The secret of a successful intimate room is revealed by this glimpse of a rarely interesting boudoir in elusive tones of gray-green and rose. The paneled walls, accented by decorative paintings after Watteau's pastorals and the graceful, curved chaise-longue are finished in green-gold.

However, it is by the skilful introduction of a contrasting note in the fine old desk of marquetry that the Hampton Decorators give individuality to this interior. It is this perfection of detail in the execution of such small interiors that the wide resources and skill of the Hampton Decorators are evidenced.

Hampton Shops
18 East 50th Street
facing St. Patrick's Cathedral
New York
Decorations • Antiquities • Furniture
The Beauty and Character of the House of Brick

Beauty and character are the qualities we want our homes to express. They are not dependent on size and cost, but on design and materials. Through its wide variety of color tones and textures, Face Brick offers artistic possibilities beyond the scope of other materials; and by its durability and fire-safety, and by reducing repairs, depreciation, insurance rates and fuel costs to a minimum, it is the most economical material in the long run, for the cottage as well as for the mansion. These matters are fully discussed in “The Story of Brick.”

American Face Brick Association
1121 Westminster Building • Chicago

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

Painting after House of Robert E. Scroth, Architect
Think of your BOOKS when you build

A BOOKCASE should be as much a part of your house as your books are a part of your life. This bookcase will be a beautiful part of your home today and equally as attractive to the next generation. Your children will grow up to love it, and link it with the treasures that it holds. There may be the books that father bought and hoped his children would later read, besides your own well-thumbed volumes of favorite nursery rhymes.

When you plan your house, you can provide a permanent place for your books with Curtis Woodwork. The time to put in a bookcase is when your house is built.

This is bookcase C-575. You can have it, just as you can have china closets, mantels, sideboards, buffets, kitchen dressers, dining alcoves, bedroom dressing tables and tray cases, stairs, doors, windows, and interior trim, built into your house as an integral part of the house itself, a part of the very structure.

This Colonial bookcase is designed to harmonize with all the other Colonial woodwork in a Colonial type of house.

Curtis Woodwork is designed by Trowbridge & Ackerman, architects, of New York, who designed and planned a large number of houses to be built with interior and exterior Curtis Woodwork.

These houses range from three to eight rooms and are developed in four architectural expressions—Colonial, English, Western, and Southern. Appropriately woodwork is designed for each type of house.

A real service to the prospective house builder, especially to those with modest means, who have not always been able to gratify their good taste, goes with the use of Curtis Woodwork.

Curtis Woodwork is standardized in designs and sizes and is produced in quantities. The cost of production is thus brought down, and the cost to you is accordingly lower.

All designs of Curtis Woodwork may be seen in the Curtis Catalog, which your lumber dealer can show you. Your Curtis dealer can also obtain for you without charge portfolios of Better Built Homes, designed to include Curtis Woodwork when built. Or you can send us the coupon with 25 cents postage (50 cents in Canada), specifying which portfolio you want.

If your plans for a home are still in the dream stage, and you feel it is too early to talk to a lumber dealer, then use the coupon for securing portfolios at 25 cents each (50 cents in Canada).

CURTIS SERVICE BUREAU
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Manufacturing and Distributing Plants at
Oklahoma City, Okla. Detroit, Mich.
Minneapolis, Minn. Chicago, Ill.

Eastern Offices at Pittsburgh, Baltimore, Akron, and New York

The makers of Curtis Woodwork guarantee complete satisfaction to its users.

"We're not satisfied unless you are"

CURTIS SERVICE BUREAU
3091-4091 S. Second Street, Clinton, Iowa

Enclosed find cents in stamps, for which please send me:
Portfolios of Better Built Homes, Vol. VI (6, 7, 8 room houses), 25c
Portfolios of Better Built Homes, Vol. VII (6, 7, 8 room houses), 25c
(Place check on one you wish)

Name:
Street or R. D. 
Town: State:
CONSIDER the valves as very important parts of your plumbing system. Their job is big; their responsibilities many.

The system may be correctly laid out and installed by a reputable contractor but still there is chance for much inconvenience and discomfort if ordinary light weight valves are used.

A valve must be sturdy enough to stand the "wear and tear" of frequent use, and strong enough to meet the strains thrown upon it by settling of a dwelling and the expansion and contraction of piping. Jenkins Plumbing Valves are strong and heavy. They meet this service and these strains by a wide margin, remaining everlastingly dependable under every condition.

Jenkins Valves, of the renewable disc type, are fitted with a Jenkins Disc of rubber composition. When the valve is closed the disc is yielding enough to conform to any irregularities in the seat that may be caused by grit or sediment carried into the pipes, thus forming an absolutely tight contact completely shutting off the flow. There is no wearing metal to metal action between the disc and seat. The disc takes up the wear and gives the valve practically unlimited life. Jenkins Valves do not leak. An accurately threaded Jenkins spindle makes opening and closing easy.

Jenkins Plumbing Valves are made of the best brass, plain or polished, and nickel plated. Each valve is tested for the severest service possible, before it leaves the factory, and is guaranteed satisfactory in every way.

Today as for over fifty-five years Jenkins "Diamond Marked" Valves are used when better plumbing valves are desired. Request your architect to specify and see that genuine Jenkins Valves are installed by your contractor.

If you own a home, are building or planning to build send for our Plumbing Booklet. It is interestingly written and shows in diagram the proper location of valves for plumbing satisfaction.

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80 White St. New York
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St. Louis Pittsburgh Washington San Francisco Havana

JENKINS BROS., Limited
103 St. Remi St., Montreal, Canada
6 Great Queen St., Kingsway, W.C. 2, London, England
Your Duty to Yourself and Neighbor

Build for safety.

Fire is an awful thing. You dare not imperil your loved ones by housing them in a combustible structure. And your conscience will not let you thus menace your neighbors' safety.

Our frightful annual fire loss can only be reduced by punishing carelessness and by the wide spread use of fire-resisting construction materials such as

Kno-Burn Metal Lath

KNO-BURN used as a support for exterior stucco and interior plastering literally puts a flame resisting heart of steel in your ceilings and walls. It gives you and your community a high degree of fire protection. With KNO-BURN Metal Lath and non-combustible roofing you can build a fire safe house.

Moreover, it prevents plaster from cracking or discoloring. Its small diamond shaped meshes thoroughly reinforce it in every direction. Your house will last longer if you use KNO-BURN Metal Lath.

Consult your architect. Ask him to design you a safe home using KNO-BURN Metal Lath. We will gladly send you or him a copy of "Fireproof Construction" also samples of KNO-BURN.

North Western Expanded Metal Co.
937 Old Colony Building
Chicago
New York Atlanta Los Angeles Boston Cincinnati
A Notable Feature of Modern Homes

Already 250,000 modern homes are equipped with a Simplex Ironer. This rapid acceptance of the Simplex is due to the actual need of such an appliance in the home, and to the mechanical excellency of the Simplex itself.

Think of completing an entire family ironing in one hour, at a cost of only a few cents! And with no more effort than a touch of the fingers to a wonderful, automatic feedboard!

Ironing on the Simplex is amazingly simple and perfect.

You can sit down and iron! Household linens, every sort of garment, curtains, bedspreads,—only a very few frills or ruffles which cannot be satisfactorily, beautifully ironed on the Simplex.

Save time. Save money. Save the strength of the woman who irons. Save infinite wear and tear on the clothes themselves. All this with a

The Simplex may be found in leading shops and electrical agencies in almost every section of the country. If not, write to us. Descriptive booklet —“Clean Linen in Abundance”—sent upon request.

American Ironing Machine Company
512-168 N. Michigan Ave., Chicago

Eastern Sales Office: 70 W. 45th St., New York City
Pacific Coast Office: 431 Sutter St., San Francisco

Factories at Algonquin, Ill.

We also make Ironing Machines and Laundry equipment for laundries, hotels, institutions and factories.
What's Behind the Plaster?

THE attached garage—a problem of economical fire-safety. Let Truss-Loop guard the fresh, trim, new beauty of your home. The garage built into the house is a highly convenient modern development—but it must never become a fire-peril to your loved ones. To make your garage fire-safe at lowest cost, use Bostwick Truss-Loop for the ceiling and Bostwick Truss-V-Rib for the wall-partitions, a construction enthusiastically commended by building inspectors. Full details gladly furnished on request.

THE old idea that it is never really safe to decorate the walls and ceilings of a new house until a painful but unavoidable period of cracking and settling has passed is out-of-date. Bostwick Truss-Loop has made it wholly unnecessary.

Cracking and chipping is not a fault of the plaster—it's a fault of the plaster-backing.

Bostwick Truss-Loop is a metal lath which is formed in long sheets with myriads of rigid, unyielding steel trusses and gripping loops. Once the plaster is trowelled into its triple-locking grip, the plaster cannot bend and crack. It actually takes a hammer to loosen plaster from Truss-Loop.

Let us send you a pocket-size sample of Truss-Loop cut from an actual sheet. With it will come complete directions and advice as to its use.

Bostwick

TRUSS-LOOP

"Makes plaster permanent"

THE BOSTWICK STEEL LATH COMPANY, Niles, Ohio.

Originators of metal lath.
Consider the shower bath

MEDICAL authorities tell us that the shower is rapidly coming into its own. Starts the day right. Adds zest—pep—health.

Many country homes have no running water. They cannot have shower baths. Possibly yours is one of these. Yet a moderate outlay will supply a Fairbanks-Morse "Typhoon" Water System for your country home. A truly worth while improvement. Provides water in abundance for washing, baths, lawns, fire protection, poultry, live stock and ornamental fountains, as well as for drinking purposes.

"Typhoon" Water Systems are operated by the famous "Z" Engine using low-priced kerosene for fuel. This insures low operating cost. Guaranteed by Fairbanks-Morse Quality.

See your nearest dealer for further information and prices.

Fairbanks, Morse & Co.

SAVING Fuel and Food at 1920 prices and saving steps and time for the maids or mistress of today are matters of vital interest in every household. The range in your kitchen can either waste or save food, fuel, and time.

"Double" Sterling
The 40 feature, 2 oven, 2 fuel range is designed to meet modern requirements and actually accomplish remarkable savings. This complete 4 hole coal range and 4 burner gas range in one compact unit 49 inches wide and all on one level affords a maximum of cooking and step saving efficiency both in every day work and emergencies.

The Sterling Fire Box—Grate and Flue System is the result of over 70 years' experience and furnishes the most perfect combustion known to modern range building. That's why every Sterling is so economical of fuel. Our demonstrators bake a barrel of flour with a single hod of coal in the regular Sterling Range.

If you are interested in saving expense and kitchen time we would like to send you a booklet describing this range and explaining its forty different features in detail.

SILL STOVE WORKS
(Rochester, N. Y.)

Manufacturers of Sterling Coal Ranges, Sterling Scientific Combination Ranges and Sterling Warm Air Furnaces

If you do not have gas connection write for catalogue of the Sterling Range. The Range that bakes a barrel of flour with a single hod of coal.
Look up Monarch in the telephone book. If you shouldn't find it, write direct to the factory, and we'll mail you full information.

40,000 Cars of Coal a Year Saved by Metal Weather Strips

Authorities credit metal weather strips with saving from waste 2,000,000 tons of coal a year—40,000 car loads. This fact led the United States Government Fuel Administration to make this public announcement:

"Weather Strips are 100% fuel conservation."

Are you saving your part of the 2,000,000 tons? It is a matter that concerns your own pocketbook as well as the good of the country. The coal shortage still is one of the nation's most acute problems and a large item in the high cost of living.

Monarch Metal Weather Strips, by effectively sealing the cracks around windows, doors and transoms, set standards which have revolutionized ideas of home comfort and health. They stop the drafts—cold air which chills the natural moisture in a room, causing it to settle and leave the air you breathe dry and unhealthy. They provide for a uniform temperature, saving from 20 to 40 per cent of the heat which otherwise is wasted.

Monarch Metal Products Company
Manufacturers also of Monarch Casement Window Hardware
5000 Penrose Street, St. Louis, U. S. A.

Canadian Branch: Canadian Metal Window Co., Toronto, Canada

MONARCH METAL WEATHER STRIPS
Soft Water is essential for beautiful hair

It is not possible to get the soft, silken sheen, the fluffy, brilliant luster of really clean hair without soft water. Hard water curdles soap—any soap—and deposits a film of sticky, tough curd upon everything it touches. The first trial of soft water will be a revelation of new possibilities in cleanliness.

Moreover, the full bath of luxurious soft water is Nature's oldest and best skin beautifier.

And what soft water does for the hair and skin it also does for everything washable. Delicate fabrics—laces, silks—renew the full bloom of their first beauty with each washing.

No city water whatsoever can rival rain water in softness. We supply the best means of getting soft water into your home cheaply and without trouble. A V-K electric soft water system supplies it under pressure—all you need—at an operating cost of a cent a day—or less.

This pumping system is fully automatic, self-stopping, self-starting, quiet in operation, and requires no attention save for a few drops of oil a few times a year.


The Vaile-Kimes Company
Dept. G-920, Dayton, Ohio, U. S. A.

"BULL-DOG" Adjusters mean satisfactory casements

Appearance: It is a big part of the 'BULL-DOG'S' merit that it does not intrude. In the above installation the adjusters are invisible when sash are at rest—open or closed.

Efficiency: But when you want to change the position of the sash, the 'BULL-DOG' is all there. Note powerful leverage of telescoping handle (patented). No need to touch the screen.

Strength: At any desired angle the 'BULL-DOG' holds the casement noiselessly, surely.

If you are interested in building we shall be glad to mail you gratis a copy of our illustrated, interesting Casement Window Handbook.

The Casement Hardware Co.
1 So. Clinton St.
Chicago, U. S. A.
Pioneer manufacturers of modern casement hardware and only organization specializing on quality adjusters for out-swung sash.
Peonies as a Garden Decoration

The garden use of peonies is not restricted. Practically every garden has some places for these strikingly beautiful plants. They are indispensable to the well planned all season garden. Peonies once planted last a lifetime.

For many years we have made a special study of these exquisitely beautiful flowers by testing and comparing in our nurseries, and by growing all varieties worth planting for our own information and guidance. Until now we have the largest and most complete stock of peonies in America. When our peonies at Springdale are in bloom, hundreds of varieties may be seen in their glory. They are the admiration of every visitor.

There is no advantage in planting large, undivided clumps, as it takes too long for them to become well established. The clumps we send out will give satisfactory flowers the first season after planting. Every variety is guaranteed true to name.

Our stocks are ready for delivery in September. Order now before some of the favorite varieties are sold out.

Especially Beautiful Varieties

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asa Gray</td>
<td>Cream white flowers, edged with blue. Flower of large size and beautiful form.</td>
<td>$2.50 each</td>
</tr>
<tr>
<td>Avalanche</td>
<td>Perfect shape, rich white flowers with creamy center, having a few crimson stripes.</td>
<td>$2.00 each</td>
</tr>
<tr>
<td>Armadillo Mokita</td>
<td>Clear amaranth. Very beautiful.</td>
<td>$1.50 each</td>
</tr>
<tr>
<td>Avalanche</td>
<td>Perfect shape, rich white flowers with creamy center, having a few crimson stripes.</td>
<td>$2.00 each</td>
</tr>
<tr>
<td>Claire Dubois</td>
<td>A most beautiful pink, with deep velvety bottle.</td>
<td>$1.50 each</td>
</tr>
<tr>
<td>Couronne d'Or</td>
<td>Large hipped, white flowers with yellow petals, with style of crimson, and golden stamens.</td>
<td>$3.50 each</td>
</tr>
<tr>
<td>Duke of Normandy</td>
<td>A very beautiful cup-shaped flower. Sulphur white with green reflexes.</td>
<td>$1.00 each</td>
</tr>
<tr>
<td>Duohesse de Nemours</td>
<td>A very beautiful cup-shaped flower. Sulphur white with green reflexes.</td>
<td>$1.00 each</td>
</tr>
<tr>
<td>Lady Leonora Bramwell</td>
<td>Extra silver rose; very fragrant.</td>
<td>$1.00 each</td>
</tr>
<tr>
<td>Felix Crousse</td>
<td>Extra fine slobular flower: rosy white center, outside of petals lively carmine; center striped deep carmine.</td>
<td>$1.50 each</td>
</tr>
<tr>
<td>Marguerite Gerard</td>
<td>Extra fine flat petals; complete and beautiful.</td>
<td>$2.50 each</td>
</tr>
<tr>
<td>Mass. Jules Elie</td>
<td>The king of all peonies. Ideal glossy pale pink, shading to light rose. Centre flowered with a silver stripe.</td>
<td>$3.00 each</td>
</tr>
<tr>
<td>Odile de Nantes</td>
<td>Extra fine flat petals; complete and beautiful.</td>
<td>$2.00 each</td>
</tr>
<tr>
<td>Carolinons Rubra</td>
<td>Extra fine flat petals; complete and beautiful.</td>
<td>$2.00 each</td>
</tr>
<tr>
<td>Sollaterre</td>
<td>Collar of large pure white petals. Sulphur yellow petals. Very graceful.</td>
<td>$3.00 each</td>
</tr>
<tr>
<td>Triomphe de l'Exposition de Lille</td>
<td>Large irregular flowers of soft cannelloni pink, with creamy white reflex and carmine center.</td>
<td>$2.00 each</td>
</tr>
</tbody>
</table>

Special Order of Peonies

When selection of varieties are left entirely to us, we supply named peonies in fine assortment at $6.00 per dozen.

Send for our Fall Catalogue of trees, shrubs, plants, tulips, hyacinths, narcissi and irises.
This is a modern Mott bathroom of moderate price—the sort that will appeal to the average home owner.

Bathrooms
Ancient and Modern

ESTABLISHED in 1828—by a natural transition away back in the sixties Mott became a pioneer in the manufacture of plumbing fixtures.

Ninety-two years of supremacy is not an idle boast!

Records and patents will show the part which Mott has played in the development of the Modern Bathroom.

The “Quiet-action” feature as applied to syphon-jet closets. The one-piece lavatory. The built-in enameled iron bath. The built-in solid porcelain bath. The light weight tub which revolutionized the manufacture of solid porcelain baths. These and many other important features which have been developed by Mott, together with the refinements in design and finish that have been made, tell a significant story.

Write for our new “Modern Plumbing” Number Seven booklet—it is just off the press. Address Department A.

Everything we sell, we make

THE J. L. MOTT IRON WORKS, TRENTON, N. J.

New York, Fifth Avenue and Seventeenth Street

KNAPE & VOGT MFG. CO.
GRAND RAPIDS, MICHIGAN

Montréal, Toronto, Winnipeg, Canada
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*Showrooms equipped with modern bathrooms

The Only Room That is Not Modern

In the great majority of homes supposed to be modern in all respects the family is putting up with old-fashioned closets—repositories of wearing apparel that are increasingly expensive. Fine garments are piled on hooks, one over the other. Their lines and freshness are being destroyed through this poor method of care. Modernize your closets by installing the

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Garment Care System

It will establish order, save space and increase garment carrying capacity.

Carriers are full nicked; a touch of the finger brings your whole wardrobe into view. Selection is easy. The light and air freshens it and protects against moths.

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On sale at hardware and department stores.

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GRAND RAPIDS, MICHIGAN

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St. Louis, Title Guarantee Bldg.
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San Francisco, Rialto Bldg.
Minneapolis, Soo Line Bldg.

Chicago, 546 Washington Blvd.

St. Louis, Yale Guarantee Bldg.

San Francisco, Riishe Bldg.
“Don't you think we ought to start along, Tom? It's getting late and we might have some tire trouble.”
“You forget, my dear; we have Kelly-Springfields on the car now.”
American Express Travelers Cheques Talk in Every Land and Language

Go to any
of the four corners of the earth and present an American Express Travelers Cheque in payment of a purchase or hotel bill.

The Merchant
or hotel proprietor may not speak your language but he understands the value of the Travelers Cheque you offer and accepts it without question.

The Universal
use of American Express Travelers Cheques for the past thirty years has given them a world-wide value and "spendability."

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may question your "Green Back" but not an American Express Travelers Cheque.

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The Waldorf-Astoria
Fifth Avenue 33rd and 34th Streets, New York
L. M. Boomer, President

The Ambassador, Atlantic City's Newest and Most Distinctive Hotel

The Ambassador, conducted on both American and European plans, invites you to enjoy its world-famed cuisine and its perfect, individualized service.

While The Ambassador is in the quiet exclusive Chelsea residential district and on the Boardwalk and ocean, it is within easy walking distance of the hotel, theatre and shopping center. Should you prefer the privacy of a home, you may rent a charming California bungalow set in an Italian garden, directly opposite The Ambassador and with Ambassador service.

From the great sun-decks of The Ambassador, swept by gentle ocean breezes, you have a splendid view of the Atlantic. You may dance in the spacious Pompeian grill or the dainty Japanese tea room, directly on the ocean, to the strains of the famous Ambassador dance orchestras; symphony concerts every evening; great indoor salt water swimming pool; rooms with hot and cold sea baths; exclusive bathing beach; privileges of 18-hole golf course. Write for booklet.

The Ambassador Hotels System:
Ambassador, Atlantic City; Ambassador, New York; Ambassador, Santa Barbara; Ambassador, Los Angeles; Alexandria, Los Angeles.
September, 1920

When you visit Boston consider the Hotel Vendome, unique among the better hotels of the country because of its exceptional location—in the very center of the fashionable Back Bay District.

C.H. GREENLEAF CO., Proprietor.

For breezy health—longer life—healthier air—hotels, steamships and railroads safely tucked away in her beaded handbag. Accurate? Dependable? Of course it is! She got it all from SARGENT & COMPANY, 31 Water Street, NEW HAVEN, CONN.

LOCK AND HARDWARE

When you put your own key in your own front door

That new home you are building will reflect your own personality—your foresight, your wise planning and your good taste.

So, by all means, avoid the conventional in hardware. Use Sargent Hardware throughout your home.

Sargent Hardware will make your home safe from the intruder. Its strength and security cannot be tampered with. It discourages forceful entry.

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The Sargent designers have created many tasteful patterns. They are shown in the Sargent Book of Designs. Send for a copy and select with your architect the style that harmonizes with your home.

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That back stair door, cellar door, storm door, laundry or closet door will never be ajar with a Sargent Door Closer on guard. In home or office, public or private institutions, Sargent Door Closers will do their work faithfully and silently, and give quiet and dignity to their surroundings.

SARGENT & COMPANY

Hardware Manufacturers
31 Water Street
NEW HAVEN, CONN.
"THE OLDEST DOOR IN THE WORLD."

It may be seen in the Church of Santa Sabina, on the Aventine Hill in Rome. "This door is of Cypress and is adorned with carvings, mostly of the 5th Century. The upper carving at the left is said to be the oldest representation of the crucifixion."

Another archaeological authority (in Princeton, New Jersey) writes: "Opinions vary as to the dates of these doors, but the weight of opinion puts them as early as the 5th or 6th Century, A.D." (DOES CYPRESS, "The Wood Eternal," LAST? Does it LAST?!)
Crane Service is as Broad as the Market

Specifying Crane equipment for a heating or plumbing installation insures high quality and serviceability not only in the visible fittings, but also in the hidden piping, where lack of reliability might soon jeopardize the whole system.

This standard of service is equally important whether the builder is interested in a home, hotel, apartment, office building, factory, hospital or other public institution. It is equally easy to obtain, too, for buildings of all sizes and types, because the Crane source of supply is as broad as the market.

In addition to providing, through the trade, proper fixtures for every requirement of heating, plumbing and sanitation, Crane Service gives ample choice of design to satisfy individual tastes.

Crane Service
856 S. Michigan Ave. Chicago

Valves- Pipe Fittings - Sanitary Fixtures

Crane Exhibit Rooms
23 West 44th St. and 23 West 45th St., New York City

To Which the Public is Cordially Invited

Branches: Fifty-Seven Leading Cities - Works: Chicago, Bridgeport

St. Paul - Minneapolis - Duluth - Fargo - Sacramento - Davenport - Des Moines - Pocatello - Portland - Salt Lake City - Gorden


There is a nearby Crane branch to give you Crane Service


That the demands of Industry are as fully met by Crane Service as those of the homebuilder is strikingly indicated by the accompanying photo of Crane steel elbows and manifolds. Compare their size with the figure of the worker.
Your Dream Can Come True

Most of us have a “Castle in Spain”, an edifice of dreams and yearnings. It is a place of blissful quiet, far from the madding crowd. Surrounding it are rich landscapes and nature’s masterpieces.

Your dream can come true. In Greenwich, Connecticut, fifty minutes from New York, you will find people of your own sort now enjoying the pleasures of a really idyllic spot.

Mr. Cooke will be glad not only to assist you in the purchase of your home but will assist in the landscape gardening, architecture—in a word making the home suit your individual taste.

THOMAS N. COOKE
Country estates: Greenwich & thereabouts
4 Smith Blvd. Tel. 633-1330 Greenwich, Conn.

Are You Sure Your Family Won’t Burn While You Are Away?

If you fear to build and wish your new home to be different from the commonplace and conventional of your neighbors, you will be interested in our new publication, "Country Estates: Greenwich & Thereabouts", a complete catalogue in that every listener wants, and "Country Estates, A Selection of Our Best and Finest Houses", illustrating specially built homes. For further particulars address THOMAS N. COOKE, Country Estates: Greenwich & Thereabouts, 4 Smith Blvd., Greenwich, Conn.

In the Region Made Famous by Washington Irving

ATTRACTION COUNTRY ESTATE

of 16 Acres with wonderful grounds and commanding a superb view of the Hudson

Located at Tarrytown, on East Sunnyside Lane

1/4 Mile from Station.

Residence of Stone construction with large hall, living room, billiard room, drawing room, dining room, servants’ dining room and kitchen on first floor; 3 master’s bedrooms and 3 baths on second floor; 2 master’s bedrooms and servants’ rooms with bath on third floor. Sleeps porch; hot water heat; electric light; fine water supply. Stable with 3 stalls, garage, and large garage with living quarters for chauffeur, including kitchen and bath. Exceptionally fine vegetable and fruit gardens. Gardener’s cottage; tennis court.

The property is known as Greycourt.

For particulars apply R-1361

Fish & Marvin

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Telephone: Murray Hill 6526
GENTLEMEN'S COUNTRY HOME
10 acres; beautiful expanse of water; curving and indented shores; semi-Colonial house; parquet floors; pure spring water; ice house; reservoir; Greenhouse; brook. Price $25,000.

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10 acres. Gentlemans estate without reproach. Prices from $50,000. Property town. 10 rooms. 3 baths; 3 car garage; ice box; artesian well; orchard; barn; garden tennies. My best bet. File 540. Price $40,000.

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One at $25,000. One at $50,000. Will be shown only to buyers desiring their homes.

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<th>Variety</th>
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<tr>
<td>Eugenie Verdier</td>
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<td>Lamartine (Cal.)</td>
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<td>Mons. Dupont</td>
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<td>Mons. Jules Elie</td>
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12 selected Peonies (regular price $11) for $9

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<td>Baroness Schroeder</td>
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<td>Grandiflora</td>
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<td>Loveliness</td>
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<td>Adolphe Rousseau</td>
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<td>Elie Chevalier</td>
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Seventh Edition, issue of 1920. This new book should be ready for mailing about the first of September. It contains descriptions of over 500 varieties of Peonies; several hundred varieties of German and Japanese Irises, including my own Wyomissing Hybrids; a large assortment of Poppies, Phloxes, and other perennials; LeMoine's Lilacs; shrubs and evergreens. There are many pages in full colors, and a multitude of photographic reproductions of the best plants and shrubs. To my regular customers a copy will be sent without further notice; but to all others copies will be sent only on request.

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FALL PLANTING NEXT MONTH

To the sincere gardener there is always an available future. Autumn comes, the flowers die down and Nature goes to rest. It is a season of reflection. It is also a season of great activity in the garden. The mistakes of this year can be rectified in the year to come. The neglected corner can be made to blossom next spring. Next year we will do better by that border. Next year! Next year! Every good gardener is thinking of next year.

And yet much of this year's mistakes can be rectified now. From the earliest day of next spring many of this season's errors will be rectified. The secret, of course, is fall planting. Start the changes now, and you will have no regrets next year.

This whole subject of fall planting is so important that we devote an issue to it. Both the practical data and the inspirational suggestions are in this issue. It is an issue the gardener will want to study thoroughly and keep on hand in his fall work.

But that is only one phase of the magazine, although the most important. You turn from articles about the autumn garden, about Fall Planting Tables and instructions on planting roses in the fall, to the delicious attic that was made into a dormitory for a bachelor, to the page of enclosed porches furnished for winter use, to the unusual halls and the shopping suggestions that are as tempting as a Fifth Avenue shop window on an autumn morning.

There are two rather unusual houses in this issue—an old one from New England, done in the Adam manner, and a new one for a suburb, a clever solution for a narrow lot. Both are excellent pieces of architecture, which means that they should be full of suggestions for the prospective house builder.

The household equipment pages are no less packed with suggestions. Here is an article on the bathroom, showing the latest fixtures, the most modern conveniences, and with the necessary data that one should know before purchasing fixtures. There is also an equally illuminating page on the laundry and one on household management.

So this is the gamut of the Fall Planting Number, a compact and busy little book. It behooves you to order it now from your newsdealer, because the paper shortage is playing havoc with the supply.

Contents for September, 1920.

Cover Design: A 17th Century Flemish Painting (On Wood) Reproduced Through the Courtesy of Au Quattraine, John Wanamaker
Inside an Enclosed Porch 26
Agnes Foster Wright, Decorator
Composition in Decoration 27
Ruth de Rochemont
The Home of E. C. Thiers, Pasadena, California 30
Reginald D. Johnson, Architect
This and That 32
An Architecture for Remodeling Farrar & Wadman, Architects
The Japanese Tea Ceremony 34
Gardner Teall
The Residence of Albert K. Wampole, Guilford, Maryland 36
Matt B. Schickel, Architect
Rooms in Miss Helen Dryden's Apartment 37
Honore Rand
The Decorative Value of French Prints 38
Furnishings Your Kitchen 56
Eithel R. Peysy
The Hidden Radiator 58
How to Use Blue 59
Eithel Davis Seal
The Selection and Care of Brushes 60
Simple Upholstery 62
Alice F. and Bettina Jackson
Unusual Boxes 63
The Gardener's Calendar 64

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INSIDE AN ENCLOSED PORCH

One of the desirable features in an enclosed porch is that it shall bring some of the atmosphere of the outside garden into the inside of the house. It should register a permanent air of spring and summer. That desirable quality is found in this window grouping of a second story porch in a New Jersey home. The two white porcelain birds, the wrought iron console, and the clapboard effect of the walls are reminiscent of the garden beyond. The window divisions are painted red. A valance, shirred on a curved frame, is of fawn and red striped French sateen, with thin sunfast curtains below. Agnes Foster Wright, decorator
COMPOSITION IN DECORATION

The Test of the Maker of Homes Is the Ability to Devise Arrangements of Furniture Which Satisfy the Double Demands of Use and Beauty

RUTH de ROCHEMONT

The beginning of wisdom in decoration is a just fear of the laws of composition. It matters less—and who will not wisely listen to the word will learn it in the costly days of experience—what one puts into a house than where one puts it.

A well-planned room has the perfection of Japanese print. Taken as a whole, it is an impeccable and complete composition, but it peaks up on analysis into many subordinate impositions, each no less perfect in itself. The room, however, must also meet a demand not made upon the Japanese print, for which of its various groupings must be suited to the needs of those who pass some part of their hours within it. The occupations of use, their fancies for certain types of chair, for light from left or the right, the hours of the day or night at which they will use the rooms, all must be considered, for reconciliation of these needs with the laws of beauty is the trick on which many a man comes to grief.

Things to Avoid

Who has not met the coldly lovely saving rooms in which conversation languishes and the guest becomes eternally conscious of being an incongruous exhibit in a museum of decorative art; the brazenly comfortable living rooms in which austerity is not and the end sinks to sleep in the well-padded arms of davenport and canopied armchairs which give the room the air of a hotel lobby?

It is not a question of rare and handsome pieces; still less is it a question of cost. Glittering lengths of lovely materials do not necessarily make a smart costume, and a house may be overflowing with costly furnishings and yet be a decorative failure and a menace to the peace of mind of those who dwell therein.

A nicety of taste in the selection and grouping of its furniture may give to the simplest room a charm and a livable quality sought in vain in rooms which contain a far greater number of things lovely in themselves. Again, a room which has been the despair of a hostess and the terror of guests may be transformed and its glacial atmosphere changed to glowing warmth by a mere rearrangement of the furniture.

In general, it may fairly be said that most people rearrange their houses far too seldom. Their furniture could hardly be more static if it were built with the house and securely nailed in place.

Now, as a matter of fact, a single new piece of furniture may often necessitate the rearrangement of a whole room, and constant minor changes are needed to give variety. Moreover, the arrangement of many rooms in the all-year house should be altered greatly with the change from summer to winter. This does not mean a mere substitution of gay glazed chintz for the heavy damasks and silken stuffs of winter or the acquisition of taffeta slip-covers and lighter rugs.

Some of the best changes of all are the fundamental changes in the grouping and the position of the furniture.

Seasonal Changes

The fireplace and the low table with its well-placed and adroitly shaded reading lamps are the natural focal notes of the winter room.

When summer comes, the outdoor world claims the leading rôle and sunny casements or long French windows opening on moonlit terraces may become the most important features of the same room.

That, indeed, is one of the secrets of successful arrangement—to seize upon a salient
Those who turn from the barren theory of the hall as a passage-way and consider it as the overture to the home, may attain such success as this feature and play their part in the overture or the group up to it. In decoration as in life the serving of two masters is a feat seldom accomplished, and care should be taken that fine pieces do not mutually lessen each other's effectiveness through competing for attention at the same moment. Such pieces should be well placed where they are neither buried under surrounding mediocrity nor overwhelmed amidst a host of equal beauties.

A handsome Oriental rug may thus dictate the entire color scheme of a room and even determine the arrangement of the furniture, which will be so placed as to display the color and pattern of the rug to advantage, yet not to leave the entire surface bare.

In another case, the rug may be an entirely subordinate element, leading the eye, as in the group on page 27, to some rare piece of furniture which is the dominating note of a well planned composition. This arrangement is worthy of note not only from the point of view of appearance but from that of actual use as well. The fine old cabinet and its quaint chairs, similar in character, are admirably satisfying to the eye, while at the same time...
In this boudoir, piano, chair, and sofa invite to soft music and intimate conversation. Of unusual charm, also, are the vistas.

The requisite chair is placed conveniently beside the desk and stands ready to the hand of the writer.

A large room naturally requires a number of groupings of furniture, and the art lies in making each distinctive and complete in itself, yet subordinated to the ensemble of the room.

Social intercourse requires that there should be in a drawing room or living room several groups of chairs, seats and sofas which afford suitable settings for conversing people, while less formal rooms demand the groupings which suit the intimate needs of family life. All these groups require a nice discrimination in the combining of light chairs of wood and cane, or of lacquered and carved pieces with the more substantial upholstered furniture. A few light chairs which may be moved to join any group are a true boon to the hostess, as they make possible those temporary changes in arrangement which are sometimes necessary.

The lines also must be harmonious and care must be taken to select types of furniture which combine well. The delicacy of Louis

(Continued on page 86)
The architecture of old California, adapted to meet modern needs, fits into the hillside setting naturally. The low angle of the roofs is a characteristic feature, as are the doors and the heavy-barred grill which is set in the wall.

The main rooms of the house are built around two sides of this court, the rest of space being taken by the service quarters. So it is a small house, very compact in its arrangement, quite unusual and yet livable.

Behind the grill lies this paved court or patio with a wide door opening into the living room on one side and another to the dining room. The windows of the master's bedroom open on a balcony with wooden balusters.

Three bedrooms and two baths occupy most of the second floor. Stairs, upper stair hall and passage are kept at a minimum of size. A storage room takes the place of the usual attic and is far more convenient.
The side of the house shows a pleasing variation of windows—a balcony window from the main chamber, another balcony from the tall arched windows on the stairs landing and one chamber window tucked up under the eaves. The chimney is built solid and deep, giving a shadow to the wall.

Along the dining room side, entrance is gained by an arched gateway in the patio wall, which is here pierced by another grill and decorated with a fountain.

The garden is built in two levels and surrounded by a low stucco wall. The small window this side of the entrance lights the coat closet of the entrance hall.

THE HOME OF
E. C. THIERS
PASADENA, CALIFORNIA

REGINALD D. JOHNSON,
Architect
Looking at paint from that angle, no man said, "...and the practical. It gives a house a cleaner, fresher appearance, increases its property value, makes it a richer contribution to the community's good looks—but it also adds years to the life of the house. The commonplace fact that paint is a preservative cannot be repeated too often. It stops wood from checking and closes up the pores and fibres of an exposed surface that the elements would otherwise eventually ruin. Looking at paint from that angle, no man can begrudge the cost. Nor should he begrudge the time it takes painters to do their work. The basis of good painting is the careful preparation of the surface to be painted. Any amateur can slip on a coat over the old, worn surface, whereas a skilled workman will take hours with sand paper and putty knife before a brushful of the new paint is applied. It is in neglecting to make adequate preparation that most amateurs fail. In fact, it is wiser for the amateur to restrict his painting endeavors to small and unimportant areas and leave the larger work for men skilled in that line. Poor results are often blamed on the brand of paint used. The manufacturer can only give the owner the best possible product; it is the owner's responsibility, if he demands ideal results, to employ the best possible workers.

The wisdom of paint, then, reduces itself to this—buy the best, standard brands made by reputable firms, hire intelligent painters and give them all the time they require for preparation.

The shortage of building materials has awakened interest in remodeling and restoring old houses. All around the countryside neglected farmhouses are beginning to live again, barns are blossoming out as summer homes, houses of questionable "Queen Anne" architecture are being remodeled into a more rational style, and the Mansard roof is disappearing. These are good signs. Just as one can graft new stock on the stump of an old apple tree and harvest a paying lot of fruit, so these remodeled houses pay for the work, time and money that one may spend on them.

This work divides itself into two classes—restoring and remodeling. If you are fortunate enough to find an old farmhouse of good lines, architectural changes may not be necessary. If any additions are made, keep them in character with the original building. There is nothing worse than an Italian porch on a Colonial house. Should you wish to remodel, then remodel to the full—change the house over completely. Let the Rural Gothic disappear behind half-timber and stucco or remove the dormers, flatten the roof and let your Italian ideas have full swing. Remember that half-way remodeling is deadly.

Remember also that in any old house there are two rooms which must be brought up to date. Even more important than the architecture is the plumbing in kitchen and bathroom. See to this first. Make adequate preparation for labor-saving equipment. Bills from the plumber and electrician may stagger you, but this work must be done. It is also the better part of wisdom to make all your structural changes the first year. Otherwise you'll have carpenters and plumbers and painters around the place until you are tired of them; the place will be in constant confusion and the grounds littered with the flotsam and jetsam of work.

On the other hand, in remodeling an old house it is not always possible to follow your original plans. It is best to have a general idea of what you want to do, and then, as the work proceeds, make the changes as the ideas present themselves. This, of course, means more work and a bigger bill, but it is more satisfactory in the end and gives more pleasure in the doing. That little afterthought bay window, that casement, those panels in the hall—all such little additions make an old house richer in possibilities for comfortable living.

One small detail that should be carefully watched in remodeling an old house is the type of hardware used. Modern style locks and handles in a Colonial house are an abomination without excuse. Excellent reproductions of Colonial hardware are available at reasonable prices. Keep an eye on your local carpenter in this respect; he is often lacking in hardware taste, and needs guidance.
AN ARCHITECTURE FOR REMODELING

It is difficult to imagine that this typical small English manor house architecture covers what once was an 1840 design. The home of Guido A. Doering, it stands on a picturesque spot in St. Louis overlooking the Mississippi. The architects clothed the frame of the old house with new walls, altered windows and doors, changed the roof and added a wing or two. The transformation is remarkably successful. Stucco and half-timber lend themselves admirably to remodeling work of this character. Local limestone has been used and solid heavy timbers dowelled and tenoned. Study & Farrar were the architects of the remodeling.
THE JAPANESE TEA CEREMONY

The Epitome of Japanese Culture, This Native Custom Presents Many Opportunities to the Collector of Things Oriental

GARDNER TEALL

It has been said that a full understanding of Japanese art and, in after the Middle Ages is impossible without a knowledge of the Cha-no-yu, the Tea Ceremony, a ceremony famous in the annals of Japanese culture. This is true. The various art objects connected with the Cha-no-yu have long received the enthusiastic interest of the connoisseur and collector, not only in the Orient, but in the Occident as well. To this ceremony we undoubtedly owe the preservation of many exceptionally remarkable art treasures, examples of the ceramic art of China, Korea and Japan, objects in bronze and in lacquer and probably many masterpieces of the early painters of the East.

The Cha-no-yu—the literal translation of the name is “hot water for tea”—may, as a Japanese authority says, briefly be described as “a meeting for tea drinking held among people of the higher class in accordance with a code of rules and an etiquette peculiarly its own. Historically it is closely related to the Zen sect of Buddhism.”

Tea Traditions

Tea drinking is a custom which was introduced into Japan from China. At how early a period the Chinese were acquainted with the tea plant we do not know, but legend avers that the Emperor Chinnung discovered its virtues in the year 2737 B.C., and so “the cup of humanity,” as it has been called, may have an ancestry of 4,657 years for the traditions of its cheer. Dengyö Daishi, a celebrated Buddhist saint, brought seeds of the tea plant from China to Japan in A.D. 805. According to an early Buddhist legend, as set forth by Basil Hall Chamberlain in Things Japanese, “the origin of the tea-shrub was on this wise. Daruma (Dharma), an Indian saint of the 6th Century, had spent many long years in ceaseless prayer and watching. At last, one night, his eyelids, unable to bear the fatigue any longer, closed and he slept soundly until morning. When the saint awoke, he was angry with his lazy eyelids that he cut them off and flung them on the ground. But like each lid was suddenly transformed into a shrub, whose efficacious leaves, infused water, minister to the vigils of holy men.”

Tea in Japan

Notwithstanding the credit given Dengyö Daishi for introducing tea into Japan in the last year of the reign of the fiftieth sovereign, the Emperor Kwammu, tea drinking did not gain favor in this Heian Period, but awaited later development. Tea was re-introduced in Japan by the Buddhist abbot Myöe, who planted seeds from China near Kyoto, although a coarse, wild variety of tea plant was then native to Nippon. In the second year of the Kempo era, A.D. 1214, the celebrated Zen priest, Eisai, offered a brew of tea to the Shogun Sanetomo Minamoto, who was confined to his bed by a serious illness, recommending it as a medicament and handing the Shogun a volume by himself bearing the title of The Salutary Influence of Tea Drinking. Evidently the Shogun found it a pæco, and thenceforth it was to hold an established position in Japanese history.

Allusion has been made to the Buddhist legend of the origin of the tea plant, and we have said the historically the Cha-
Eight examples of Japanese tea jars of the 17th and 18th Centuries

A fire pot, teapot and tea box of the early 16th Century

Fire pot, teapot and tea box of the early 16th Century

Chinese incense bowl to left and Japanese bowls to the right

A bronze fire pot of 16th Century Japanese workmanship

A sake mono by Sanraku, shown by the host to his guests

The tea jar or cha-ire was kept in a silk bag or cha-ire fukuro. These jars, prized by collectors, comprise only one group of thirty-one objects used in the tea ceremony. Illustrations by courtesy of the Metropolitan Museum of Art

Lichihai, a Chinese poet of the Sung Dynasty, complained of the three most deplorable things in the world, Okakura-Kakuzo observes, "the spoiling of young youths through false education, the degradation of fine paintings through vulgar admiration, and the utter waste of fine tea through incompetent manipulation." Eisai laid down rigid rules for the infusion of tea and its drinking which would have delighted the heart of Lichihai. As a Japanese writer in Kokka says "In the Kamakura Period (1192-1355) tea-drinking had as yet developed neither ceremony nor etiquette. It is true there was a secret in making it, but there was no cult in drinking it. . . . In the middle of the 14th Century tea-tasting as a pastime sprang up among the knights, and it came to be practiced even in camp. . . . In the Ashikaga Period (1335-1567) tea-drinking was as a pure pastime on the other hand was remarkably developed. In a meeting for tea-drinking art objects were arranged and an attempt was made to taste tea and at the same time enjoy esthetic amusements."

Shiiko, a priest of the Zen sect and teacher of the Shogun Yoshimasa (1422-1502) originated the Cha-no-yu, although there were later developments of the ceremony. In Shiiko's time the elaborate rules of the Cha-no-yu had not been evolved. As Brinkley notes in his History of the Japanese People, Shiiko seems to have conceived that tea drinking might be utilized to promote the moral conditions which he associated with its practice. The bases of Shiiko's system were the four virtues (Continued on page 72)
This house is of an informal Georgian type and faces a quiet roadway which stops just beyond. It might be called "Journey's End," except for the fact that it is one of the charming out-of-the-ways so near to the city of Baltimore.

THE RESIDENCE OF
ALBERT K. WAMPOLE
GUILFORD, MARYLAND

MOTT B. SCHMIDT, Architect

Three of the four master's bedrooms overlook the garden, with its lazy breezes in summer and welcome winter sunshine. The guest room faces north, also the dressing room, with recessed alcove, where toilet accessories stand on mirror shelves lighted by a concealed reflector.

Being south of the Mason and Dixon line, the main hall just naturally runs through the house. The curved stairway shows its iron balustrade silhouetted against the light, while beyond are the paneled doors to the drawing room and dining room. A garage is in the service wing.
Readers of Vogue and House & Garden, who have enjoyed Miss Dryden's covers, will be interested in the atmosphere with which she surrounds herself. It is old-fashioned, quaint and very simple, as in the dining room shown above.

An early American air is given the bedroom by the old-time, curly maple bed, the old painted chest, the curtains of moss rose chintz with light-blue box-pleated trimming, and the hooked rug. The walls of the room are plain.

The dressing table in the bedroom is early American maple. It and the mirror above it are covered with the blue of the box pleating used on the curtains. Silhouette portraits, of which Miss Dryden has a collection, hang here.

Besides the Welsh dresser and the old oak refectory table there is, in the dining room, a rare red lacquer desk. The walls are cream and the curtains flowered chints on tan ground, bound with pale lavender taffeta.

ROOMS IN MISS HELEN DRYDEN'S APARTMENT
THE DECORATIVE VALUE OF FRENCH PRINTS

Elegance Typical of 18th Century France Is Given a Room When These Prints Are Properly Hung and Surrounded

BY HONORÉE RAOUIL

Have you ever dreamed of a small, intimate room, filled with French marquetry furniture, chinoiserie lamps, perhaps a small French wall clock or table decorated with ormolu to hold under glass your cherished bibelots? Many a charming room of this type could take inspiration from the 18th Century "estampe galante" so typical of the charm and gallantry of that period.

French ideas can be introduced into our small American homes, and when used with discretion, lend a dignified note to any room. Almost all of us have an old piece of furniture in the French style—a walnut fauteuil with a cane seat, a marquetry desk or table, perhaps a small commode, or a garniture for the mantel, around which can be built up a cozy room, differing from the stiff parlors which are still sufficiently numerous. Nothing could be of greater assistance in this task than a few reproductions of 18th Century French engravings, which are accessible to those who, with moderate means, face the problem of redecorating an unattractive room.

The Background

If you are fortunate to be living in an old house which has paneled walls, your task is comparatively easy, as the most important part of the room, the background, is in readiness for the further development of your ideas. It can be readily seen that French prints look better on paneled walls mellowed by age than anywhere else. Relatively few of us have that advantage, yet we can work just as effectively with simpler mediums. As is well known, paneled walls are produced by the use of moldings, which, if good proportions are observed, will divide the walls attractively and create the paneled effect. Good proportions, however, won't be impressive, unless you finish your walls in light colors. Paint your walls either a deep cream, or the lightest gray, or a soft, light green (in that case, with the molding of white) and any of these combinations will be an appropriate background for prints. A simpler way still, and one that gives splendid results, is to have your walls suitably papered. Select plain hair-lined wall paper in French gray, light green or even buff, and have your woodwork painted gray or creamy white. Remember that while a simple background suits almost any kind of decoration, it is especially good with prints. If the background is kept quiet and unobtrusive, it will lend itself to any color scheme.

Framing

An appropriate background can be instantly disfigured by overloading it with too ornamental frames which also ruin the effect of the picture. Prints can be absolutely spoiled by careless framing, and it is of vital importance to give them the right setting. As the prints are light and graceful...
Aubin's "Soyez Discret" is so delicately drawn that one cares little whether it is a faithful self-portrait or not. A small commode, one or two objets d'art and a French print above comprise a group that will enrich almost any type of sitting room. Darnley.

The French print requires either a plain papered or a paneled wall. Its frame should be very simple, as in the group below. Courtesy of Darnley.

The Haneins, the center of any room is the hearth, your best and largest print should find its place over the mantel, especially if it is of authentic value. If the frame happens to be of an opaque nature, your print will look best hung by a heavy card. Better still, let it be hanging flat against the wall, by unseen hooks, and if that is not satisfactory, resort to the more method. This is two parallel wires running to two small screws in the molding, thus avoiding the protruding picture hooks, which prevent the prints from lying flat on the wall. A careful observance of such small details enhances the perfect ensemble and emphasizes the fact that right proportions in everything are imperative in carrying French principles into a decorative scheme. Only thus can a room receive the stamp of real elegance. Half a dozen prints hung well, a couple of fauteuils placed right, the sofa appropriately covered with toile de Jouy, and a dull, one-colored carpet, will do more than the piling up of heterogeneous and costly objects to produce a milieu of distinction.

Gallantry in Prints

The intelligent application of any medium necessitates an understanding of the circumstances through which it was created. Really to care about the 18th Century French prints, the spirit of their age should be familiar to us. Among the lesser arts that flourished in the 18th Century, line engraving held a prominent place. The handling of the burin attracted amateurs and artists alike and many of the former spent their idle hours under the guidance of famous engravers. Many well known paintings were copied, portraits were drawn, and other scenes were engraved simply for a decorative purpose, recording some boudoir or pastoral scene. The time had come when the court tired out after a long dull period, (Continued on page 90)
THE general impression is that the garden pansy is, like the petunia and the cosmos, an annual, and that the plants grown from seed will die after blooming because they have completed their life-round. True, the seedsman's catalog usually carries the letters "HP" as the class in which the pansy belongs. This means "hardy perennial," which is just what the pansy actually is, though usually treated as a "hardy annual."

In general, two propagating plans are used by the pansy-loving amateur. If he is wise, he sows the best pansy seed he can buy about July 20, or even later, transplants the little seedlings once, and then toward freezing time moves them into a cold-frame, where the plants winter, beginning to grow actively very early in the spring, and being finally transplanted in full bloom to garden, bed or border during April or May.

Or, the pansy-desiring person sows the seed in spring, and if the season is not too hot and dry, the plants will bloom by early fall, though hardly so plentifully as if they had been grown the previous fall. The pansy is a cool-weather plant, be it remembered, and always does best in ground not heated by summer suns.

**Summer Care**

Now these fall-grown, wintered-over pansies, if the cold-frames have been furnished with very rich ground, will bloom early and often, and if the withered blooms are carefully removed — or better, if plenty of pansies are given away — they will continue to flower. But as they bloom they grow and become "leggy," spreading out over the ground. The central stems do not so well cover the roots, and the hot sun hurts them. If the plant is permitted to form seed, a process requiring vigor and strength, it is not unlikely that by midsummer it has either given up the ghost or is so decrepit that the gardener removes it on general principles. It is this situation which has brought about the idea that the pansy is an annual, and must be grown every year.

For the most part, it is probably better to raise some pansies from seed each year. A favorite plant, however, can easily be carried over, and will richly reward the gardener for the little trouble required to do it.

**Carrying Over**

The procedure is very simple. When the pansy plants begin to be long and straggling, they may be cut back to main stems, only an inch or two above the ground. Cut off the extended growths close to a joint, or bud, and either enrich the ground about the plants or, after soaking the ground so as to be able to lift the plants with a ball of earth, transplant them to rich ground in a new location. If this is done in hot summer — as I regularly do it at Breeze Hill — it will be found better to move the pansies to a somewhat shady spot — and they will stand much shade.

Such plants, if well watered, soon make new growth, and will bloom as well, perhaps, as if they had been raised from seed each year. It is these carried-over plants that provide the earliest and most bloom. While the fine little cold-frame seedlings are yet huddling to get into bloom, the old plants are already flowered with good flowers. One white-bloom pansy had its earliest flowers open in the last week of June, which did not annoy it at all, and for each of three successive Sundays the plant had over forty good flowers open.

It was a perfect ball of bloom, doubtless because so early.

In Breeze Hill's center garden a whole row of pansies edging some climbing roses — the result of a late snow, which did not annoy it at all — and for each of three successive Sundays these revived plants are in order to carry over winter just where they are. After the ground is lightly frozen, scatter over them an inch or two of loose manure, which is all the protection they get at Breeze Hill. Often they do not even get that, and yet they carry on successfully. The winter of 1919-20 was particularly hard one, yet many pansy plants came through it uninjured, though some of them had been entirely unprotected.

**Soil Richness**

Pansies are not light feeders, it should be remembered. They must have rich soil, very rich, or do their beautiful best, a point that needs no emphasis, since the word "fertility" is well known. The finest pansies I have raised some from reliable seeds, so the best that can be done is to seek the best and use them for the final result. They are the cheapest in the end, if the seeds are of good quality. There is a mass of flowers, especially the yellow Madame Irene strain of yellow orange, has been for years a favorite in my garden, and it is this strain which, if properly protected, will produce a large number of flowers. It is a good strain to try for beginners, as it is not difficult to care for. It is also desirable for the garden, as it grows well under conditions of moderate fertility and is not particular about soil. It is a good plant for the garden, as it is hardy and will thrive in most soils. It is a good plant for the garden, as it is hardy and will thrive in most soils.
During his wide consular experience, M. Liebert was stationed many years in the Far East and has acquired a remarkable collection of Chinese furnishings and antiques. Rarely are these Oriental wares combined so successfully in a modern home as in this dining room. The furniture is black wood of the 16th and 17th Centuries. The portières are vivid red, old Chinese brocade.

Over the fireplace in the living room is hung a suit of armor of ceremony, belonging once to a Manchu prince. Here also the furniture is black wood—a wood harder than teak and not so hard as ebony. Chinese hangings and carvings elaborate the walls and mantel shelf. The piano is covered with embroidered Chinese dresses.

CHINESE ROOMS in the NEW YORK HOME of M. GASTON LIEBERT

Consul General of France

On the other side of the living room is a wide divan with pillows of rich Chinese silks. As in the dining room, the walls are covered with a neutral grass cloth, which furnishes a good background for the embroideries and paintings that fill most of the wall space. The lamps are Chinese lacquer with Chinese silk shades.
You cannot go far wrong in treating an arched window when you set the curtains sheer with the cornice. These curtains are of organdie with a fascinating appliqué of violet larkspur developed in the same material and with a narrow violet binding.

It is a delightful thing to see a casement window hung with gay yellow cross-barred organdie and finished with a plain frill of the material. Long tie-backs pass through a slit in the back of the ruffle. English cotton prints can be treated in the same way.
CURTAINS THAT GIVE A ROOM DISTINCTION

Taffeta is used for this unusual curtain arrangement but it would be equally successful in any plain material, especially glazed chintz. The flounces are stitched to a backing and are graduated in size. The treatment especially lends itself to rooms with French windows and high ceilings that deserve rejuvenating.

Waterproof silk has all the appearance of sheer silk and comes in almost every shade in the rainbow and in delightful checked patterns. One uses it for the bathroom windows, where it will prove both serviceable and unusually decorative. The material is cemented together instead of being sewed as in other fabrics.
The lower reaches of the Connecticut River can be seen through the arches of the living porch. A cool, picturesque spot, this porch, with its flagstone floor, comfortable wicker chair and old ship lantern.

THE HOME OF EDGERTON PARSONS, HADLYME, CONN.

ALFRED HOPKINS, Architect

The living porch from the outside shows the fine handling of the native stone—immense lintels, rough pillars, rounded arch and rugged walls.

Behind the house is a stretch of lawn leading down from the service porch—one of the few cultivated patches in the natural surroundings of the house.

It is a rambling farmhouse, all on one floor, but quite different from a bungalow. The stones were taken from walls on the property.
The house is set in a field and the natural effect preserved. Gables break the slate roof much in the way that rocks crop up through the soil.

The servants' end and back porch are on one level and the owner's studio above them on the second. A guest door to the terrace is beyond.

One big room with a high, arched ceiling and general fireplace serves for living and dining purposes. The walls are rough plaster and the floor tile.

The drive turns around past the guest wing of the house and the triple-arched entrance. A terrace extends along the front of the guest rooms.
One of the showiest orchid varieties is the Odontoglossum, some forms of which bear a blossom spray three feet long.

The majority of showy greenhouse orchids are epiphytes, or air-plants, and do not root in the soil. Air and moisture nourish them.

Cymbidium Lowianum bears a spray of blossoms 3' or 4' across, of greenish yellow, brown and purple-maroon.

Orchids with drooping sprays should be suspended in mid-air. A wooden slatted box or crate holds the peat in which this Odontoglossum is growing.

The cattleya is the orchid generally sold in the florists' shops. This splendid one is planted in fibre compost. (Right)
GROWING YOUR OWN ORCHIDS

A Seldom Understood Hobby Which Is Interesting, Easy and Not Too Expensive—Cultural Requirements of Good Varieties

ANNETTE CANNERT

RAISING orchids has always been associated in the minds of amateurs with a great outlay of money, mute, constant care and only remote possibilities of success. Orchids, therefore, though scarce and greatly desired, have been left to the untiring efforts of the few men who have all their efforts devoted to growing them successfully.

As a fact, however, growing orchids is really quite a simple matter, and one easily within reach of any amateur with a real care for flowers. Given light and sunny position with proper heat, splendid results can be obtained with care than is ordinarily expended by the average person on raising ferns or other plants in a sun parlor. If one remembers that orchids are purely tropical in origin, thriving in the moist climate of the tropics, growing and propagating in the mouldy bark of trees or other fibrous substance and seeking the sun to increase their coloring, it can readily be seen that the closer one approaches the reproduction of these very climatic conditions the better are the results.

It is necessary, naturally, that the amateur take himself as familiar as possible with the habits of orchids, recognizing those that thrive in warmer or cooler temperatures, those requiring greater or lesser quantities of water, and many other preferences which are of great importance in growing them. Several books, the result of years of experimenting by men who have made orchid growing their life study, prove very helpful. But the most helpful and interesting assistance an amateur can get is a trip to some really good professional orchid nurseries, such as those, for example, in therford, New Jersey.

Orchid Houses

The standard orchid house as perfected today is a moderately low span roofed house, ideally with southern exposure, and with earth as a base because of the moisture it will retain. Ventilation is generally accomplished through top ventilators operated by a mechanical device. These houses, even of small size, generally have a narrow corridor or shelf on each side, and the regular greenhouse stage down the center.

There are, of course, many varieties of orchids one sees today in the windows of florists that are better grown in cool temperatures. They require generally a medium temperature of 50° to 60° at night and 60° to 70° in the day, but are extremely hardy and will stand as low as 40° Fahr. in winter. With a little ingenuity, however, the amateur can adapt his own sun parlor to raising orchids, and provided he can have a medium temperature of 60° during the day (the sun heat furnishes the additional heat) and 50° at night in the winter, many showy species of orchids can be successfully raised. Among these are the Odontoglossum, which is a spray at least three feet long, bearing as many as fifteen and more small orchids; the Oncidium, another species of spray orchid; the Cattleya, which is one of the sprays be provided for adequate ventilation; also shelves and platforms must be erected to hold plants, and various other details which naturally suggest themselves.

Where the sun parlor or conservatory is small, ventilation takes care of itself—the small cracks in the woodwork of windows and doors assist in keeping the cool-house orchids, which are known as "cool-house" orchids, and can be obtained at very reasonable prices from almost any of the growers.

Amateurs, if they are to meet with success, must not be so ambitious as to attempt to grow other species of orchids requiring greater heat than they can supply for, while the cool-house species can stand a warmer temperature than is actually required, the hot-house kind will not withstand the cooler temperature.

Given an adaptable sun parlor or conservatory, the first question of importance is how to heat it evenly day and night, and what is the best heating system to use.

Heating Systems

It is, of course, conceded that hot water is the only satisfactory method of artificial heating for raising orchids—in fact, for all flowers—because of the gentle, evenly radiated heat laden with humidity. Every effort, therefore, should be made by the amateur to have hot water. There are several types of low combustion boilers which can be installed without great difficulty and which would prove most satisfactory. Tests must be made of the temperature during the day and night before plants are set in.

Where, on the other hand, steam heat or hot air must be used, there are several ingenious ways of overcoming the lack of moisture. One of these is by having a vessel filled with water at all times on the radiator; another, by growing varieties of plants and ferns requiring large quantities of water. These tend to saturate the air with moisture.

After having arranged for the heating, other things are necessary to make a sun parlor suitable for raising orchids and generally adapt it for the accommodation of the plants. It is most important that the means be provided for adequate ventilation; also shelves and platforms must be erected to hold plants, and various other details which naturally suggest themselves.

(Continued on page 82)
EIGHT OF THE NEW FALL CURTAIN FABRICS
Which may be purchased through House & Garden’s Shopping Service

A popular bird design is developed in a cretonne of violet, yellow and mulberry. 50" wide, 34.90

An apple blossom design, either glazed or unglazed, is in pink, blue and mauve. 31", 32.31

The brier rose trellis pattern, 36", of gray, cream and white is priced at 31.35

Natural linen, 30" wide, has a bold design of violet and tan. 53

This printed English sateen has blue ribbon, pink roses and green foliage on cream. 50", 33.00

Glazed or unglazed, this design of navy blue and pink suggests the country house. 27", 51.90

An interesting blue and white linen has a conventional tan motif. 52", 39

A Chippendale design linen has a black stripe on yellow ground and buff inserts. 36", 54.15
The dining room of the New York home of Mrs. Robert P. Bese—reconstructed brownstone—has rough plaster walls and a multi-paned window with the hangings of deep blue green.

In the same house the library shows a fine use of books as decorations. The walls are hung with Adam green taffeta. The windows of this room open on a pleasant city back garden to the north.
The window that serves for frontispiece is shown in its setting here. Close by is a small chair covered with an old piece of red and bright blue flowered glazed chintz. The desk is walnut and the chairs are walnut with red rubbed in.

Agnes Foster Wright was the decorator.

The unusual feature of this porch is that it leads from two bedrooms, making a pleasant place for mornings the year round. Rag mats have been used on the floors. The wrought iron of the two window consoles is reflected in the wrought iron of the mantel candlesticks.
Red, fawn and black with a few touches of bright blue comprise the color scheme. The two big chairs are covered in black sateen with a red stripe and coffee colored piping. The lamp is turquoise and the shade turquoise by day and soft rose when the lamp is lighted at night.

Directly below the bedroom porch is another, leading off the living room. A little magazine alcove is placed here, its roof serving for the floor of the balcony above. Orange linen is the fabric used here, bound with worsted fringe. The furniture is finished in green with orange and black cushions.
THE RETURN OF QUILTING
An Old Domestic Art Revived Serves Its Decorative Purposes Again in the Home

Quilting is coming into its own again. It is the same gay quilting that once served to pass many pleasant hours for our grandmothers, in the days when everyone believed woman's place was in the home and when one's guests were content to sit around a huge frame and watch delectable fruits and flowers grow under their busy fingers, while they diverted themselves with gossip followed, in due course, by a tea that makes one hunger to the idea of the flow of the year. Bridge is easy, but the making of a quilted bedspread is a labor not lightly undertaken alone. Genuinely old quilts are eagerly snapped up by collectors, but since all of us cannot afford these little luxuries, we are seizing on the modern copies and adaptations.

Modern Quilted Work

The new versions of this old story are lighter in conception than the old, and fit charmingly into almost any simple modern decoration. Not only quilts but curtains, runners, chair covers, head rests, table cloths, napkins and cushions all fall under the spell with delightful results. Most women like to feel that something of their own handiwork has gone into their homes and in these days of mass manufacture even the long sway she held over the embroidering of her house linens is passing into the hands of the expert. Perhaps that is the reason quilting is gaining such favor, for it is so essentially a home product.

A woman who is fond of contriving gay schemes and decorative effects with her needle will find designing a pattern a delightful variation from her usual embroideries, but for the woman who loves the work but likes it to come to her prepared there are other methods. On the Old Rye Road near New York than Boston, housed by two old Colonial cottages, is an association established in 1912, to revive the beautiful American art of quilting, and here delightful articles are prepared de luxe for the modern woman. In short, the society will “go partners” with you and make up a design to your order to match your color scheme. The various patterns come hst ready for stitching.

The designs are developed by using patches of cambric or chambray of different patterns assembled to give the best idea of the flower chosen. For instance, if you are using the “hollyhock” pattern you would choose a plain rose pink material for the open flower with little cross-barred cambric to simulate the buds and plain green linen for the stalks. The “prairie rose”, seeming to call for something to give the idea of a shaded bloom, is developed in a faintly dotted material.

The lighter pieces such as table runners, cushion covers, curtains and bedspreads are carried out in plain linen or unbleached muslin unlined and unquilted and finished with a band of the color predominating in the pattern. The quilted bedcovers, cot sides, and the like are padded and stitched in the usual way after the pattern has been completed. When the actual quilting is not practical at home, the society will do it.

Repeat Patterns

It is interesting to note how the pattern is repeated on the various articles in the most artistic and suitable manner. For instance, the adaptation of the hollyhock pattern can be noted throughout the series of articles. The bedspread shows two sprays of blooms branching diagonally from the center and the curtains are decorated with three upstanding plants, each one a little taller than its neighbor and each in a different period of blooming, while the little table runner illustrated at the bottom of the page shows miniature hollyhocks that are pretty presence.

A charming child's room was developed in the “prairie rose pattern”- its quilted cot-sides had intriguing suggestion of design which grew into a beauty on the cot covers and curtains.
Sunir names, such as chess and checkers, do not require a large table. A smaller table, such as this Breton design, will serve the purpose. At other times it can rest under a Louis XIV mirror.

(Right) A mahogany card table with folding top makes a charming console when not in use. One deep drawer holds the cards.Courtesy of G. W. Richardson & Son

(Below) This mahogany folding bridge table is painted black and has a plain back moire cover. Other colors to order. Courtesy Nicholas & Hughes

The hostess finds a complete set of games, from chess to poker, under the lifting top. Courtesy of F. A. O. Schwarz

An 18th Century mahogany table, beautifully finished with fine brass moldings, has folding leaves that conceal the baize covered top. When not in use it makes a handsome occasional table. Courtesy of G. W. Richardson & Son
ONE of the most fascinating things about plants to me is their adaptability. You can get a hundred and one different effects with the same plant if you are but keen enough to realize all its possibilities. Take the daffodil, for instance! It has a way of adapting itself to all manner of uses. It can be planted in clumps or drifts, in decorative rows or solid masses and is as happy in the smallest garden border as in the great woodland.

The daffodil is one of the most familiar flowers. As the first great herald of spring it is especially precious. It is a very old flower, growing wild in many places, even in the Orient. It is well beloved by the poets from Wordsworth to Marlow, as is well known. These poets see daffodils as they have become naturalized in their fields and woodland, thousands upon thousands growing together in strong, solid masses that fade away in a golden blur in the distance. They see the grass dotted blue-gray with daffodil leaves and the golden bloom spread out below the trees still bare in early spring-time.

Naturalizing

We can naturalize daffodils in this way, planted by the ten thousands in long drifts that remind us of the long evening shadows or of cloud shadows that wander over the hill.

Naturalized daffodils seem best adapted to cultivated woods on slightly undulating ground and where there are long vistas, but many a wild place, large or small, can be planted with them,—a pasture by the brook, the sides of a road through open woods or groves, an orchard, a hillside just beyond the garden wall.

Think of daffodils wandering up a steep hillside! You plant them first in little bunches, then in sweeping curves, hundred upon hundred, until they lose themselves in the wood above. Every now and again you bring them back toward the garden, let them peep over retaining wall or edge, let them show themselves within the garden borders. Then you let them mount the hillside again clustered around big tree trunk, then wide circles around as if a host of little children in a dance, perfectly breaking away again and again, in the circle, and then, sudden, fleeing up hillside and away.

In the Garden

And then daffodils are just as happy in the garden. I have seen them in a quaint stilted tower on the very edge of a curving flower border. These were "Emperor" daffodils and each flower played its great trump as if it were a stenciled pattern. I have seen them planted in clusters of twenty-five or more beside forsythia—on a toe, as it were, to the pendant golden bells. I have seen them in tender groups showing against dark cedars, again in great masses wandering through borders accompanied by other spring flowers, fairy-like grape hyacinths along the edge of the lawn and by Muscari with their nodding bells in the background. I have seen them ranged like a short river of yellow notes back of a line of pink Iris pumila, and still later is their companionship with the pale yellow variety of the dwarf irises. Or again, they were arranged in longish masses, the flowers close together, overlapping one another, in front of the blure of Scotch broom, twigs which have not yet come into leaf. I

(Continued on page...)

A naturalized planting of daffodils has been made here at the base of a rock ledge. They are perfectly at home in this corner and harmonize well with the other spring flowers close about. Marian C. Coffin, landscape architect

Naturalized in a field, daffodils give a bright spot of color in early spring and will continue their yield for several years. Marian C. Coffin, landscape architect

Daffodils and hyacinths are used in a repeat pattern along this formal garden path. The hyacinths are light blue, buff, cream and pink; the daffies, Victoria, Emperor, and the old-time Barrii conspicuus.
If one is so fortunate as to have a remarkable boat model, it can find a place in the stair well, swinging out on brackets from the ceiling of the lower hall.

The hall below is large enough to accommodate the manual of an organ. A wide opening to larger rooms beyond on each side furnishes the requisite space for the sound.

A DIVERSITY OF HALLWAYS

Three Uncommon Treatments

The pipes of the organ in the hallways below are concealed beneath the stairs in the space usually reserved for clothes closets. Slee & Bryson were the architects.

A landing window will not only light the stairs and hallway, but will serve as an attractive spot for house plants and aquarium. Agnes Foster Wright, decorator.
In the residence of W. H. Coolidge, Magnolia, Mass., the wooden cupboards are built in, with plate warmer and refrigerator below. The stool is well designed.

A substantial kitchen table with an enamel top and protected corners. Courtesy of Lewis & Conger.

(Below) A pastry table with a wooden top, white metal trimmings and slatted rack. Bramhall, Deane Co.

The plain wood table should be well-built and, for work, covered with oil cloth. Lewis & Conger.

(Below) Work and pastry table with plate warmer beneath. The top is divided into marble and glass sections.

The plate warmer and refrigerator are in non-interfering proximity under the steel shelves of this kitchen dresser. C. P. H. Gilbert, architect. Bramhall, Deane Co.

The cook's table in the New York home of Adolph Lewisohn contains a plate warmer at one end and the utensil rack above. Bramhall, Deane Co.
FURNISHING YOUR KITCHEN

The Tables, Cabinets, Shelving Units, Chairs and Stools All Have Requirements
That the Housewife Will Understand and Appreciate

ETHEL R. PEYSER

FURNISHING the kitchen sounds simple enough. But it is not. Everything put into the kitchen must have not only beauty and uniformity, but also utility, durability, tool shop convenience, and the maximum hygienic attributes. In one word, the furnishings must have absolute utilisability.

In the other rooms (save the bathroom) you can humorously tell your decorator to do it in early Pullman or seriously in Louis Quinze—and it will be well. Your furniture in these rooms must be passably durable, consistent, and beautiful, but need not be unbreakable, washable, non-absorbent, rigid, non-corrosive, etc., etc. Equipping a kitchen is like equipping a medical laboratory—skilled thought must be employed.

The Table

Chief among the furnishings of the kitchen are the table and its relatives. They have to be rigid, enduring, and must be the correct size for the job and the correct kind for the work they are meant to assist in.

The table has been the storm centre of discussion for years. The problem is this:—to find a table that is non-absorbent, easily cleaned (not holding stains like an artist's palette), not brittle, not cracking under changes of temperature or when utensils are dropped on it.

This is a big order. Teachers, scientific experts, and manufacturers of laboratory conveniences (they are never called kitchen conveniences in these circles!) would have passed their findings and the results of the world-wide demand for a practical kitchen table top are the following:

Enamel tops. These (and their relatives vitrolite, etc.) are excellent if you know that the manufacturer is good. They do not crack or crase (fall to multitudinous fine cracks) and break with ordinary usage. The enamel is baked over steel or iron and should be at least three coats thick.

Glass tops. Not for general utility, but well adapted for the pastry table since with this top no special pastry board is needed. Glass tops are really very beautiful and have every qualification but unbreakability.

Marble tops. Excellent for the pastry table, and if one can afford them, fine for most things. There is only the remotest chance that they may break and only when they are less than 2" thick.

White metal tops. Excellent, non-corrosive, flat coverings. They are expensive but do not need any nursing to keep them in order.

Zinc tops. Very much used, but these tops buckle and puff and are very much affected by acids and alkalis.

Wood tops. Far better than zinc for the householder who cannot afford the other tops. The wood can be treated with non-staining varnish, or a varnish that can stand heat without being annihilated, and you will have a fine table. If this is not possible, the ordinary wooden table, fresh from the shop, if covered with linoleum or oil cloth, is very useful and durable, especially since the linoleum can be changed inexpensively and often. There may be a metal binder around the wooden table top if desired.

Composition tops. These need a guarantee as they are often of glass or some mixture undefined.

Tin tops. These are not used any more, as far as we know.

Special Tables

The ordinary table length is from 3' to 7', depending upon the size of the kitchen. There are usually from one to three tables in use, more often two. The ordinary heights are from 32" to 28". Get the height that fits your workers. Be sure to find this out if possible; otherwise you will have to make a later rearrangement.

Maple is a satisfactory wood for strong tables; ash, (Con't on page 76)
The HIDDEN RADIATOR

A radiator beneath a window can be surrounded by grills with a flat top to serve for a ledge or plant shelf. Courtesy of Tuttle & Bailey

In an enclosed porch a shelf can be built above the radiators, supported by side brackets. The top may be marbleized.

An elaborately carved case can conceal the radiator in a hall and, at the same time, serve as console. Farrar & Study, architects.

Grills come in a variety of designs and can be especially made to suit the character of a room. Courtesy of Tuttle & Bailey

In this dining room the radiator is not only hidden by a box and grill but surrounded by an elaborate console of wrought iron and marble. J. C.Demarest & Co., decorators
HOW TO USE BLUE

A Royal Color, Full of Sublime Possibilities, It Should Be Judiciously Combined With Other Colors in Decoration

ETHEL DAVIS SEAL

BLUE is at once the most decorative color in the world and the most baneful. It is correlative because of a certain supreme length of character, if such a term may be applied to color, that makes it hold its own and join in the mere joy of living from an age-old Chinese rug at your feet, from a peony at a window, from a peacock blue bowl red with golden Forsythia or richly-toned gladioli, are especially appreciated when an atom of entirely different color is at hand to intensify its serene quality of making people who love it to wear it to the last thread of their lives, to satiate the very air they breathe with its everlasting credit. What, indeed, should go with blue but plain and dignified things? For blue, at best, is the epitome of these two principles. Then the rug in this dining room, a dull blue and black one, quite plain also, gives distinction to the floor. And it is difficult to decide whether the seats of the chairs should be upholstered in a horsehair striped in blue and gold or in the blue and cream cretonne. The china used in this blue dining room may be blue Canton ware, but the ornaments should be for the most part of other colors, either pewter or brass, and some soft orange lilac. The room is indubitably blue and yet we think with thanksgiving of the cream walls, the ivory woodwork, the cretonne hangings not entirely blue, the warm sunny notes on the table and buffet that make this scheme more satisfactorily blue by their relieving presence.

A Blue Adam Room

Somewhat less blue is this pictured Adam dining room with its mahogany furniture and candle walls banded with ivory molding. A formal room yet pleasantly homelike within, it finds its color scheme keynote in the deep blue marble breasting the fireplace and veined with cream, black and gold. These four colors are blended in the blue-grounded Chinese rug on the floor, which has been woven at once to fit the room and the color scheme. At the windows are hung dull blue velours curtains lined with lavender; the chairs are upholstered with the same blue velours, but these are embroidered with lines of gold and medallions of black, yellow and salmon. The commode, a very handsome painted piece, is done in slate blues and buffs, with hints of gold, black and copper color in the posies. In the vases ruddy pink gladioli, are particularly happy; and there should also be these ruddy notes, as well as the blue-purple of plums and grapes, in the fruit.

Though it is perhaps in the dining room that blue is most eminently fitting, I should hesitate (Cont. on p. 66).
Every well-managed household should be equipped with a special brush closet. This will make for order in the house and its work, and, incidentally, add to the life of the equipment if the brooms and brushes are properly cared for after being used. The illustration here shows a closet equipped for a large house.

For cleaning radiators and the innumerable small cracks and crevices of a room there is this narrow wedge brush with a long thin handle.

A new self-wringing mop has a simple wire ring in which the mop is inserted. Pulling the mop through the ring wrings out the water. Then it is inserted again and is ready for work. Courtesy of the M. P. Co.

The first essential of the broom closet is a low sink, set close against the wall with back and sides, for filling buckets and washing out mops. Next come space for pails, brackets for broom, brushes, and vacuum cleaner, and shelves for cleaning fluids, waxes, vacuum cleaner tools and supplies of floor rags.

The dustpan brush picks up the final sweepings. Its handle is set in line with the back. It can be used also for dusting other parts of the room.
The familiar oil mop is indispensable in keeping floors up to standard. These brushes are shown by courtesy of Lewis & Conger

This closet is designed for a small household. It has the necessary sink, racks for brushes, brooms and dustpan and a shelf for supplies and equipment. If there is space for two such closets, the other can contain the vacuum cleaner and this the sink and pails. Closets designed by Ethel R. Peyser

The double dusting brush has soft bristles on one side and stiff bristles on the other. For tufted furniture there comes a pointed brush

The selection and care of brushes

Upon the bristles depends the life of a brush or broom. Consequently examine the bristles before purchasing. Pay a little more, if necessary, for a broom made by a reputable firm. Good brushes are not cheap, but poor, cheap brushes are the poorest sort of household investment.

Although the vacuum cleaner has dispensed with much of the work one did with a broom and brush, the older equipment still plays a necessary rôle in household management. Special brooms come for special work and any householder can appreciate their value.

Having invested in a supply of brushes and brooms, see that a special closet is given over to them. This should have a sink for filling pails and washing mop, racks for the brushes to hang on, space for the vacuum cleaner and shelves for waxes, tools and other supplies.

Felt edges prevent this type of floor waxer from marring woodwork. The weight is heavy and can be swung in two directions

Two varieties of dustbrushes are shown here, one with round ends and the other with broad, soft bristles for flat surface dusting

Finally there is the ordinary floor brush with tufted ends, substantial back, long handle and well-set bristles
THE mysteries of upholstery are not profound. It is not difficult to rip off the old cover from a chair and put on a new one.

If you are a novice, begin with a simple piece, say a slip or set-in seat, which is merely set into the chair frame or held in place by a screw on the under side of each corner. Before beginning to work, however, get together the necessary tools and materials—a tack hammer, a sharp-edged tack puller, regulator, scissors, tape measure, needle and tack hammer. The Rubber Tack Puller provides a useful diversion in renovating furniture.

ALICE F. and BETTINA JACKSON

SIMPLE UPHOLSTERY

The Tape Measure, Needle and Tack Hammer Provide a Useful Diversion in Renovating Furniture

If the springs are loose, the webbing that holds them in place can be drawn taut and tacked tighter on the frame.

On curves the tacks are placed closer together on a straight surface. The method of making a mitred corner is also shown.

The novice can make a pattern from the old covering. This shows the shape of the goods cut from one yard of 50" material.

The positions of the seams in a slip cover are illustrated here. The back is fastened with snaps, buttons or tape.

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Remove the old cover, inserting a piece of cardboard under the tack puller as you work, so as not to mar the wood, saving the good tacks to be used again, and noting carefully how the material is put on, especially how it is folded at the corners. Brush and press this, using it as a pattern. Under the top cover you will find one of muslin which holds the filling in place.

The Rubber Tack Puller provides a useful diversion in renovating furniture. If you have worked with neatness and care, you will be so elated with the success of your slip-seat armchair with a more pretentious piece of work, possibly a spring-seat armchair with a buttoned back. You will probably remedy slight sagging of the springs by tightening the webbing and make sure that the springs are firmly tied upon it; but there is a considerable amount of the webbing is broken. (Continued on page 63.)
UNUSUAL BOXES

Which may be purchased through the House & Garden Shopping Service

A charming and useful accessory for any dressing table is this delicately painted wooden box. It is decorated with garlands of flowers on a buff ground and the coloring is a blend of old rose and blue with lining to match. On the top is a French print. $20. Dressing table by courtesy of Mrs. Gillette Nichols

This heart-shaped wooden box is 7" across and has a painted glass top. $12

This box comes in old rose, blue or yellow with satin lining to match. $15

A cigarette box of red, tan, blue or black leather ornamented with gold is $7.50

Below is a Dutch silver cigarette box about 5" high. It is priced at $27.30

This box of heavy cardboard and lacquered paper holds two muffls; $8

A box of tooled and illuminated leather contains two inkwells and space for pens. It measures 10" long. $30

One might use this box to hold laces. It is cardboard, 15" x 12", and is lined with striped paper. $5
THE GARDENER'S CALENDAR

Ninth Month

SUNDAY

1. Promenade in the land of the future, where the children of tomorrow have made their gardens into playgrounds. Here, the grass is always green, and the flowers always bloom. The sky is blue, and the air is filled with the sweet scent of roses and lilacs. It is a place where dreams come true, and where the world is a place of peace and harmony.

2. Do not neglect to get the bedding-plants into the greenhouse before they are too late. The early risers in this world are the ones who get the best plants, so don't leave it until the last minute.

3. It is not too late to start new crops in the garden. The early part of the month is the best time to sow seeds, as the soil will be warm and the weather is favorable. You can also start a new garden, or expand an old one.

4. Do not neglect to get the fruit trees and vegetable garden ready for the winter. This is the time to prune and protect them from the cold.

5. Tend your outdoor flowers should be given protection when frost threatens. This is the time to put the flowers in the greenhouse or under shelter to protect them from the cold.

WEDNESDAY

1. Prune all vegetable plants and fruit trees, as they are now in the dormant state. This is the time to cut back the branches and remove any dead or diseased ones.

2. Do not stop putting in the new plants. This is the time to get all the plants in the garden, as the soil will be warm and the weather is favorable.

3. Vegetation should be started in the greenhouse. This is the time to start the plants for the spring, as the soil will be warm and the weather is favorable.

4. melon frames and other garden structures should be examined to see if they are ready for use. This is the time to check the frames and make any necessary repairs.

5. melon frames should be started in the greenhouse. This is the time to start the plants for the spring, as the soil will be warm and the weather is favorable.

6. Vegetation should be started in the greenhouse. This is the time to start the plants for the spring, as the soil will be warm and the weather is favorable.

THURSDAY

1. Do not neglect to put the fruit trees in the greenhouse. This is the time to get all the trees in the greenhouse, as the soil will be warm and the weather is favorable.

2. Do not neglect to put the fruit trees in the greenhouse. This is the time to get all the trees in the greenhouse, as the soil will be warm and the weather is favorable.

3. melon frames and other garden structures should be examined to see if they are ready for use. This is the time to check the frames and make any necessary repairs.

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FRIDAY

1. Do not neglect to put the fruit trees in the greenhouse. This is the time to get all the trees in the greenhouse, as the soil will be warm and the weather is favorable.

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5. melon frames should be started in the greenhouse. This is the time to start the plants for the spring, as the soil will be warm and the weather is favorable.

SATURDAY

1. Do not neglect to put the fruit trees in the greenhouse. This is the time to get all the trees in the greenhouse, as the soil will be warm and the weather is favorable.

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5. melon frames should be started in the greenhouse. This is the time to start the plants for the spring, as the soil will be warm and the weather is favorable.

TUESDAY

1. Prune all vegetable plants and fruit trees, as they are now in the dormant state. This is the time to cut back the branches and remove any dead or diseased ones.

2. Do not stop putting in the new plants. This is the time to get all the plants in the garden, as the soil will be warm and the weather is favorable.

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4. melon frames and other garden structures should be examined to see if they are ready for use. This is the time to check the frames and make any necessary repairs.

5. melon frames should be started in the greenhouse. This is the time to start the plants for the spring, as the soil will be warm and the weather is favorable.

TOMATOES PICKED
GREEN AND WRAPPED AND STORED IN A DRY PLACE WILL RIPEN

Lime is a standard remedy for sick soil. It can be put on in the autumn.

Onions, beets, carrots, parsnips and other root crops for winter use should have their tops twisted off before storing away in cellar or pit.

Good melons are the result of selected seed, proper soil, and an early start. Let them mature fully before picking.

Vine crops such as squash and gourds should be gathered when fully ripe.

Surplus from the fruit trees and vegetable garden should be preserved.

Clean the perennial and other borders as soon as the plant stalks are dead.

A shadowy tint swallows the dusky air;
'Shale the delicate dew, the distant snow;
The great deep thrill — for a moment;
The breath of Beauty blous.
"A. E."

Tender outdoor flowers should be given protection when frost threatens.
The Wealth of Suggestion at the New York Galleries

Quite often a small group or even a single piece of well-chosen Furniture will infuse an entire room with an individuality that is charming beyond expression.

Seeking the unusual in Furniture, without prohibitive cost, the visitor to this treasure-house of beautiful things will happen upon countless objects worthy not alone of the best traditions of the cabinetmaker's art but of a place in any properly considered decorative scheme.

So diversified are these exhibits that one's selection is restricted only by one's requirements—the factor of cost being negligible, as in all instances it is kept within moderate limits.

EARLY ENGLISH, FRENCH AND ITALIAN FURNITURE AND DECORATIVE OBJECTS. REPRODUCTIONS AND HARDWOOD FACSIMILES OF RARE OLD EXAMPLES RETAILED EXCLUSIVELY AT THESE GALLERIES

New York Galleries
Grand Rapids Furniture Company
Incorporated
417-421 Madison Avenue
48th-49th Streets - New York City
Formerly of West 32d Street
The varied artistic designs of Garden-Craft painstakingly fashioned in enduring cypress, lend themselves to a wide scope of decorative styles. Garden-Craft is displayed by leading furniture and department stores from coast to coast.

THE MATHEWS MFG. CO.
Lakewood, Cleveland, Ohio

New York Headquarters:
The Mountain Community
No. 3 West 47th Street

An Adam dining room may have cafe au lait walls with ivory moldings, dull blue velvet, and notes of slate blue, salmon and black.

How To Use Blue

(Continued from page 59)

to furnish any room in the house without incorporating blue to some degree. And in the living room it is surprising how much blue one can have without overstepping the line of good taste and beauty. Into the framework of gray walls, ivory woodwork, and floor covered with a carpet of black and gray, a considerable quantity of blue may be warmed into a delightful harmony by the right amount of synthetic sunshine.

Blue in a Living Room

In this gray-walled living room a few blue rugs were thrown on the somber carpet, the windows were curtained in blue sunsuit, a sofa and chair were upholstered in blue striped stuff, a blue fire screen and footstool were embroidered in warm-toned and brilliant wool, and there the blueness slackened and the synthetic sunshine stepped in. For a wing chair at the side of the fireplace was upholstered in mustard appliqued with a band of night blue embroidered royally in henna, peacock, and mustard. On the blue sofa there were pillows shining as doth the sun, and making candles and a copper kettle, all gaily matching in color the embroidery on the arm chair, also one in blue. There were a henna and cream lampshade, yellow and atop a gray carpet, and rel.

Pansies From Year to Year

(Continued from page 40)

good food at hand. Rotted barnyard manure is probably the best pancy fertilizer. I find that my truly fine seed saved from the finest flowers will produce the finest flowers, normally, referring to colors and markings. The soil-food will considerably influence the size of the flowers, but it will not turn dull, muddy, common into satisfactory blues.

Therefore, the wisely aspiring lover will buy the best seed, either mixture or in separate varieties, a seedsmen who puts his honor and reputation into the packet along with the little dark brown balls of seed. The best is the cheapest final pansy effect.

I hope any readers who love good food at hand, Rotted barnyard manure is probably the best pancy fertilizer. I find that my truly fine seed saved from the finest flowers will produce the finest flowers, normally, referring to colors and markings. The soil-food will considerably influence the size of the flowers, but it will not turn dull, muddy, common into satisfactory blues.

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As you climb steep grades and glide over rough roads in the BIG-SIX, you fairly marvel at the car's ability — its well-nigh unlimited, yet responsive, power and its steadiness regardless of road or speed — factors that have made it the most popular among high quality motor cars.

Ask the Studebaker Dealer what gasoline and tire mileage BIG-SIX owners are getting.

60-H. P., detachable-head motor, 126-inch wheelbase, insuring ample room for seven adults. All Studebaker Cars are equipped with Cord Tires — another Studebaker precedent.

**LIGHT-SIX**
- Touring Car: $1485
- Landau Roadster: $1750
- Sedan: $2410

F. O. B. South Bend

**SPECIAL-SIX**
- Touring Car: $1875
- 4-Passenger Roadster: $1775
- Coupe: $2790
- Sedan: $2090

F. O. B. Detroit

**BIG-SIX**
- Touring Car: $2330

F. O. B. Detroit

"This is a Studebaker Year"
RICHARD E. THIBAUT, Inc.,
Wall Paper Specialists
MADISON AVENUE at 32nd ST., NEW YORK
The Largest Wall Paper House in the World

Turn the piece over to a repair man for his part of the job, as the ultimate appearance of your work depends largely upon the springs being firmly set. Should the framework be loose or broken and the finish in bad shape, have him attend to this at the same time.

As to finish, mahogany and oak require experience in staining, filling, and varnishing, but if the wood is walnut you can do it yourself by using a commercial varnish remover, steel wool, boiled oil, floor wax, and elbow grease. Do only one-half the framework at a time, giving it a good coat of the varnish remover, and after half an hour rub it off thoroughly with the steel wool, taking care to protect the hands with old gloves. If the old varnish is stubborn repeat the process and finish with fine sandpaper. The next day the wood is ready for the oil rubbing, to be followed twenty-four hours later with the wax polishing. Speaking frankly, this is not a pleasant task, but it does pay.

The New Cover

Granted that the filling and muslin cover are slip-shape and need no attention, cut the pattern as directed, following with special care the cut-outs made for the uprights of the arms and back. Lay the seat cover in place and slip-tack. The curves and uprights will offer problems that are new but by no means difficult. Coaxing and careful folding are all that is necessary. Curves will require closer spacing of the tacks. Material that is thin or frays easily, like cretonne, damask, or rep should be folded in at the corners and all along the tacked edge; but velour or other fabric should have a wedge-shaped piece cut out at the corners, and need not be turned under along the tacked edge, but must be neatly trimmed. Tipping the chair so that its back rests upon the seat of a straight chair will facilitate the work on the seat. Lay the cover of the back in place and slip-tack all around the edge, drawing it smoothly and not too firmly. Tipping the chair so that its back rests upon the seat will permit it to be turned under along the tacked edge; but veneer or other fabric should have a wedge-shaped piece cut out at the corners, and need not be turned under along the tacked edge, but must be neatly trimmed. Tipping the chair so that its back rests upon the seat of a straight chair will facilitate the work on the seat. Lay the cover of the back in place and slip-tack all around the edge, drawing it smoothly and not too firmly. The gimp is put in permanently. Before tightening the knot at the back with a slip knot, as illustrated, the buttons may all be threaded first, a little slack, and the tightening done afterward. The buttons are all on, if no adjustment is necessary, and the edge is necessary drive the tack in permanently.

Using Gimp

After covering the arms, which offers no difficulties, the gimp is put in. Start at the back of the seat, working from right to left, at a corner or end slip-tack the free end of the gimp to a single tack as far ahead as the framework will permit it to be driven. Return to the beginning place the gimp tacks, driving them permanently, spacing them 2'/4" apart, measuring the distance with a card or by counting spaces of the gimp pattern. Place the tacks in the center of the gimp, except the curves, where they may be set nearer the outer edge. (Continued on page 62, 62)}
The Car That Made Good in a Day
S ELECTING the dining room silverware is a matter of good judgment and pride. You would not think of saying "I want some knives, forks and spoons." You would either ask for "Sterling" or a well-known brand in plated ware, both of which have stood for generations as the standard of quality.

So in buying grass rugs, whether for the dining room, living room, bed room—no matter what room or porch—they have their logical place in each through all seasons—you should ask for and insist on getting genuine CREX rugs.

In measuring for the slip covers the following principles will be helpful. The dotted line in the illustration will show how to estimate the amount of material needed for a plain, full-length slip. With a tape measure begin at A and finish at F, allowing an extra inch at each turn (B, C, D, and E) for seams and at A and F for hems. For the side pieces measure from H to G, allowing also for a seam and hem, and add this amount to the yardage already estimated. Sometimes the pattern and width of the goods will permit making both side pieces being cut out of one width. For an arm or wing chair, measure from H to the highest point of the arm or wing, over the top, and down to the seat. If you wish the cover to be finished with a gathered or pleated valance start to measure at A over back and seat to F. For the ruling measure the depth of the ruffle and calculate the amount needed by allowing 3/4 times around the chair for gathers and 1/2 times for pleats.

If the finished slip is to be bound nip the body of the chair, pinning it smoothly at the corners of the seat and back to keep it well in place, and making at each joint to pleat with the edge already cut out. Remember to center the seam, which should always run up the back of the chair and unless it is correctly guided must be cut at B and then turned right side up. Pin the edge along the paper line at C, and then split or damp cloth and light shaking.

Davenport and wing chairs should be slip covered by the amateur, but many other stuffed chairs and sofas, though presenting a bigger piece of work, are no more difficult than the armchair we have just covered. Where back and seat join, the goods are pulled evenly through the crevice, pulled smooth, and tacked or sewed onto the frame at the back of the chair. If the corner trim is one is skillfully fitted there is little danger of a poor job.

Slip Covers

We recently helped make attractive summer gowns of cretonne for two rooms, handsewn upholstery chairs and sofas, a davenport which the owner wished to protect from the dust and sun of summer. To help give the living room a lighter appearance the heavy velour portieres were replaced by hangings of linen-colored monk's cloth with a broad band of cretonne near the bottom. The linen-colored cretonne was patterned in old blue and sage green, which harmonize with the color of the rugs and walls. It was surprising to see how quickly the formalities of the winter color scheme gave way to the fresh, light, and cheerful feeling that the one adopted for summer. Having learned how easily slip covers can be made for the most delicate owner chair, we make a summer set for her bedroom and the result was charming.

Because of their design and cheerful coloring, chintz, cretonne, and printed linen give the most interesting effect. Some of the ancient colored Scotch linens, figured denin, and Victor damask are satisfactory, the finest, of course, being the plain linen-colored cretonne. An extra touch can be given by piping or trimming, and the result is charming for the one adopted for summer. Having learned how easily slip covers can be made for the most delicate owner chair, we make a summer set for her bedroom and the result was charming.

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George H. Peterson

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Burlington, Vt., June 30, 1920

I wish to let you know that the Peonies, planted last Fall, are a joy to behold. There were over one hundred buds on the six plants before disbudding. They are much superior to other plants which have been in the border for four or five years, and I can heartily recommend your roots.—George W. Marks.

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A sturdy brass, non-corrod­ing sprinkler that will last a lifetime.

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Vases Designed—any degree of importance. Sketches Submitted

The Japanese Tea Ceremony
(Continued from page 35)

mer, leaving their swords outside the house, would be welcomed by the master, who would arrange the various utensils required. While the tea with water boiled the previous day, the guests were allowed to inspect the various implements. A box containing perfumes to be thrown upon the charcoal fire, the tea-bowls, etc., was used. After the tea was made, it was drunk in accordance with the various rules which were observed with utmost precision.

In the Tea Arbor
James Lord Bowes says in his volume on Japanese Pottery: "a small garden would be arranged so as to resemble as closely as possible a natural landscape, to give the idea of the feeling of peaceful seclusion which has always been associated with the ceremony. When the guests were assembled the house was kept entirely quiet, the servants being sent away, and the master of the house himself waiting upon the guests and preparing tea. The for-

Simple Upholstery
(Continued from page 70)

Simple Upholstery
(Continued from page 70)

the top, sides, and ends baste securely a thick layer of cotton batting, turn the cover and proceed to fill it with hair, tow, or excelsior, packing it firmly. Begin at the farther corners, stuffing each very tightly and then filling in between them. Continue filling from the sides toward the center, always shaking and spreading the material with the hands to prevent lumping, and patting the cushion on the outside to keep it flat and the edges well squared. When no more will go in, sew up the seam and use the regulator.

Now measure off for the buttons, placing pins where they are to go. Four to 5" is far enough apart, the distance being determined by the width and length of the cushion. Button and thread according to directions given for the chair back, being careful to insert the needle straight, working from the center of the ends and tying firmly and evenly. When carefully done, these home-made cushions will keep their shape for years. A second cover may be put over the first, and the latter then becomes the casing which the professional maker uses as a foundation over which the outside cover is fitted.

Fills—a plenty you must have, for davenport, easy chairs, window seat, and porch. We mean the honest-to-goodness comfortable ones, not the fussy, round, shirred bouffant variety, but the fat, square ones that make good resting places for tired heads. They should not be smaller than 18" square nor larger than 24". For sofa cushions they may be 16 long, 16" by 26. They may be covered with cretonne, plain or block lined; silk, ray, damask, velvet, or a handsome embroidered square. According to the furniture with which they are to associate, it is better to use cushions figured material the colors of which will harmonize with the upholstery or a tapestry covered piece the plain bows should be a color that harmonizes with it. In making the covers stitch around the sides toward the center, leaving the opening at the middle of the side end and blindstitch it. Edges may be piped, bound, box-sequined or corded.

In all upholstering work it is very important that in picking materials the design should be perfectly matched, the nap run the same way. Then in estimating the amount needed, especially if the figure is large, allow for a little extra. Certain large set pieces, etc., must be centered on the seat and back, which calls for generous measurement.

Pillows a-plenty you must have, for in the Ashikaga Period especially bed-making was connected with contemplation. To give the idea of the feeling of peaceful seclusion which has always been associated with the ceremony. When the guests were assembled the house was kept entirely quiet, the servants being sent away, and the master of the house himself waiting upon the guests and preparing tea. The for-

Japanese Tea Ceremony
(Continued from page 35)

In the Ashikaga Period guests who had assembled for the Cha-no-yu partook first of a repast, following which they were conducted into the garden to contemplate its beauties, thence to the arbor-room of the Tea Ceremony. On the walls of the arbor hung paintings by celebrated Chinese artists—it must be remembered that Chinese art has always been held as essentially connected with contemplation, and yet sight, taste, sound, and touch were combined to produce the effect. A tea-caddy of black (Tsuikoku) and a tea-caddy of red (Tsuishu) and a tea-caddy of silver (Tsunagami) were also in place. After the guests were seated on the mats, the Master of the Cha-no-yu brewed and served the tea. Perfect order and no confusion accompanied the operation. After all had tasted the tea, competitions in tea-tasting were held.

In later times the Buddhist paintings of the Ashikaga Tea Ceremony gave place to flowers, while in later periods if a Cha-no-yu was not a tea-guzzling bout, but rather an assembling for intellectual pastimes, it was not initiated by the performance of a music that symbolized much to the Japanese mind. An anonymous Japanese writer has said "Tea has a taste of a musical note, a yet astrangent quality. These characteristics correspond to the basis of the Zen sect. Religion has its basis in contemplation, and yet sight, taste, sound, and touch are connected with contemplation.

In one sense, the Tea Ceremony apparently is regarded as one of the most secularized and rather deteriorated sacred religions. But on the other hand it is not the Tea Ceremony itself that has been connected with contemplation.
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"The Reed Furniture Authorities"
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the direct contact between them is undeniable. In modern times the relation does not necessarily exist, but indirectly one is in touch with the other."

A Tea Drama

Okakura-Kakuzo writes (The Book of Tea) "The tea-room was an oasis in the dreary waste of existence, where weary travelers could meet to drink from the common spring of art-appreciation. The ceremony was an improvised drama, whose plot was woven about tea, the flowers and the paintings. Not a color to disturb the tone of the room, not a sound to mar the rhythm of things; not a gesture to obstruct upon the harmony, not a word to break the unity of the surroundings, all movements to be performed simply and naturally—such were the aims of the tea-ceremony." Again this author writes "Manifest indeed have been the contributions of the tea-masters to art. They completely revolutionized the classical architecture and interior decoration. . . . All the celebrated gardens of Japan were laid out by the tea-masters. Our pottery would probably never have attained its high quality of excellence if the tea-masters had not lent to it their inspiration, the manufacture of the utensils used in the tea ceremony calling forth the utmost expenditure of ingenuity on the part of our ceramists. . . . Many of our textile fabrics bear the names of tea-masters who conceived their color and design. It is impossible indeed to find any department of art in which the tea-masters have not left marks of their genius. In painting and lacquer it seems almost superfluous to mention the immense service they have rendered."

For Collectors

Collectors of Japanese art objects will find many beautiful pieces connected with the Cha-no-yu still attainable. New York, Boston, Philadelphia, Washington, Chicago and San Francisco are excellent browsing grounds, and the great public sales of oriental art objects held in New York throughout each season for which carefully prepared descriptive catalogues go out in advance to permit the biding by mail of distant collectors. To dispense Eloquence is a thing that contain Cha-no-yu treasures which chance so often places within the possibilities of a moderate purse. The Japanese, Nihon Fuzoki Shi gives the following list of Cha-no-yu utensils of special importance: Cha-ire, Cha-fu, Bag for enclosing the tea-par; Cha-sen, the Tea-whisk; Habori, the Feather Brush; Kogo, Inesse Box; Gokoku, Kettle-holder; Hai-no-Nabe, Ash-box; Cha-wan, Tea Bowl; Ido-cha-wan, also Tea Bowl; Temmoku, a large Bowl; Fukusa, Silk Cover; Cha-kin, Tea Napkin; Chassai or Chahai, a spoon-shaped Tea-measure; Bishaku, Water-dipper; Hibachi, Fire Tongs, used like chop-sticks; Kwan, Split Rings to lift the kettle; Kama, Kettle-Frame; Sake worn in summer; Mizu-zashi, Fresh-water Jar; Hajo, Tool used in arranging the ashes with a surface pattern; Chizukei, Bamboo Flower-sack; Kake Hana Ike, Hanging Flower-basket; Jini, Pot-hook to suspending kettle above the fire; Kamishiki, Bamboo Mat for the kettle; Setto, Cover for the kettle; Kanku Lamp-stand; Ro, Fireplace Iron Frame for winter use; Sumi-tori, Charcoal basket; Sukia Ando, Paper Lantern; Mizu Koboshi, Waste Basin; Cha-um, Tea-mill. Of course, the collector will turn to the Tea-jars, Tea-bowls, Lacquer Boxes, Bronze Vases and Incense-burners for his field.

Japanese Pottery

The Japanese pottery is most varied. Mr. Charles Holme says "Some wares, such as the ancient ones of Shigaraka and Iga, are fashioned in an earth of the most as coarse as fine gravel. Others, such as those of Satsuma and Iai, are of great fineness, and the porcelain Hisado is justly celebrated for the extreme delicacy of its paste. The Raku ware of Kyoto is somewhat soft a tender, while the products of the province have an almost metallic hardness . . . the soft paste of the Rishon bowls, destined to be clasped in both hands in the actual drinking, is especially by a porous and brittle conductor of heat, to the purpose required. A bowl made of could not fail to bear the pressure of the lips. The remarkable hardness of Bizen stoneware adapts it to use as insence-burner for pots to contain fire; and it is therefore employed for that purpose. . . . It is a noteworthy fact that most examples of old Japan ware, however they might be otherwise enamored, or decorated, certain portions were left unglazed, so as to preserve the true color or tint upon which they were composed. This especially the case in jars and bowls used in the Tea Ceremony. The glaze upon these was usually so applied as to leave bare the lower exterior part of the vessel. This method had two advantages: the bottom of the object kept clear of the irregularities that would be caused by the uneven running of the glaze upon it, and it permitted the earth to be inspected and critically examined. . . . An important part of the ceremony."

Korean Pottery

The Japanese have always valued the early Korean potteries most highly, and collectors today are spending much time and effort to add some examples of such wares to their collections. The Japanese wares of Iga, Kyūto, Satsuma, Seto and Soma. Even in the time of Taiko Hideyoshi a sum amounting to several thousand dollars was thought too high a price to pay for some rare Tea Bowl of Seto Ware, and still greater prices were then paid for rare Korean bowls. An outline of the various sorts of ceramic wares of Japan cannot well be given here within the limits of this writer's present resource, but has often been so suggested to the lover of this beautiful the wealth of interest to the collector of Japanese objects of the Japanese Tea Ceremony.
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INCLUDE a Kernerator in the plans for your new home, and your maids will tell you that disposing of household waste by burning is by far the better way.

KERNERATOR
Built-in-the-Chimney

abolishes unsightly refuse cans. It destroys without odor or expense, kitchen refuse, wrapping paper, paper boxes, faded flowers, rags. Requires no fuel other than the dry waste that is thrown in a handy kitchen hopper. It dries the wet waste so it can burn. Bottles, tin cans and other non-combustible materials are also disposed of.

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Where a

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A turn of the faucet, and lo!—hot blue flames from the Hoffman Bunsen burner envelop the copper tubing and fresh hot water begins to flow that very second—continuing as long as the faucet is turned on.

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The Hoffman patent thermostatic control prevents overheating and insures fresh hot water.

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Deane Ranges are designed specially to meet your personal requirements. The number of persons to be served, the foods most easily obtainable and the space available all are considered. The ranges are sturdily built of Armco rust-resisting iron in a manner which permits the maximum convenience of being able to hold extra little things, such as small bottles, market lists, and the like.

Never all your cabinet too full of things, as they are prone to fall down and jangle the nerves of the worker, thus really defeating the purpose for which the cabinet is built, which is the long and narrow broom closet, the sink closet, the general purpose kitchen cabinet, since these corners cannot be washed with impunity. Wooden cabinets are finished in a hard enamel that gives the kitchen the efficient, look of the laboratory.

Steel and wood are the materials out of which the cabinet is made. The steel ones are better in many ways than the wooden types because they are easier to clean and are more protected against vermin. However, the wooden cabinets which are built with rounded corners are a close second to the steel cabinet, since these corners cannot become a receptacle for food waste and are practically vermin proof. Wooden cabinets are finished in a hard enamel paint and can be washed with impunity. Some kitchen cabinets are equipped with a swinging door which folds upwards; others have swinging doors. The swinging door, although it extends into the room a few inches, has the convenience of being able to hold extra little racks for extra little things, such as small bottles, market lists, and the like.

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Forget the Weather Outside

The severe rains of summer or the driving winds and snows of the coldest winter never interfere with sleeping comfort in rooms equipped with Airolite.

By replacing the lower window screen with a section of Airolite, any bedroom or old-style sleeping porch can be converted into a fresh air sleeping room. The upward tilt and flanges of the louvers prevent drafts, insure privacy and give complete weather protection. Built-in screen excludes troublesome insects.

Airolite is made to fit any opening or to match any finish. In writing for prices, give sizes of lower glass sash.

Complete Information Request
THE CASKEY-DUPREE MFG. CO.
AIROLITE DEPARTMENT
Marietta, Ohio.

Also Manufacturers of
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— no attic tank
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The last word in water supply system development—

Westco Tankless Water System

You open the faucet and the pump delivers a steady stream of water direct from the well or other source of supply, under ample pressure. Close the faucet and the pump stops. No tank to leak, freeze, rust, rust or collapse. No tank to pay for, install or maintain. No belts, no gears, no valves.

Note what a compact, simple, yet complete system this is. It conserves the minimum of electricity. The Westco Pump has only one moving part—doesn't even need oiling. The Westco System is easy to install and can be run off regular electric light circuit or from lighting plant.

Thousands of WESTCO Tankless Systems are in daily, successful operation. Send for Bulletin C-7, which tells the story.

WESTERN PUMP COMPANY
MOLINE, ILL. DAVENPORT, IA.

There's a Westco pump for every purpose

Soft, Delightful Water

for bathing, shampooing, cooking and laundering can now be delivered to every faucet in your house no matter how hard your present water supply.

A small Permutit Softener that fits conveniently into any house supply system will turn the hardest water softer than rain. Simple to operate, economical—Write for booklet "Soft Water for Every Home."

The Permutit Company
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Athey Perennial Window Shades

A Luxurious Necessity For Every Handsome Home

At a Very Low First Cost

You can glorify the outward beauty of your home, and at the same time add greatly to the daily comfort of living in it.

Athey Perennial Accordion-Pleated "go-up-or-down" Window Shades give you perfect control of both light and ventilation; combining air-comfort and eye-comfort with privacy.

From the outside, they give the effect of expensive Venetian Blinds or puff shades; yet they cost less, measured by years of service, than the cheapest spring-window shades.

Athey Perennial Shades are made of a superior quality of Imperial Herrington woven silk cloth, machine-seamed and double-stitched at theaccordion-pleats. They are raised from the bottom, lowered from the top, or "bumped" in a small space any place on the window, by the easy convenience of cords at the sides.

They admit the breezes without flapping; do not interfere with opening and closing of windows; do not change the proportions of the window; and give the "boned" look and sturdiness of the finest blinds.

Athey Perennial Shades are made with a superior quality of Imperial Herrington woven silk cloth from which is made a durable cloth, machine-seamed and double-stitched at the accordion-pleats. They are raised from the bottom, lowered from the top, or "bumped" in a small space any place on the window, by the easy convenience of cords at the sides.

As "Athey-dressed" homes have the stamp of a fine interior design, an air of distinction; and give the "boned" look and sturdiness of the finest blinds.

Send for a sample—FREE

Athey Company
Also makers of the famous "Athey" Cloth-lined Weather Strips
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New Life For Old Heating Systems

Did your steam radiators leak, knock and gurgle last winter? Were they half-hot? Did you have to force the steam pressure up to five or six pounds to get things warmed up?

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Such troubles are due to chronic clogging-up of the heating system. The air and water (condensated steam) interfere with the circulation of the steam. Remove these trouble-makers through a separate pipe, and you get perfect heating comfort—more hours of comfort per ton of coal. And this is exactly what is accomlished by the Dunham Heating Service.

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New draperies to be bought, your oriental rug to be cleaned and mended, some of the electrical labor savers to be investigated, the respective merits of French, English, or American wall-papers to be considered—not such terribly important questions, but—can you decide any of them offhand?

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You'll receive a reply that will surprise you for its practicality, and the usuable details given—names, addresses, the character of work done, the quality of merchandise sold.

House & Garden knows all the makers and sellers of everything that goes into your house. And whether you want a whole new scheme of decoration or a half dozen clothespins, or the best way to wash woollens, the easiest way to paint, we're the people you write to ask House & Garden's Information Service.

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gives owners this unique opportunity, for the Type “A” is handsomely finished, dust-free, gas-tight, smoke-tight, and is automatically controlled for steam or water heating. Specify and use the IDEAL TYPE “A” BOILER—it guarantees 30% fuel saving.

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Over one hundred makers of bedroom furniture use Seng-equipment. Seng-equip Beds of Wood may be secured wherever good beds are sold. For your guidance the Seng trademark is stamped on each corner lock. If you are interested in home decoration, write for "The Bedroom Beautiful," by Ruth Angell.

THE SENG COMPANY-CHICAGO, ILL.
world's largest makers of furniture hardware.
Orinoka Guaranteed Sunfast Draperies in every color are permanently beautiful. Choose whatever colors you wish, hang the draperies at your sunniest windows; they will not fade, and they can be washed and hung up again as colorful as new.

Orinoka Guaranteed Sunfast Draperies come in a wide variety of weaves, patterns and colors—striped, figured, plain—for every room and every purpose. It is not enough to merely ask for Sunfast goods, be sure you specify Orinoka Guaranteed Sunfast Draperies, and insist on seeing the Orinoka tag, attached to every bolt, with this guarantee:

"These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price."

THE ORINOKA MILLS, New York

ROSEDALE NURSERIES
Home of Well-Grown Evergreens
Box II
TARRYTOWN, N. Y.

BLUEBERRIES
Sturdy Nursery Grown Plants for October Shipment

The Blueberry, although among the finest of fruits and the finest of all berries, for pie, is almost unknown in the average garden. This is due to the scarcity of nursery grown plants, the only kind that transplant easily.

We have to offer this fall some excellent nursery grown plants—ideal for successful results in the home garden. The plants are very hardy, rapid growers and heavy bearers. Blueberries can be planted most successfully in the autumn.

The flavor of the Blueberry is almost impossible of description. The Blueberry is in a class by itself, with its delicious melting flesh, full of rich creamy juice and a delicate wild taste all its own. Next summer when you are eating luscious Blueberry pies made from berries picked from your own bushes you will appreciate the wisdom of planting Blueberries.

CULTURE: Blueberries do best when the soil in which they are planted is slightly acid. Peaty rotted oak leaves give an acid property to the soil. Mulch your plants with these at least once a year and cultivate some of the leaves into the soil itself. Sulfate of Ammonia and acid phosphates are the two best chemical fertilizers to use.

Write today for our illustrated Fall Catalogue, describing Blueberries, also fruit trees, shrubs, ornamentals and evergreens.

J. G. Mayo & Co.
800 Ellwanger & Barry Bldg. Rochester, N. Y.
coats of enamel baked on steel and are very durable, having the same qualities as the good table—rigidity, non-absorptions, and ease in cleaning.

They are the parallel of the steel filing case in the office—and that is another sign that the kitchen is becoming as systematic as the business sanctum. Just as soon as the home approximates the efficiency and standardization of the office, just so soon will the servant problem cease to be. But we are not discussing the millennium in this article.

The shelves can be made with or without doors. Of course doors are a little help in the fight against dust, yet even then they are not infallible enemies of this household nuisance.

Very often under the shelves the plate warmer and the refrigerator are placed. Their close proximity shows that the refrigerator is insulated against the heat and the plate warmer is insulated against the cold. This is really an object lesson in the possible self-identification of good apparatus.

This arrangement will work well both in the pantry and in the kitchen. Wooden shelves are less expensive than the steel ones, but require careful attention, frequent cleaning, and new coverings at intervals.

Plate Warmers

In speaking about the above luxurious pantry and cook's tables, we touched on the matter of plate warmers.

In small homes plate warming is accomplished by ovens, oven tops, or warming plates arranged above the ovens or stoves. In larger homes, however, where guests are many and often and plates and dishes multitudinous, the electric plate warmer has come to do the work.

It may be under a table, as we have seen above or it may be a separate entity.

The doors of the plate warmer are generally of the sliding variety and are of a special make of iron, trimmed with steel or white metal. The interior of the warmer is perfectly insulated with asbestos and other materials. It does not warm the kitchen. This is proved by the possibility of its being placed next to a refrigerator without any bad results to the ice.

There is a little ruby pilot light which tells you if the electricity is on or off, thus obviating the chance of unnecessary heat getting out when once the man who controls it has forgotten the purpose.

The electric warmer usually stands a little higher than a table, but does not alter the size of the table when built underneath it.

Chairs and Stools

Since the kitchen is in no way a lounge, the chair in the kitchen is really only another tool to assist in the work or possibly to permit a few moments of relaxation. Of course, it is quite obvious that in some kitchens which are a combination sitting room, living room and dining room, the chair and even the couch are real comfort factors. However, this type of room is not being considered here.

In the kind of kitchen we are furnishing the ordinary modified William Tell chair is as good a model as can be known, and can and should be fitted to match the rest of the kitchen.

The stool is most conveniently should be about 24" in height, because a worker can work efficiently sitting on this.

The chair step-ladder is convenient in rooms that have had to build shelves for sufficient storage room of space being the only excuse for unreachable shelves.

There is, too, the ladder-stool, which serves the same purpose as this step-ladder combination.

The little wooden step stool is a convenience if perchance the kitchen man is not an Amazon and needs a few inches added to her or if the clothes pens, too, are not to be of heroic proportions.

In small kitchens the settle-table is a convenience. For when a need is needed it can be used as a bench and perhaps a table or, when it is folded out, it can be used as a table and chair.

Mats

Stone, composition, tile, and wood floors are often a great help in the feet and back of the kitchen. A strip or two of linoleum cork is a great relief as it adds to the unrelenting floor a little elasticity, resiliency which takes the strain of feet and makes for comfort and ease. These materials are the best, for they are washable and non-absorbent, they add rather than detract from the beauty of the surroundings. If mats are not usable, mats can be bought made for the space to be filled.

Matching Up

It is quite as possible to have formality in your kitchen as well as in your other rooms. Even if the kitchen must be fixed up after the architect has done his worst, you can at least get the same color scheme throughout.

There are on the market today kits of furnishings to suit every pocket. There is really little excuse for a kitchen to look heterogeneous and messy. Matching a kitchen is not the most difficult problem, especially with not too little money to spend on the purser. The trouble is mostly that we do not know what to have. We are always furnishing it, because it is easier. It isn't easy. And the furnishing of every kitchen is a most tempest-tossed job. In small kitchens the settle-table is a convenience. For when a need is needed it can be used as a bench and perhaps a table or, when it is folded out, it can be used as a table and chair.

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Little has been accomplished in articles published every month House & Garden if the reader has learned from them the household apparatus. The first and most important, and the second is to know your manufacturer. And the second is as important as the best you can afford after the architect has done his worst, you can at least get the same color scheme throughout. If mats are not usable, mats can be bought made for the space to be filled.

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Danersk Decorative Furniture

Artistry that is creative becomes power stored up in the article in which it is expressed. We see the force of it at work in each person who comes in contact with a beautifully furnished room. It is constantly contributing satisfaction and giving impulses of pleasure that are positive and in the truest sense animating.

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Buy through your dealer, decorator or direct.

Send for The Danersk—A-9.

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ROOKWOOD PANELS AND POTTERY

The range and variety in color and form that are characteristic of Rookwood Faience and Pottery make possible novelty and interest in the embellishment of the home.

Many small articles of beauty are made at the Rookwood Pottery. Write for literature.

THE ROOKWOOD POTTERY CO.
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Individualism—In Good Furniture

—should combine distinctive beauty with solid comfort.

This low, broad, softly-cushioned, armchair and ottoman are built to satisfy both the physical well-being and the aesthetic sense of the most exacting purchaser of The Elgin A. Simonds Company furniture. Exhibited at all highest grade furniture stores.

The Elgin A. Simonds Company
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**Attractive Home Lighting**

GROWING YOUR OWN ORCHIDS

(Continued from page 82)

house, orchids of the Odontoglossum species are placed in the coolest part of the house, while the Cattleyas and Laelia, which require more heat, are placed on the staging where the warmth of the sun is stronger. But other more delicate species are hung close to the glass. This same arrangement can be reproduced in the sun parlors. Cool plants can be placed in that section of the parlor receiving less sun heat and other varieties hung from the wood framing holding the glass in that section where the sun lasts longest.

In the hot summer months, however, the sun is much too hot and means of shading must be provided if the plants are to be protected. It is more or less customary to associate the shading of a hot-house with a preparation akin to whitewash applied only to that side of the house receiving the afternoon sun. This is really not very practical, especially where the plants are hung near the surface of the glass, for while the whitewash does break the rays a little, it does not prevent the intense heat radiated by the glass. Moreover, the ordinary whitewash preparation is not rain-proof and will wash off. It is, therefore, best to have blinds which can be pulled down when desired. In a standard hot-house, these blinds are generally fastened to wooden supports possibly six inches from the glass on the outside in order that the air may circulate between the glass and the blinds, and the tendency is for cooler temperature. These blinds can also be made use of during severe winter nights as a protection against sudden drops in the temperature. On dull days, they must be rolled back or taken off.

**Growing Requirements**

Now that the heating and ventilating has been taken care of, and accommodation for the plants provided, the beginner must look over his collection of plants and plan how to give them the proper amount of water and new material to grow in when they have outgrown their present sized pots. This is a most essential point in successfully growing orchids—how much water to give them.

The composition of peat, or of peat moss, is the nearest approach to the fibrous substance of the tropics where the orchids originally come from. In potting plants, the growers provide good drainage which they accomplish by filling the pots about one-third with crocks. They then carefully surround the roots of the plant with peat, placing pieces of crock around the peat, thus forming a broken sustaining wall, and this in turn is placed in the pot firmly. Growers are always most willing to show how to pot the plants, and give any instructions and information they can about orchids.

The re-potting of plants is a process that is in operation practically all through the year, with the exception of a few short months in the winter when only the plants that are in poor condition are re-potted. The one best time for potting, however, is right after the flowering season.

Not all varieties of orchids have the same flowering nor the same resting seasons, although none bloom more than once a year. A beginner can so arrange his collection of cool-house orchids as to have a plant in bloom for practically each month of the year. The propagation of the orchids and the care of the plants are practically the same as for cool-house orchids. The flowering season is over now, and watering may be resumed.

**Watering**

The best way to water plants is by immersing them in a vessel full of water. After the peat moss is saturated, they are placed in the vessel and all water will dry them. Where orchids are potted, care must be taken to water their dry mosses; in this respect plants placed on the staging receive this tends to sour the peat. The water to be given under cool thoroughly dry, when the moss is thoroughly dry, when the moss is.

In the hot summer months, however, the sun is too hot and the peat quickly wets. Where orchids are potted, care must be taken to water them more often than in winter. In case of uncertainty as to the amount of water any given plant can bear, it is always best to give a little water than too much. Thus a pot may be done through too much water.

My miniature hot-house was built for the purpose of growing ferns and hot-house flowers, with a minimum of heat. In the rear view, its base was built 1' above the level of the soil, which is of direct contradiction to the rule. The orchid house should be entirely separate from the home, but in the rear view, the blinds arc generally fastened, and conveyed through the glass for the hot-house.

The results have been very gratifying. Being only 6' by 6' and 6' high, it is too narrow for a centre stove, and the best way to allow large plants to be placed without being too close to the walls is to have blinds which can be pulled down. In case of uncertainty as to the amount of water any given plant can bear, it is always best to give a little water than too much. Thus a pot may be done through too much water.

The temperature in this summer months. After a month without being too close to the wall, and in the centre, the house is kept at about 50° or 60° and above in the daytime. The Orange plants, ferns, heliconias, and many flowers are grown and kept, the air full of moisture also as decoration. These are placed on a low shelf which was also used for the orchids. The character very well in the pot-house.

Wearing and using cut orchids has become tremendously popular. The plant growing in one way or another, and the price is extremely high. This, however, is partly justified by the ban on the importations, which is the easiest source of supply, and the fact that they are propagated by amateurs and especially the cool-house species. The results are also very much in favor of being understood, a little observation and a love of flowers, as readily as any less desirable house plant and more than compensate for all.
Chinese crackle dancing figure mounted on patent wood base and wired for two lights. The shade is made of mocha color taffeta which is stretched flat and has decorative panels of flowers combined with a lattice design which is outlined with blue trellis.

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and 251 Post Street, San Francisco, Cal.

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What a call to an evening of comfort in the soft, radiant glow of a Read-Right lamp!
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The Iris, taken as a single plant or massed in the border, is of surpassing beauty. Graceful in flower and leaf, of noble, stately habit, with coloring of pearl-like delicacy, intense brilliancy, or deep velvety richness, the plant is without a fault. It is of easiest culture and perfectly hardy.

Our collection is one of the largest in the world, and includes the rarest and loveliest American and European hybrids. The following collections we recommend; they furnish an infinite variety of type and color.

### Collection D. Tall Bearded Iris

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**THE WING SEED COMPANY**

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**THE HOUSE OF QUALITY AND MODERATE PRICES**

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**Composition In Decoration**

(Continued from page 29)

Seize chairs accord with the weight of Tudor oak—the contrast is too great; whereas the rich lacquer of a Queen Anne chair would be a distinct addition to a group in the monotone brown of Carolean walnut with the slim turned posts.

If one selects wisely with an eye sensitive to line and proportion and with some knowledge of the history of furniture, one may combine the furnishings of many periods with admirable effect.

Line and color are vastly important in these groups. It requires a certain rhythm of line to hold together the various pieces which compose a group and then lead the eye easily and naturally to the next group. A usual and disastrous mistake is to have all the furniture of a room of approximately the same height, producing on a small scale the level dulness of a prairie. Variety must be introduced in such a room.

The lines of composition must swing, giving play to the eye which den variety. Stanford White was noted for the skill with which he attained variation in height by means of pieces of varying sizes. Plants and flowers may indeed do much to this end, better yet, because more fundamental is the selection of furniture which affords the desired effect. Tall cabinet highboys and secretaries, as well as the grandfather's clocks, high screens, all serve to lead the eye up to the wall, where it may be caught by pictures which (which also should be hung "on the line") or carried upward to the ceiling by the structural lines of paneling or trim.

Similar service in creating a "level" may be rendered by low tables and quaint old-fashioned stools and chairs, with needlework covers relieving the dominating color notes of the room.

Even more subtle and intangible is the use of furniture in holding a room together is color. A single note of it (Continued on page 88)
HODGSON Portable HOUSES
Solve the Housing Problem

A plot of ground—a Hodgson Portable House—and the housing question is solved! Hodgson Portable Houses are wonderfully attractive—you will be surprised at their beauty and permanence. Doors and windows have their places and fit them perfectly.

There can be no mistakes. Hodgson Portable Houses are delivered to you in painted sections—plainly marked—and can be bolted in place without the aid of skilled workmen. They are made of well seasoned red cedar with Oregon pine frames—carefully designed to withstand all climatic conditions.

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is firmly founded on its efficiency and durability—not on words but deeds. Note the select company in which it is always found; observe the beauty of its design and consider its popular price, but judge it above all else for its cleaning power.

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Let us show you, in your own home, how it "Cleans Without Bearing and Pounding." Write for illustrated and instructive booklet and name of our nearest dealer. (Look for the red band)

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Do YOUR gloves ravel?
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You should be getting ready right now to grow vegetables and flowers in your own winter garden next winter.

A Sunlight Double-Glazed Greenhouse makes that winter garden possible and links economy with the pleasure and recreation of gardening.

The principle of the Sunlight Double-Glazed Greenhouse is based on two layers of glass—instead of one—with a dead air space of 5/8-inch between. This forms a transparent “blanket” which holds the heat from the sun and repels the outside cold.

This principle obviates the necessity for an expensive heating system making the cost of growing winter vegetables and flowers small.

Sunlight Double-Glazed Sash used on Hotbeds and Cold Frames need no covering—they are complete in themselves.

Composition In Decoration

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Our Free Illustrated Booklet explains everything in detail, gives prices and valuable information about Greenhouse, Hotbeds and Cold Frame operation. Send for a copy—and get your order in early.

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The sun porch, the setting for animated conversation or leisurely hours with a book, should be furnished to meet those needs.

Flash from end to end of a long room, catching here and there with rhythmic recurrence as it goes. The color of the rug, deepened or heightened as the case may be, combined with other colors yet still restrained, may climb the wall with the draperies and come down again in the fabrics which cover the furniture. Flowers, also, may carry the color note or may serve to introduce contrasting color. The blue of the old Delft in some rare old cabinet may be the keynote in a delightful composition, lending its blue in varied tones and shades to the whole room.

With color, as with line, there must be a certain rhythm; the proportion must be true in the spaces which separate the different “spots” of color in a room; the balance of colors, as well as the balance of mass, must be studied as carefully as an artist studies them for his canvas.

What, after all, is a well-planned room regarded from the viewpoint of appearance only, but a painting in three dimensions?

Admirable use may be made of mirrors in the scheme of decoration. A tall mirror set in an inside wall may change the whole character of a room, bringing in the sunshine and the green of out-of-doors, reflected from the opposite windows. Again, the mirror may serve to vary the line of the furniture not only by its own height but by the reflection of some tall piece on the opposite wall. Colors may be repeated by reflection and the illusion of air and space may be created in the same way.

In Dining Rooms and Halls

There is danger, however, in too many laws. A room, like a person, must avoid rigid conventionality, if it is to attain distinction and personal charm. In fact, certain rooms have some distinctively bad habits which should be rigorously suppressed at need. There is the dining room, for example, with its firm conviction that the middle of the room is the one place for the table. There are many dining rooms where the true place for the table is emphatically at one side before a fireplace or at the end in front of sunny windows which look out upon a garden. It may even be that the table belongs in both places—before the fire in winter and in the sunny curve of the window in spring and summer.

The hall, also, has often been the object of much misguided severity in the matter of decoration. For many years the theory that a hall was meant to be a passageway reduced it to a strip of intolerable barrenness with walls and marble floors and little else.

Today there is something of a reaction, and there has come to be a certain regret severity to the vestibule itself and a regard to the entrance hall as a sort of overture to the home's attractions or to the particular style of the house. The hospitable halls of old Colonial homes lend their support to this new arrangement, while the New World, with its long and narrow rooms, has developed some interesting arrangements, which cleverly bridge the long spaces without obstructing the passage and take away the air of bareness without creating the atmosphere of a living room. The old carved Spanish chairs or the high-backed, cane-chairs of Jacobean days or the William and Mary period have a severity which adapts them well to such use, and a mirror may be put to excellent use.

The Use of Pictures

Another point where tradition lies in defiance of good sense and new conditions is in the hanging of pictures. Many houses have not yet overcome from the excessively bad habit of having them with the hooks so low on the walls that the picture hangs at an angle to the wall, contesting every architectural line and every law of the eye. More modern dwellings, which would scorn provincialism, blunder sadly with the problem of pictures against a paneled wall, and it must be stated with Irish accuracy that they are hung flat against the paneling by tacks or nails—never with a single cord for suspension. The picture is hung exactly in the center of a panel of similar shape so that it is never in line with the structural lines of the house. Far better than pictures to give variety to paneled walls are good broidered hangings or the lovely braided hangings so extensively used as decorators at present.

Most earnestly of all should it be urged upon those who compose rooms to live in, not to compose them for a living room, but to live in them with the highest degree of comfort and utility. It is less than hopeless to have only the picture is hung exactly in the center of a panel of similar shape so that it is never in line with the structural lines of the house. Far better than pictures to give variety to paneled walls are good broidered hangings or the lovely braided hangings so extensively used as decorators at present.

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HAVE one of the finest collections of peonies in the U. S.
The very best French and English varieties. Soulangé.
La France, Lady Alex Duff, Victor de La Marne, Therese,
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THE BRAND PEONIES
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America's Foremost Hybridizers of the Peony

IT is my sincere conviction, confirmed by an actual field experience extending over a period of more than forty years, that the true test of a good peony is the field test, and that such varieties only as will meet this test are really worth having. By this I mean that the peony that will stand right up in the open field, take the direct rays of the beating sun, do this year after year and not go down, is the peony most desirable.

This is the test which I have applied to all my best seedlings and for such qualities my best varieties have been selected. Such varieties are: Benjamin Franklin, Brand's Magnificent, Charles McKelvey, Christine Colorady, E. B. Browning, Frances Willard, Henry Avery, Luetta Pfeiffer, Judge Berry, Lora Desheimer, Longfellow, Martha Bullock, Mary Brand, Mrs. A. G. Ruggles, Phoebe Carey, and Richard Cartel. This short list is the result of the most painstaking labor and rigid selection and has given to the other grower. I have an immense stock this year in all ages and sizes.

To this list, I am now adding the results of my more recent labor with the peony. Let me introduce to you the latest and most wonderful of my productions. They will soon be on sale. Watch for them. My three great whites: Ella Christiannes, Myrtle Gentry, and Victoria Chateau Thierry. My two great pinks: Mrs. A. M. Brand, and Mrs. Frank Beach. Flowers you have all been waiting for. Flowers which all of you should have.

My beautiful new 1920 Catalog just out, which describes all of my stock as well as my older productions, together with more than 400 of the best varieties of other growers, is yours for the asking.

Forty-one years
a Peony Grower

A. M. BRAND
Faribault, Minn.

A field planting of daffodils finds them quite at home close up to the base of a tree. When the flowers are gone, the grass hides their straggly foliage.

The Adaptable Daffodil

A field planting of daffodils finds them quite at home close up to the base of a tree. When the flowers are gone, the grass hides their straggly foliage.

The Decorative Value of French Prints

searched for mediums in which to amuse themselves. On the death of the old king Louis XIV, the days of great stateliness disappeared and a more intimate life took its place. Everyone was building, decorating and furnishing petits apartments. Great artists such as Watteau, Boucher and Fragonard gave their time to designing artistic decorations. To beautify everything was the general aim and many exquisite accessories were created by the skillful hands of these artists. The characteristics of the age found expression in the numerous artistic engravings, which were so perfectly executed that they served not only as the records of the frivolities and gallantries of the beau monde, but also as absolutely trusted as historic documents of architectural detail and costume design.

That scenes such as the "estampes galantes" show us were of daily occurrence, is easily understood, other-wise engravers such as Launay, for instance, could have never given such scenes similar to "L'Heureux Mariage" or "Qu'en dit, L'Abbe". Numerous lightful incidents were rendered with such delicacy and vividness that, once seen, remained in the mind as the most characteristic exam of old world elegance of which the 17th Century can justly proclaim him the creator. "Consolation de l'Abvence" shows the delicate skill of Launay's brush, regards the detail of wood-carving, justly proclaims him the creator of the "estampe galante." These fine prints, "Le Billet Doux" would be a large group of prints for a small room with the soft blues, pinks, pale greens would suggest many color schemes. That borderline which we would admirably lend these color treatment was Janiotis's in and he perfected the color-point-galant engraver by Le Prince. These masterpieces as his potiche, Marie Antoinette and of the closing paragraphs are the most finished work on the page.

(Continued from page 55)

(Continued from page 59)
Contains many valuable suggestions for prospective greenhouse owners. Get it today. Many Callahan Greenhouse owners are now making big profits in their spare time with this pleasant work. YOU can, too.

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This superior coating waterproofs all walls of brick, cement and stucco. It creeps into every pore and settles there. No heavy rains can beat through it. Sun or storm can’t even faze it.

There is nothing just like Bay State Brick and Cement Coating. It has no equal for beauty. It can’t be rivaled as a genuine protection against the elements.

A group of lovely prints could be made up of the works of Cochlin, Eisen, Simonet, Lepic, Galliard and a number of others who produced these delicate scenes, of which Boucher’s pastoral is unusually delightful. That his imagination was fertile and that he could design almost any scene with equal charm is seen in “L’Amour Privé” engraved by Galliard in which the frivouloso boudoir scene is treated with the utmost grace.

Moreau’s set of “Le Mondeum de Costume” would lend a strong French element to the decoration of a room. Nowhere has intimate and delightful French life been better and more daintily depicted than in his plates depicting the life of the jeune marie. This with Freudeberg’s twelve plates complete the series, which have served even since as authentic fashion plates of the period.

“La Promenade du Matin” and “La Promenade du Soir” are characteristic bits of the set.

Our interest and love for the “espace galante” is doubtless accentuated by the short period of its production. With names of Debucourt and Boilly we see near the enchanting boudoir scene make place for historical anecdotes of the French Revolution. Debucourt’s “Les Deux Rabaisers” and Boilly’s “Bouquet Cheri” which the former, bring to a close all expression of the frivolities and gaieties, which marked the time. All love was honest and old world charm will find permanent enjoyment in surrounding itself with these graceful prints which lend a certain note of elegance and make such an undeniable charm of their own.

Elsewhere is the tale told so well in petits apartments, where powdered and panniers and ardent youth and satin and laces combine to show an elegant but artificial life of the bon monde.

Elegance in Decoration

A discerning age will soon discover that quiet walls and soft colors have vital importance as backgrounds for French prints, and any strong scheme will at once create an unbearable note. Great discretion should be used also in the furniture arrangement—what to keep in the line and what to leave out. Forget sentiment if a monotonous effect is desired. Avoid the called gilt-legged French chairs, don’t substitute a wicker chair, don’t make space for a wicker chair and don’t let it be filling for an empty plate be filled by a fautulent motif. Patience prevent you from wishing for the proper accessories, and live with a few appropriate things and a few substitutes. A few well-chosen .nshings lend elegance to a room, an over-crowding spoils the best. Your prints as offerings of elegance and don’t compel them to associate with massive products of less graceful persuasion.

NOTES OF THE GARDEN CLUB

The Newport Garden Association, organized 1909, is comprised of 108 men and women. Miss Wetmore, of New York, is President. Meetings are held monthly during the summer and two or three times during the winter. At intervals there are exhibits of flowers, vegetables, etc., from members’ gardens, and teas in the “trial garden” of the Club. This garden is of special value and interest, being open to the public who come from even a distance to study the beds filled with flowers, fruits, and vegetables, variously labelled. One member gave the grounds, another the plan, and in an extra month another (Mrs. Auchincloss) the perennial border, and the President planted some formal beds. Club funds have secured a house, furniture, etc., for the garden.

For two years of the war, vegetables were sold on the grounds and afterwards from a market stall. Half of the proceeds went to the Red Cross and half to the Home for the Aged. A unit of the Women’s Land Army was also financed.

The Club has prevailed upon the New York, New Haven and Hartford R. R. to improve the approach to the station, and the Club has pledged itself to keep the public play-ground, opposite, in good order. An annual report is printed, with the Club’s motto “Sue Sole, Sub Umbra Vivens”, on the cover, and one a year a diagram of the trial garden was included. The Club also gives an annual dinner to the Newport Horticultural Society.

Among the members of the Club are Mrs. August Belmont, Mrs. Henry Clews, Mrs. Elisha Dyer, T. A. Havermeier, Esq., Frederick Newbold, Mrs. Lordlind Spencer, Frank Sturges, Esq., James J. Van Alen, Mrs. Vanderbillt and Hon. George Wetmore.

The Tri-City Garden Club, organized 1919, draws its fifty members from Davenport, Iowa; Rock Island, Ill.; and Moline, Ill. President is Mr. Crawford. The Club has once a month, the programs include talks by members or others on subjects such as landscape architecture, color schemes, shows, cultivation of vegetables, etc. This year the important civic work of the Club is growing the grounds of the Industrial Life Home.

The Garden Club of Santa Clara and Monterey, California, organized 1916, has a membership list to 100 men and women. Mrs. E. H. Sawyer is President, Stevens, Chairman of Committee on New Plants, and Mrs. Ralph I. Nelson, Photography.

The Club meets at irregular intervals throughout the year, sometimes on private grounds or in a lovely cove. The current program on the current studies in Photography, by E. W. Brauntun, Rare Trees and Plants, Dr. Doremus, and an address by Professor E. A. T. Wilson, Professor Emeritus in Horticulture at the University of California. Mrs. Oakley, President of the Millbrook, N. Y., is also a member of the Santa Clara Club. The club has helped to stimulate interest in gardening.
BIRD BATHS
BRONZE OR CAST STONE
The inverted mushroom cap forms the basin; its broken stem, a food tray.

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Fall Planting

Putting your garden to bed properly is all-important if it is to wake up lovely next spring. In this number are the Fall Planting Tables; and expert ways and means to make your garden quaintly individual with groupings and pools and plantings that need preparation beforehand.

House Planning

October

To build in the spring, begin in the fall. Select your plans, make your scrap-book, decide what to avoid, mull new ideas over — and when you actually begin to break ground, know exactly what you're intending to do. How? This number will tell you in detail.

November

Christmas House Number

December

Gifts, celebrations, decorations, Christmas cheer and goodwill—these are the keynote of this number. But it's full also of practical in house management and lovely in house decoration, and if the family wants to give a present to the —it's here!

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