Living room of house shown on page 447
I do prefer because Toasting removes dangerous irritants that cause throat irritation and coughing
THE AMERICAN HOME

Making Ready For Spring

WITh the March number we find spring creeping into both the house and the garden. Daffodils and scyllas will be showing in the dooryard, and the house seems to look shabby in comparison. The heavy hangings and draperies of the winter days are out of place. It is time for new curtains of chintz and cretonne, for gay slip covers to hide the heavy couches and chairs. And in our March number there will be an article to meet this need. Claire Spencer Tucker tells exactly how to cut and fit one's own curtains and in April she will tell how to re-upholster your chairs.

And speaking of furniture, Ralph Erskine who is famous for his American reproductions will tell in simplest language how to know good furniture, pointing out the reason why one chair rightly costs one hundred dollars while one that merely looks like it costs but $25.

We must speak again of the series by Julius Gregory beginning in the March issue. Everyone who has ever built a house or hopes to build one will want to read this article that explains so convincingly the why and wherefore of the cost of building.

Lurelle Guild will write of furnishing the little Dutch Colonial house, showing reproductions that she has found of all the old furniture. In this number Elizabeth H. Russell continues her story of furnishing the little Georgian house which she began in the October issue. With this description of linen closet and bath the little house nears completion—a lovely picture of a homelike, well-furnished house.

In this very helpful Spring number Marjorie Lawrence tells in her practical way of some rooms furnished on a budget—a living room complete for $674.15, a dining room for $592.50, and a boy's bedroom for the small sum of $294.50. House plans, a story of a complete laundry, odd kitchens and corners, new ways of serving coffee make of this a most helpful homemaking number.

—EDITOR.
Meet Time, that tough old tester of everything in this world. To his aid, Time calls all the destructive forces of the universe. Years come and go, storms and sunshine, heat and cold make their accustomed rounds, while Time, the tough old tester, broods over the world, trying, testing, destroying. Yet Time, the tough old tester, does have his troubles. Against one material devised by man, Time and his serving-men falter. That material is genuine Puddled Wrought Iron—the metal of which Reading 5-Point Pipe is made. Watch for the next coming of Time, the tough old tester—you can learn about pipe from him.

READING IRON COMPANY, Reading, Pennsylvania
This antique highboy in the far corner, wing chair by the fire, drop-leaf table here, rich mahogany pieces, art objects—most likely you can see them already placed in the new home you are planning to build some day. Each room is to be individually charming. Every item in it must contribute harmoniously toward its beauty.

But have you thought of hardware? This is very important in expressing character in decoration. Is that knob and key plate in perfect keeping with its surroundings? That door handle—is it truly authentic? Sargent Hardware will answer all such questions for you. This excellent quality hardware is made in many beautiful designs, authentic reproductions and modern adaptations, artistically appropriate for every architectural style—Colonial, English, French, Mediterranean.

Think of the future as well as the present. Will those locks fail to latch a few years from now? Will those hinges sag and squeak? And the woodwork—will unsightly stains soon mar its beauty? Not with Sargent Hardware of solid brass or bronze. This quality hardware is rust-proof and extremely durable. Its smooth service lasts as long as the building stands. Our illustrated booklet, "Hardware for Utility and Ornamentation," will be sent you on request. You will find it interesting and instructive.

"THREE OAKS", A HOUSE WITH UNIQUE FLOOR PLAN

Built to replace the house destroyed by fire, this attractive home of Captain and Mrs. Rudolph Greeff, near Pleasantville, New York, has no window more than three feet from the ground—a "safety first" plan in case of another fire.

In lieu of a second floor, the bedrooms are in an addition at the rear on a slight rise of ground. This not only lends privacy to these rooms but makes for an interesting interior treatment of different floor levels. Oscar Vatet, architect.
A Colonial farmhouse that was rebuilt

The spacious servantless house of Captain and Mrs. Rudolph Greeff
near Pleasantville, N. Y.

This is the story of a house which, like the fabled phoenix, rose from ashes. For over two hundred years, a little white dwelling had nestled in the shelter of a green hillside. Once the headquarters of General Scofield, it passed through many hands until it became the property of Captain and Mrs. Rudolph Greeff of Pleasantville, New York.

Perhaps its sturdy constitution was sapped by such effete modernisms as furnaces and electricity. At all events, the old tinder blazed away until there was nothing left but the foundations.

Out of these same foundations grew another little white house, where no window was to be more than three feet from the ground. To the casual eye,
"Three Oaks" is very like its predecessor—an illusion fostered by the identity of position and background. There is the same narrow front porch, running the length of the house, with its six slender columns reaching from floor to sloping roof of slate. But the interior of the new house has been planned with a view to modern living conditions and with a knowledge of labor-saving that has developed in the years between the building of the first and second houses. The present dwelling stands as a refutation of the mistaken idea that a servantless house must be so compact that all gracious sense of space is sacrificed. The house is built in two wings, one lying directly behind the other, with a short passage connecting them. In the front wing are all the ground-floor rooms, while the rear wing contains the sleeping quarters. While this sounds unusual, it is easily explained by the topography of the ground, since the rear section is built on rising land. Inside the house, eight short steps lead from the ground floor to this upper story. The bedrooms were thus given the privacy that comes from placing them on an upper floor and yet were low enough to step out of.

The construction of the house is clapboard, painted white, on a fieldstone foundation, with chimneys of the same stone and a sloping roof of slate. The driveway approaches the east side of house where a short flight of stone steps lead to the porch. The fieldstone used in the building and in creating the rockery at the west side of the house was all found on the place. The porch is of bluestone slabs, set at random. Scattered about are a few sturdy chairs and tables of the farmhouse variety of Colonial furniture. The small entrance hall can boast several interesting pieces. A grandfather clock of yellow pine, made by Whiting of Winchester confronts the visitor. At the right of the door is a fine cherry table of the clover-leaf variety. On the other side of the same wall an acorn mirror with a quaint painting in the top hangs above a square table. A door between the two tables leads into the living room.
The lofty ceiling which follows the roof line has the dignity of a cathedral. The desire for a high-ceiled room, in an early American house (for the owners stipulated that there should be as little break in their surroundings as is possible after a fire that consumed all their furnishings) led to deep thought, for there are no early homes of a "studio" nature. But, there were the seventeenth century meeting houses and other semi-public buildings that did have such ceilings and serve as harmonious backgrounds for Colonial furnishings. Mr.

Vatet, the architect, met this modern demand by adapting to a dwelling this treatment of a meeting house. In other words, he developed the problem as those older architects might have, if they had been confronted with such a situation and had been provided with hot-water heat. This ceiling therefore is a scaled down, simplified adaptation of that of the Hingham Meeting House, in the Metropolitan Museum. A great fireplace at the far end of the living room is constructed of fieldstone, and an old iron pot hangs on the hob. The fireplace end of the room is completely paneled in wood but the remainder of the room has walls of rough plaster, soft buff in color. The waxed floor is covered with a collection of delightful hooked rugs which have emerged unscathed from the wear of years. The woodwork was specified of knotty pine and merely varnished and rubbed, thus retaining a cheerful light tone. At the big stone fireplace, with its comfortable raised hearth, is a room-end of battened ply-wood with a grain like mahogany. Although the paneled wall of the old American work was invariably an inside wall, it seemed good to try another variation, and the result appears to justify the sacrilege. On both sides of the fireplace are deep couches, covered in green velours, so inviting that they induce a longing for winter snowstorms, books, and a glowing hearth. Tables for magazines and smoking things stand close at hand, each one a center of interest in itself. Next to one couch is a tip-table of mahogany. The other is flanked by a maple end-table, semi-circular in form. In the northeast corner of the room, under the window, stands an old spinning wheel, which is garlanded with ivy from the little pots that it supports. The windows, by the way, are simply treated. Dotted Swiss looped-back curtains are at the glass while the overdrapes hang short and straight on either side. The material chosen is shiki, in a lovely shade of golden yellow, like the little canaries which sing gayly in their cages at the windows. The wall sconces are of pewter, and there are several interesting lamps. One of these is an old kerosene burner electrified, with a china base, wooden joining, and alabaster body. The mistress of the house is a most capable woman of the kind, who with that inevitable quality of real art, whether the art of living or any other, accomplishes her aims without strain, and smoothly. It was her wish to combine living and dining rooms and relate both to the kitchen so as to simplify service to the uttermost. The high graciousness of her hospitality proves the possibility of this arrangement, and there seems to be a complete lack of feeling that a (continued on page 464)
The American Home furnishes a house

Part V—The kitchen

ELIZABETH H. RUSSELL
Drawings by Lurelle Guild

The kitchen in the Queen Anne house which we have been furnishing for you room by room is compact and conveniently arranged for the easy accomplishment of the housekeeper’s daily tasks. The floor is covered with linoleum in a conventional design in marbleized tan-brown and gray squares, with inserts of black stars. The pattern is small scale as befits a small room, and in such neutral colors that wear and tear will not show on it. All around the room is a nine inch border of black linoleum. This is a smart note in the decorative scheme and serves a useful purpose, too, by bringing the plain black surface in front of the sink, a place where there is often a grimy spot.

Linoleum should be put down carefully in the manner advocated by the company supplying it. Directions are as follows:

“First a layer of builders’ deadening felt is laid over the old floor. This felt lining is pasted down, and is then rolled smooth with a heavy roller. Over this the linoleum is pasted and the seams and edges are sealed with waterproof cement. Again the whole floor is rolled. The result is a permanent, and to all appearances, one-piece floor. The builders’ deadening felt relieves the linoleum of the strain caused by the give-and-take of the floor boards. The dampness of summer swells the boards and makes them fit snugly, but the furnace heat of winter contracts them again and causes the joints to open. The felt layer takes up all this stress and strain.”

Linoleum laid in this way is practically a floor, not just a floor covering. Gliders should be put on the feet of your furniture to preserve the beauty of your floor.

The walls in our kitchen are covered with a cream-yellow waterproof material, one of the most successful and attractive kinds of fabric wall coverings. It has a canvas foundation, heavily coated with oil colors and is washable and sanitary. It is easily applied to the walls, will wear indefinitely, and wiping with a damp cloth is all that is needed to keep it fresh and clean.

The woodwork is painted a deeper shade of cream, the color being taken from the lighter part of the marbleized cream and brown square in the floor.

Linoleum or any other floor covering will show the least about dirt. In the kitchen where there is constant use the floor must be kept as clean and sanitary as possible. A mop should be used and any stains or spots washed out immediately. A good scrubbing every two or three weeks is all that will be necessary. A soft broom is used to dust the floor, and cloth is for polishing. A solution of mild liquid soap, made up with hot water, is what we use for washing the linoleum, but it should be used with care. Linoleum is somewhat porous, and if the water were to lie upon it it would soak in and cause stains.

Curtains have become as important in the kitchen as in the living room. These in red and yellow with plain yellow binding are especially pleasing. In this cheery kitchen even the bread box and canisters are in yellow. They come in all colors.

A complete set of heavy aluminum pots and pans is offered for this kitchen at the low price of $19.95 for everything. Who would not like to cook and bake with such accessories as these yellow bowls, covered fat little jars, and stainless steel mixing and measuring spoons.

Large enough for a cozy breakfast by a sunny window is this porcelain-topped table and chair in buttercup yellow. Even the convertible ladder-stool is in color.

This ideal grouping is planned for our kitchen so that there may be a minimum of steps. The porcelain sink has acid resisting enamel finished with corrugated drain boards.

For any space large or small a complete cabinet such as this may be found to fit it.

No piece of equipment brings greater comfort than an ironing board that folds into the wall.
linoleum. The whole scheme of the kitchen color is brown, cream, black, and yellow. Three coats of paint should be given to this woodwork.

Against the practical and attractive background of floor and walls just described we have placed the essential kitchen furniture, not many pieces, for this is a small room and will, perhaps, be used by the house mistress only, so we have suggested beside the table a chair and stool for her convenience. The table has a wooden frame and porcelain top, both in cheerful buttercup yellow, and the simple Windsor chair and convertible stool are similarly colored. The stool may be used to sit on before the sink or ironing board, or, opened up, to form a step-ladder, which will prove a great convenience when high upper shelves are to be reached or walls wiped off. There is a corrugated rubber surface on the top step (continued on page 470)

No home is complete to-day without mechanical refrigerator, and in this well-planned room, it is placed in a closet close to all the other working units in the room.

If the walls of this room be folded together a "bird's-eye view" of its convenience is obtained. It will be easy to visualize its excellent plan and arrangement and its step-saving devices.

KEY FOR PLAN TO QUEEN ANNE HOUSE KITCHEN
1. Sink
2. Dresser
3. Oven
4. Chair
5. Stove
6. Stool
7. Garbage Can
8. Linoleum

Full descriptions (including names of shops and samples of curtains and wallpaper) will be sent for three 2-cent stamps for each room in this series.
The insurance on the house

Read your policy before accepting it so you may be sure you understand all its provisions

Although the world has been educated to recognize the importance of insurance, only a few of us have learned that the mere possession of a piece of paper called a policy may not be sufficient for protection. When we accept a policy we enter into a contract, and the terms and conditions of that contract are printed in the policy. Ordinarily, we do not enter into a contract unless we are certain that we know and understand exactly what we are required to do pursuant to that contract; yet, many of us accept an insurance policy without so much as reading even the first page.

The courts have held that a policy holder is bound to read his policy or suffer the consequences of his failure to do so, and such consequences may mean the total forfeiture of the policy.

In applying for burglar insurance, for instance, it is customary for the company to ask the applicant if he has ever been paid a claim under a similar policy. Only recently, a case was brought before the courts because this question was not answered properly. According to the policy holder, he had told the agent that some years before, an insurance company had recompensed him for several small articles which had been stolen from his house. The agent, either because he was negligent or because he was afraid that he could not obtain the policy under the circumstances, wrote the word "no" after the question.

Shortly issued and the questions and answers thereafter, the policy was issued and the questions and answers were included on the face of the policy. The insured received the policy, failed to read it, and assumed protection. But after a loss occurred the company refused to pay the claim, maintaining that the question had been falsely answered and that the policy was, therefore, void. It was held immaterial that the insured had answered the question truthfully; the important point was that the question in the policy was falsely answered.

This incident illustrates merely one of a number of reasons why every person should read his insurance policies carefully. In addition to representations of past facts, a policy always contains a number of conditions that the insured is bound to adhere to, if the policy is to remain in effect. Thus, many fire insurance policies provide that if the house is left unoccupied for a period greater than two weeks, the policy will automatically be considered cancelled. To many people who either travel or spend the summer at a resort, such a provision may work a real hardship, especially if the provision is not discovered until after a fire.

If your policy contains such a provision, or any other one which is unreasonable and which you cannot readily perform, do not accept it with the assumption that "it is just a matter of form" and that the company will not enforce it. Read your policy when you receive it and insist that it conform to reasonable wishes. If it does not, notify your broker for correction, notifying him that the insurance is to remain in effect while the policy is being corrected. In nine cases out of ten, your broker will have no difficulty in having the policy changed to meet your demands.

In many states, there is a standard form of fire insurance (continued on page 472)
The charm of the Surrey house

Notes for the architect or owner who intends to use this style

PAUL WINDOM

SURREY, during the Middle Ages, was a region consisting mostly of vast forests and grazing lands for sheep and swine, but it grew during the two hundred years preceding the close of the seventeenth century, into an important area of industry and manufacture. This was chiefly due to the iron trade, which at this epoch flourished here as well as in the neighboring counties of Kent and Sussex. The consequent increase in population and wealth in these districts resulted in the creation and development of a distinct architectural style, not only with regard to the manor houses and more important city buildings, but also among the cottages, farmhouses, and humbler buildings generally.

Surrey is particularly rich in small country houses constructed during that brief period of prosperity which ended with the beginning of the eighteenth century, when the iron industries moved to northern counties, and the commerce in wood could no longer compete with that of the newly exploited coal fields of Wales. It is likely that these developments, in bringing to an end further industrial activity in Surrey and forcing it back to its original agricultural resources, were largely responsible for the survival of much of its ancient building and craftsmanship.

As described in an earlier article of this series (see June, 1929), the original houses of the Cotswold hills and of parts of Yorkshire and Oxfordshire were limited in their construction to a relatively narrow range of building materials, of which stone existed as the principal element. The old cottages and farmhouses of Surrey reflect, on the contrary, an unusual abundance and variety of local resources. Full advantage was taken of these by the generations of artisans who produced the houses of this time, and consequently they afford a wider field of architectural interest than those of localities less generously endowed by nature. There is importance in this fact when the old Surrey house is studied for what it may offer the architect of the modern American house, in its essential principles of construction and detail, and in its simple beauty born of economy and good taste; a study which may be made happily to
This house designed for us in Surrey by Mr. Windom is the last in the series which he did for The American Home during a year's stay in England, Sweden, and the Continent. Here is shown the front elevation, and at the right, the living room end. The walls are, of course, brick, with half timber on one gable and slate, tiles, or shingles on the roof and another gable. Casement windows are used, with the original diamond panes only in the bay window in the living room.

IN THE SURREY STYLE

A house designed especially for

THE AMERICAN HOME by

PAUL WINDOM

in England

Below is the fireplace end of the living room, showing the bay window, cupboard and shelves, and the fireplace, which preserves all the charm of its prototype. Furniture of any of the English periods from Tudor to Queen Anne is suitable in such a setting as this. The floor plans, upper right, are laid out with Mr. Windom's usual skill. The living room and dining room have beamed ceilings; a sizable breakfast alcove adjoins the dining room beyond the pantry; and the kitchen arrangements are excellent. The master's bedroom has an attached bathroom and large fireplace, also plenty of closet space.
February, 1930

Examples of brick chimneys

A typical dough chest.

A characteristic Surrey gable.

Typical weather-tile forms.

A doorway near Guildford.

A brick doorway at Godalming.

A muntin.

A garden gate.

A Surrey table and chair of oak.

A door handle.

A door handle.

A wrought iron.

A typical plan of an early Surrey cottage.

Dashed line indicates 2-storied portion.
The homelike beauty of old hooked rugs

Carefully selected, these rugs are suitable for any type of house or any style of furnishings.

LONG years ago when our country was so very new, hooked rugs came into being. Whether this was a native industry born of the needs and necessities of that day or a fashion brought to our shores by sailors who, to pass the long hours on shipboard hooked strips of old cloth into a heavy bag foundation, may never be known. It is safe, however, to consider the making of these rugs as a purely American craft along with the pieced quilts, neither of which have ever been made to any degree nor been valued in other lands.

To the women of early America the hooked rug meant many things. Service and warmth first of all, economy as well, and last but far, very far from least, they meant beauty and color and a means of satisfying the hunger for this in the hearts of those women whose lives were so devoid of either.

And now we have discovered this beauty for ourselves and not only are we buying old hooked rugs but we are also making them. Some of our largest rug manufacturers are reproducing these Early American designs in their own lovely fabrics.

The elements of design, quality, and texture enter into the question of where a hooked rug should be placed, and when these are harmonious with the setting, a hooked rug is just as appropriate in a room with Italian, French, or other foreign sentiment as in a strictly American setting.

There is one thing that applies equally in camp, cottage, or formal room. The coloring of the rugs must harmonize with the other textiles used, but since modern draperies are so diversified in both color and design it might be well to use good hooked rugs as the (continued on page 492)
Our series of Early American homes

Furnishings of a Colonial New England house showing both original pieces and modern reproductions

To preserve for the American people the best of our architectural heritage, we are offering a series of houses patterned after the styles of our forefathers, modernized to fit the life of to-day, and above all at a cost that is within the means of all.

America has come of age. We are no longer in the youthful years of the Republic, and with this maturity, we have turned, as nations always have, to preserving and glorifying our historical past. We are asking for the heirlooms of our country or for their authentic reproductions; we are surrounding ourselves on all sides with evidences of our newly aroused interest in American traditions. Why, then, is it strange that architecture, too, should turn back for inspiration to the very homes in which these traditions were assembled?

To be sure, it would not be wise for us to select the very earliest of the Colonial homes and attempt to adapt them to modern living, for in so doing we should be forced to destroy their outstanding characteristics. The small, diamond-paneled window of the early home served a two-fold purpose. It saved glass, which was an expensive luxury of that day, and it concealed the occupants of the house in time of Indian attack, for the height of the window from the floor and the smallness of its actual surface made it possible to pass beneath it almost unobserved, and, too, a solid wall was always safer from prying hostile eyes. The size of many of the chimneys in the earliest homes seems to us an appalling waste of space, but again we must remember that the colonist heated his home and cooked all his meals, made his candles and soap in his fireplaces, and perhaps was not as adept in making small flues serve large fireplaces as we are to-day.

The house which we are showing here, while not of the first stage, is a direct development of it, and shows a floor plan which duplicates the other with practically no exception. There are many of these houses standing to-day throughout New England, and while each shows a slight variance in its plan or exterior, it is not impossible to represent the type clearly and authentically with a single plan, for the variations are of such nature that the fundamental construction remains the same in all of them.

At its inception, the house consisted of but two rooms, one on each floor, with a chimney at one end. In these crowded quarters the family managed to have their existence, until time permitted the building of the second half, making two rooms to each story, the chimney becoming the center unit about which the house was hung. In many
cases
a lean-to
was added,
thereby creat-
ing the lowest
sweep of roof line
that has become so
familiar and so char-
teristic of this particular
section. Aside from its prac-
tical quality, where heavy
snows marked long winters, it is
without a doubt one of the most
interesting architectural lines which
America has produced.

Chimney breasts in nearly all these
houses were sheathed with feather-
edged board or covered with simple
paneling. The earliest paneling was
extremely plain in most houses—in
fact appeared no more ornate than the
sheathing. As time went on, however,
we find the detail of mantel and chimney
covering becoming more ornate, and
often heavily carved in the contemporary
English styles. When the walls were not
sheathed, we see a dado of feather board-
ing running horizontally, or a simple
paneling, to the height of a chair rail.
The wall above this would be plastered
and occasionally papered, too. This
type of dado is found in conjunction
with a completely paneled or
sheathed chimney breast.

Local materials greatly af-
ected the variations to be
found in the early house.
It was essential that
only such material
be used as was
close at hand
and easily
available
or usable.

A fine sense of proportion and
a turning lathe made this attrac-
tive trestle table

The ladder back chair
was created for comfort

The beauty of early crafts-
manship is shown in this
ball foot chest

The mirror was
a priceless article of house furnish-
ing in olden times

None of the old pieces of furniture
has kept the place in the affections
of the homemaker held by the
simply constructed low-post bed

A writing table that marks the
transition period between the box
on a frame and a slope-top desk

The highboy
represents the aristocracy of
furniture

Sturdiness is the char-
acteristic trait of this
little old table

An early open
dresser made
to hold pewter

The picture of china
cases

Sowe
find red
brick
chimneys,
where clay of
proper nature
existed, and in other
localities, notably in the
western end of Connecti-
cut, the red brick chimney
becomes the exception, for here
field stone was so plentiful that
the chimneys were constructed en-
tirely of this material.

Oak, pine, and chestnut replace one
another according to their abundance
in the particular locality. We even find
that the actual construction methods
vary, sometimes to fit the wood em-
ployed, but more often because the
houses were built by unskilled labor,
and native ingenuity was needed to
solve a tricky problem. Tools were
scarce and often were made as needed.

The furniture that we would expect to
find in a home of this type would be
necessarily subject to the same condi-
tions and methods of labor and would re-
fect the austerity and simplicity of the
homes and their occupants. The great
wainscot chair, we feel, was close kin
to the simple paneled wall, and
often resembles it in every small
detail. The chest, again, was
constructed by the same
methods as the paneling,
and repeats its shapes
and proportions. At
times we discover
a simple effort
to introduce a
bit of elab-
oration
upon
the
The American Home asked Mr. Leigh French, Jr., an architect of New York, to design a house which would retain the charm of the early New England prototype and yet be perfectly adapted to modern conditions. The successful solution of the problem is shown on this page.

The first floor plans of the house shown above may be changed to suit the owner's needs. The pantry can be made into a breakfast nook; the maid's room can be cut off from the pantry and be used as a guest room, with a door into the living room and a fireplace in the big central chimney.

Certain pieces of furniture stand out as characteristic of the early Colonial home. The “forme” or bench, the chest which served as table, seat, and container, and the bed were practically the only pieces of furniture used in the very earliest houses. They served the simple needs of the family through the hard years of getting established. When time permitted, we find the chair introduced in various shapes to fit the purpose for which it was made. Chairs were reserved for the head of the house or an honored guest, until their use became more common and we find low-seated ladder-backs made for the woman of the house to use at her spinning-wheel or other household tasks. With all their apparent severity, the shaped splats of the back molded to fit the body were far from uncomfortable.

The chest, as we have said, followed closely the styles of paneling, and in panels of the chest, either in the form of carving or scratch decoration.

As these homes were completed and life in the colonies became more settled and normal, there appears a strong effort to relieve the stark bareness of the interiors and to produce a contrast by furniture styles. Tools were of better make, and the craftsman could now introduce turned spindles, stretchers, arms, and legs into his tables and chairs. At this time the gate-leg table and Carver and Brewster chairs become prominent. Despite this ornamentation, the furniture mentioned never for one moment became ornate, but, on the other hand, retained all of its fitting dignity and the rigid simplicity so characteristic of the men and women of the Pilgrim era. Sturdily and strong as they were, they built in the same fashion.

While the disposition of the rooms in the house Mr. French designed for us is not the same as in the original, the changes have been necessary to make the house meet our modern requirements. Dormers have been planned for the long sloping roof in the rear to ventilate the second floor properly.
Quaint star-shaped sconces of looking-glass may be electrified or simply hold real wax candles (Period Art Shoppe).

Such sturdy rush-seated, ladder-back chairs as our ancestors used are still great favorites to-day (L. & J. Stickley).

This magnificent gate-legged table would add distinction to any room. It is an exact reproduction of a beautiful old model (Erskine Danforth).

This dignified reproduction of an early chair was inspired by an original like the one on the cover of this issue (L. & J. Stickley).

The graceful butterfly table, with charming turned legs and typical flap is a design of perennial popularity (Charak).

The honest simplicity of this low-post bed has an appeal for all lovers of our Early American furniture (L. & J. Stickley).

Their very construction repeats the methods used in building the home. Aside from the large chest made to stand on the floor, there was usually a smaller chest made with a slant top which held that priceless possession of the Colonial family, the Bible. As the chest proved a bulky and inconvenient table, we find the craftsman in his available spare moments making tables to replace the chest for that use. At first these tables were of the trestle type with two end supports on shoes, a center stretcher and drop leaves. Such an arrangement permitted the folding and storing of the table in the smallest conceivable amount of space, and space was dear in the earliest homes. Later, the well-known and incorrectly labeled tavern table appeared and with it the more ornate gate-leg.

When a desk was needed, the small Bible box was placed upon a base resembling the tavern table, and we have the beginning of the slant top variety. This desk was known as a desk on a frame. Later, when drawers were added in the carcass, it became the true slant-top type.

The chest of drawers also takes its beginning from the chest. Often a single drawer was placed in the bottom of the chest to enable the housewife to get at the contents without unpacking the entire chest. The (continued on page 484)
The cushion has yielded to the popular trend toward elaboration, taking unto itself a new glory. So varied is it in shape, size, fabric, and trimming that in one or another of its many transitions it may be found in any setting—from the most modern of modernistic apartments to the simplest of new England Colonial interiors (Photographs by courtesy of Lord & Taylor, R. H. Macy & Co., Jas. McCreery & Co.).

Pillows for every room

An infinite variety in fabrics and design makes for spice in the world of cushions

CHARM in home atmosphere can often be achieved by deft finishing touches. The “little things” which are frequently overlooked have an influence that is quite disproportionate to their size. Cushions are among the things which have the gift of transforming even a temporary abode into an excellent semblance of a real home.

Those of us who have sat bolt upright in a beautiful but graceless couch and longed for a wee cushion to tuck in the hollow of the back have learned the importance of these small accessories. The cushionless room can never achieve real comfort. On the other hand, haphazard piles of tasteless pillows chosen with a fine disregard for the fabrics on which they repose have been the ruin of many a room that was on the road to success.

With the unlimited choice of pillows that the shops are offering these days, there is no excuse for going astray in the matter of selection. There are prices to meet every purse. The contents of the cushions is carefully labelled so that the buyer knows exactly what she is purchasing. The manufacturer states, on an attached tag, whether he is using down or kapok, or some substitute as a filler.

There are two distinct methods used in making pillows. They may be form-filled, which means that there is a hand-sewn inside cushion which can be removed and recovered at any time, or they may be “blown” that is, the stuffing is done after the pillow is practically completed. The “blown” pillows are naturally less expensive than their corresponding form-filled equivalents and are very satisfactory, although they may not hold their shape quite as long.

Pillows, like clothes, are showing a tendency towards elaboration this season. While the smart, modernistic forms are increasing on the one hand, on the other the average conventional cushion has taken to itself more frills and furbelows than it has shown of late years. For instance, there seems to be a marked vogue for chenille embroidery, either in all-over designs or in scattered motifs. Velvet is popular and narrow rows of ribbon trimming are a new note.

Pillows cannot be used at random, as a rule, with successful results. The sun-porch requires one type, the boudoir calls for another, and the living room needs something quite different. Color schemes should be considered and fabrics carefully selected. For instance, a living room that is gray (continued on page 494)
Simplicity and a fine regard for color characterizes this restful room. The counterpanes are in pale green—
in pleasing contrast with the mulberry rug. Sheets, pillow cases, and blankets are in a soft pastel shade of
peach, which are the tones of the figured chiffon draperies and upholstery.

"And so to bed"

A harmony of color in mattress cover, sheets, pillow case, and
counterpane that beautifies the simplest room

MARGARET HARMON

One interesting color scheme that was used on a pale green bed employed white
sheets with yellow borders, a rough green blanket, and a two-tone spread of yellow
crash.

Mattress tickings may now be had in
colors that boast such delectable names as Venetian blue, and sea foam green,
as well as the more usual mauve, rose, and beige. Cotton damasks are used a
great deal, and there is also a rayon and cotton weave that gives a luxurious
silken effect. If you wish to purchase
mattress protectors, they are now ob-
tainable in the pastel shades as well as
white, and retail at $2.50.

Sheets may be had in solid pastel
tones, or with colored borders, the
former being slightly higher priced.
White sheets do not preclude interesting
ensembles, which may be assembled by
means of blanket, comfortable, and bed-
spread. Cotton sheets in solid pastel
tones, manufactured by several reliable
firms, retail at about $9.25 per set,
including two sheets and two pillow
cases. White sheets and cases with
colored borders cost about $7.25 per set.
A roughly woven one-color blanket would
be $9.50, while the same type would cost
$15.50 in a heavier weight. Still another
kind which might be had in two tones of
yellow or of orchid costs $17.85.

A matching comfortable, yellow on
one side and orchid on the reverse, wool-
filled, and bound with a silk cord costs
$17.85. Quilts in two-tone combinations
come in a varied price range, topped
by those with eiderdown filling. The cost
is determined by such factors as filling,
covering, and workmanship. Usually the
center of the comfortable is stitched in
shell, diamond, or petal effects, framed
in deep borders of straight quilting. A
scalloped edge is a smart and attractive
finish to a comfortable. A quilt of this
type in a two-tone combination would
cost about $27.50.

The matter of the bedspread in an
orchid and yellow combination would
be solved in a variety of ways. Sets consisting of spread and semicircular pillow, featuring a jacquard rayon pattern with rayon satin trimming, cost $18.75. Taffeta sets with pillow are priced at about $42.50. A lovely damask silk spread, wovening of cotton, costs $55. While its rayon counterpart may be had for $17.75. If a more informal type of spread is desired, candlewick, cotton crepe, or organdie is charming in orchid or yellow to complete the ensemble and may be had very reasonably.

For the summer room or the bedroom in the country house, an effective scheme can be built around a toile de Jouy quilt with scalloped edge, and a spread of the same material, finished in identical fashion. The natural color of the toile forms a nice background for quaint scenic patterns in rose, mauve, or green. The spread costs $11.75, and the lightweight cotton-filled comfortable, $13.75.

The fact that the color of the fabric is relieved by the neutral background makes it possible to carry out this ensemble with sheets and blankets of a single hue, matching the dominant tone, without risking monotony. It is a good combination to use with white sheets, as well as those of green, rose, or mauve. An attractive blanket which might be added is of homespun character, finished with button-hole stitching, and selling at $10.75.

A novel article of bedding for use whether in warm weather or as an aid to minimize the labor of bed-making consists of a combined spread and blanket. This retails at $25 if made with an all-wool back, and at $15 with a cotton back. The reverse—or bedspread side—is woven in a rayon, jacquard pattern. The summer bed requires no more than this single cover, combined with the necessary linen, to make it both comfortable and inviting.

A blanket which lends itself admirably to the bedding ensemble idea has wide horizontal bandings in soft pastel tints, and a plain center which repeats the color of one of the bands. The lovely tints of mauve, rose, green, and yellow in the stripings make the name “rainbow” blanket especially appropriate. Any shade selected from the bandings would be suitable for the secondary tone of the ensemble, while the blanket center would furnish the main color note. This price is $10.

The old basket-weave, which is seen in early homespuns, has been repeated in a blanket which has a sateen binding and retails at $6. Bindings, by the way, are an important feature of the new blankets. A two-tone ribbon is woven in one piece but presents a dual color effect, as though two strips had been joined. This makes it possible to have a reversible blanket bound in a matching color on each side, without artificial joinings.

Box springs and mattresses are to be had in lovely colorings and fabrics but we are not all of us buying new springs. A bed spring “slip cover” slips over one whole face of the springs and the sides, is drawn into place by a zipper fastener, and brings modern beauty to old-time equipment.
Simplicity and the tranquil hostess

She is aware that her table is perfect with everything in flawless taste.

ELIZABETH H. RUSSELL

The tranquil hostess is the one who is happily conscious that her table is perfect, with the food, linen, silver, china, glass, and decorations correct, simple, and in flawless taste. The most recent note in entertaining is for elegant simplicity. At dinner parties the too-many and too-heavy courses are things of the past, diets are considered, service simplified, and, in table setting, the new note of extreme simplicity is stressed. Elegance demands exquisite foods in proper amounts, correctly served, but with no lavish display in any particular.

There are, of course, certain points to consider in working up a fitting background for the perfect dinner. It is important that the room be attractively and simply decorated and that there be no discordant elements to detract from the beauty of the central feature, the dining table. The lights should be subdued. This may be achieved by diffused lighting around the ceiling or by the more usual means of shaded wall sconces, which illuminate the decorative features of the room but do not vie with the shining points of light on the tall candles on the table.

Photographs by Dana Merrill

A small formal dinner table has a unique centerpiece of four glazed pottery amorini who uphold their burdens of fruit and candles in a most decorative manner. The fine linen cloth, beautiful silver, and gold-bordered china and stemware exhibit the simplicity of distinction. (Linen from Lord & Taylor. Decorations from Gilman Collamore & Company.)

Sparkling crystal and silver against an exquisite linen cloth make this luncheon table a picture of which any hostess might be proud. (Courtesy Frederick Loeser & Company.)

A striking ensemble is made possible by the fact that the scarlet and black decorations of the china are exactly reproduced in the design of the hand-blocked linen set. (Courtesy Frederick Loeser & Company.)
In setting the perfect dinner table, it is first covered with a thick silence cloth which reaches well over the edges. On this is laid the beautiful linen upon whose choice much of the success of your table picture depends. It must be the right size, the right color, and above all the right texture, which implies the very best you can afford. Its long folds must be crisp and fresh, and every care taken that there be not a wrinkle in its entire surface. The tablecloth may be pure white, creamy white, or a delicate color, as you prefer. The lovely tones of modern damask offer a wide range for your selection. For a formal dinner or luncheon elaborate cloths of lace or embroidery are beautiful and correct. Damask, however, is the usual choice of the most conservative hostesses, with its only ornamentation the stunning design woven into it, which careful laundering enhances.

The dinner napkin may be folded into a perfect square, or an oblong, with the outside edges turned inward. This is placed on the service plate with the edges underneath, and the long dimension up and down, with the monogram, if there is one, toward the guest. Monograms may be embroidered on your linen, if you wish, and will give an effect of individuality, but they are not essential.

For decoration, fresh flowers always come first since their use adds that intangible sense of naturalness and beauty that nothing else conveys, while their color range suggests many schemes which may be carried out with the table accessories. The floral decorations on a table should never be more than fifteen inches high, so the guests may always be able to see over them. Flowers are not used in masses at present, but in simple open groupings which display the beauty of each blossom. Six or eight perfect roses arranged in a graceful vase of Venetian glass, for instance, would be the ultimate perfection for a small table, while informally arranged blossoms in low bowls of silver, pottery, or glass, become arrangements of charm and individuality if correctly handled.

Fruit as a decoration is very successful and may be fittingly used at any meal. It may be in a low centerpiece in the middle of the table, or arranged in many other ways which will suggest themselves. Tall, old-fashioned épergnes, beloved by our grandmothers, make admirable decorations when filled with fruit. A lovely centerpiece may be made up of purple figs, massed with black Hamburgs and translucent white grapes with the addition of a few rosy peaches or nectarines. Or scarlet persimmons and blue-black (continued on page 490)
Rejuvenating our old floors

With paints, stencils, and whiskbrooms plus ingenuity

a problem becomes an inspiration

HELEN B. AMES

These finishes are not difficult to achieve and are so decorative that they are well worth a little time and effort. The choice of the design and colors should be determined by the purpose of the room and the nature of the furnishings. For the formal hallway, there is nothing so effective as the checkerboard or diamond pattern in black and ivory, black and gray, or two shades of gray. The light color is used for the ground coats and when the last of these coats is thoroughly dry, the squares are chalked off, taking the width of the boards as a guide for the size of the pattern. Then every alternate space is filled in with the second color and the whole floor given a coat of varnish to make the finish durable. One coat of the dark color is usually enough.

This tesselated effect is also very appropriate for the sun room. Colors for this informal room should of course be gayer than the dignified tones which prevail in the hallway. Rose and ivory, leaf green, and (continued on page 496)
Sheers of gay colors
Brilliance and kaleidoscopic variety of new curtain fabrics lure the most reactionary bathrooms to be modern

The ensemble idea in bathroom decoration is nowhere so pronounced as in the relation of the shower curtain to the rest of the room's equipment and decorative fittings. Often the entire scheme of the room may be planned around this important accessory, for the newest shower curtains are made of delightful cottons, silks, rayons, and other fabrics in brilliant colors, amazingly varied as to patterns and in qualities which suit them to the simple little shower room or the large and luxurious bath-dressing room.

These curtains have been designed to match window curtains of the same rubberized fabrics and to harmonize with new towels, bath mats, and the horde of boxes and bottles that now seem necessary to the well-equipped and comfortable bathroom. But color and decorative pattern in the shower curtains as well as in these other devices have not been lavished to the sacrifice of serviceable qualities; these are, if anything, more practical than the old-time curtains, which were quickly stained and soon drab-looking.

In the new ensembles of shower curtain and window curtain to match, there are simple ones for as little as $2 a pair and others on the same counters for $25 or more. Among the newest are curtains in two-tone effects resembling changeable silk, but these show by their prices that they are rayon and cotton combined or celanese or some other substitute for silk. They are, of course, rubberized and as practical as they are beautiful. Among curtains of this class an exceptional orange and yellow combination is seen, also pale green and gold changeable, and a gay red and gold. In the same silky-looking curtains there are many striped in rainbow effects, shading from pale yellow through orchid to deep raspberry.

Moiré silk shower curtains are also available, these, of course, in the higher priced groups and obviously meant for luxurious city apartments, the bathroom which opens from a silk-hung boudoir.

There are amusing little checkerboard patterns on other curtains, in orange and white, green, blue, rose, red, orchid, black, purple, and gold and white, these of cotton on a rubber base. Window curtains and valance of this style are finished with a narrow ruffle having a notched edge and tie-backs of the same material. The shower curtain, of course, is simply hemmed and, like the more expensive silk shower curtains, are equipped with brass-bound eyelets for the hooks, and with snaps.

Many solid color curtains are included in the recent showings in all fabrics from cotton to moiré silk. The gold-to-orange striped linen when used for a shower curtain calls for a setting of palest blue painted walls; blue porcelain bath furniture, rugs which are dark blue with orange figures; towels with orange borders, bath towels white on one side showing an orange figure, reversible with white figures in the orange (these are very new); window curtains like the shower curtain; blue glass bottles.

The violet-to-peach combination might be used in a bathroom with painted peach-colored walls, orchid porcelain fixtures and deep purple or black linoleum or a tile floor; window curtains like the shower curtain, bath mat of peach color; rug of these tones of violet-to-peach like the curtain; towels of peach color, others of orchid and some of white bordered with violet; bottles of rose glass.

Figures and patterns may be introduced into the accessories of the bathroom in other ways than the new patterns of shower curtains. The towel makers have bestirred themselves in quest of new and important (continued on page 468)
An easy flower for all America

Vari-colored Columbines that consort well with Irises
and are generous as to soil

SHERMAN R. DUFFY

Origin of plant names usually is of slight academic interest. Occasionally, however, a plant with a name of such paradoxical suggestions is encountered that origins are an entertaining speculation. Such a plant is the Aquilegia or, as it is commonly known, the Columbine.

The botanical name usually is attributed to the Latin aquila, an eagle, because of the resemblance of the spurs of the plant, a portion of the petals, to the talons of the eagle. The origin of the name, however, is not definitely known and the aquiline derivation has been questioned. Some authorities have denied it and declared that the name came from the Latin aquilegus, a water drawer. On the face of it, this word does not look like good Latin in such a meaning, and it is not found in standard lexicons.

An old form of the name in plant literature is written “aquileia”, departing from the g which causes the derivation from aquila to be questioned, and bringing us again to the eagle. It is possible that by a rather common trick of philology an epenthetical g was dropped into the tail feathers of the bird for euphony. This, however, is purely speculation without basis of authority, and as nobody knows definitely one surmise may be as good as another.

It has always seemed to me a pleasant speculation to assume that the name is derived from the word aquila as used by the later Latin writers, the Roman standard, an eagle borne aloft. This use we find in Juvenal—locuples aquila—the lucrative position of standard bearer. The regal poise of the flower in its graceful stem waving above the foliage might well be likened to a centurion bearing the eagles of Rome.

The common name, Columbine, is of more certain origin, the Latin columba, a dove, because of the likeness of the spur to the curving beak of a dove. Possibly, it has been suggested, it came by way of Colombina of the old masked comedies, whose cap was of a shape similar to the spur of the Aquilegia.

A plant that at one and the same time suggests the bird of prey and the bird of peace, the eagle and the dove, obviously is of such unusual character as to be of special interest. Whether the name is of avian or aqueous origin, it was first applied to the European short spurred forms of the flower, Aquilegia vulgaris, in which the likeness to talons and beak is readily discernible. When we come to the modern typically American long-spurred forms, the simile is lost. The long extended graceful spurs much more strongly suggest cranes in flight.

There has been a movement from time to time during the last twenty years to declare the Columbine the national flower. Should this come about, it should be the long-spurred type, as this is the typically American form. The short-spurred forms belt the globe in the north temperate zone and seem to be native to almost every country. Some form is native to every state in the Union, Canada, and Mexico. So far as available records indicate, there is no form occurring south of the equator.

Garden forms assume the two distinct classes, short and long spurred. The former were the type of old-fashioned gardens. Now they are rapidly being displaced by the (continued on page 502)
Planting a garden for fragrance

**Why pass by this subtle and surely one of the greatest allurements of old-time flowers**

HELEN M. FOX

In planning a fragrant garden the first consideration will be not to have it so fragrant that it will give us a headache. A wind swept garden by the sea can stand more strongly smelling plants than a high-walled enclosure protected from drafts and breezes. As we cannot smell the same scent for long, we must vary the odors and have a heavy aromatic one, such as an Oriental Lily, followed by a sharp spicy tang, as of the Clove Pink. Some plants are fragrant only in their leaves, such as Box, Lemon-verbenas, and Bay, and others have the fragrance in their flowers, and some again in the bark. The last of course do not add to the scent of the garden.

Some particularly fragrant plants such as Tuberoses, Rose Geraniums, Lemon-verbenas and Oranges, Lemons, Bay, are not hardy in the north. But if we are very fond of them we can grow them in pots and winter them indoors. We can stand them on the terrace or porch where they lend an exotic quality and give a luxuriant breath of the South to the evening air, so that when we go into the garden and smell them without seeing them at night we are reminded of a delightful experience on our travels and have no idea what started the train of (continued on page 324)
Let's start things early this year

Stealing an advance on the season by sowing seeds indoors

ROMAINE B. WARE

GARDEN pictures are the aim and joy for which we all strive, and at this season the foundations should be laid for next summer's bloom. Gardening requires planning ahead. We don't buy gardens ready-made like a suit of clothes; rather they are custom-made to meet our particular needs and tastes. And custom-made articles call for intimate knowledge and attention to details.

Every season of the year has its own particular detail that must receive attention. Spring calls for cleaning up and planting, summer for additional planting and seasonal work, cultivating, spraying, and dusting, the fall brings cleaning-up time and preparation for next year. Winter has most to do with study and planning though the fore-handed gardener often finds much outside work that may be done.

Now, with spring "just around the corner" we are faced with starting the seeds of the annual flowers. If your garden is to be gay with masses of bloom all summer, the seeds must be started early indoors. Waiting till they may be planted outside results in delaying bloom till midsummer and later. Many kinds need to become well established before warm weather arrives.

Amateurs have experimented with seeds indoors till they have evolved some very definite practices. Seeds are really not difficult if you will seek to understand them. The first precaution is to buy good seeds. You may ask, "How is one to know if seeds are good?" This can only be told by testing, but the safest plan is to purchase from established, reliable seed houses. The better firms use the greatest care to sell nothing but first-class seeds. With good seed the rest is up to you. Many details such as soil, containers, sunlight, ventilation, watering, and other things must receive thought to grow seedlings successfully.

The seeds may be planted in pots or shallow boxes. They will germinate in pure sand, but a mixture of sand and leaf mold will hold moisture better, and

makes attention easier. Soil in which seeds are to be planted should be sifted very fine. Unless the seeds have good contact with the soil, germination will be poor. Not infrequently seeds are blamed, when the trouble is simply lumpy soil and lack of moisture. Very fine seeds should be simply scattered over the surface of the soil and pressed down. Where it is difficult to scatter fine seeds thinly enough, mix them with some sand and scatter both over the soil. If planted too thickly, they will be difficult to transplant without injury to the roots. Larger seeds should be covered about four times their diameter by sifting fine soil over them. Carefully water the seed bed.

Seeds germinate better if a sheet of glass or a piece of paper is covered over the flat to conserve moisture. The temperature of the room where the pots or flats are kept will have much to do with their success. If too hot and dry they will be inclined to germinate poorly. After growth starts, daily fresh air should be provided, but it must not be a cold draft. A day temperature of not over seventy degrees is best, with the air kept moist, if possible.

One of the best arrangements I ever saw for growing plants was a table covered with zinc and having a two-inch high rim around it, the zinc coming up over the rim. An inch of one-quarter to one inch gravel covered this table and the pots and flats rested upon this. Excess water collected on the table and evaporation kept the air moist. This table was made with an enclosed shelf below where pots and other materials could be stored. Heavy casters permitted its being easily moved to take advantage of the sunlight.

The best practice requires a second transplanting. When "pricked off" the little plants need be but an inch or two apart but within a few weeks they will begin to crowd themselves. Transplant them to another flat, two or three inches apart, and pinch out the top of each plant. This will cause them to branch out and make stocky (continued on page 509)
The sprightly charm of little flowers

For the “close to the ground” garden, low plants that carpet the land with color

MARJORIE NORRELL SULZER

I must mention a few rather shy plants, not exactly newcomers, which should be given just as warm a welcome.

A small warm rug of bright-faced, wise-eyed Violas comes first, for these busy tiny plants will bloom beside your garden walk all summer long, embroidering themselves with white and palest blue and lavender, and sometimes all these colors miraculously combined. They sprung up so easily for me from seed last May, and bloomed six weeks afterward, continuing until frost. And it’s nice to know that in all the years to come there will be Violas in my Pennsylvania garden, for they reseed themselves generously! A little leafmold will please them, but they are willing in any good garden soil. And I’m quite sure sometimes that they smile at me.

And the Poppy family! What would any sort of a garden be without Poppies? My Icelands with their fairylike cups from palest yellow to richest red, and their fairylike gray-green foliage, are bewitching beside the rioting California Poppies, which can now be had in other colors than the old golden.

Phlox, too, in so many unusual forms and bright colors, grow sturdily in a spot where there is plenty of rich food, and though they demand a number of long, long drinks during the very hot weather, you will find them well worth the trouble. The white Mosspink (P. subulata alba) is especially beautiful in May, blooming beside its taller sister, divaricata, which flaunts intriguing heads of Alice blue; another is stellaria, a perfect little member that has arresting blue blossoms, in April and May.

There are even tiny Asters for your close-to-the-ground garden. Aster alpinus is a particularly gorgeous one with deep yellow center, and the delightful Mauve Cushion will generously scatter dainty starry-flowered tufts all over the garden, and wandering beside them, a gay colorful company of Pinks would be lovely. All they ask is ordinary garden soil. A warm spot in the full sunlight will produce the lovely Dianthus deltoides, a tiny mite, waving above its head fragile sprays of bright pink (continued on page 532).
When gardening interferes with golf, tennis, fishing, motoring, or other outdoor sports, the likely tendency is to neglect food and flower production in order that we may enjoy our fill of the other recreative pastimes.

Recently, however, in these United States, a new and novel "automatic gardener" has been developed to aid those who delight in growing utilitarian as well as ornamental plants without excessive infringement on their recreative idle hours. It is the paper mulch system of gardening, an offspring of commercial sugar production in Hawaii. Some five years ago, Uncle Sam, through his Federal Department of Agriculture, began comprehensive experiments at the Government plant-proving gardens near Washington, D.C., to determine the efficiency of the paper mulch for vegetable growing and flower production.

The practical research yielded such attractive results that amateur gardeners in all sections of the country are now blanketing their vegetable and flower gardens with impervious paper, which controls weeds, conserves moisture, promotes beneficial bacterial action in the soil, expedites seed germination, and serves generally as a particular boon to backyard and suburbanite "farming." Paper gardening has hatched the golfer-gardener into actuality. The paper mulch system prevents weeds while retaining moisture and heat.

George H. Dacy

For greatest efficiency the seeds are sown through holes cut in the mulch paper

Unrolling the paper between the rows is an easy process

The papered garden works while the gardener plays golf or rests

of hard work in the spring in preparing, planting, and papering the backyard tract reserved for vegetable production. The garden can then be forgotten except for cursory inspection to control the pests attack some of the crops, that you will have to spray or dust the infested plants with special poisons to control the pests. If you do not paper the crop where the vegetables grow, you may have to do a bit of hand weeding but at best this will take only a little time.

The temperature of the soil protected by such a paper mulch is from five to ten degrees higher than that of adjoining unprotected gardens which cost in seed germination is hastened even during a cold, backward season. The paper blanket also provides ideal growing conditions so that the vegetables mature from three to four weeks earlier than normal. For example, last year, your writer did not plant his garden until May 21. All the neighboring gardens were planted from two to three weeks earlier. Notwithstanding, we enjoyed home-raised sweet corn one month sooner than any of our neighbors.

In the tropical latitude of Hawaii, where paper farming is commonplace in the production of both sugar cane and pineapples, specially prepared impervious paper is used which is serviceable for five years at a stretch. This curtails labor costs markedly as the soil has to be plowed and prepared only once every five years. The subsequent plantings are made directly through the paper by cutting small holes.

In those favored sections of Florida and California that are frost free, the best impervious paper may be used for two to three seasons without replacement. In other sections of the country where Jack Frost is a regular winter visitor, the mulch paper is durable only for a single season under ordinary conditions. If you experience difficulty in procuring commercial paper made expressly for garden mulching purposes, you can substitute ordinary black asphalt roofing paper which costs only $1.50 a roll of 500 square feet. This writer has used the latter material very successfully, but it is durable for one gardening season and during the following winter will decompose so that when the garden is plowed the next spring, the mulch material will have disappeared.

We always sow Winter Rye and Crimson Clover as a (continued on page 528)
mrs. perry tiffany

• in her historic old house
  in rhode island she enjoys
  the modern comfort of the
  beautyrest mattress . . .

Beloved and gracious member of
• Paris and Newport society, Mrs.
  Perry Tiffany has recently restored the
  old Perry homestead at Wakefield,
  Rhode Island, illustrious birthplace of
  two Commodores and two Captains,
  whose names are brilliantly bound up
  with the naval history of our country.

A Beautyrest Mattress and Ace Box
  Spring from Simmons were the only
  anachronisms Mrs. Perry Tiffany per-
  mitted herself in this authentic restora-
  tion. "The Beautyrest is so comfortable,
  I felt I must have one," she said. "Such
  buoyancy, such amazing ease! And its
  trim lines and beautiful finish make it a
  handsome addition to a room of any
  period.

"Simmons inner coil mattresses have
  revolutionized our sleeping habits! How
  marvelous it is that you can price your
  new Deepsleep Mattress so reasonably
  that everyone may now enjoy the luxury
  of this perfect rest."

A bedroom in the Commodore Perry house, equipped with
  Beautyrest Mattress, $39.50; Ace Box Spring, $42.50; Simmons
  spool bed No. 1850, reproduction of an old model, $37.50.

beautyrest mattress $39.50 • ace box
  spring $42.50 • deepsleep mattress $19.05
  beds $10 to $60 • the simmons company
  new york • chicago • atlanta • san francisco

Simmons
  beds • springs • mattresses
  and berkey & gay furniture

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A whole orchard on one tree!

The simple expedient of grafting makes the thing really practical for anyone

M. G. KAINS

If you have a tree that bears worthless fruit why not graft it to good varieties? Yes, varieties—plural! You needn't limit it to a single kind. Make it a "one-tree orchard." Have each main branch bear a different variety—early, late, red, yellow, green—and thus make the tree a "Joseph's coat of many colors."

Think of the pleasure you'll get by growing your own favorites, especially the kinds you knew as a boy at gran'pa's! You never see these at the stores. You can't even buy them as trees at the ordinary nurseries. They are so fine grained, so soft, so juicy, of such tender flesh, or so unsuited to the rough and tumble practices of business orcharding that nurseries can't sell them in sufficient numbers to make them pay. The only way you can get them is to grow them yourself by grafting.

Fortunately, this is so easy you can do it the very first time you try. When I learned, I was only about twelve years old; yet I had about ninety per cent success. Surely you can do as well.

You don't need to limit your grafting to the trees that bear worthless fruit. The ones that bear good fruit are just as eligible. In fact, the great advantage of making trees bear several kinds is that you can have varieties that ripen at different times and thus insure a succession of fruit from early to late. This will prevent having an inundation of one kind all at once and then a drought until the next year's crop deluges you. Moreover, the chances of fruit setting are much greater when there are several varieties of one kind together.

Before you decide to do the job, make sure that the tree is worth grafting. This you can decide yourself. Sound and comparatively young trees are the ones to choose. It will not pay to graft very large, very old trees because their trunks and main limbs may be unsound—rotten in their heartwood or even hollow. In such cases they may break or die in a few years and your work and expectancy will be wasted. Unless they bear good fruit, it is much better to cut them down and use them in the fireplace.

The wood of all fruit trees when well dried makes wonderful fuel and gives off delightful whiffs of fragrant smoke.

Having decided that the trees are safe to graft, the next thing is to get the cions, as the twigs to be used are called. You may cut these from a tree on your own or a neighbor's place provided that the tree bears the variety of fruit you want. If you want a variety that you can't get locally you may buy cions from a distance—an old home orchard, a nursery, the state experiment station, or the agricultural college.

No matter where or when you get them the cions must be twigs that developed last summer, cut preferably not at the tips of fruit-bearing branches. They must be dormant when cut and kept so until you use them. The best way to do this is to store them in labeled bundles buried in damp sand, light soil, granulated peat, or sphagnum moss—and to keep them cold, even frozen, until you are ready to use them. The north side of a building or a cold cellar is a good place. If they are frozen when you get them out of your storage let them thaw out slowly over night in cold water.

Never let cions become dry. Should any that you get become shriveled, soak them a day or two before using. I once received some badly shriveled, almost brittle ones from England but by soaking them made as many grow as I needed. So don't give up hope but take extra care if you have similar trouble. When you order cions from a distance, have them packed in damp sphagnum moss or granulated peat or with their lower ends thrust into raw potatoes to keep them from becoming dry.

In cleft grafting, the style you had better use to start with, you will need a grafting iron, a very sharp, thin-bladed knife, and a mallet. You can buy the first two at the garden supply stores. The last you may make yourself from fifteen or eighteen inches of an old spade or pitchfork handle. Bore a hole near one end, pass a stout cord through it and tie with a loop long enough to hang the tool conveniently from your wrist.

Stop by the next page for instructions on making a grafting knife.

M. G. KAINS

The American Home
Stop the leakage of furnace heat by nailing Celotex to the underside of roof rafters. The big, strong boards add lasting strength to roof structures. You'll find them easy to apply just like lumber with hammer and large headed nails.

Attics lined with Celotex Lath transform wasted space into pleasant, livable rooms. The rigid units are light and easy to apply. And the pleasing tan color and fibrous texture of Celotex make a most attractive interior finish.

New Comfort and Health for the home you are now in!

MAKE the home you are now living in more comfortable and healthful by repairing or remodeling it with Celotex.

This remarkable Insulating Cane Board increases home enjoyment by shutting out bitter cold in winter and excessive heat in summer.

It reduces sickness by guarding rooms from dampness, chill and draughts.

It lowers winter fuel bills by retarding heat leakage through walls and roofs.

Use Celotex for making extra living quarters out of waste spaces in the basement or attic. Use it for insulating your roof; for finishing your ceilings; for changing open porches into sun parlors, enjoyable every month of the year.

When applied to the outside of houses, as sheathing, Celotex adds structural strength... makes walls sturdy and permanent.

And on inside walls and ceilings, you can obtain finer, smoother plastered surfaces with Celotex Lath, which is especially designed to eliminate disfiguring cracks and lath-marks.

Call in your architect or builder and talk things over with him. He'll gladly give you an estimate on repairing and remodeling costs with Celotex. And write for our free booklet, "Celotex Cane Fibre Insulation."

THE CELOTEX COMPANY
919 North Michigan Avenue
Chicago, Illinois

A colonial farmhouse that was rebuilt

Continued from page 437

compromise has been effected in the combination.

The part of the room which one enters from the hall is used for dining.
The door to the kitchen is near this end, which, of course, saves steps.
A trestle table which exactly reproduces an old-time board is placed
horizontally across the room. For each end, a pair of unusual old chairs
have been acquired, made of three kinds of wood—tulip, pine, and
maple. The other dining chairs are sleigh-back types with cane seats.

This room is rich in fascinating cupboards. Next to the kitchen door
stands an authentic dresser, with the old glass panes still intact. It holds
a large share of the pewter which Capt.

and Mrs. Greff have collected on their many travels. At the end of
the room farthest from the fireplace stand two more cupboards of the
triangle variety especially made for corners. One of these has an open
front in which several sections of the glass still date from Colonial days,
while solid doors conceal the lower half. The other cupboard is com-
pletely enclosed and has slender carved pilasters to add to its decorat-
iveness.

With reluctance, we left the living room behind us, only to find new
joys in the kitchen. This room is spotless in white and delti blue. Four
small windows in a row, above the
sink, look out on a glorious vista of
Westchester hills, dressed in scarlet
and gold. Flower pots on the window
sills, dainty chintz shades, and a
canary enjoying a sunbath all guar-
anted that dish-washing may be made a pleasure instead of a chore.

The kitchen is the last word in
compactness and convenience. Cup-
boards line the walls, either built-in
or of the kitchen cabinet variety.
The stove, a thing of beauty in gray
and white, is placed between the
groceries cupboard and the sink. In
one corner is an electric refrigerator,
ext to the back entrance door. The
kitchen, by the way, occupies the
short section joining the outbuildings
of the house, and its entrance doors lie in
the angle formed by their projection.

On the ground floor, across from the
combination living and dining room
and the kitchen, are the guest room
and bath. When not occupied, this
bedroom serves as a den, and its
gas fireplace makes it a cozy retreat.
The yellow shiki curtains like those in the
living room have been varied by
insertion, near the top, of a straight
band of gay chintzs, several inches
deep. A huge mahogany secretary,
with curly maple lining its pigeon-
holes, stands against one wall. The
spool day-bed is made of maple and is
covered with a blue and white patch-
work quilt.

On the floor are several hooked
rugs, and an old sampler hangs over
the mantelpiece. A mahogany low-
boy, a bed table, and several com-
fortable chairs complete the furnish-
ings.

The short flight of stairs—eight in
number—leading to the sleeping
quarters are a notable feature for
every servantless house where it is wished
to avoid the bungalow plan of construc-
tion. In this house, of course, the
sloping of the ground makes this
step-saving an easy matter.

There are three bedrooms, a bath,
and an enormous sleeping porch in
the rear wing of the house. The
master’s bedroom has four large windows and two exposures. The windows are
curtained in dotted Swiss with
draperies of chintz in pleasant tones
of mauve and blue. The curly maple
door bed wears a deep-fringed spread of
hand crochet garnered at an auction
at a price that would put to shame
many a slazy modern coverlet.

A ladder-back chair and several
fine old Windsors are found in this
room. There are also a maple high-
back bureau of the same wood.

The office of (continued on page 464)
Perfecting the Fireplace

With the Heatilator, and only with the
Heatilator, fireplaces can easily be made
smoke-free and of real heating efficiency.

A fireplace should—and can—be more than merely ornamental. It can easily and inexpensively be made capable of sending an abundance of smoke-free heat into the room.

Particularly on cold and rainy days, an open fireplace that really works is one of the greatest joys of home.

An inexpensive method of fireplace construction has recently been developed—by means of the Heatilator—whereby perfect fireplace operation becomes not only attainable but positively certain. The Heatilator is a metallic form, of scientific design, around which the masonry can be laid only in a way that results in proper angles and proportions for smokeless burning; and an enclosed air space extending over and around the fire sends into the room the waste heat ordinarily lost up the chimney, assuring at least double the volume from the same fuel.

The Heatilator provides the only method of making the fireplace fully effective as a source of heat and completely eliminates the element of chance in fireplace construction. Thousands of Heatilators have now been installed without one failure. With a Heatilator you can’t go wrong.

As the Heatilator is a complete unit up to the flue, substantial savings are made in material and construction and the use of the Heatilator adds little if anything to the total cost of building new fireplaces. Old fireplaces can be made Heatilator fireplaces in a day or two, with ease and economy. In either new or old fireplaces, complete satisfaction is fully guaranteed.

Doubtless there are many questions you would like to ask. Just mail the coupon and we will send you details and plans that answer them all.

THE HEATILATOR COMPANY, 516 GLEN AVENUE, COLVIN STATION, SYRACUSE, N. Y.

HEATILATOR COMPANY, 516 Glen Ave., Colvin Station, Syracuse, N. Y.
[ ] Please send particulars, without charge or obligation.
[ ] We plan to build, remodel, (which?)
Your Name: .................................................. Address: ..................................................
A colonial farmhouse that was rebuilt

Continued from page 466

dressing-table is performed by a small mahogany table, in conjunction with a long mirror. In spite of all these pieces of furniture, the room has an air of spaciousness that it owes to its excellent proportions. The bathroom adjoins it.

Across the hall, side by side, are two smaller beds. Here we find another four-poster bed, with a red- and-white patchwork quilt, and an unusual small desk, which does not reveal to the room what it contains. A mahogany lowboy and several interesting chairs, of a size suited to their young owner, complete the furnishings. Hunting prints and books are much in evidence.

The sleeping porch is on this side of the house, and the furniture used here is painted a bright shade of Canary yellow. Of interest are the disappearing windows, which are made to slide down into the sills so that the porch can be completely open at any time. The usual complication of removing winter windows.

Showers of gay colors

Continued from page 455

designs, also, and while some of these patterns may seem eccentric and lavish for simple family use, their colors and patterns are in no way to be considered as interfering with their serviceability. The colors are fast, of course, and last the lifetime of the towel, which with the fine quality products of the widely-known manufacturers is many years.

For the more conservative bathroom, but one in which color is welcomed in mild doses there are white turkish towels with simple borders and monograms in one or two colors.

If there is no shower arrangement, one of the new portable rubber shower hose may be introduced and because of the recent improvements in design and color (blue, green, rose, etc.) such an addition to the bathroom makes a practical as well as a decorative shower arrangement. For these showers, to obtain most effective use, there should be a curtain as with the metal constructed shower fixture shops in great variety and are usually considered features of the more luxurious bathroom at the same time. These shower to hold the shower caps, which are rubberized to order. Or the bathroom, when remade to include a shower may permit the placing of a glass door for the shower enclosure. This, of course, eliminates the necessity of a shower curtain, and adds great convenience and smartness to the bathroom at the same time. These doors cost more than shower curtains and are usually considered features of the more luxurious bath-dressing room, just as an especial architectural arrangement for the shower, such as a niche or ell, is more expensive than the simple bathroom construction.

These are suggestions which the bathroom equipment companies have ready for the prospective home builder, and for the others who are rebuilding an old house, enlarging and improving a former bathroom, adding a shower cubicle in another place, and a shower and bathroom is the remade third floor. The shower arrangement which is not in a tub, but simply a tile depression in the floor, with a drain, as a rule requires a longer curtain than those offered for tubes. Such cubicles have a tile baseboard and framework around the floor, perhaps six inches high. The curtain may hang from the top, or from a rod, placed several inches from the wall. The placing of the rod should be made in relation to the length of the curtain to be used.

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Continued from page 466
The modernistic Penn models shown here have created exceptional interest among architects and decorators. Admired for their up-to-the-minute smartness, they also possess a restrained dignity of design which permits them to be used harmoniously in conjunction with widely varied types of architecture. In addition to this extensive range of modernistic designs, Penn also produces a long series of classical pieces. In the architectural world, the name Penn has been synonymous with fine design in building hardware since 1877. All Penn designs are furnished with Penn-made locks which are suitable for every requirement.
Make the bay window a bay window again by

HIDING THE HEAT


DOESN'T sound possible? It wasn't; until these wonderful Robras radiators were designed to fit the four inches of waste space between the inner and outer walls of your house.

Now you can have these sturdy, fast-heating, brass radiators concealed in the wall right under the windows. You will have no great mass of cast iron to heat up. You can have your heat in SECONDS instead of MINUTES.

The only evidence that you have a heating system will be two neat, unobtrusive grilled openings in the wall under the windows. You will have no great mass of cast iron to heat up. You can have your heat in SECONDS instead of MINUTES.

More information? Send the coupon below.

[Address and name lines]

The American Home furnishes a house

Continued from page 459

which obviates any danger of falling off.

The gas range is a five-burner model in ivory enamel finish with handsome black ornamentation, the burner top and the burners around the oven doors are outlined in black to match the legs. This is one of the most popular models of gas stoves on the market at present and has many distinctive features. One is that the broiler is above the bake-oven, thus saving stooping on the part of the cook, another that the oven and broiler may be used at the same time, or the oven may have all three of its compartments in use at the same time, or one burner. This permits large bakings, and is also very useful at canning time when one wants to sterilize many jars at once.

The lower space under the burners is a warming oven, and there is a firefly pilot light for instantaneous lighting.

The ivory porcelain sink is a five-foot model with acid resisting enamel finish, and a swinging faucet which can be moved to permit the water to run hot, cold, or mixed in any part of the sink. There are corrugated porcelain drain-boards on either side of the sink opening, which are very convenient at dish washing time.

The room is lighted by a sixty watt bulb in the middle of the ceiling giving a bright flood light when you need it, and there is also a light suspended over the sink, which is well lighted by the window in the daytime.

The window is curtained in muslin, having a cheerful design of red and yellow fruit, with borders of clear yellow. If you prefer, you may make short curtains of gingham with small yellow and white checks, with blue glazed chintz bindings, and tie-backs of glazed chintz to match. Curtains of gay waterproof material is another suggestion, which you may like to follow.

Built into this room on either side of the sink are two dressers which may be bought complete, ready to install, and which, besides being good looking architecturally, give generous space for kitchen utensils, pots, and pans. Upper compartments come in separate units and may be added to the dressers or not, as you please. They make convenient storage space for extra supplies.

If you do not care to build these dressers into the house steel cabinets which may be bought complete are a good substitute and are wonderfully perfect in every particular. They are raised from (continued on page 472)

[Picture and text]

[Picture and text]
EXCEEDINGLY charming homes are being built with concrete masonry. Not only are they beautiful, and thoroughly modern in design, but they are as nearly permanent as human skill can make them.

Also, they are fire-safe. These stout, rigid walls afford complete protection.

**What is Concrete Masonry?**
The term concrete masonry is applied to block, brick, or tile building units molded from concrete, and laid by a mason in a wall. The concrete is made by mixing portland cement with water and other suitable materials, such as sand, pebbles, crushed stone, cinders, burned shale or slag thus made available provides the "finishing touch" to an ensemble of rare distinction.

---

Portland cement stucco over concrete masonry. Court yard is paved with concrete flags.


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-a thing of beauty and a joy forever

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CONCRETE FOR PERMANENCE AND FIRESAFETY

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**Why Refinish Your Floors**

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No longer need you apply wax to your floors the obsolete, old-fashioned way. Floorola does it automatically! Quickly, easily, the Floorola will take away every trace of ground-in, embedded dirt—it will remove that dull film of dinginess! And then Floorola will burnish your floors to a brilliance hitherto unknown, revealing and permanently maintaining their original newness.

**ONLY with Floorola can you obtain the superlative characteristics of the marvelous, revolutionizing Floorola finish!**

Floorola Banishes Obsolete Waxing Methods!

No longer are waxed floors sticky and gummy....

**The American Home furnishes a house**

Continued from page 470

The insurance on the house

Continued from page 440

the floor on six-inch legs so as it is easy to sweep under them. The finish is three coats of enamel, each coat baked on, and the mixing shelf is made of black porcelain enamel. There are four drawers of varying depths to hold tins, spoons, and other small utensils. The doors and drawers are all of double construction, have glass knobs, and rubber bumpers in recessed frames. The equipment of the dresser consists of a patented flour bin of twenty-four and one half pounds capacity, with sifter attachment, a swinging glass sugar jar, a set of six glass jars for dry groceries, a removable bread tin, and a glass thermos rolling-pin which may be filled with cracked ice when you wish to make pastry. One such dresser, with these convenient cooking arrangements might be placed at one side of the sink, and a steel broom and brush closet on the other.

Built into the wall on the left of the doors in the cellar stairs is an ironing board which may be cleverly folded into its wall compartment when not in use. This is a great convenience to the housekeeper as the board is thus kept clean and out of the way until wanted, when it must be instantly dropped into its working position. A base plug for the iron should be installed near it, or it may be placed in the small closet built in under the ironing board, and lined with zinc, where the iron and various small articles used with it may be stored when not in use.

Needs for kitchen utensils vary with each household, but we have made up a comprehensive selection so that each housekeeper may choose from it the articles she feels essential to efficient housekeeping. The complete twelve-piece set of aluminum is a good beginning for equipment as it contains so many pieces which will surely be needed and is so moderately priced that it is less expensive to buy the set complete than to acquire it piece by piece.

An electric percolator, toaster, and iron are, of course, essentials which every housewife wants. A set of heavy tin containers is attractive and practical, and may be bought matching in color, from bread and cake tins, through all the canisters, large and small, to even a spice set, with little cylindrical boxes held neatly in a circular frame. All this tin set is painted in buttercup yellow and plainly labelled with the name of the contents.

The list contains also a clock, an orange reamer, a garbage can with a cover which is operated by a foot treadle, a rack for holding vegetables which has three compartments made of strong wire, thus permitting a circulation of air around its contents, an open mesh wire waste-basket, racks for both roller and dish towels, beside nests of bowls, and sets of jars in pottery, and containers—all are yellow, with here and there, a few touches of conservatism, blue to set it off.

No kitchen need be dull nowadays with the possibility of introducing so much color into it. In this room the bright cheerful yellow seems to pervade the room and bring the sunshine in. A nest order pad for daily needs, a calendar, and a row of cook-books add their bit to the feeling that this kitchen is a small workshop de luxe where any woman will be happy attending to those daily tasks which are the backbone of all comfort and happiness in the great achievement of home-making.

Photographs used to illustrate this article are by courtesy of James E. Fribourg, Inc., The American Store Company, Standell Plumbing Fixture Company, Dorfman Partnership, Inc., Armstrong Luminous Company, and James McCready & Company.
How to get the Best Results with an Oil Burner

The change from a coal fire to an oil or gas burner does not give you a new system of heating. It merely permits you to use a different kind of fuel. The prime factor upon which the comfort and cost of heating depend, remains what it always has been—the efficiency of the boiler.

A boiler's efficiency is measured by its capacity to absorb heat. A given boiler can absorb just so many heat units per minute and no more.

Obviously there is a relation between the number of heat units the boiler can absorb per minute, and the number of heat units the fire gives off per minute. If the fire exceeds the boiler's capacity, the excess heat units are wasted up the chimney.

An oil or gas fire gives off heat at a much faster rate than a coal fire. They put a far greater tax upon the boiler's efficiency.

The line CC represents the sharply varying number of heat units the oil or gas fire gives off per minute, as the thermometer turns it on full blast or shuts it entirely off. Its peaks rise not only far above the peaks of the coal fire (line BB) but also far above the capacity line of the boiler (line AA). The areas above the line AA are wasted heat units. They go up the chimney.

While the above is a suppositional case to illustrate a point, it does not at all exaggerate the all too common condition.

In order to get the best results with an oil or gas burner, you should have a boiler whose heat-absorbing capacity line is at the level DD on the chart.

The New Smith "16" and the "24", "34", and "44" Mills Boilers are Specially Adapted for Oil or Gas

A boiler's heat absorbing capacity depends upon how many square inches of fire surface it has. The New Smith "16" has a larger number than any other boiler made of the same grate area—enough to absorb more heat than your home will ever need. In addition it has a fire brick lining, usually found only in the most efficiently operated industrial boilers. This lining increases the amount of heat by radiation in the fire pot, and prolongs the shut-off periods of the oil or gas burner. It has been estimated that this alone accounts for a 10 per cent. saving in fuel cost.

Send for Free Booklets

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Has your boiler an "AA" or a "DD" capacity line? One wastes money for you and the other saves it. Do you know which and why?

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

continued from page 44

influence present day tendencies of design in our domestic architecture.

Guildford seemed to me suitable as a point de départ for the study of the Surrey cottages. Within a radius of thirty miles of Guildford lie a great number of picturesque Surrey villages, most of which contain at least two or three well-preserved old houses dating from Tudor times.

The formal features and the quaint beauty, the reflective comfort, the rich mellowness of the early American pieces be lost to our own generation, Stickley maintains its business to reproduce them, faithfully and economically, for the lovers of this historic period.

Over 400 choice collection pieces have been so reproduced in the Stickley workshops; they may be seen in many of the better stores.

The charm of the Surrey house

continued from page 44

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Over 400 choice collection pieces have been so reproduced in the Stickley workshops; they may be seen in many of the better stores.
A larger, cleaner home, within the same four walls...

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**what they think of Bryant Heating. They will duplicate these voluntary comments.**

- "We think it the greatest material blessing we have ever enjoyed."
- "If it were not for our Bryant, I think we would be back in an apartment again."
- "I'd give up my personal automobile before I'd give up my Bryant."
- "We went away last month for a week, leaving a new maid in the house. With any other heating plant I'd ever heard of we couldn't have dared do that. She never even saw the boiler while we were gone."
- "I am everlastingly grateful that you kept prodding me until I installed my Bryant."
- "Let me know if any neighbor of mine shows any interest in a Bryant. I'll give him enough heavy argument to sell him, hands down."

**ABRYANT Boiler is “as clean in the basement as it is in the picture.” It brings no dirt or grime into the house and generates none. It is silent and odorless in operation. Completely automatic in control, it eliminates the ups-and-downs of temperature so conducive to colds and other ailments. And it requires not an extra square foot of space for storage purposes—fuel, refuse or tools—only the floor space required by the boiler itself, without screening or partitions.**

Set aside an adequate portion of the basement for laundry and storage and the rest of the basement can then be transformed into a spacious addition to the livable area.

Let us send you full particulars of a heating plant so completely automatic in operation that "you can let your pup be your furnace man."

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**HELPFUL BOOKLETS FOR THE ASKING**

Are you faced with some problem in constructing, re-modeling, furnishing, or equipping your home? So many helpful ideas and suggestions are contained in the literature of reputable manufacturers that you may find in one of the booklets listed here just the information you are looking for.

The American Home acts as a clearing house between reader and manufacturer, thus simplifying your search for products or information. You can order the booklets you wish on the coupon at the bottom of the next page. We will forward your name and address to the manufacturers involved, and they will send these literature direct to you.

—Hearthstone Editor.

**ORDER BY NUMBER ONLY, USING COUPON ON PAGE 482**

**Building Material & Equipment**

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>593</td>
<td>Roof Slate</td>
</tr>
<tr>
<td>597</td>
<td>Roofing</td>
</tr>
<tr>
<td>603</td>
<td>Building Materials</td>
</tr>
<tr>
<td>609</td>
<td>Siding</td>
</tr>
<tr>
<td>613</td>
<td>Walls &amp; Floors</td>
</tr>
<tr>
<td>618</td>
<td>Lighting</td>
</tr>
<tr>
<td>623</td>
<td>Heating Equipment</td>
</tr>
</tbody>
</table>

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Continued from page 480

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In the home the fascination of furnishings in good taste appeals to all. Here it is that fine pottery has a part to play . . . such delightful creations as come from the Roseville potteries.

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THE ROSEVILLE POTTERY COMPANY, Zanesville, Ohio
As long as there is hospitality in the world, Linen Damask will hold its time-honored place as the fitting consummation of the correctly appointed table. As long as the hostess calls upon flowers and candlelight and gleaming silver to enrich the ceremonial of dining, she will summon the suave luxury of Linen Damask to give it exquisite setting. And the taste which prefers Linen Damask favors only those loomings that most opulently reveal its individual beauty. Through centuries of hereditary craftsmanship, Ireland and Scotland have loomed superlative expressions of the ultimate loveliness of Linen Damask, in subtle harmonies of design that blend faultlessly with both formal and modern schemes of table decoration. In homes where taste is the inevitable standard of gracious living, table cloths and napkins of Irish or Scottish weave are essential.

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“We Dine on Linen Damask”, a charming booklet on correct table settings, will be sent you on receipt of ten cents to cover mailing cost. Address The Irish & Scottish Linen Damask Guild, 260 W. Broadway, New York.

**LOVELY LINEN DAMASK TABLECLOTHS & NAPKINS impressively correct**

SEE THE NEW IRISH AND SCOTTISH WOVEN LOVELINESS AT LEADING STORES
That What Is
out of sight
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out of mind

IN THESE days of radiator covers and jacketed boilers you more than ever need to know what's inside the sleek outside.

It is heat you want, after all. Heat in plenty without its costing you more than it should.

That is exactly the angle from which "Letters To and Fro" takes up the important subject of home heating.

The eight substantial citizens who wrote the letters contained in it had the same kind of heating problems you have.

They used all kinds of heating systems and all kinds of fuel.

You cannot fail to get help from them in deciding just what to do about your own heating system.

The housewives. Cushions and chair covers were heavily embroidered in richest colors with much use of gold thread and fringe. Windows were bright and cheery with gay hangings of damask or chintz, while the beds with their pieced quilts, lovely counterpanes, and hangings to keep the wind away were so lovely that we are glad to copy them today—not because they are "old" but because we are appreciating more and more their beauty and simplicity.

To meet this ever increasing appreciation the cabinet workers of to-day are reproducing for us the best products of that older day. We have passed the day when a piece of furniture must be labeled "antique" to have it hold charm for us. Our appreciation is of an honest kind that has sounded the death knell of the spurious and fake antiques so long foisted upon a suffering public and we rejoice in a lovely table that is frankly a reproduction of old beauty, of good craftsmanship, and good lines.

By recreating for us the best of these old pieces of furniture the writer of to-day is giving us the same honest construction, the same loving qualities and sturdy charm of the other day so that our modern homes may hold the simplicity and beauty of those homes of an older time when life was simpler and moved in a slower tempo.

In all the furniture which we have mentioned, one quality persists throughout, and that is sturdy construction as well as in conception, it was essential to build it strong, and to-day we recognize our best and truest reproductions as those which preserve this dominent feature. Weakness and delicacy did not typify our forefathers, and neither did it typify their handiwork, whether in a house or a chair.

EDITORIAL NOTE
This is the first of a series of articles by Laurelle Guild on the various types of American colonial houses and their furnishings. To-day are reproducing for us the best of these, and good lines. Little Dutch Colonial House, will appear in the March issue.

These authentic copies of antique andirons have been skilfully produced from wrought iron (S. M. House)

A trestle table finely reproduces the splendid proportions and fine workmanship of the primitive models (Erewhon Danforth)
WHY SPEND FIVE MONTHS BUILDING
WHEN TWO WEEKS IS QUITE ENOUGH?

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below shows one of the hundreds of Hodgson Houses now in use. Many are standing today after two decades, unshaken by the most strenuous weather. Their owners have found them comfortable at all times, and charming in appearance. The simple harmony and good taste of the architecture, blending with rugged landscape or leafy background, appeals even to people who could afford any kind of home.

These owners have chosen a floor-plan from the Hodgson booklet. We have built their homes in sections, shipped them all ready to erect. They have either erected the houses themselves, aided by a little local labor, or have asked us to send a construction foreman to supervise all details of erecting and finishing. In either case, only a few days were needed before the house was finished and they were ready to move in.

The sections are held tightly together by heavy key bolts. Selected weather-proof cedar and Douglas fir are used in construction. Walls, floors and roof are insulated with Celotex. At any time a Hodgson House can be quickly enlarged, without spoiling the plan.

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HODGSON Houses
The tranquil hostess
Continued from page 455

simple, and governed always by the rules of expediency and common sense. Fads come and go in its arrangement, but the best and simplest arrangement is the one that will serve the occasion, using the silver that is the simplest and most convenient way. For a really fine dinner, implying a large staff and perfect service, it is customary for the guest to find seven pieces of silver at his place, or eight if a knife for salad is provided. Bread and butter plates may be used, with the small silver butter knife on them, for informal dinners and luncheons, but many hostesses prefer to omit them at formal meals, as butter at such occasions is not customarily served.

The silver is laid as follows: beginning at the extreme right hand the first piece is an oyster fork, next the soup spoon, the knife for the fish course next, then the large knife for the roast, and a knife for the salad course if it requires it. This brings us to the service plate, and from there going toward the head of the table, to the place a fork for the salad course, then the fork for the roast, followed by the fish fork. The fork used for the dessert course (and both as always used) are placed close together in the center of the dessert plate, parallel with the silver on the table. If a fruit course is to follow, a small knife and fork will be on the plate on either side of the dessert fork. A silver should be placed approximately one inch from the edge of the table, and the silver on the other side will be turned toward the plate, if course.

Coffee is served in the living room after the dinner, being either poured by the hostess, or in filled cups passed on a tray by the maid. In either case small coffee spoons and cream will be in the saucers. Sugar and cream are passed after the coffee.

A bride often has charming silver cellars, bonbon and chest drawers, and the proper serving spoons and forks among her wedding silver. If it is the old French manner and most distinguished.

Candlesticks are always used at a formal dinner. Tall candlesticks, of silver or glass, with candles twenty-four to thirty inches high are considered correct at the moment, the candles being, for formal occasions, always white or cream, and, as one authority says, "the taller the candle the more formal the occasion." Place cards, to be correct, should be very simple, only plain white being in vogue, with the names of the guests written on them by the hostess.

The glass used for formal entertaining is usually crystal, and stemware is preferred. There should always be two glasses at each place, and three for formal occasions. The largest glass, for water, is placed at the tip of the knife for the main course, with the others coming at an angle toward the edge of the table, with a comfortable space between them.

The arrangement of flat silver at each place is a subject which is of much interest, and perhaps a little worry to young hostesses, but this should not be so, for it is perfectly

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I want to see the booklet that tells how more interesting pictures are being made. Please send "Why a Graflex?" to name and address written on margin of this page.
OL’ MAN WINTER is always trying to get in where he is not wanted. Give him two or three tiny crevices, and he can turn a cozy room into an ice-box. And there’s nothing quite so uncomfortable as a chilly home. Colds and other winter illnesses seem to lurk in every corner of the house.

Lupton Casements are built for year-round use. In winter, they shut snug and tight against the wailing winds and the raw, penetrating damp. They save weather-stripping, and reduce furnace expense. They will not warp, stick or jam, because they’re made of steel. In summer, they can be flung wide to welcome the faintest wisp of breeze.

You will be charmed by their delicately patterned lines. You will be just as pleased with their complete equipment. Frames are drilled to receive drapery attachments. And Lupton Casements carry fine new screens that are marvels of convenience. Yet the cost is very little more than that of the average old-fashioned window. Have us send you a free copy of the folder, “Lupton Creates a Complete Casement.” David Lupton’s Sons Co., 2267 E. Allegheny Ave., Philadelphia, Pa.

WITH LUPTON CASEMENTS, OL’ MAN WINTER STAYS OUTDOORS
The tranquil hostess
Continued from page 490

color basis and adapt the draperies to
the predominant tones in them, al-
ways remembering that we build from
the top floor up.

One of the strongest arguments
for the use of hooked rugs as the
basis of our color scheme in room
decoration is that in any good old rugs
or their reproductions, there are
many colors used. Indeed, because
the early makers were obliged to
utilize every scrap of those lovely
hand-woven linsey-woolseys and
other fabrics, their rugs are so unusual
and so very difficult to copy in their
entirety.

Therein lies a lesson for the rug-
maker of to-day—use a variety of
tones and tints of the same color. Do
it by dyeing, if need be; it is a simple
process to make the dye solution
lighter by diluting it, or by using a
woolen dye for cotton or vice versa.
The greatest criticism of the rugs of
to-day is not of the manner of the
hooking; they are too prim, there is
too much sameness in the colors.
Tawny tans and rusty-browns are
lovelier, more pleasing in combination
with other colors than the heavy,
solid, funereal blacks one often sees in
these rugs.

May we use hooked rugs with a
room full of formal English or French
or Italian furniture? Certainly, if we
are careful about design and texture.
One would not expect to see a farm
scene with cows, sheep, or pigs on
the floor of a room of formal setting
and designed for dignified and more
or less occasional use. Such rugs
would be appropriate in homes where
a miscellaneous collection of furniture
and furnishings predominate. For
somewhat formal rooms there are
numberless kinds of hooked rugs
that are not only permissible, but
genuinely appropriate.

There are the geometric rugs where
straight or even curved lines make a
formal base for period furniture.
Nor is it all necessary that these
figure patterns be made with the
exactness of a modern machine. By
no means; such rugs are loveliest
when the blocks or tiles are a bit off
drawing, with just a trifle of the
home-made touch to them. This is
regularity of design, but we know is
not original with the women rug
makers of America, it has always been
present in rug design and is most
charmingly seen in many Oriental
rugs.

Any geometric pattern that has a
rather smooth texture and is closely
hooked, with rather dull coloring or at
least with a variety of soft colorings,
is appropriate for furniture of such
sort as might be carpeted in Oriental
rugs. Nor are the strictly geometric
patterns alone good for French,
Italian, or Spanish furnishings. The
conventionalized floral or the com-
bination of geometric and somewhat
prime floral sprays or sprigged design
are delightful settings for any type of
furniture. Naturally the old or even
the new hooked rugs done in an
oriental manner would look exceed-
ingly well in a room where strict
formality is observed. In this connec-
tion is the interesting fact that many
of the very old hooked rugs produced
in the vicinity of Boston and Phila-
delphia were copies of Oriental rugs
brought in by sea captains in the dip-
per ships. When an oriental pattern
was held by the factory, it must be
keeping with the kind of rug it
represents, that this, type of rug
can very well be made from woolen
yarn instead of from scraps of false
cut into strips. Yarn rugs are both
very old and very new. Some of these
fine old examples were made of fine
yarn that was carded but not spun,
and the effect was soft and the rug
quite thick. To-day the makers of
rugs have access to yarn of all
weights, from that which makes a
rug appear tufted like the old Span-
ish rugs, to the finer, harder twisted
worsted that when hooked into a
rug look like needlepoint.

Both old and new hooked rugs
may add to the beauty of the room
where they are placed. With the ad-
vantage of a variety of materials
available from discarded clothing,
and the offerings of the yarn manu-
facturers, our present day makers of
individual rugs have unlimited op-
portunities to make unique, one-of-e-
kind rugs. When patterns are
finished, or stamped burlap comes
ready for the hooking, it may be we
should be well to remember one or two of the hints
of this article as to slightly changing
them by a bit of odd, but not too
obtrusive color here and there, and by
varying the design just a trifle.
THE old coal fired furnace has disappeared in a million homes — and a million homes have faced the problem of "what to do with waste and rubbish" . . . Many have solved the problem in the only satisfactory way — with a Kernerator. Waste, wilted flowers, garbage, sweepings — all domestic refuse no longer is a problem. In these homes all this waste is put in the handy hopper door, in or near the kitchen, and forgotten . . . No fuel is required. The rubbish burns the garbage that has already been partially dried by air, an exclusive Kernerator feature . . . Don't permit the rubbish problem to creep into your new home . . . Talk it over with your architect and he will write a Flue Fed Kernerator into the specifications . . . The Handy Hopper Door for rubbish waste and garbage will repay its cost many times in convenience. Send for Kernerator Booklet. Kernerator Incinerator Co., 731 East Water St., Milwaukee, Wis.
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screens ready before the flies come!

and somber, with a couch of undistinguished tawny color, will respond gratefully to a pair of smart oblong cushions of lacquer red velvet with brush fringes. A cushion of sophisticated French brocade, fringe-finished, however attractive, would be out of place in a sunroom chair covered in awning-striped linen.

Cushions for general use should measure about seventeen by eighteen by twenty-four inches. The materials in which they may be had are legion. One new model features alternating narrow strips of satin in two colors, with a wider center section, each strip being embroidered with scattered flowers of tapestry yarn. A pillow of alabaster green and beige employs green flowers on the beige strips, and the reverse on the green ones. This sells at $8.50. A cushion of Italian brocade in the deeper shades adapted to the living room costs $7.95. Satin, divided into alternating plain and quilted squares, costs $6.50.

A silk velvet cushion which is down-filled red, surrounded by Rayon velvet, printed in interesting modernistic designs, and having a satin back, retails at a cost of $4.00. A bolster-shaped cushion of brocade with a velvet boxing and back costs $7.50. An attractive cushion of rust color, piped in green, has a tulip motif embroidered in chenille in one corner.

Good-looking cushions are being made in products derived from artificial silk and these retail at very modest prices. For example, a rich-looking pillow of pressed rayon velvet with silk rayon back costs $4.50. A square cushion of machine-quilted rayon in all colors retails at about $2.00. A pillow of black rayon satin with colorful small wool-embroidered flowers sells at about $3.00. It is hand-embroidered piping of green. A rayon pillow with a central motif of machine-quilted trampunto may be had for $1.45.

In a colonial room, nothing could be more charming than a green linen pillow with a sailing ship embroidered in white yarn. This may be had in square or triangular shapes at $10 and $12.50. Crewel embroidery on imported twill in natural color makes a lovely cushion for the Early English room, and sells at $15.50.

Raffia and leather or suede are being used to make interesting cushions which are suitable for the den or the sunroom. Colorful cushions embroidered in brilliant cover punch, executed in raffia may be had for a few dollars. Flower designs are usually employed, and a cushion of this type is perfectly at home in the simplest of settings, or even out of doors.

The fashion of creating pillows of mosaic patterns of leather or suede, or a combination of the two, has been given impetus by the popularity of the han-kinks from Morocco which have appeared in the shops in the last two years. Returning travellers brought them as gifts, unstrung, and they are now being sold, imported and sold in the stores ready for immediate use. As they are very large, and apt to be costly because of the quantity of leather necessary, they are being reproduced this season in fabricoid and other materials which give the same effect as real hides.

Cushions for summer houses or informal rooms such as sun parlors offer even more variety, perhaps, than any other kind. Charming effects may be obtained at very small expenditure. There are small square cushions with back and front of quaintly patterned chintz and a deep boxing of plain colored chintz, hand-stitching, small pleats, and piped in a contrasting tone. Down-filled, these sell for around $5.00 but they may be had for $3.00, stuffed with kapok.

Glazed chintzes in plain colors make a square cushion with a small square appliqué of figured chintz in the upper right-hand corner. This is framed in a narrow pleating of glazed chintz in a contrasting color.

Motifs of stuffed calico applied to unbleached muslin have made interesting cushions for the last few years and new designs are always appearing. One of the most recent, features a large green frog seated on a red footstool, surrounded by full bullrushes. It is priced at $3.95. A reversal of this applied principle is a pillow of small-patterned muslin with a little white dog applied in crinkled unbleached muslin. This sells at $2.95.

Inexpensive cushions of embossed satin in patterns which resemble brocade may be had for about $2.00. A cushion of gold-tinted satin in green, and embroidered with small wooden flower sprigs costs $8.00.

Boudoir cushions usually appear in pastel shades but the materials employed are varied and interesting. Small square cushions with deep horsehair appliqué of figured chintz in the upper especially popular. A set of three cushions in Dresden patterns which are hand-embroidered around the design costs $11.75. Trapunto quilting is much favored for boudoir cushions, whether it is done by hand or by machine. An example is a square type is a small round taffeta cushion quilted in a love-bird design, and selling for $8.50. One of the most effective pillows which employs quilting, makes use of it only on the "elephant-eared" flat ruffle which surrounds it, the cushion itself being square and plain. It is made in rayon fabric and is an excellent purchase at about $3.

Narrow shaded ribbon applied to taffeta pillows in interesting designs, either as borders, corner or central motifs, is a new note in the cushion world. A quaint pillow of this type makes use of red and white ribbon on a blue satin background and sells at $2.95. Another, of yellow taffeta is trimmed with mauve shaded ribbon and is priced at $5.50.

Taffeta is, of course, a favorite for boudoir pillows because of its dainty silken effect. Plain pillows with self embroidery are sold at around $2.50, and some of the more expensive of the silk line are selling for $35.00. These cushions usually employ ruffle trimming, and cost around $5.00. Velvet is also used for chaise longue cushions in the more delicate shades. Chintzes are produced in modernistic designs, and having a velvet boxing and back costs $4.00.

There are small square cushions with back and front of quaintly patterned chintz and a deep boxing of plain colored chintz, hand-stitching, small pleats, and piped in a contrasting tone. Down-filled, these sell for around $5.00 but they may be had for $3.00, stuffed with kapok.

Glazed chintzes in plain colors make a square cushion with a small square appliqué of figured chintz in the upper right-hand corner. This is framed in a narrow pleating of glazed chintz in a contrasting color.

Motifs of stuffed calico applied to unbleached muslin have made interesting cushions for the last few years and new designs are always appearing. One of the most recent, features a large green frog seated on a red footstool, surrounded by full bullrushes. It is priced at $3.95. A reversal of this applied principle is a pillow of small-patterned muslin with a little white dog applied in crinkled unbleached muslin. This sells at $2.95.

Inexpensive cushions of embossed satin in patterns which resemble brocade may be had for about $2.00. A cushion of gold-tinted satin in green, and embroidered with small wooden flower sprigs costs $8.00.

Boudoir cushions usually appear in pastel shades but the materials employed are varied and interesting. Small square cushions with deep horsehair appliqué of figured chintz in the upper especially popular. A set of three cushions in Dresden patterns which are hand-embroidered around the design costs $11.75. Trapunto quilting is much favored for boudoir cushions, whether it is done by hand or by machine. An example is a square type is a small round taffeta cushion quilted in a love-bird design, and selling for $8.50. One of the most effective pillows which employs quilting, makes use of it only on the "elephant-eared" flat ruffle which surrounds it, the cushion itself being square and plain. It is made in rayon fabric and is an excellent purchase at about $3.

Narrow shaded ribbon applied to taffeta pillows in interesting designs, either as borders, corner or central motifs, is a new note in the cushion world. A quaint pillow of this type makes use of red and white ribbon on a blue satin background and sells at $2.95. Another, of yellow taffeta is trimmed with mauve shaded ribbon and is priced at $5.50.
WE can progress and improve in the details of architecture, decoration and furnishings—be stimulated by pleasing variety—without resorting to the bizarre. Novelty appeals for a time, but is transient. You may throw away a green hat that finally falls, but a fantastic house or zigzag furniture cannot be discarded so easily.

Home building and marriage are alike in that each is undertaken for enduring companionship and affection. There are types of houses just as there are types of families, and the type you build should be the type you can live with in happiness the rest of your days.

Within the limits of Colonial architecture is a variety of designs which have survived 200 years of transient fads. Today true Colonial is still the standard of good taste and comfortable living. Its proportions are excellent, its contours pleasing to the eye, its interiors spacious and its decorative keynote one of harmonious good taste. Look over any residential development in any city of the United States—you'll find the correctly designed Colonial house beyond compare.

In support of this opinion the Arkansas Soft Pine Bureau recently completed the attractive Colonial type home, illustrated in part on this page. It is located at 46 Woodley Road, Cleveland Hill, Buffalo, New York.

The homelike atmosphere of the house, revealed in these pictures, was repeatedly praised by the 20,000 and more visitors who inspected the house during the two weeks it was open to the public. Its happy combination of coziness and roominess appealed to many interested particularly in homes of moderate and even small size. Perhaps the detail receiving more comment and admiration than any other was the mellow warmth and effectiveness of the Arkansas Soft Pine paneling in the living and dining rooms and the satin-like appearance of the other woodwork throughout the house. In the former room the paneling runs continuously from floor to ceiling with a well executed cornice of wood mouldings. This is done in clear wood which is finished in its natural color with the beauty and lustre of the wood brought out by waxing.

In the dining room the paneling runs only to the height of the chair rail. Here the early American effect is accomplished with the use of Knotty Paneling of Arkansas Soft Pine. This type of paneling is enjoying a wide vogue not only in new homes, but in the rehabilitation of old ones. Its decorative quality is appropriate and at the same time a correct adherence to that architecture which follows Early American tradition.

That wood paneling and trim should be enjoying a wide renaissance proves again the point made in the third paragraph. Once more it renews its place of first choice as a decorative background after almost a decade of more aggressive interior motifs with which daily association becomes tiresome. Moreover, while wood is an inseparable part of Colonial architecture, it is with equal appropriateness used to enhance the interior of other types, whether new or remodeled.

From the standpoint of cost, wood paneling and trim need not affect your building budget. What is added in one way is saved in another—and correctly seasoned woodwork will endure for generations with only an occasional application in a simple, practical way.

And what is true of interior woodwork is equally true of the whole house structure. For the oldest homes in America—including hundreds of historic interest now occupied and delightfully livable—are of wood. If the wood used is cut from virgin timber, scientifically seasoned, manufactured in standard saw mills of established repute, and the house erected according to correct principles of staunch frame construction, your investment in home and happiness need be no more than you can afford comfortably.

Arkansas Soft Pine is such a wood. For more than a quarter century it has played an important part in providing countless attractive homes typical of our best standards of living. It grows in a region particularly favored by Nature for the maturing of splendid timber. It is produced in plants that adhere to the highest standards of manufacture, kiln drying and merchandising. Its manufacturers stand behind it without reserve and place their own signatures and endorsement upon it in the form of the trade and grade marks illustrated below. These symbols are not only hall marks of permanent investment value, but in a simple, practical way they enable you to identify your lumber and woodwork purchases at your local lumber dealer's where Arkansas Soft Pine is obtainable.

If you are planning to build or remodel, the material and services of the Arkansas Soft Pine manufacturers are readily available. Through their Bureau, undersigned, they are prepared to furnish you with plans (both in Colonial and other designs), building helps and instructions that lead the way to the home of your dreams. Your name on the convenient coupon below, together with 25c in coin or postage, will bring you one of the most complete and instructive books ever issued on the fascinating subject of home-building. Whether you plan to build or remodel now or later, be sure to get your copy of this book. Better mail the coupon now while the idea is warm.

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Little Rock — Arkansas

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peacock blue, or coral and black will be better combinations here.

The all-over spatter finish is suited for rooms where the furniture is simple and not too dignified. It is one of the best treatments for an old floor because it completely hides marks and scars. After the ground paint is dry, bright dots of varied colors are spattered over the surface with a whiskbroom or an ordinary scrubbing brush. Four or five spatter colors, such as coral, robin's egg blue, deep green, and yellow, would be a charming combination against a tan background or one of raw umber. When the ground color is glossy, the spatter paint should be flat, but either flat or gloss materials may be chosen for the spatter colors when flat paint is used for the background.

If a whiskbroom is used to spatter the dots, it should be dipped in a small quantity of the first spatter color and held just above the floor while the paint drips slowly off. The process is then repeated for each succeeding color, using a different broom each time. When the spatter colors are applied with a scrubbing brush, the brush is held horizontally and the paint scattered over the floor by scraping the bristles with a table knife. Whatever the type of brush, it should never be allowed to touch the floor when scattering the colors. It is better to work in sections, as one color will have to dry before the next is applied.

For the swirl finish an old-fashioned over-size "pound" brush is needed. The swirls, which resemble irregular loops, are made with the edge of the brush.

Another old-timer is the shell or knot-hole pattern. Two coats of paint instead of the usual three are used for this finish. The first coat is put on in the ordinary way, but the second is applied with a wavy motion of the brush. A separate oval brush, from which the central bristles have been removed, is required for the shells. This design is scattered over the floor at irregular intervals, and the paint used should be a darker shade of the ground color.

Stencil borders can be found in so many patterns that they are adaptable to almost any room. These stencil borders should always be chosen with a proper relation to the floor background. A dark ground color, such as brown or leaf green, needs a stencil of light or bright colors. If, however, a bright color like yellow or apple green is used for the floor color, the decorations should be either very light or very dark. In the bedroom, pastel colors such as coral, robin's egg blue, and delicate green combine well with a light gray floor or one of soft tan.

In placing a stencil border, the painter should be guided by the size of the room and the amount of space required for the pattern. It should not be less than eight inches from the wall, or more than eighteen. As most stencil patterns are repeat designs, it is advisable to map out the work with chalk lines before beginning to paint, as otherwise it may be difficult to match the pattern at the finish. It is simple to erase the chalk and make corrections until the outline is satisfactory. A foot or so from the end the remaining space should be measured in order to figure out whether the pattern needs cutting down or lengthening out. When the border has a single motif or combinations of two or three, start the work at the center of each side of the room and make the necessary adjustments at each corner.

The floor is now ready for the actual process of painting. The stencil is then fastened down with thumb tacks and the colors applied through the cut-outs with a tapping motion of the brush. This method of application is very essential to the neatness of the finished pattern, as a sweeping stroke of the brush will cause the bristles to catch under the edge of the stencil and smear the outline of the design. A neat job also requires that the back of the stencil be kept clean and the whole pattern wiped off after each transfer. To avoid ragged edges, the paint should not be too thin nor the brush too full.

Before applying any of these treatments to an old floor that has never been finished, it is obvious that the dingy boards must first be thoroughly cleaned. A solution of one part ammonia and two parts water will remove the surface dirt, and obtain stains and grease spots that do not succumb to this solution may be taken off with alkaline or benzine. If previously painted, and the old finish is in bad condition, it should be treated with a hard and fast rule. A floor that has never been painted will require a priming coat to prepare it for the two coats that are to follow. On hardwood floors this calls for an excess of turpentine; on porous wood, an excess of linseed oil. This primer is course unnecessary for a repainting job where one coat—or two at the most—will be enough to cover the old finish.

Whatever the product chosen for the ground coats—paint, enamel, or lacquer—it should be selected especially for floor use. The floor needs a tougher and firmer grade of paint material than any other part of the woodwork. When you make your purchase, be sure to state the purpose for which it is intended.

One more step is usually required to give an old floor smoothness. After the priming coat is dry, cracks, and nail holes should be filled with putty, and the whole surface should be lightly sandpapered. Two more coats and the floor is ready for its ornamental trimming.

Rejuvenating our old floors
Continued from page 454
Be sure your sewage disposal system is "San-Equip Certified"

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A correctly designed sewage disposal system is more than a septic tank. It is a combination of a scientifically designed septic tank and a correctly constructed drainage system.

The treatment unit must be properly constructed and of sufficient capacity to liquefy solids with maximum thoroughness and to prevent them from passing into and clogging the drainage system.

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**Fruit Reamer**
So cleverly made that every drop of the juice can be saved. Not only a reamer but also a pitcher and strainer for serving orange, lemon or other juices. Heavily silver plated. Holds 1 pint... $6.00

**Flexo Tray**
Eliminates need of holding tray under faucet and consequent splashing and bother. Replaces the metal grid now in your tray. Made of purest crepe rubber. Ice cubes will not stick to it, and all are removed in 15 seconds!

Kelvinator, 21 cube, new style $2.00
Kelvinator, 21 cube, old style $2.00
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Gen. Electric, 24 cube, new style 2.00
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**Electric Corn Popper**
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"The Perfect Insulator" cold-proof, heat-proof, fire-proof, sound-proof, vermin-proof

It stands between your home and the weather like a protective shield. Summer is tempered, winter's icy breath is kept at bay. Mineral Wool is sanitary, indestructible, entirely mineral and easily applied. It is not only inexpensive but will quickly replace its slight initial expense in winter fuel savings. Write for a free sample and illustrated booklet.

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**REAL HOME INSULATION**

**UNITED STATES MINERAL WOOL**

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cold-proof, heat-proof, fire-proof, sound-proof, vermin-proof

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Truly a distinctive appointment whose glinting surface of nickelt-silver, monel metal or polished copper characterizes it as one of the most essential requisites of social prestige.

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larger flowered and more graceful long-spurred type while the short-spurred are limited chiefly to delicate species for the rock garden. However, there are a few of the short-spurred types that should not be scorned as they are of sufficient beauty to compete on even terms with the long spurs. These are Munstead White, making a snowy mass of bloom and Blue King for its rich dark blue sepals and spurs and the nearly white tipped corolla. Of similar coloring but of dwarfer growth and earlier season is helenea, a hybrid similar to the beautiful glandulosia, a rock garden beauty with which I have had no success. helenea is an easy grower.

Another little beauty is the dwarf short-spurred white, flabellata nana alba. This is fine for the rock garden or for the front f. The bunchy vulgaris types, common twenty years ago, and especially the double-flowered forms may well be abolished.

As before noted, the long-spurred types are typically American, being hybrids of several native far western species. First and foremost of these is the beautiful blue Rocky Mountain Columbine, Aquilegia coerulea, having the flower of Colorado, and the despair of many gardeners as it is not the easiest of growers under all garden conditions. However, in its hybrids we get the same coloring in vigorous plants and a particularly fine one is the named variety, Mrs. Nicholas, a coerulea on a grander scale, although its size somewhat sacrifices the grace of the Rocky Mountain gem. It is an English introduction.

With coerulea has been crossed the Golden Columbine, chrysanthas, giving us our pinks and various hues of blue. The Mexican skinneri, with brilliant red spurs, and formosa, a form of which is known as california, bring in the red, orange, and bronzy tones. A. formosa is said by botanists to be a western form of the common wild Columbine of the east and middle west, A. canadensis.

As the Columbine is of a most connubial disposition and will cross all too readily with any of its race in its vicinity, the variety of coloring and form is very great. For this reason, great care must be exercised to reproduce a color from seed, protecting the blooms from other pollination and growing seed plants at a distance from other Columbines with which they might wed.

The commonest strain of Long-spurred Columbines available in the lists of American seedsmen is the Mrs. Scott Elliott strain. Fortunately, it is as fine as any when carefully selected seed is obtained.

It is not as tall growing as some English strains, but thus taller strains do not seem to have the size and grace of bloom of the Mrs. Scott Elliott. Equally fine is the Rainbow Strain which has a very fine area of unusually delicate tints and contrasts in its bloom. Its chief charm is in the great variety of its soft coloring.

We have a series of queenly nomenclature, Rose Queen being one of the best known and giving a beautiful selection of various hues of pink and rose from the palest to deep rose with contrasting centers ranging from pure white to yellow. There are several selected strains of pink offered by American seedsmen, the Wayside Gardens offering a series that I have found unusually attractive.

Silver Queen, an English origin, is a beautiful type with blue and purple tinted spurs. Copper Queen is one of the recent offerings. The name being descriptive, the color being various shades of purple to pink with brilliant yellow coreolias. The Californias hybrids give a series of blue purples from light to dark with pure white coreolias.

New robust strains are being developed, one to bloom for me this year, King Harold, making a reputed height of close to four feet, with violet purple sepals and frilled corolla with purple spur tips. Lavender Queen gives a series of blue purples from light to dark with pure white coreolias.

Columbines in the Middle West have kept pace with the rapidly growing interest in Tall Bearded Iris as its finest and happiest companion planting. In this connection the common forms of both species, A. canadensis, becomes very useful as its real beauty is never so completely revealed as when associated with the Bearded Iris Aures, not the species, or other yellows of medium tone. The red and yellow Columbines A. formosa, a hybrid similar to the

An easy flower for all America

Continued from page 456

Modern Homes

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Tucked under windows, or concealed in the walls, these modern radiators add, rather than detract from the charm of rooms. For only the inconspicuous grille and a small air inlet near the floor can be seen. Beauty instead of “Unsightliness”—“Unobtrusiveness” rather than the bulkiness of old-style radiators.

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An easy flower for all America

Continued from page 456

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An easy flower for all America

Continued from page 502

is allowed to seed too freely, the Columbine has a reputation of being rather short-lived. Remove seeds and its life is materially prolonged.

In employing Columbines in color plans, the effective means of doing so requires plenty of room in a reserve garden where seedlings can be grown in quantity to blooming size and colors selected. The Columbine when of blooming size does not particularly relish being moved. In transplanting seedlings that have reached blooming size care should be taken to sink the spade deeply and to get them up without breaking the tap root. They will reestablish much more quickly with this precaution.

By careful bartering Columbines may be had in bloom and beauty from May until well into July, but if you cannot take the time to give them the tonorial care, cut the bloom stake off as soon as the flowers fall. Don’t let them form full crops of seed. Even the best of care there will be a certain annual loss. Three or four years is the main expectation of life for a Columbine. See seed each year as a renewal and replacement feed.

Planting Time Down South
T. J. STEED, GEORGIA

In the South an early start with gardens is essential. Spring begins in February. An early start gives flowers earlier and a longer season of bloom, so planting of most annuals is in order during that month. If any cold spell or frosty night should come, cover the plants with boxes or old newspapers, being careful to firm the soil down all around so that no cold wind can get under the paper. All flowers require rich soil and well prepared, so make it rich with well rotted manure at planting time, if necessary. The manure also helps to keep soil warmer.

Vegetables must also be started this month and should any cold come after they are up we can resort to some convenient means of protecting them, as with flowers. If water be given regularly to the young plants when the weather becomes hot and dry, we prolong the season of production many months.

Most annuals will flower until frost, provided that faded flowers are kept cut off. The vegetable season is also prolonged by watering and keeping the fruit picked. Remember when watering anything that a mere sprinkler is worse than none at all. Proper watering may be a little trouble but if it pays, just as it is profitable to plant early.

In sowing remember that very fine seed requires very shallow covering. Larger seed such as Peas, Beans, Melons, etc., may be planted one inch deep. Flowers such as Sweet peas, Nasturtiums, Dolichos, Four o’clocks and those with seed of similar size may be planted one inch deep, while Pansies, Asters, Petunias, and all other very small seed must be covered very lightly. In box or bed, the soil should be kept moist until the seed germinates. In the open, watering may not be necessary, if there is plenty of rain. Hard rains will sometimes beat small seed (such as Petunias) too deeply into the soil, so it is best to plant these in boxes and transplant.

SELECTED VEGETABLES

<table>
<thead>
<tr>
<th>Name</th>
<th>Distance Apart</th>
<th>Seeds or Plants</th>
<th>Planting Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Radishes</td>
<td>6 to 8 inches</td>
<td>Seed</td>
<td>May</td>
</tr>
<tr>
<td>Turnips</td>
<td>12 to 16 inches</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Beets</td>
<td>3 to 4 inches</td>
<td>Seed</td>
<td>May</td>
</tr>
<tr>
<td>Beans (bush)</td>
<td>18 to 24 inches</td>
<td>Seed or plants</td>
<td>April</td>
</tr>
<tr>
<td>Tomatoes</td>
<td>18 to 24 inches</td>
<td></td>
<td>April</td>
</tr>
<tr>
<td>Cabbage</td>
<td>24 to 30 inches</td>
<td>Seed</td>
<td>April</td>
</tr>
<tr>
<td>Cauliflower</td>
<td>24 to 30 inches</td>
<td></td>
<td>April</td>
</tr>
<tr>
<td>Peppers</td>
<td></td>
<td>Seed or plants</td>
<td></td>
</tr>
<tr>
<td>Eggplants</td>
<td></td>
<td>Seed</td>
<td></td>
</tr>
<tr>
<td>Potatoes (white)</td>
<td>12 to 18 inches</td>
<td>Seed or plants</td>
<td></td>
</tr>
<tr>
<td>Watermelons</td>
<td>18 to 24 inches</td>
<td>Seed or plants</td>
<td>June</td>
</tr>
<tr>
<td>Carrots</td>
<td>12 to 18 inches</td>
<td>Seed or plants</td>
<td>May</td>
</tr>
<tr>
<td>Squashes (bush)</td>
<td>18 to 24 inches</td>
<td>Seed or plants</td>
<td>May or June</td>
</tr>
</tbody>
</table>

SELECTED FLOWERS FOR FEBRUARY SOWING

<table>
<thead>
<tr>
<th>Name</th>
<th>Distance Apart</th>
<th>Time of Flowering</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alyssum</td>
<td>6 to 8 inches</td>
<td>May to June</td>
</tr>
<tr>
<td>Cornflowers</td>
<td>8 to 12 inches</td>
<td>May and June</td>
</tr>
<tr>
<td>Dianthus</td>
<td>6 to 8 inches</td>
<td>May</td>
</tr>
<tr>
<td>Light-iris</td>
<td>8 to 10 inches</td>
<td>May</td>
</tr>
<tr>
<td>Marigolds</td>
<td>10 to 12 inches</td>
<td>May</td>
</tr>
<tr>
<td>Nasturtium (bush)</td>
<td>8 to 10 inches</td>
<td>April and May</td>
</tr>
<tr>
<td>Nasturtium (stalk)</td>
<td>12 to 14 inches</td>
<td>April and May</td>
</tr>
<tr>
<td>Pansy</td>
<td>4 to 6 inches</td>
<td>Set out plants.</td>
</tr>
<tr>
<td>Poppy</td>
<td>8 to 10 inches</td>
<td>Seed now will</td>
</tr>
<tr>
<td>Sweet-pea</td>
<td>4 to 5 inches</td>
<td>Flower Mar</td>
</tr>
<tr>
<td>Zinnia</td>
<td>10 to 12 inches</td>
<td>Seed now will</td>
</tr>
<tr>
<td>Asters</td>
<td>10 to 12 inches</td>
<td>Flower Mar</td>
</tr>
<tr>
<td>Cornflowers</td>
<td>8 to 10 inches</td>
<td>Seed now will</td>
</tr>
<tr>
<td>Dianthus</td>
<td>8 to 10 inches</td>
<td>Flower Mar</td>
</tr>
<tr>
<td>Four o’clock</td>
<td>8 to 10 inches</td>
<td>Seed now will</td>
</tr>
<tr>
<td>Forget-me-not</td>
<td>8 to 10 inches</td>
<td>Flower Mar</td>
</tr>
</tbody>
</table>
Put The Kettle On We'll All Have Tea.

Set the table. Gather 'round the fire. Pull up chairs and footstools. Stretch out before the hearth and drink the warming brew.

Tea-time, in a setting of hooked rugs and Colonial furniture, is a delightful custom; a heritage from the very earliest days of the Colonies.

The atmosphere of warmth and hospitality which marked the old New England homes, is not difficult to attain. You will be surprised to see how a few Cushman Colonial Reproductions will add character to an entire room.

Authentic in every detail, these charming cupboards, tables, chairs and footstools are patterned after the best of the Early American work. They will match and harmonize with your own family heirlooms. They suggest, by their presence, the good times of long ago—the sincerity and good taste of Colonial people.

Pieces illustrated are No. 499 Corner Cupboard, No. 467 Game Table, No. 459 Fireside Bench, and No. 412 Oval Cricket Stool. The large No. 499 large table is shown with No. 610 Caver Chairs. Other pieces are No. 461 Deep Leaf Table, No. 469 Snake Foot Table, and No. 431 High Chair.

Tuttle & Bailey Radiator Furniture cures "radiator consciousness." Beautiful models, designed to conform with particular periods, finished to match any wood, assure achievement of complete harmony. Walls and curtains are not affected by rising "radiator dust"; the living zone temperature is always normal due to a humidifying pan in each cabinet. Trained representatives are available to advise the best means of overcoming individual radiator problems. Many prominent installations assure us that T&B Cabinets are being accepted as the answer to the question, "How can I hide my radiators?"

A booklet, "New Artistry in Radiator Concealment," shows our many models and tells how T&B Cabinets are built to prevent loss of heat.

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83 years in heating and ventilating
647 Lexington Ave., New York City
Phone: MURray Hill 8600

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Church Sani-White Seats are available at the plumbing store and quickly attached to any make of bowl. With colored rugs, curtains, towels—little touches of color which you may already have—a Church Seat, chosen from the complete range of pastel shades and lovely sea pearl tints, will make your decorative scheme complete.

Whether your choice is the Church Sani-White or Church Colored Toilet Seat, you can rest assured that it will always look tidy and neat. The Church Seat will not chip, crack, nor lose its original handsome finish. In ten minutes you can transform your old bathroom into one of modern color and attractiveness.

Write for our illustrated folio telling you all about the large variety of Church Toilet Seats and Bathroom Stools offered. C.F. Church Manufacturing Company, Department A-2, Holyoke, Massachusetts.

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It shows in an unusual and interesting way how you can beautify your home grounds. Contains authentic plans for planting lots of average size, with many illustrations of beautiful yards before and after planting. Send 25 cents.

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Applied to
Cold Rooms

Cold rooms don't save any money...
and they don't save any lives, either.
Nobody can compute what they cost in human suffering and loss...
and nobody who is sensible to the ever-present danger of cold rooms will put up with them.

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...install a radiator heating plant...
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And get the best while you are getting it... an "All-American" Heating Plant. It cuts down the fuel cost of heat. Cuts out the medical cost of cold. Burns hard or soft coal, coke, oil or gas. The only thing it doesn't burn is money.

And you don't have to wait until you can pay for it... we'll do the waiting... a little down and a little monthly solves the problem... On the opposite page you can get an approximate idea of the price. Mail the coupon and let us give you the facts.

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Due to a demand for inexpensive but attractive fire screens we have collected an assortment which should please everyone.

The above screen is one which has black spiral wire mesh and brass knobs and handles. Can be furnished in five heights priced from $5.50 to $9.50 each.

Write for our new circular showing the various types.

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Any of the articles shown in our magazines may be bought through our Shopping Service at no charge to readers. Send order and check payable to Shirley Paine, care American Home, 244 Madison Avenue, New York.

At last—a serviceable night lamp copied after an old candlestick, having a tray for cigarette ashes! It is made of solid nickel silver in brushed satin finish; no polishing. General Electric plug, silk light cord, socket for standard size bulb. With shade lacquered in red, dark green, light green, black, blue, or brown, aluminum lined, complete $5.50 by express collect. The tray is 6½” diameter and 4” deep; height overall 9¼”. For nursery or bedside, etc.

The Early American lamp model (left) is Colonial brass finish having a candelabra frosted frame bulb and clear cut wind glass. Ht. 10” overall, $8.50. Another fine Early American model (right) has a cut frosted shade and 3” cut crystal prisms; 15½” overall hgt., Colonial brass finish. Unusual value at $9.50. Very effective in pairs. All prepaid in U.S.A. This firm has specialized in lamps for over twenty years; also in fireplace equipment of all kinds.

This Italian pottery coffee or chocolate set was chosen from many other patterns because of its graceful originality and the loveliness of the colors in the hand-painted flower design on biscuit glass. So many china sets—even expensive ones—are really atrocities that when one like this comes through the customs to sell at $11.50, our readers should know about it. Exactly as shown, price includes careful packing for safe arrival anywhere prepaid in U.S.A. Write me if interested in any other china or pottery things.

Colonial Soldier Andirons


This firm has specialized in lamps for over twenty years; also in fireplace equipment of all kinds.

Colonial Soldier Andirons


Virginia Settler’s Cabin
Harrisonburg, Virginia

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Latest offering of the native Vermont weavers, truly represent a gift for any living room, as it is a rare wool, home-spun of pure virgin wool. Just the touch to lend new charm to the Boudoir, the Loung, the Room, the Living Room or any. Full-fringed at both ends, size 60" x 72". Mailed to any address for only $2.50, postpaid. Not sold in stores. Your choice of Gold, Green, Rose, Orchid, Blue. Satisfaction guaranteed. Send for handsome catalog of wooden wares of heirloom quality.

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Bridgewater
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The luncheon table may be set entirely in this lovely glass, in amber, green, or rose. Twenty-one piece sets, of cups, saucers, and salad plates for six, sugar, creamer, and sandwich tray, are $5.94. Tumblers are 49c each.

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Of unusual design. Quite low, with oval top. Maple--hand rubbed--finished Goldin Honey, Spanish, or Autumn Brown. Top: Small, 20 x 30 x 24 high $21.50

Shelf upon request

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Attract Wrens, Martins and Blue Birds

Out in your back yard or garden, build a "Martin Pole" (illustrated at right) and suspend from it a number of these hand-molded Pottery Bird Houses. They porous sunset shades of greens and earth tones will attract friendly birds to the area of your home. Hand molded, of Vermont Vermont Pottery. Size 2.75 ea. No. 1080 for Blue Birds, $3.95 ea. No. 1081 for Wrens, $1.50 ea. All sent postpaid. State color.

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This quaint pair of Russian Peasant candelabra lend a note of gayety. Solid cast brass, polished; height 9 1/2"; harmonize with any Colonial or Early American room, cottage, or informal apartment. Very reasonably priced at $4.25 the pair, packed for safe shipment, by express collect.

From New Jersey—A lamp of beanpot ancestry but with modernistic aspirations in beautiful brown, rich red-orange; paper parchment shade. Green and yellow combination also. Overall 13". Complete, prepaid $4.75.

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**DEXSTAR STAYBRITE TISSUES**

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**Our February "Special"**

**SHINING GLASSWARE**

**A Nice Catalogue of Colonial Things**
THESE two Colonial lamp reproductions may be had either in pewter or bronze finish, nicely priced. They would be useful for bedside lights, in halls, or in pairs for a console or dressing table, The smaller lamp is 13½" in ht., has an 8" parchment shade slightly antiqued, with silver or gold band top and bottom, and a row of stars to match. The stripe can be yellow, rose, green, blue, or lavender; $6.50 complete, or $12 the pair. Taller lamp has a print applied to the parchment. In place of the stars there are cut velvet stripes, and exactly the same materials throughout. Ht. 19½"; complete $7.75; or $14.50 the pair. Shipment is by express collect.
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“GENTLEMAN’S FANCY,” a charming pattern reproducing an old Colonial coverlet. Roses, stars, interlacing circles in the mystic square of seven, all to bring good luck. Loomed in Virginia; virgin wool on cotton warp, fast dyes. 78”x100” only. Delft blue, rose, yellow, indigo, green, orange, lavender or red on white only. $13.85 expr. collect.

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AMONG the fourteen color creations and artistic upholstery patterns, you will find one to harmonize perfectly with your living room. Strong and rigid, unusually comfortable, easily kept clean—these pieces can be quickly folded away into a few inches of closet space.

A “BTC Hostess” set solves your problem of extra chairs and tables—always at hand.

The Brewer-Titchener Corp. Cortland, New York

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All are handsomely set in helmets against a wide variety of shaped and unique patterns from brass, tin, pewter or copper, with or without electric attachments. Prices are reasonable. Send for illustrated literature.

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February, 1930

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Today, as in the days of our forefathers, furniture of hard, durable Maple is the vogue in honey-tone and antique finishes. In their quaint and rugged simplicity these modern reproductions of early craftsmanship give an atmosphere of true Colonial charm and hospitality. And, in the marvellous stain finishes that develop all the beauty inherent in the wood itself, Maple furniture—both period and modern—is a revelation in colorful beauty that transcends all by comparison. Exquisitely lovely effects are secured by "misting" and "high-lighting" the finish on panels, tops and decorative overlays of Birdseye Maple veneers.

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Would you hear them? Then adorn your kitchen and breakfast nook with a few pieces of Sno-White furniture—tables, chairs or cabinets in soft, harmonious colors. They are Fashion's Latest

Every Sno-White article is of choicest materials fashioned by America's finest craftsmen. Sno-White kitchen furniture lifts any home above the average in evidences of refinement and good taste.

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Showing over 50 Sno-White pieces in six different color schemes. If you don't find Sno-White at your dealers, write us, select from catalog and we will make it easy for you to get just the pieces you want.

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Buddington Humidifiers

utilize radiator heat to put quantities of wholesome moisture into the air—they evaporate gallons, not pints. Children thrive, furniture shrinks stop, plants do better, etc.

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Heated air passes up through the humidifier, taking moisture from the heavy, water-cooked wick. Positive, constant, automatic action. Endorsed by doctors, hospitals, nurseries. Thoroughly rich and free of grit. Wind eliminator, air cooler, condensation, all with a plastic material.

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Steam heating for every purpose

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Multi-flow,
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Burns coal

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And Now You Can
Modernize Your Bathroom
by installing a
Zundel
SANITARY TOILET CHAIR
which completely cloaks the unsightly toilet bowl and displays instead an artistic piece of bathroom furniture.

Ask your plumber or write us for portfolio of beautiful designs.

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DULL FLOORS
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There's only one wax that brings such a perfect surface. That is Old English Wax. Let it bring new beauty to your home.

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Pumping for every purpose,
Hay Tools, Door Hangers

(8-14)
In and About the Garden

Rock gardening, it would seem, is just about as well established a feature in everyday garden craftsmanship as a rose garden, or even a vegetable patch, which, since the reaction from the war almost disappeared from the average garden, but is slowly reasserting itself. It has been curious the way the rock garden fancy (I had almost written fad) has spread through the land. It is not a fad. A fancy, yes. But the rock garden has many justifications for existence. In one thing alone it excels, the opportunity it affords even the very smallest garden to have a rich variety of plants, to say nothing of the fact that in it the gardener can enjoy little odd gems tucked in here and there everywhere that would be completely lost and smothered in the ordinary border. The rock garden is indeed a jewel box.

The charm is that it can be so absolutely individual and personal. It is a very hard thing to make a plan for a rock garden, a plan that can be put into perfect execution, because that would pre-suppose a definite conformity of the rocks and stones to be employed. It is the informality, diversity, and individual character of the stones though they be not obtrusive that often makes or mars the rock garden. Still, plans are helpful in that they convey suggestion, so I am glad to offer the accompanying instance of how a practical little rock garden was put into the back line boundary of a very ordinary city lot. It solved the problem. There was even a little water pool where aquatics could be accommodated and subverting that a little bog. After all, it is the will that makes the way.

I am indeed thankful to the correspondent who was interested enough to send me this little solution of one back yard problem. I hope that many other readers will favor me with similar notes of experience and achievement; perhaps not so much for the pleasure of telling it but for the hope that it may be of practical assistance to others who are trying to find a way out.

A $20 Rockgarden

T. Sheward, British Columbia

The photograph shows a rock garden, bog garden, and lily pool, all combined and tucked away in the corner of a small lot, 50 x 100 ft. It was made in four days, cost $20 for material, not including rock plants as nearly all were grown from seed sown in boxes in early spring, and then set out when very small making a quick growth. Here is the list with their number references to the accompanying plan.

(1) Pink and pale blue Lupins
(2) Buddleia
(3) Peachbells
(4) Rock Pinks
(5) Candytuft
(6) Cheiranthus allionii
(7) Viola lodotea
(8) Gentian
(9) Rock Cress
(10) Maiden Pink
(11) Candytuft
(12) Alpine Phlox
(13) Thrift
(14) Rockroses
(15) Viola lodotea
(16) Goldtuf
(17) Woodruff
(18) Alpine Aster
(19) Catnip (Nepeta)
(20) Campanula glomerata
(21) Flax (Linum perenne)
(22) Pink Dwarf Heather (Erica carnea)
(23) Geranium bowei
(24) Pink Aubretia
(25) Double White Dianthus Mrs. Sinkins

The photograph shows the rock garden eight months after planting. The space for the pool was first excavated, three feet deep, and the soil thrown up was used to make the foundation of the rock garden. Six inches of concrete reinforced with wire, and afterwards faced with half an inch of pure and lily pool, all combined and tucked away in the corner of a small lot, 50 x 100 ft. It was made in four days, cost $20 for material, not including rock plants as nearly all were grown from seed sown in boxes in early spring, and then set out when very small making a quick growth. Here is the list with their number references to the accompanying plan.

The pool proper has a bog ledge on one side to accommodate certain Primulas

Check up here with the numbered given in the accompanying plant list

This combination pool for true aquatics, a little section of bog, and a fair sized rockery lies across the end of a 50 x 100 ft. plot.
HENDERSON’S SPECIAL OFFER

1930 Seed Catalogue and
25-Cent Rebate Slip
—Only 10c

MAIL the coupon with only 10 cents, and we will mail you “Everything for the Garden,” Henderson’s new seed catalogue, together with the new Henderson 25-cent rebate slip, which will also entitle you, without charge, to the Henderson specialty offer of 6 packets of our tested seeds with your order.

These 6 packets are all seeds of our own introductions, and are among our most famous specialties—Ponderosa Tomato, Big Boston Lettuce, Early Scarlet Turnip Radish;—Invincible Asters, Brilliant Mixture Poppies and Giant Waved Spencer Sweet Peas. These, like all Henderson’s Seeds, are tested seeds.

For 83 years, HENDERSON’S TESTED SEEDS have been the standard: Year after year, our constantly improving methods have enabled us to maintain our supremacy among American seed houses. The initial cost of your seeds is the smallest item in your garden’s expense, and it is of advantage to plant seeds of recognized quality from a house of reputation and standing.

Everything for the Garden

This is a book of 208 pages, with 16 beautiful color plates, 192 pages of rotogravure in various colors, and over a thousand illustrations direct from actual photographs of the results from Henderson’s seeds.

It offers many special collections of vegetable seeds arranged so as to give a continuous supply of fresh vegetables throughout the Summer, and collections of flower seeds especially arranged for harmony of color and continuity of bloom.

It is a complete garden book, and should be in the hands of every lover of the garden beautiful or bountiful—Clip the coupon now.

Every Rebate Slip Counts as Cash

With every catalogue will be sent our Henderson Rebate Slip which, returned to us, will be accepted as 25 cents cash payment on any order of two dollars or over.

In addition we will include with your order, without charge, the Henderson specialty collection of three packets of Vegetable and three packets of Flower seeds as described above.

PETER HENDERSON & CO.
35 Cortlandt Street
New York City

Enclosed is 10c for Henderson’s 1930 advertising offer of Catalogue and 25c Rebate Slip.

Name: ..................................................
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City: ....................................................

Early Scarlet Turnip Radish

Ponderosa Tomato

Big Boston Lettuce

Brilliant Mixture Poppies

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

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

**NORTH**

Finish planning your garden. It is essential to know what seeds and plants you will need, and there is little time to lose.

Spray frostbitten plants with cold water at once, and put plant in dark, cool place for a day or two.

Pans of water placed on radiators will provide moisture.

Continue winter pruning and spraying. Get rid of dead wood on trees.

Protect window plants. A little newspaper between the glass and the plants may mean the difference between healthy plants and ruin.

Start the hotbed, piling manure about the 15th.

Rubberplants, dormant over the past few months, will begin to grow again. They may be repotted—also Ferns, Palms, etc.

Sow seeds of Tomatoes in pots, for indoor growth. Transplant to hotbed or coldframe later.

Sow Sweet-peas indoors in pots, to be placed in frame later. Dianthus, Cosmos, and perennials may be sown indoors now.

Sow Chrysanthemums in rich soil. Start planting Tuberoses and Gladiolus.

Put Pansies into permanent frame. A little newsprint will help. Transplant Cannas.

Keep soil around Evergreens moist.

Bring branches of Spirea, Pussy Willow, Lilac, etc., into the house, and put them in water for indoor blossom.

Take cuttings of Geraniums, Coleus, and Begonias. Give lawn top dressing.

Still time to move large trees with ball and stool.

**IN GENERAL**

Of course, you started your garden plan in January. You’ve decided what you’re going to grow this year, and perhaps some of the seeds have arrived.

While February in the north is still too cold a month to permit any out-door gardening, it is the month of renewed activity. Next month will be a busy one, but you may get an early start now by starting a hotbed.

Having made a detailed plan of the flower and the vegetable gardens, with planting dates, prepare the soil in flats for indoor planting until the hotbed is ready for use. Seeds sown this month in flats indoors may be transplanted to the hotbed or coldframe later.

Every garden of any size at all should be equipped with a hotbed, the principle of which is heat generated beneath the soil by means of manure. The seeds are placed in the soil, and the entire bed protected by glass frame.

**SOUTH**

Take cuttings of Fuchsias from new shoots around base of parent stem. Plant in rich soil.

Plant seed of Jerusalem Cherry, for plants to bear next Christmas.

Force Double Tulips about the 20th of the month.

Be careful in watering Pelargoniums. Don’t give them too much. Pinch back branches until the end of February.

Plant Black-eyed Susan seeds now, indoors. Transplant Cannas.


Protect plants from heavy rains.

Plant Chrysanthemums in rich soil. Start planting Tuberoses and Gladiolus.


Don’t delay planting seeds of Carrots, Celery, Endive, Parsley, Beets, Radishes, and Kohlrabi, also Purple-top Turnips.

Sow Cucumbers in pots.

Sow Bush Beans late this month.


Give Tomatoes in hotbed a little air.

Plant Irish Potatoes about the middle of the month.

Sow Pepper and Egg-plant in frame.

Protect plants from frost.

**THE WEST COAST**

Continue to take Rose cuttings while plants are dormant.

Plant Gladiolus every ten days or every two weeks.

Take cutting of Begonias and Coleus.

Put in sand.

Plant seeds of Marigold, Ageratum, Cosmos, and Snapdragon.

Start Verbena in flats. Take cuttings from plants already growing.

Take cuttings of Geraniums.

Plant California Poppies where they are to blossom.

Continue to plant deciduous shrubs and trees. If not done now it will be too late, as they will not remain dormant much longer.

Divide and replant perennials which could not be moved in the fall.
**Announcing Schling’s Novelties for 1930**

Here is a garden full of flowers—Brand new varieties, triumphs of the hybridizer’s art!—Recently introduced rarities to make yours a different garden!—All of them fascinating and delightful! Plant them with confidence and joyous anticipation for, remember, they are all SCHLING’S SEEDS—Seeds that spell Success!

**OFFER A-A**

**Absolutely New! Novelties of 1930**

A $15.40 value for $12.00

- **Iceland Poppy Orange Gold**—a distinct novelty. (Offer A-A)
- **Pansy, Mrs. Pierre S. du Ble**—**scabiosa**—50c; 5 pkts. for $2.60
- **Zinnia, Lilliput Selmen—Rese**—offering the exquisite salmon-pink color in the lovely miniature or Lilliput type. Plants grow one foot high. Very charming and Toilet seedlings, it will do well in any soil. 
- **Coreopsis, Rhine, trompet-shaped flowers of rich, glowing yellow radiating from its velvety brown center, giving the effect of flower clusters rather than an "a bloom.**
- **Anchusa, Annual Blue Bird**—Bears large umbels of vivid indigo-blue, forget-me-not-like flowers, in luxuriant bouquet on 18-inch stems. Pkt. 50c; 5 pkts. for $2.00
- **Eschscholtzia Erecta Compacts, Moonlight**—Extremely long delphinium like spikes and extra large individual double flowers, closely set along the stalk.

**OFFER A-B**

**Schling’s “Get Acquainted” Collection**

A $3.25 value for $1.00

- **Zinnia, Oablia-flewered “Youth”—In response to many requests for a light rose, we offer for the first time ‘Youth’ a beautiful self rose with huge flowers of true Dahlia type.**
- **Larkspur, Los Angeles—Rich salmon undertone overlaid with a brilliant and pleasing rose.**
- **Cephalaria Alpina—5-8 feet, branch freely and bloom practically all summer. The flowers are very double (deep canary yellow, on 2-feot stems: they resem-**
- **Peerless Aster—Yellow—Deep yellow, fading slightly as the flower ages. Of large size, very double**
- **Ostrich Plume Cellesia, Heatherdell—Great trusses of elegantly feathered and handsomely interlaced plumes so strikingly ... them outdoors id or in pots. Offered in two colors—Heatherdell light, terra-cotta pink tipped with bronze. Pkt. $2.60
- **Zinnia, Oablia-flewered “Youth”—In response to many requests for a light rose, we offer for the first time ‘Youth’ a beautiful self rose with huge flowers of true Dahlia type.**
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**OFFER A-C**

**Indian Summer**

Latest and Loveliest of Schling’s New Supergiant Snapdragons

Marvelous not only for use, though its flower color rival the glowing amaryllis and vigor—

**OFFER A-D**

**Recent Novelties**

Fascinating Rarities Recently Introduced

A $9.30 value for $7.50

- **Carnation Prof, Malmgreen—delightful variety.**
- **Snapdragon Indian Summer—**
- **New Carnation Prof, Malmgreen—**
- **Three Toothsome Vegetables**

**OFFER A-E**

**Very Special!**

Very Special—One packet each—Gardens will be rain-listed on this page except the peas—a $24.20 value for $28.00

**Three Toothsome Vegetables**

Schling’s Original Italian Broccoli—A time tested variety as delicious as it is easy to raise. Pkt. 25c

**Zucchino—** Fumon Italian Pumpkin—superbly marinated. Pkt. 25c

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**Plant them with confidence and joyous anticipation for, remember, they are all SCHLING’S SEEDS—Seeds that spell Success!**

**Send for your copy of “The Book for Garden Lovers”—$35s free with first order.**

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**Offer A-C:**

**Offer A-D:**

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The Lure of The Beyond

To those interested in wild plant life, "The Beyond" starts at the edge of the Woods—and coaxes! Amid shifting shadows and frolicking sunbeams develop the most precious off-spring of the native flora. This nursery specializes in plant materials for naturalistic gardens. Let's get acquainted through offers that follow:

Cypripedium spectabile
The Showy Lady's Slipper
Does well in soil composed of leaf-mold or peat, and prefers moist, shady situations. This is the showiest of our native orchids.
1 to 2 crown plants 3 for $1.00, 10 for $5.00
3 to 4 crown plants 3 for $2.00, 10 for $6.50

Trillium grandiflorum
(Three-Leaved Night-Shell)
A charming member of the Lily family, easily grown in moist situations. White flowers, as shown alongside, in early Spring.
$1.00 for 10; $6.00 per 100

Hepaticas (See to right below)
Among the brightest and earliest of the Spring flowers, thriving equally well in sun or shade. Actaea blooms white, pink or purple flowers. Triebu is pink or dark purple. Blooms earlier than its Western cousin. Prices either variety, 5 for $1.00; 10 for $1.50

Mertensia (Virginia Blue Bell)
A great companion to Daffodil and Tulip plantings. Pink buds, blue and bluish white open flowers—a beautiful color combination for any situation.
5 for $1.00; 10 for $1.50

If you love Wild-flowers, Ferns and other plants for naturalistic gardening you will find Our Catalog the same source of inspiration which it is to thousands of Gillett customers throughout the country. Glady mailed free on request and please mention this publication.

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...and what's more my work takes me out in the open and I meet only the very best people...

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You can enter this interesting, healthful and highly profitable creative work—easily and quickly. We prepare you at home—by mail—without interfering with your present work. In an amazingly short time—less than a year—you will be ready to take advantage of the many opportunities awaiting you. You will be assured an income sufficient to gratify your desires for the better things in life—and the social prestige always accorded to those trained in landscape architecture. Opportunities, either for full or part time work, are many. Every home owner needs landscape assistance—the Nursery Industry is crying for trained men and women—City Park Departments and large estates employ men the year 'round—landscape trained men and women are in great demand as lecturers and writers.

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AMERICAN LANDSCAPE SCHOOL

140 Plymouth Building

Des Moines, Iowa
A Water Lily-Pool—filled with colorful, fragrant Water Lilies, interesting Aquatic Plants and Ornamental Fishes is the distinguishing and most charming feature of the modern garden. And, fortunately, there is room in every garden, large or small, for a Water Lily pool or at least a sunken tub-garden.

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

You Can Have a Water Lily Garden This Summer

You can enjoy this most fascinating form of gardening this summer, for little time is required to establish a Water Lily garden. Water Lilies are the easiest of all flowers to grow. They require no weeding, hoeing or watering. The plants are inexpensive and their growth is rapid and certain.

The paper mulch by a patented process. It is unlikely that tables have peeped through the soil to one hundred per cent. Some experiments conducted in various sections of the U.S. have now made it possible to mature such a crop during the short summer season of the year.

After the border strip of paper is applied, leaving two inches of row in the paper mulch is its effectiveness in weed control. Truth to tell, some weeds will develop in the vegetable rows unless perfect stands are secured. It only takes a little time and work, however, to remove such crop destroyers. Furthermore, the method of planting through holes in the paper is a patented process. It is unlikely that any legal action would be instituted against home gardeners who practiced the scheme; if it were used on a commercial scale, however, court entanglements might ensue.

After the garden is ready for planting, the first strip of paper can be spread lengthwise of the garden. Loose soil, clods or rocks may be placed along the edges of the paper to keep it in proper position. If the gardener plans to practice the paper mulch method regularly, it will pay him to make staples of ordinary galvanized wire. The points of these staples should be ten inches long and their width should be either eight or thirty-six inches dependent on the width of the paper which they will hold in place. These staples are spaced at intervals of three to four feet along the garden rows to hold the paper in position and are durable for many seasons.

After the border strip of paper is applied, the first row of seed should be planted along its inside edge. The second strip of paper is then applied, leaving a space of two inches between the two rows of paper which will be occupied by the vegetables. This process is then repeated until the entire garden is planted. It is a good plan to plant several rows of Corn at the outer edge of the garden exposed to the prevailing winds. It acts as a windbreak and aids in shielding the paper from wind damage.

We rigged up a simple contraption that aids measurably in applying the paper to the garden. It consists of two broom handles linked together with light wire or carpenter's cord. One handle is thrust through the core of the paper to be unraveled while the other is held by the gardener as he walks down the row. The paper is unraveled readily with this simple device. Where ordinary black asphalt building paper is used, the large rows should be 36 inches wide as the paper is 36 inches in width. For the smaller rows where beets, carrots, lettuce, radishes and similar vegetables are planted, the large rolls of paper should be cut in half with a sharp saw so that 18-inch strips may be available for mulching purposes.

Where the spring is cold and backward, the paper mulch when applied as the seed is planted speeds germination by warming the soil, conserving moisture, and favoring beneficial bacterial action. Some gardeners sow their seed and set out the bulbous plants as usual and after the vegetables are two to three inches high, they apply the paper mulch in the inter-row spaces. This practice is not as satisfactory as the foregoing one because one of the outstanding features of the paper mulch method is its active use as a guarantee of quick soil and thorough seed germination.

The garden paper by experience, we are also convinced of the efficacy of the paper mulch as a substitute for scarecrow in guarding our garden against such seed plow pests as pigeons, blackbirds, crows, and other winged visitors. Feathered life is shy about venturing onto the papered garden. Usually by the time this timidity disappears, the vegetables have prospered through the soil and the seed-stealing period has passed.

It is conservative to estimate as and increase of fifteen to fifty per cent in the use of the paper mulch of fifty to one hundred per cent. Some experimental products in various sections of this country and abroad have reported crop increases as much as ten to sixty times normal returns from unplanted, unplowed gardens. Such results surprisingly obtained during unusually unfavorable seasons. It is improbable that the paper mulch will result in such great increases in yield during the average normal season.

The paper mulch by decreasing the growing season of certain food products such as sweet potatoes extends the area over which they can be grown. For example, potato plants can now be matured in northern Vermont in "papered" gardens whereas previously it has been impossible to mature such a crop during the short summer season of the Green Mountain State.

You can gain the maximum crop return on a limited garden area that is paper mulched by planting fast, interrow crops such as Carrots, Beets, Spinach, Kale, and Lettuce between the rows of Corn. Beans and Cabbages. These aquatic crops can be planted through small V-shaped holes cut in the paper. By the practice of this intensive system, a small garden will yield a success of food products for table use and canning from the early summer until the late fall.

The garden paper also acts as a miniature irrigation system which distributes the water from the light showers which frequently occur during the summer where it will accomplish the most good in vegetable production. A garden in this properly mulched garden that all the water which falls on the papered inter-row spaces drains directly to the soil around the roots.

Your writer has tested this paper mulch in his rose garden as well as around nursery rows of evergreen and it was as valuable as a protective mulch in these cases as in the vegetable garden. It is also adapted for the annuals and weed control.
Dreer's Garden Book for 1930

Is much more than just “another catalog.” For ninety-two consecutive years it has been the trusted adviser to hundreds of thousands on all matters pertaining to gardening. It merits the attention of all striving after better garden results. And no matter what may be your garden ambitions, the Dreer Garden Book offers the means with which to gratify them.

The different classes of merchandise which the Dreer Garden Book offers hold a thousand and one items. The choice of varieties among our specialties, such as Roses, Dahlias, etc., is great enough to satisfy even the sophisticated hobbyist. And all Bulbs, Plants or Seeds we supply represent the highest standards yet attained in horticultural merchandise.

Your request for the Dreer Garden Book is invited. When writing, please mention this publication.

HENRY A. DREER
1306 Spring Garden Street

ROSE DAPHNE
(Daphne cneorum)
A most remarkable little evergreen shrub rapidly endearing itself to American plant lovers. Covered in May and again in October with delightfully fragrant clusters of pink flowers. We have a fine supply available.

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Less 10% if ordered and paid for before March first. Our new catalog of Flowers, Ferns, Evergreens, Trees, Shrubs and Fruits will be sent free if you wish it.

George D. Aiken
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A.E.KUNDERD
Gladiolus Originator for 50 years

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For years Mr. A. E. Kunderd has been known far and wide for his many valuable contributions to horticulture, particularly for his Gladiolus originations. It was Mr. Kunderd who originated and perfected the famous Ruffled Gladiolus. He also originated and introduced the exquisite Laciniate type of Gladiolus. Hundreds of varieties of Gladioli were also originated and named by him.

Now he is celebrating his Golden Anniversary. He has chosen the many varieties of Kunderd Gladioli that he is now offering with the greatest care. To show them at their best he has illustrated many of them in full color in his new Gladiolus Book—known as the "Golden Anniversary Gladiolus Book." A copy is yours for the asking.

This valuable book contains many helpful articles, full directions for planting and growing, introduces 130 new varieties and also offers many Golden Anniversary Specials. Write for a copy of this book so that you may see them—make your selections—be first to have them.

Fill in and mail the coupon below

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Dear Sir: Please send me your FREE Golden Anniversary Gladiolus Book.

Name ____________________________

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City or Town ___________ State _______
In and about the garden

Continued from page 520

planted with Bog Primulas, P. japonica, and P. pulverulenta. Waterlily roots were planted in a tub and goldfish were put in the pool.

In nature it can often be applied effectively in an unconventional way to bring about conventional results. You may not always have the opportunity to put in the very desirable hothed or coldframe. Even so it may be practical to use the cold frame and thus accomplish something of taking time by the forelock and getting an early start with seeds as below:

A PLANT BED FOR THE CITY GARDENER

J. Van Horne

Here is a method of utilizing waste cellar heat to grow early plants. A hotbed or coldframe is almost indispensable in order that early flowers and vegetables may be started late in winter but in the average garden the problem of making and maintaining one is not simple. Often again the small gardener does not want the pile of manure in his yard anyhow.

A small frame was built about the cellar window on the south side of the house and the scheme worked successfully. This cellar window plant box (see illustration) is not in the way and it is not unsightly. First there is a frame which slopes from the top of the window, and of sufficient height at the back to entirely enclose it. In front it is about six inches in height. Into the sloping front of this frame a single window sash is fitted in such a manner as to shed water. In effect here is a miniature greenhouse heated by the warm air from the cellar and lighted by its southern exposure to the sun.

To further reduce the dangers of cold striking, the sash has been fitted with double panes of glass. During exceedingly cold days and at night a carpet or a straw mat is placed over the glass. To prevent cold air drafts where the frame lies against the cellar wall, leaves or strawy manure are packed about the frame. It was easy to get a snug fitting about the window casing itself.

The warm air of the cellar is quite sufficient to maintain a growing temperature during the day, except in very cold weather. During the night the carpet or mat protects prevents injury to the seedlings. A single flat of soil with a few pots or cans are all that can be accommodated in such a small space, but this little bed has supplied the owner with all the flower and vegetable plants needed for early planting.

Practically the only difficulty encountered is from the damping-off disease. This is a particular pest of seedlings, rotting the stems at the surface of the ground and sometimes killing all the plants in a coldframe fashion. Treating the seed and later the little seedlings with a solution of lime or borax is the best method.

BLUE FLOWERS FOR EDGING

"A pett my border of spring bulbs will always be practical to use a greenhouse where the young plants can be started, it would be very beneficial, Lobelia needs heat and moisture in their youth.
For Success with Rockery Plants
you must plant early
That Means Order Early

Of course, regardless of how early you plant, you must have the plants reach you in the best of planting condition. We absolutely guarantee you this. So plant your bulbs or plants for early spring flowering. If it is a necessity to do so, do it early enough to allow the expense of packing that we do. As a result, we ship plants from coast to coast and they always come through smiling.

Wayside Gardens
MENTOR, OHIO
E. H. Schultz, Pres.
J. J. Greullemans, Sec'y-Treas.

The spring is just as good as the fall for rockery planting provided you do it early enough. That means just as soon as the ground is workable! It makes no difference if a freeze comes after setting them out, as any plants we send you will be outdoor grown. Ones dug straight from our own fields. The kind that have good, husky roots, which take right hold, and are old enough to surely give you blooms the first year.

Of course you don't need to have a full fledged rockery to successfully grow rockery plants. There's many a garden niche or nook where they are just the thing. Some have a notion they are all low growing, or the creeping viney kind. Admittedly, most are under a foot in height and the creeping kinds are decidedly effective among the rocks. But all these things are in our new Rockery Plant Catalog. It's quite the most delightfully informing one of its kind ever issued.

If you intend making a rock garden send at once for this catalog. Order early so you can plant early.

Beauty goes hand in hand
with breeding

The largest and most beautiful flowers are the result of painstaking care in breeding and the selection of the seed. For more than a hundred years Sutton & Sons have been carefully selecting seed, breeding and testing all varieties of flowers to produce the most beautiful of each variety. The proverbial beauty of English gardens is largely due to the quality of Sutton's Seeds used in them.

The illustration above pictures a typical walk and borders in an English garden. All the flowers are grown from Sutton's Seeds. Annuals and perennials, tall and short varieties, are all chosen for a certain effect and for a succession of bloom. You can be equally successful with flowers. Buy and plant Sutton's Seeds and you will have the same quality and the same assurance of a wealth of blooms as His Majesty King George V, to whom Sutton & Sons are, by Appointment, Royal Seedsmen. To help you make your choice of varieties for your next summer's garden, send for Sutton's Amateur's Guide in Horticulture and General Garden Seed Catalogue. The large and clear-cut pictures of your favorite flowers will surely please you. The descriptions too, both general and individual, will help you to decide just what kinds to plant, where and how to plant them to secure the most lasting and beautiful effects.

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Some years ago a famous rosarian discovered a wonderful spray for roses that effectually banished the dread Black Spot and Mildew from rose leaves. Now thousands of amateurs in every part of this country and in Canada are producing rose blooms of a perfection never before known.

This remarkable spray Fungtrogen, is enthusiastically endorsed by leading horticulturists. It is invisible. It cleanses the leaves and nourishes the plant. Easy and pleasant to use. Economical—half pint makes 15 quarts of spray. Prepaid: half pint $1; pint $1.50. At your dealer's or send check.

Use Complete Treatment, which includes companion sprays: Aphitrogen kills aphids (plant lice); Insectrogen kills leaf-eating insects.

Write for free bulletin, "Black Spot Control"

ROSE MANUFACTURING COMPANY
3636 Filbert Street
The sprightly charm of little flowers
Continued from page 459

flowers; knappii, with its clusters of gold; and lacinatus, in scarlet and apricot and crimson and white. D. plumarius and sylvester are the old-fashioned spacy Clove Pinks so dear to our grandmothers.

And fragrant plants of creeping Gypsophila, are indescribable, clothed in their veils of misty pink. I think if I had no other flower, I should have Gypsophila repeat.

There’s the obliging Portulaca too, which really isn’t a rock garden plant at all, just a very old-fashioned flower, but there is a spirited company of them straying in and out of my garden painted every color of the rainbow, flaunting single tiny teacups, and double flowers like baby roses.

I have several sturdy English Daisies, and plenty of Alysium, which to me is like Gypsophila, a “must-have” in my garden.

There are a number of tiny Iris which are very much at home, too. The nicest of these is cyanea, which blooms in rich purple very early, and is lovely blowing in the warm spring wind beside the yellow of lutes. You cannot resist them!

Snow-in-Summer (Cerastium), is so appealing wandering over knobbly hills and peeping bravely into crevices, and a lovely carpet of Polyanthus in yellow and white and blue, quite defies description.

And here are the shy newcomers. Anemones are the loveliest. I have been so fortunate with A. pulatilla, a vivid blue, and A. pennsylvanica, white, in an exquisite group, and such

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This book marks the fortieth anniversary of Barnes Bros. Nursery, with whom quality and integrity are a tradition. Send for it now. Soon the time will be here for making your selections. Nowhere else will you find such authoritative guidance presented in such a simple, concise, helpful way. It’s free upon request.

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Stellata (Star Magnolia). The earliest; pure white semi-double.
Conspicua (Mulan Magnolia). Large, creamy white, sweet-scented flowers.
Soisangmake (Saucer Magnolia). White, shaded purple on outside of petals.
Lawesi (Lemme Magnolia). Cup-shaped flowers, deep crimson on outside.
A list showing varieties, sizes and prices will be mailed on request.

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A whole orchard on one tree
Continued from page 462

cion. The former you can buy at the
garden supply stores; the latter at the
grower's. If you intend making only a
few grafts you may warm the wax
or the paraffin in a tin can placed in
hot water—double saucepan fashion.

If you keep the cions dormant, you
may do the grafting even after the
trees have been worked over and ex-
 panding their leaves, but it is better
to do cleft grafting just as the buds
begin to swell. Choose branches half
an inch to an inch in diameter because
you are likely to succeed with them
better than with larger or smaller
ones. Pick out places free from knots,
buds, and twigs. As a precaution
against splitting, cut off the branches
six inches to a foot beyond the smooth
parts you select. Then with a sharp,
fine-toothed saw cut off part of the
remaining stubs at the smooth areas.
Stubs so prepared are called “stocks.”

You will be ready now to do the
actual grafting. Place the blade of
the grafting tool across the upper
stub, hammer it in an inch or two,
withdraw it, and at one side of the cut
drive in the wedge end of the tool
until the cut is wide enough to insert a
cion prepared as follows:

Cut the twigs into pieces each con-
taining three or four joints. This
means also three or four buds. Cut
the lower end of each to form a long-
pointed wedge with a bud just above
the top of the cuts. Drop them in
water as soon as made or hold them in
stubs so prepared to prevent their drying.

Now comes the most important
part of the operation. Place the cion
in the stock so its lowest bud faces
outside and is practically on a line
with the top of the stock. Be partic-
ular to have the bark of the stock
at a very slight angle—almost but
not quite a straight line. This is to
insure the touching of what is called
the cambium layer of cells (just be-
neath the inner bark) in both stock
and cion and thus assure growth of
the latter. Unless unite the cion
will die.

Hold the cion in place while
gently removing the wedge so the clos-
ing edges of the cut across the stub
will grasp it firmly without shifting.
Finally cover all the cut and cracked
surfaces of the stock with grafting
wax or melted paraffin partly to keep
out air and water but mainly to
prevent drying of the cion.

In two or three weeks if the weather
is at all favorable the cions that
“take” should start to grow. The
attention you need give them
during the first season will be to
prevent plant lice or other insects
from feeding on them.

The American Home