brings quick growth and good appearance. A Planet Jr., by keeping down the weeds, strengthens the plants and gives a neat, even look to the rows; by turning and breaking up the soil,

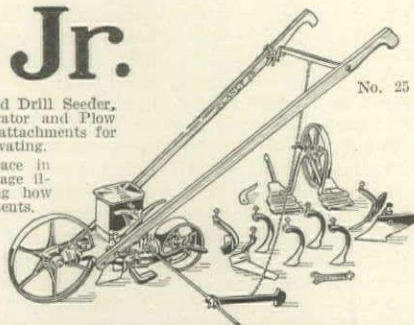
it gives to the roots a proper balance of air, sunlight and moisture, at the same time leaving that soft, crumbled surface which makes well-kept soil almost as beautiful as lawn. The healthy growth of the plants is in itself a pleasing and inspiring sight.

## Planet Jr.

No. 25 Planet Jr. Combined Hill and Drill Seeder, Double and Single Wheel Hoe, Cultivator and Plow unites many garden tools in one, has attachments for all kinds of sowing, weeding and cultivating.

If you have a home garden, or space in which to plant one, write for our 72 page illustrated catalog describing and telling how to use all kinds of Planet Jr. implements.

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## The Chintz In Your Curtains

(Continued from page 37)

of the artist, exclaimed, "You should wear this, for it is you who are doing more to defeat England than I."

The English never developed such a distinct type of design as did the French under Oberkampf, but they did adopt, improve and modify those patterns that came home to them across the high seas of the world. A student of design can discover in the pattern of a fine English chintz a conglomerate mixture of motives native to a score of lands.

During our early Colonial days chintzes that came from England and India were the most important items for drapery usage. And today no material is quite so lovely for homes of Colonial and English Cottage tradition as the reproductions of the old printed goods. Given some yards of chintz and a little white paint, a dreary room will blossom like the rose.

Let your imagination gallop for a moment and perhaps you can hear the chantey songs of the capstan-bar or the tales of the clipper-ship races from

Shanghai to Baltimore, from Bombay to London, laden with the new spring and fine cloths. And when the ship was securely berthed, there was the captain riding to his home with a treasure trove of gifts from foreign ports; a dinner service of Canton ware, a fan of carved ivory twenty yards of cream silk for a wedding dress, and enough chintz to drap the hall or drawing room.

When next you look through a room of chintzes, one of which is to make your home a bit more cheerful and make your life a little sweeter, try to remember this: that you are not purchasing a yard of woven cotton and an ounce of dye, but that you are obtaining something that will give your home an effect and back of that effect are the age-old traditions of commerce and adventure, the study of chemists, mechanical engineers, artists and real craftsmen.

Dated Sept. 5, 1663, the following entry is found in the Diary of Samuel Pepys, "Today I bought my wife a Chint for to line her study."

## My Garden in May and June

(Continued from page 50)

It is some of the older, cheaper sorts, however, that if I could I should buy by the thousand, to set hyacinths streaming through them in color combinations to charm the most indifferent eye. Katherine Spurrell, Mme. de Graff, Ariadne, Flora Wilson and with these the five hyacinths with which we have tried this spring a very successful experiment, a group of colors from deepest violet to "lavender-blue touched corn-flower blue"—a true color description from the list of a good dealer. The hyacinths were Enchantress, Schotel, Grand Maitre, King of the Blues and Lord Derby. Fifty of each were set in long, loose groups among other loose groups of the daffodils, running down a slope beneath Japanese quince and cedar with a few yellow tulips to reinforce the color of the daffodils. This planting is only some sixty to seventy feet from the southeast corner of the house and lies in and out of an almost invisible wire fence and very near the sidewalk for a distance of about fifty feet.

Many are the passers-by who have enjoyed this picture with us this year. We see them stopping to gaze. Motors go slowly by this spot too, for this reach of flowers makes a bold, brilliant foreground for the gentle rise and fall of green lawn beyond, and in every light it is an example of fine color. The play of morning and late evening light is especially interesting on these rich violet flowers.

No finer spring has ever dawned upon our small place than that of 1919. A cool, wet May until about the 26th, when with sudden heat, waves and billows of bloom broke over the old bush honeysuckles and lilacs. There is nothing softer than the bloom of these Tartarian honeysuckles—the pink and the white, especially the latter, which with the deep color of its fading has a generally creamy appearance. The lilacs, clouds of purple, mauve and white, have drooped under their weight of color and scent except those like Ludwig Spaeth, which have the stiff habit of trees whose newer stems, even, are woody. Tulips have also showed what they could do, but, under a hot sun, their day of glory has been but a day. I have liked some fine groups of yellow tulips, raising themselves above the lavender phloxes of spring—Mrs. Moon, Avis Kennicott, Flava, Miss Willmott, *Retroflexa superba*, all beauties among spring flowers.

For a pink tulip, there was a time when I thought Inglescombe Pink the loveliest of all. I have since fixed my opinion upon the lovely Mrs. Kerrell. Is there any appreciative of the beauty of as it appears in the soft clouds and flowers of Bechtel's doubling crab? Let me say that this Mrs. Kerrell, blooming with me spring below this crab-apple, is one of the sweetest of all May pictures. Its relation of color is true, the relation of form is a delightful contrast. The tulip is one of great elegance of form, and partly because I have it in half shade of fine lasting qualities. Twelve buds are all I own. I could wish this number multiplied by tens and hundreds if I had place for them.

Under a drooping apple bough I at twilight of the last day of May. I fore me is a plant grouping of many variety and charm and the air is filled with the fragrance of lilac and of lilac-of-the-valley. The lilacs now, some twelve feet high, are in clouds of white, mauve, and purple bloom. Delicate whitish Persian lilacs are interspersed with those of French descent; the effect is a sumptuousness of bloom which cannot be surpassed. In what might be called a bay in these tall lilacs, a space some twelve feet wide and running between the tall blooming trees for say five feet, this arrangement occurs. Against the tall lilac trees stands a young specimen of *Syringa pubescens*, a species of lilac heavy with delicate lavender-white bloom. The bush is about five feet high and stands on an almost so-called carpet of forget-me-nots. Before the lilacs are masses of bleeding-hearts in full flower—to the right, Clara Butt tulips. In the foreground of all this soft round mass of ribbon grass, with Clara Butt rising now again through the striped leaves; to the left, and also in the foreground, tall forget-me-nots in long blue drift, and beyond these, lilac-of-the-valley, blooming whitely to the tips against their stiff green leaves—"each one," as a remarkable English writer has it, "tented in its little pavilion of green." The myosotis and convallaria have naturalized themselves run into each other, pink tulips and dicentra overhanging.

As I sit on the little platform of June afternoon looking through the tracery of apple-leaves to the bright sky (Continued on page 90)

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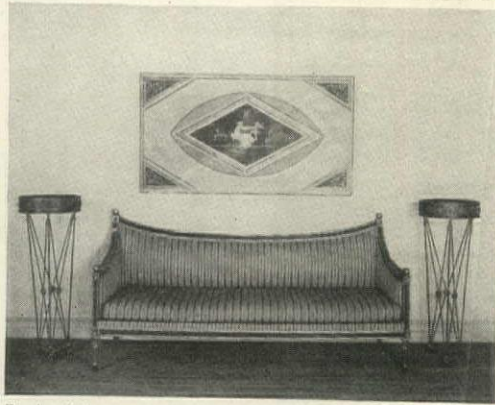
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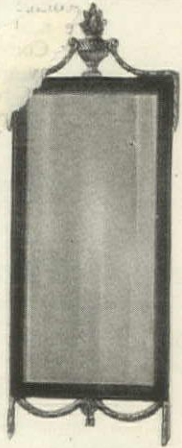


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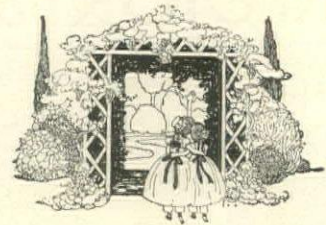
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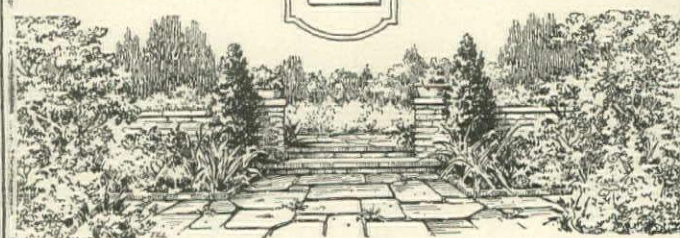
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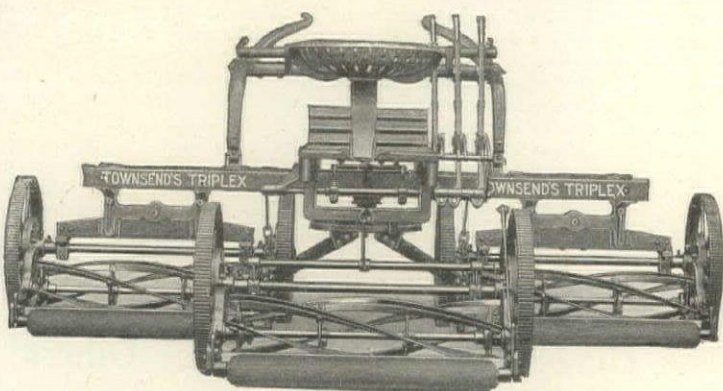


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## My Garden in May and June

(Continued from page 86)

garden beyond, I am struck by the vast improvement made this year by the introduction of valerian in eight balanced spaces. Especially bold and good is this because its silvery flowers rise beside spires equally tall of the purple *Campamula lactiflora*, also in full flower. *Geranium grandiflorum's* low mounds of brilliant violet flowers form a lovely foreground from where I look, for these two taller subjects. This year I have this hardy campanula all over my garden. It is only three feet tall at present, due to fall moving, and next year it will probably exceed height limits; but for the present it is giving a most lovely

effect. The clear-cut flowers, the fine pointed upright buds, the uniform bright color of the bloom—these attributes make this perennial campanula valuable. Through a series of mishaps I have this year no Canterbury bells but they are hardly missed, thanks to this vivid substitute from their own tribe. As *C. lactiflora* grows old, as becomes established in its appointed place, there is a tendency to monotony of height in flower stem. Then I have a more or less uninteresting barren like effect of bloom. The remedy for this is division and moving in the early autumn.

## A Cinderella Room and Some Others

(Continued from page 25)

and spacious, despite its ornate belongings.

Another room in this same house which shows a successful use of pattern against pattern is a bedroom papered with a delicately designed paper of pale gray on white, faintly checked panels spotted with a pastoral group of a shepherdess and her sheep. This paper also is finished at the ceiling with a narrow bordering of gray. The bed in this room is a very narrow Portuguese one, of walnut, with an interesting oval headboard exactly filled with a pattern of old red and white toile-de-Jouy. The flat valances and the plain bedspread are of toile-de-Jouy, which is very sophisticated in its beautiful design, very French in spirit, and yet absolutely pleasing against the restrained grisaille wall paper. The curtains, also of red and white toile, bordered with narrow cotton fringe, are merely graceful draperies around the windows. They are not used to screen the room from light, but to frame the sunlight, muslin hung openings agreeably.

### In the Hall

The hallway of this house is very small, a mere passage leading into dining room and other hallways, but it instantly declares the unusual charm of the house to the visitor. Its wall spaces are plain green-blue paper, with wide borders cut from a Directoire paper. The one large wall space is filled with an old walnut seat covered with red velvet, and the entire floor space is covered with a circular Aubusson rug, a fragment of some old carpet, finished with a dark red wool fringe. The gilt barometer, very rococo in curves, is lovely against the dark blue wall. Small candle holders of white and gilt tin are the wall lights. This small space is a triumph in decorating, for there is nothing to be eliminated, nothing to be added.

Another charming treatment of such a small box-like room, whether it be a hallway or telephone closet or powdering room, is to cover the walls with a brilliantly colored paper of large design, and to frame the spaces with narrow bandings. Mirrors are always lovely against pictorial or flowering papers and plain borderings of color and gold give an air of great chic. One such little room was papered all over, ceiling and walls, with the twenty-five cent paper we found in the basement, the light blue spotted with pink and red geraniums. The tiny room was only large enough for a dressing table and a pair of stools, but it simply spills over with color, and we have only to leave the door open to bring spring into the oak hall from which it opens. The paper goes over its surface bandbox fashion, but where it touches the wood trim of doors and windows it is bordered by a dotted green band, an inch wide. The one win-

dow is hung with generous curtains of bright pink muslin, bordered with double ruffles of the widest footing we could find. The dressing table is a wood box hung with petticoats of the same muslin and above it is a mirror in a rather coarse gilt frame. The toilet things are of red glass, some old, some new.

### A City Dressing Room

Very different is the dressing room in a city house recently done. This little room opens from the main hall of the house, which is Empire in treatment and a certain amount of Empire feeling has been brought into the guest dressing room. The walls are papered with a plain white paper, the ceiling whitewashed, and the decoration of the room comes from a brightly colored border of old Italian paper, cerise sapphire and pink and yellow swags and fringes and garlands. The dressing table is a curving shelf, fitted into a mirrored recess. This recess was an accident of building, and was utilized this way. The shelf is covered with blue and yellow and cream striped silk. The two lamps used are of toile, blue and gilt, with yellow silk shades. Green glass vases hold bouquets of many colored flowers, and a few pieces of glass and a small pin cushion repeat the gay cerise and blue of the wall paper border. The pictures used in this little room are old French color prints, water blue striped mats. The one chair is black lacquer, covered with Victorian silk, sapphire blue, with bouquets of flowers in black medallions. The washstand is a specially made one, of black walnut and gilt which has been fitted with modern plumbing and a black lacquered bowl.

The plain white walls and ceiling spaces make the success of the brilliant paper border, which is the source of color used in the room.

You can do surprisingly good things with these deep borders and narrow bandings. Rooms of large wall surface that ordinarily suggest wooden panelings become much more interesting panelled with narrow bandings. In an old house in Connecticut I have used a number of these old-fashioned borders with totally different effects. The double drawing-room, with its six cherry hung windows, its sky-blue ceiling, whitewashed walls, and its bare floor of wide boards, seemed exactly the right place for an eighteen-inch Victorian border of blue swags, yellow tassels, pink roses. This gay border is the paper used in the room, and is applied directly to the rough whitewashed walls. It looks as if it were painted on, and is tremendously gay in the scantily furnished room.

(Continued on page 92)




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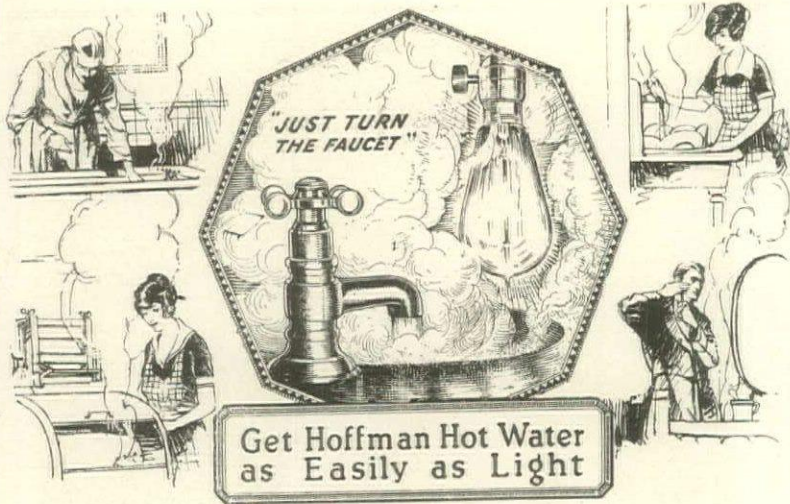


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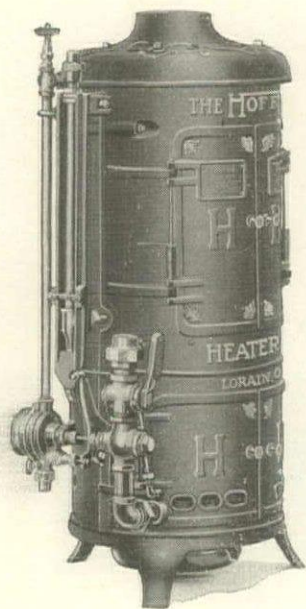
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## A Cinderella Room and Some Others

(Continued from page 90)

Two other rooms in the same house were papered in imitation of paneling. One of these, a bedroom, had plain beige colored paper on the walls and ceiling. The wall spaces were papered with a two-inch paper "molding" of light brown and deep green, in panels as carefully drawn as if they had been of wooden moldings on a wooden wall. On the ceiling, circling the space where a light was dropped, I made a wreath of wall paper flowers and applied it. The floor of this room was painted in imitation of a Directoire Aubusson carpet, in pale biscuit brown, with white stars at irregular intervals all over it, and a three-inch border of dark brown following the wall. This floor was given several coats of shellac, and is a hard and lovely rug. The curtains in the room are of brown glazed chintz covered with

pink and red roses and huge green leaves. The dining room is papered with same beige colored paper, but this room I wanted to suggest a classic, rather than a whimsical, artifice, so its panels were formed of two-inch molding pale blue and gray, in a Greek pattern. This room has a mixture of furniture, mainly a huge oblong waltz table and rather heavy white and Italian peasant chairs, and a bare set of waxed boards. There are no pictures on the plain walls, but one beautiful mirror hangs over the mantel, a small table in the corner holds a dozen pots of brocade, and a length of pale colored brocade is used on the table between meals, so that there is color plenty. But the restraint of the tan walls and the cool blue and white borderings is very desirable in a country house dining room.

## House & Garden's Bookshelf

"THE COLONIAL ARCHITECTURE OF PHILADELPHIA"  
By Frank Cousins and Phil. M. Riley.  
Little, Brown and Company, Boston.

**T**HERE has long been need of just such a book as the admirable volume on "The Colonial Architecture of Philadelphia," with text by Phil. M. Riley and copious illustrations from photographs by Frank Cousins. It is a layman's book as well as a book for the architect.

We have, in the past, had many books touching upon early Philadelphia architecture, but these volumes have devoted themselves, primarily, to the lore of Colonial days in the old city, in which the surviving edifices had been concerned, rather than to the architecture of the first capitol of the United States as a main theme. The present book follows the latter plan and the prospective home builder and his architect will welcome it; nor can the visitor to Philadelphia help finding an interest in the Quaker City enhanced by a study of these clearly written and beautifully illustrated pages.

In their foreword the authors say, "Interesting as was the provincial life of this community; absorbing as are the reminiscences attached to its well-known early buildings; important as were the activities of those who made them part and parcel of our national life, the Colonial architecture of this vicinity is in itself a priceless heritage—extensive, meritorious, substantial, distinctive. It is a heritage not only of local but of national interest, deserving detailed description, analysis and comparison in a book which includes historic facts only to lend true local color and impart human interest to the narrative, to indicate the sources of affluence and culture which aided so materially in developing this architecture, and to describe life and manners of the time which determined its design and arrangement." The authors have succeeded in presenting such a volume.

The first of the chapters in the book is an outline of Philadelphia architecture in general, followed by chapters on Georgian brick country houses, brick city residences, ledge-stone country houses, plastered stone country houses, hewn stone country houses, doorways and porches, windows and shutters, halls and staircases, mantels and chimney-pieces, interior wood finish and public buildings. Fortunately the Philadelphia of today has not only a distinctive architecture in its brick, stone and woodwork, but a diversified architecture embracing both the city and country types of design and construction, a priceless

heritage which makes it, in comparison, unique among American cities.

The illustrations are unusually clear and sharp focus, and give the detail essential to the student of every one of the ninety-five plates interesting and a valuable record. The volume's index is carefully worked out, one of the most useful and satisfactory among the architectural books that I have come the reviewer's way this season.

OLD BRISTOL POTTERIES

By W. J. Pountney.  
An import by E. P. Dutton & Company, New York

**T**HE appearance of W. J. Pountney's "Old Bristol Potteries" will fill the hearts of collectors and connoisseurs of pottery and porcelain with delight. This new work is truly a monumental one and it will supersede Owen's "Two Centuries of Ceramic Art in Bristol," published in 1873, for Pountney supplements as well as corrects the field of the earlier work.

It has long been regretted that the excavations have not been undertaken often this has not been possible—on the sites of the early English potteries. Fortunately Mr. Pountney has been both by his enthusiasm and his scholarly instinct to examine and make excavations on the sites of the old Bristol potteries, with gratifying results noted in this book. The author wisely appears to have dug into the historical archives as assiduously, and the wealth of material discovered in consequence is embodied in these chapters.

As Bernard Rackham points out in his foreword which he has contributed to the volume, the wares of the Bristol potteries were by no means to distinguish from some of those of their Dutch fellow-craftsmen of the period who were then employing the same technical methods, including yellow lead-glaze on the back of dishes as a means of economy in tin, and similar formal designs, down to the dashes on the rim, a feature which probably was introduced from Italy. Rackham says: "A pattern which the men of Bristol seem to have made peculiarly their own, and perhaps their most effective one, is that of tulips, fritillaries and other flowers springing from the lower edge of the dish or arranged vase, a theme unknown on the continent, and probably not certainly associated with any other English potteries." Bristol delft ware enjoyed wide and international popularity at the zenith of its manufacture. Not

(Continued on page 96)



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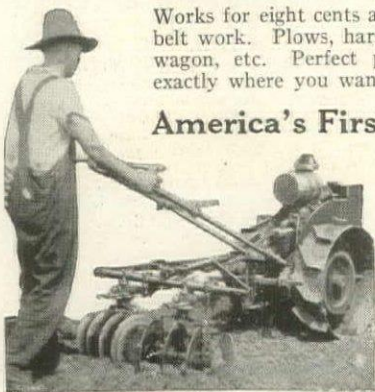
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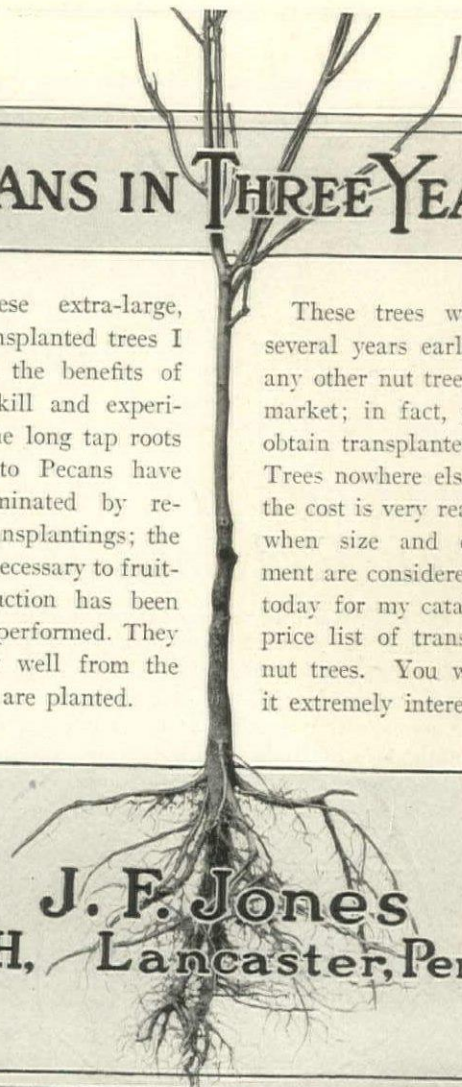
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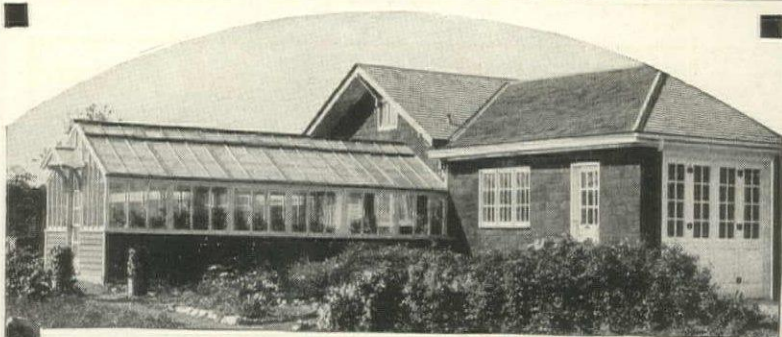
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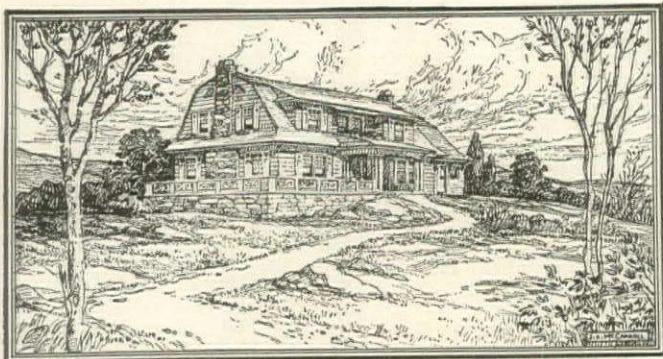


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## House & Garden's Bookshelf

(Continued from page 92)

standing this, fine pieces of the ware are uncommon enough and eagerly sought by collectors. The Brislington pottery, circa 1650, was probably the first either in or near Bristol to produce delft ware, while the earliest porcelain works were started about the year 1745.

The twenty-eight chapters of the book are supplemented by an apprenticeship list of Bristol potters, a list of potters in the Bristol Burgess list and a schedule of deeds of the temple pottery. Over ninety excellent half-tone reproductions and a map of Bristol in the 18th Century, showing the principal potteries, illustrate what must be regarded as a very important contribution to ceramic history.

**OLD ENGLISH FURNITURE AND ITS SURROUNDINGS FROM THE RESTORATION TO THE REGENCY**  
By MacIver Percival  
Charles Scribner's Sons, New York.

**I**N his new book, "Old English Furniture and Its Surroundings," MacIver Percival shows himself thoroughly qualified to treat of the subject. While the 203 pages of Mr. Percival's work neither pretend nor can be expected to be exhaustive, they do, nevertheless, present a clear and definite outline of old English furniture from the period of the Restoration to the Regency. The four divisions of the book—I. The Restoration, II. The End of the Seventeenth Century and the Early Eighteenth, III. Early Georgian, IV. Late Georgian—each contains profusely illustrated chapters on furniture, permanent decoration, upholstery, including wall and floor coverings, table appointments and decorative adjuncts. We have not had a book on English furniture on this plan until the appearance of this volume by Mr. Percival. The illustrations, fortunately, are of typical specimens of the style in vogue at their respective periods, wherein lies their especial value to the student who wishes to follow the evolution of the English interior through the periods here considered.

The last third of the 17th Century, as Mr. Percival points out, found English domestic architecture in a state of transition. The influence of the Renaissance was reaching forth to England, which had been slower than the Continent to come under its dominion. Pepys, Evelyn and other diarists of the period, give evidence of this fact in their observations, and also of the taste in interior decoration which accompanied the architectural innovations. Mr. Percival tells us much of interest of panelling, stairways, floors, ceilings, fire-places, in the Restoration chapters.

In the second division of the book we learn how, beginning with the King and Queen, who were adding to and generally refurbishing Hampton Court, all ranks of Society were taking steps to

house themselves in accordance with new ideas of beauty. Defoe, in 1704, expresses amazement at the number of houses that had been erected at the beginning of the century, which gave London "almost a new face." The nature of this second period was also of great interest, although showing a divergence. However, a fine feeling of proportion and an appreciation of decorative possibilities of wood (never always walnut until the introduction of marquetry c 1675), as a material tinged it. The beginning of the Early Georgian period found architecture thriving, and every gentleman versant with "The Orders." Interior decorators witnessed a change of fashion with the introduction of mahogany as the wood best fitted to express the English version of Rococo. The late Georgian period dates from about 1760 and new spirit in domestic architectural classical type but more graceful and relaxed—was met on the threshold of the ideas of the Brothers Adam, followed by a host of imitators. The nature which was demanded with changes of 1760 was later to crystallize into what we term Sheraton, although Chippendale was so firmly rooted in the affections of householders that newer furniture gained ground somewhat slowly, despite Sheraton's somewhat spiteful pen. All of these things Mr. Percival dwells upon at length in a delightful manner and informative and the book is blessed with an excellent index, a virtue which cannot be encouraged too greatly.

### TEN GOOD BOOKS ON INTERIOR DECORATION

"INTERIOR DECORATION." By A. L. L. Published by The MacMillan Company.

"INTERIOR DECORATION FOR MODERN NEEDS." By Agnes Foster W. Published by Frederick Stokes & Company.

"PRACTICAL AND ARTISTIC HOME FINISHING AND DECORATION." By M. Kellogg. Published by Frederick Stokes Company.

"THE ART OF INTERIOR DECORATION." By Grace Wood and Emily Burdett. Published by Dodd Mead & Company.

"THE HOUSE IN GOOD TASTE." By de Wolfe. Published by The Century Company.

"THE NEW INTERIOR." By Hazel Adler. Published by The Century Company.

"THE PRACTICAL BOOK OF INTERIOR DECORATION." By Eberlein, McClure and Holloway. Published by J. B. Lippincott & Company.

"A HISTORY OF LACE." By Mrs. B. Liser. Charles Scribner's Sons.

"A LACE GUIDE FOR MAKERS AND INSTRUCTORS." By Gertrude Whiting.

Published by E. P. Dutton & Company.  
"THE LACE BOOK." By N. H. Moore. Frederick Stokes & Company.

## Notes of the Garden Clubs

**T**HE Bedford (N. Y.) Garden Club was founded in 1911, and the President is Mrs. Rollin Saltus. There are 100 members, women representing Mt. Kisco, Bedford Hills and Katonah, who meet monthly from March to November inclusive, and whose qualification for membership depends upon their actually working in, or planning and planting their gardens.

The program for 1920 included a paper by Miss Katherine Mayo on garden books and one by another member, Mrs. Frank Hunter Potter, on annuals, for which she supplied a planting plan offering a plan for the best bed of annuals grown by any one in the local-

ity. Mrs. Potter's article was published in the local newspaper. A meeting in the Community House, and open to the public, was addressed by Fletcher Steele, on "Village Gardens versus Neglected Real Estate," and the Garden Club offered a prize for the best plan for developing the grounds of the Community House, the accepted plan to be used by the Club in planting grounds.

Most of the meetings are held in homes or in the gardens of members and upon one occasion stereoscopic slides of their gardens were shown. Slides being later donated to the G.

(Continued on page 98)



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Write us for booklet *Soft Water in Every Home.*

**The Permutit Company**  
440 Fourth Ave. New York

## Notes of the Garden Clubs

(Continued from page 96)

Club of America's Library of Slides. In June an exhibition of flower arrangements was held in the Court House, open to everyone, a popular vote awarding the prizes; and in September, at the Flower Show, a special feature was the exhibits by school children, to whom the club had distributed seeds in sixteen districts, and giving prizes for the best specimen and collection of vegetables and flowers. In October several neighboring Garden Clubs were entertained and shown the gardens of the hostess club. It is planned to arrange a joint flower show, probably in Rye, under the auspices of seven Garden Clubs, in June, 1921.

A number of the club members have written for publication or lectured, among them being Mrs. Arthur H. Scribner, who is an authority on bees, and Miss Delia Marble, who was chairman of the Executive Council of the Women's Land Army. The club cooperates in maintaining the first camp of Farmerettes in the country. The most important achievement of the club, apart from its horticultural activities, was the establishing, during the War, of the first community dehydrating plant in the East.

**T**HE Garden Club of Lookout Mountain, Tennessee, of which Mrs. T. H. McClure is the President, was founded in 1916, and is composed of about 50 women, who all work in their gardens. Meetings are held once a month, and exhibitions are arranged at the homes of Club members, some of whom have unusually lovely flowers, as for instance Mrs. Z. C. Patten, Jr., and Mrs. W. M. Lasley. A flower show is to be held for the first time this spring, and a dahlia show in the autumn. Mrs. Francis King has recently addressed the club on proposed plans for the future, and the chief project contemplated is the protecting and the developing of the great natural beauty of Lookout Mountain, by preventing the placing of any advertising billboards on or about the mountain and by planting evergreen and suitable supplementary shrubs along the roadsides, and also by seeing that the sidewalks are consistent.

**T**HE Garden Club of Southampton, L. I., was founded in 1913 by the late Mrs. Albert Boardman and Mrs. Hoffman. There are 40 members, nearly all of whom do practical gardening, and meeting every two weeks during the summer season. The President of the club is Mrs. Harry Pelham Robbins. The 1920 program was partly as follows:

In June a competition for the flower arrangement for a luncheon table; in July an experience meeting, at which several members read accounts of their personal work and its result; and in August Miss Marian Coffin, the landscape architect, delivered an address. Also in August, a garden excursion was planned. The Garden Club has aided school children in the immediate locality to beautify their places.

**T**HE Garden Club of Kenilworth, Illinois is composed of three groups, "The Anchusa," "The Bergamots," and "The Candytufts"—25 members in all, the first chapter (The Anchusa) being organized in 1915 and named in honor of the *nom de plume* of Mrs. Viber Spicer who acts as President of all the members, when required, and keeps them in touch with the Garden Club of Illinois and the Mid-West Branch of the Woman's National Farm and Garden Association, to which she belongs. The chapters meet separately, fortnightly, from May to October, but sometimes unite. There is an exchange of plants

and these are also donated to sales arranged by other clubs.

The members take special interest in visiting each other's gardens, socializing. The Kenilworth Club co-operated with the Chicago Chapter of the Wild Flower Preservation Society of America's Local Exhibit, held at the Art Institute, Chicago, in December, 1920, and in January 1921.

Besides special articles on gardening Mrs. Spicer has published two volumes of verse. One, entitled "The Skoki" contains a number of poems relating to gardens, and is named for the marshy districts northwest of Chicago. Mrs. Spicer's garden is only 100'x150' but is very artistic, planted three decades ago and is constantly in bloom.

**T**HE Garden Club of Oak Park, Illinois, of which Mrs. Harry L. Clute, is President is organized in 1917, and includes both men and women in its membership of 200. Meetings are held once a month usually in the afternoon, but sometimes in the evenings. The dues have been one dollar, but were increased January 1, 1921, to two dollars. A guest fee of twenty-five cents is also paid, and to supplement the funds of the treasury, sales of flowers have been held in stores on Saturday afternoon, and in addition to this every fall a few of winter bouquets made of dried flowers artistically arranged. Mrs. W. R. Corlett, one of the members, has written and lectured on the possibilities of using dried material decoratively.

The program for the 1920 meetings included, besides the more familiar horticultural subjects, Flower Legends, Music, Garden Poetry, and Flowers in Field and Forest. One evening meeting was devoted to a lecture on "The Flower Preserve" by Mrs. J. C. Bley, illustrated with a stereopticon by Mr. Rosenfeld and on another evening "Happy Combinations and a Few Cultural Distinctions" was the subject treated by Mrs. James H. Heald (stereopticon), who illustrated it with stereopticon views of member gardens. Mrs. Russell Tyson, President of the Mid-west Branch of the Woman's National Farm and Garden Association, in December talked of Japanese Gardens she had visited, showing views she had taken of them herself.

On field days excursions have been conducted to "The Dunes," blue lupines in May; to the extensive estate of Mr. W. C. Egan, rich in rare shrubs and with thousands of beautiful ferns to the highly developed grounds of gardens of residents along the Shore, such as at Mr. Harold and Cy McCormick's, where there is a low stairway of rocks, beautifully planted with rock plants, leading from the top of the bluff down to the water. Mrs. Walter S. Brewster's place an afternoon was enjoyed in studying the series of separate seasonal gardens unified by the entire landscape design. The Club's chief plan for the current year is to establish a bird sanctuary in an old grove between the villages of Oak Park and River Forest. The grove is owned by the Forest Preserve commission of the County who will co-operate with the Club for advice, etc., concerning the contemplated planting.

**T**HE Garden Club of Harford, Maryland, of which Mrs. Bertram M. Sturges is President, was organized in 1914 and is composed of 30 members, meeting fortnightly in summer, sometimes including men as guests. Practical work is done by all the members of the club which has done much to increase interest in gardening and garden planting.

(Continued on page 100)

## The Height of Dahlia Splendor



The wonderful new Decorative Dahlia, Patrick O'Mara, is now offered for the first time.

The flowers are a rare and beautiful autumn shade of orange-buff, slightly tinged with Neyron rose, 8 inches or more in diameter, on strong stems that support the flowers well above the plants.

At the trial grounds of the American Dahlia Society, at the Connecticut State Agricultural College, 1920, Dahlia Patrick O'Mara received the highest score, in competition with the world's best dahlias. This was under ordinary field culture. All flower lovers can easily equal or exceed this result in their own garden.

### FREE

Beautiful Picture, suitable for framing, size 10 by 12 inches, of this Dahlia in natural size and colors, sent on request.

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It lists and classifies almost six hundred Peonies (the largest collection in America), giving size, color, type and degree of fragrance. It describes hundreds of Irises, perennials, flowering shrubs, shade trees and vines.

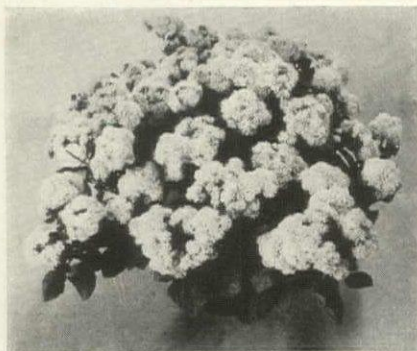
For example, it lists ninety varieties of Lilacs, thirty-eight varieties of Deutzias, and presents other shrubs in extensive assortments. Fourteen full page color plates and many black and white reproductions of gardens and specimen blooms make it a valuable source of reference.

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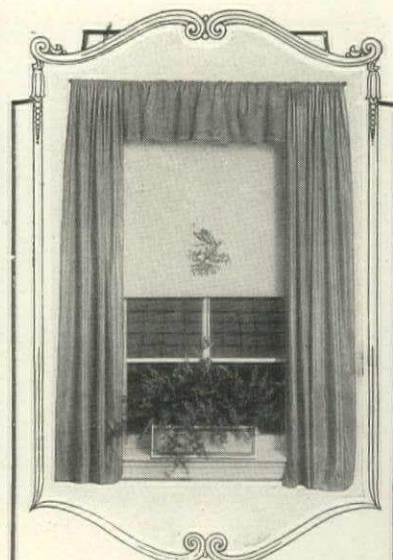
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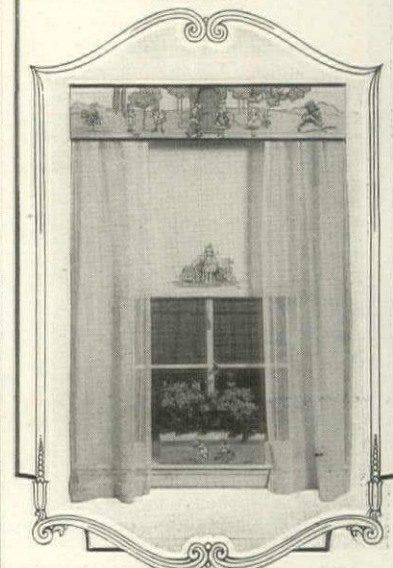
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An Alice in Wonderland Window for the Nursery



## Notes of the Garden Clubs

(Continued from page 98)

THE Garden Club of Danville, Va., was organized 1918, and Mrs. William D. Overby is the President. There are 30 overby women members, and 10 honorary, some of whom are men. Meetings are held every two weeks, the nine gardening months of the year, with spring and fall exhibitions held at homes of members, the flowers being afterwards sent to the City Hospital and the vegetables to the Orphanage, the grounds of which the Club hopes to lay out and plant soon with flowering shrubs.

A number of the members of the club have designed their own gardens, and prepare papers for the year's program which includes such subjects as grapes, vegetables, special flowers, etc., also the old English garden, the rock garden, and water gardens. One of the members, Mrs. Brimmer, after crossing the Beefsteak and Ponderosa Tomato, for years, has placed a new tomato on the market, and one meeting was devoted to explaining the culture of this new variety which Mrs. Overby has grown to the length of 14', cutting out all suckers, and gathering tomatoes averaging one pound and a half and running as large as two and a quarter pounds each. The late Maurice Fuld gave two lectures for the club to which friends were invited, and upon another occasion it entertained the State Federation of Clubs. The arousing of interest in gardening is considered the chief accomplishment of the Garden Club.

THE Garden Club of Evanston, Illinois, of which the President is Mrs. Leslie Hildreth, was founded in 1915, and is composed of 50 active women members, and includes men on the list of associates. Professor Waterman, the eminent authority on the Dunes, and Professor Atwell, the specialist in trees and their protection, are honorary members of the Club. At the monthly meetings the speakers are frequently from the University of Chicago and the Northwestern University, though sometimes from more distant places, even from England. When there is a subject of general interest the public is invited to attend. Topics which have been considered are gardens in relation to the home, color in various aspects, soil, scientific plant-feeding, botany as the foundation of agriculture, by Professor Henry Coles, and War Gardens. On field days a group of gardens may be visited by previous arrangement or perhaps a whole day is spent at one of the members' places, as at Mrs. Clay Baird's extensive fruit farm, which she has planted with plums, peaches in succession of about three months, and choice apples, all growing successfully on volcanic soil.

Another day a motor trip was made to Grass Lake, where a motor launch enabled the Club to view the lotus field. Two of the most successful of the numerous exhibitions held were arranged in a park in the center of the city, and there is an annual exhibition of asters, the flower selected by the school children of Evanston to perfect, prizes of money and ribbons being awarded. The Garden Club also conducts a spring garden market, where, in addition to the choicest perennials, sweet herbs, etc., annuals from the tiniest seedlings at a cent each to those in bloom, are sold so cheaply that even the poorest can buy, and the streets are joyous with flowers carried by young and old. There is a bargain table of surplus stock from members' gardens so that all who wish can have a hardy border.

Original garden work has been done by many of the members on their own grounds, including Mrs. William Nicholls, Mrs. Alfred Gross and Mrs. Gabriel

Slaughter. Mrs. Evans planned the garden of the Woman's Club and several school gardens. Mrs. Clinton Day planned a border on the Westmoreland grounds, and for years Mrs. David Noyce has had charge of the lovely gardens of the Glen View Golf Club. The chief concrete achievement of the Garden Club has been the Shakespeare Garden planned as part of the tri-centenary celebration and given to the Northwestern University, for whose grounds it was designed by Mr. Jens Jensen, the landscape architect, the planting being done by a member of the Club and her associate from a list of plants verified by the Shakespeare Society at Stratford-on-Avon. The Club maintains the gift. The most important new plans of the Club are the planting of some railroad banks and of memorial trees for the new high school. During the war bulletins were printed for school gardens and for some of the foreign residents. Also money has been given to city gardens and for preparatory garden training for women.

The Evanston Garden Club belongs to the Illinois Audubon Society and the American Gladiolus, American Iris, and American Rose Societies.

THE Garden Club of Youngstown, Ohio, of which Mrs. R. P. Hartshorn is President, was founded in 1915, and includes 49 active and 18 associate members who almost all do practical gardening, and who meet monthly, excepting in December and August. The program is rather allowed to take its suggestion from the seasons, a special subject, such as strawberries, bulbs, etc., being assigned to each member, who is expected to be prepared to supply information and possibly give a talk on her specialty. At one meeting a landscape architect talked on lilacs and similar lectures are planned. Mrs. Willis Warner, one of the members, has especially studied the shrubs supplying birds with food in winter, on which she wrote a paper for the Club. Another member, Mrs. Martha Kneass, has done professional work, one of her chief examples being the designing and planting of the McKinley Memorial at Niles, Ohio.

A sale of plants and bulbs is held in October, the last one being arranged in the entrance arcade of a department store, and the funds realized have been contributed towards a scholarship for training an Ohio girl at the State Agricultural College; also part of the money has been contributed to the Woman's National Farm and Garden Association of which the Club is a branch. During the war many of the members supervised community gardens, which also received their financial support, and Mrs. George Clegg, the President of the Club organized and managed the Community House in which the girls lived while working on the farm. In addition, the members sent a large sum of money to France to be used for agricultural reconstruction.

THE Horticultural Society of New York is offering at the International Flower Show in New York, March 14th to 20th, two \$50 silver cups to be competed for by Member Clubs of the Garden Club of America. One is for the best bird bath with planting, not to exceed 50 square feet of floor space, or 7' by 7'; and the other for the best vase or basket of cut flowers, not less than 2' nor more than 3' in diameter.

The Garden Club of America, whose acting President is Mrs. Samuel Sloan is also offering on the same occasion a gold medal for the best exhibit at the Show. On the committee to judge this exhibit are Mrs. Arthur Butler, of Mt. Kisco; Mrs. Pepper, of Philadelphia; and Miss Marian C. Coffin, of New York.



The Dogwood in Bloom

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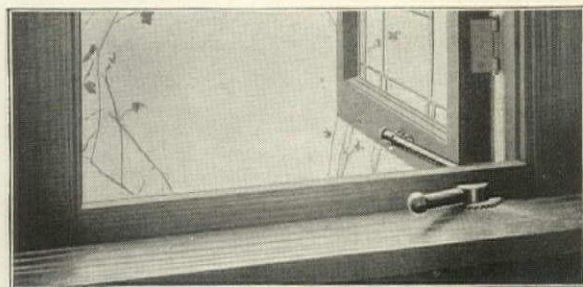
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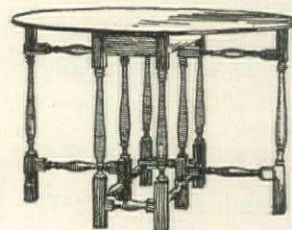
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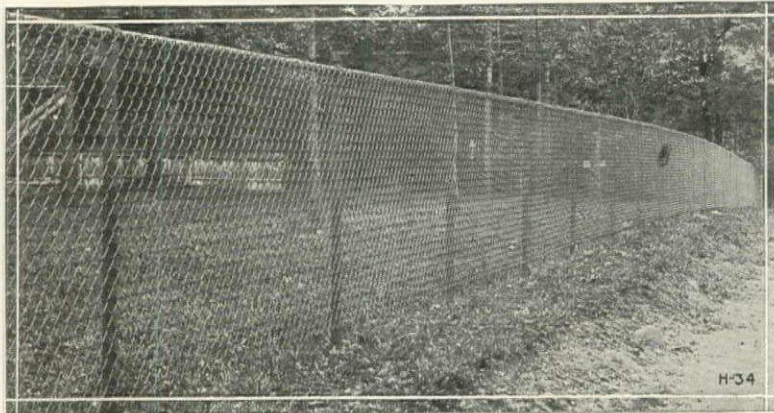
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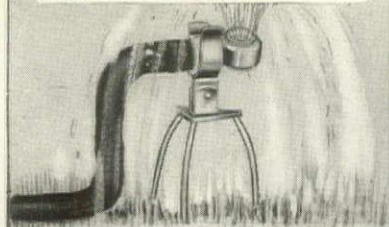


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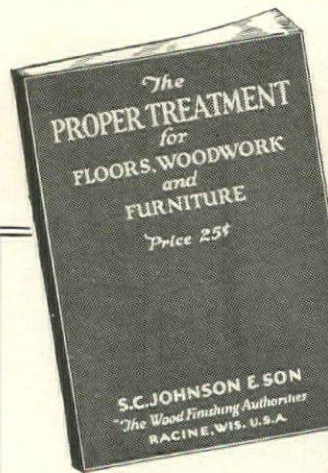
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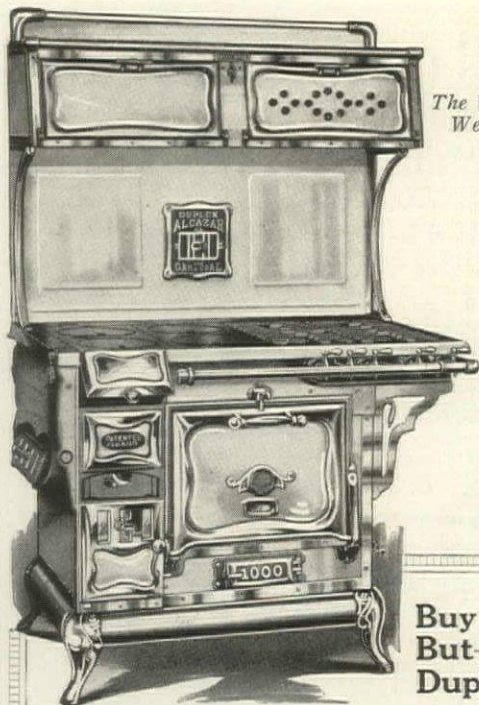
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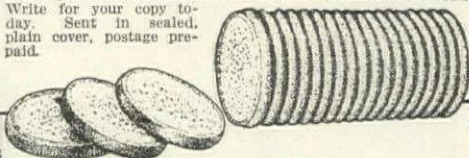
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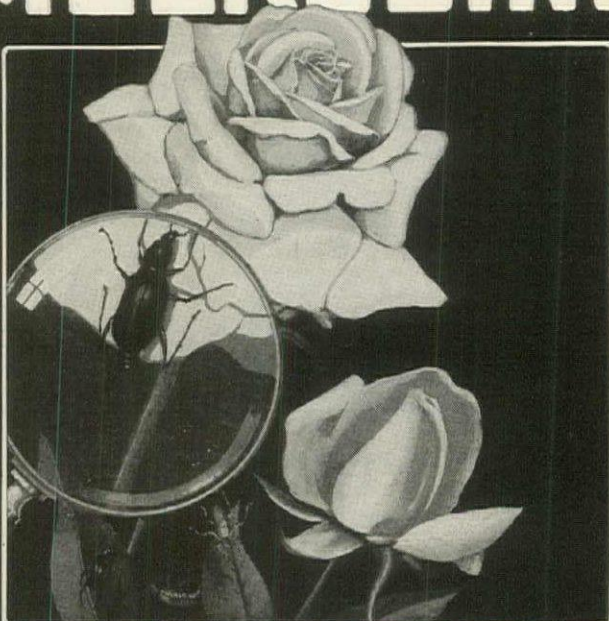
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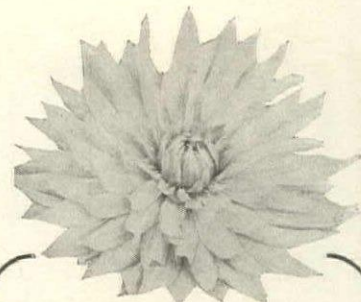
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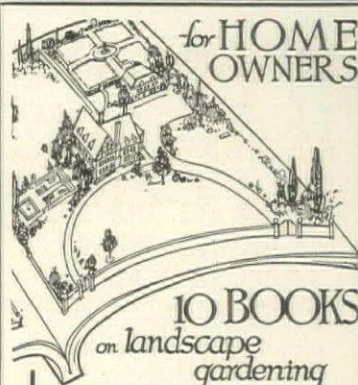
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Hardy Lilies may remain year after year in the same place, growing sturdily and producing lovely blooms all summer long.

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reveals the beauties of many rare Hardy and Tender Water Lilies, picturing in full colors and by photographic processes many wonderful new varieties. A few simple cultural directions, together with instructions for preparing pools and ponds, are given. A copy of this booklet will be sent on request.

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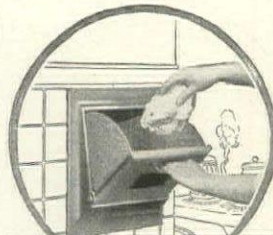


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THE SPECIFIED BRAND

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**Suitable Fence  
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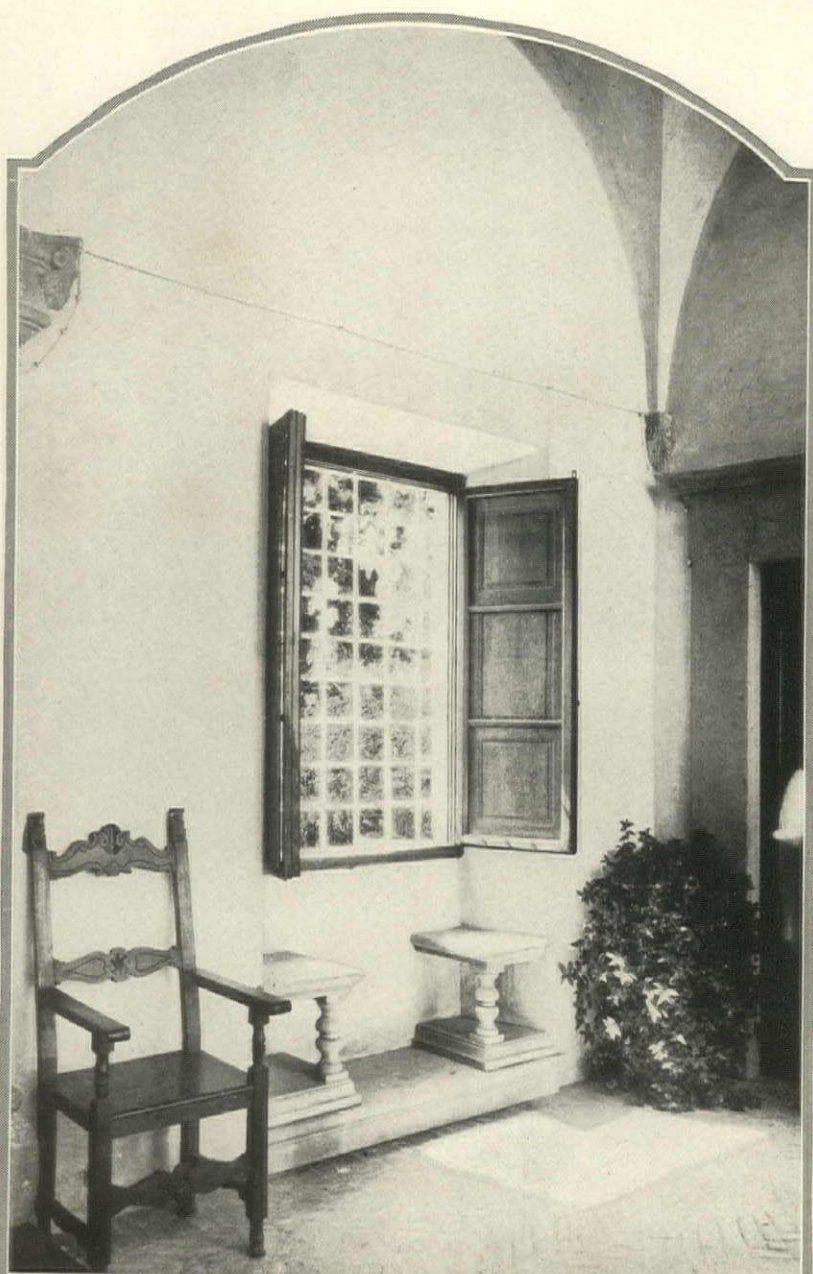
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## When Summer Comes In At the Window

There are a good many things that ought to go out by the door. Now aren't there? Summer's the time to simplify—to put away your heavy hangings, to take up a rug or two. It's the time when chairs go into chintz and windows into muslin and rick-rack braid.

And there's a combination of wicker chairs and long shadows on the lawn and tea that is a part of summer outdoors—the part that a house contributes.

You'll find all the makings of indoor and outdoor summer in the

# Summer Furnishings Number

M A Y

## House & Garden

**T**HERE are photographs of water gardens that will fill you with enthusiasm for this aquatic sport—even if you have to content yourself with sinking a wash tub in the ground, putting a little bluing in the water, and buying it a water-lily and three gold-fish.

And then just to show that life isn't all clipped hedges and still water, the editor suddenly became very practical and put in a page of wicker and willow furniture all full of prices. And one on floors—English and American—and how to paint and stain them in unusual ways.

**T**HERE are photographs of a summer cottage, all light wall-paper and ruffled curtains and hooked rugs and sunshine. And—for you know how beautifully the English do it—pictures of a country house in that loveliest of English villages, Broadway.

If you are interested in sleeping-porches, you'll want to read the article on them in this issue. And if you're keen about houses and gardens, you'll like all the general information from the article on Viennese lace to the garden notes and the conversation on "pines and how to propagate them."

Begin now to get your House ready for the most Delightful Guest of the year - - - Summer. Reserve your copy of the April House & Garden now!

# What Our Friend the Architect Told Us

## Facts that Every Home Builder Needs on Construction

*Vaulted and crowned ceilings made on metal lath add beautiful and rich effects to any house at small expense. Ten dollars spent in this way is equal to a hundred dollars spent in other ways. Use vaulted ceilings in halls, dens, dining and breakfast rooms. See small cut.*

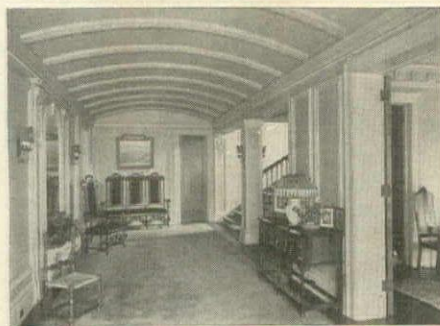


*Beauty and dignified charm of stucco exterior and the infinite variety of treatment made possible by stucco are exemplified in this picture. This loggia is on the inner court of the residence of William V. Kelley, Lake Forest, Illinois. Architect, Howard Shaw.*

# Plaster on Metal Lath Won't Crack

"Use metal lath and you won't have plaster cracks," said the Architect to his friends. "Metal lath gives you beautiful walls and fire protection, also. I want you to send for a free booklet just published on this subject. It contains no advertising."

"Metal lath is a money saver," said the husband. "Is it expensive to put up?"



*Vaulted Hall Ceiling, Plaster on Metal Lath. A Permanent, Rich and Inexpensive Embellishment.*

"Metal lath costs nothing, as it pays for itself in saving repairs," replied the Architect.

"Think of the joy of having beautiful walls and ceilings that never have cracks," exclaimed the wife.

"Metal lath prevents cracks and stops fire," said the Architect. "Let me show you a new house where metal lath is being put up."

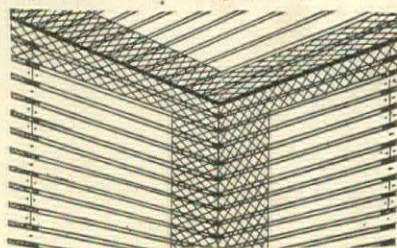
In the new house only part of the plastering was done. Other parts of the walls and ceilings were covered with a network of steel mesh. "That's metal lath," said the Architect. "When the plaster is put on the steel mesh is embedded in it, as in reinforced concrete. Plaster on metal lath will not crack."

"Is metal lath the reason why beautiful buildings and homes don't have plaster cracks?" asked the wife.

### Metal Lath Pays for Itself

"Metal lath is what prevents cracks," answered the Architect. "Use metal lath and you will save all the ugliness of cracked plaster, and also the heavy expense of continual repairs. Metal lath is produced so economically now that everyone can use it. See here, how metal lath stops fire." He pointed to the steel mesh under the stairs. "Fire can't get through that plaster on unburnable metal lath."

"Beautiful walls and ceilings and safety from fire. I certainly want metal lath in our house," said the wife emphatically.



*Detail of corner, showing a 12-inch strip of metal lath used to prevent unsightly corner cracks.*

### Send for Booklet

"You want to know all about metal lath before you build or buy," said the Architect. "Send today for that illustrated booklet. It is not an advertising booklet. It is full of pictures and information about interior plaster, also about stucco building. It's free, but the edition is limited. Write today to the Associated Metal Lath Manufacturers, 72 West Adams Street, Chicago."

# Prevents Cracks Metal Lath Stops Fire

Associated Metal Lath Manufacturers

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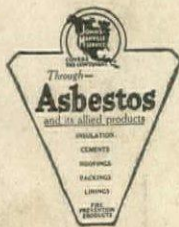
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