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

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We are manufacturers of about 20,000 articles, including valves, pipe fittings and steam specialties, made of brass, iron, ferrosteel, cast steel and forged steel, in all sizes, for all pressures and all purposes, and are distributors of pipe, heating and plumbing materials.
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Chamberlin Metal Weather Strips stop draughts!
And draughts are a menace to your health—an enemy to your bodily comfort.
A draughty house is an unhealthy uncomfortable home.
Draughts are caused by cold air currents rushing in through cracks and crevices, between sash and frame, between door and floor. These crevices are certain to appear. They are the natural result of inevitable warping and shrinking of wood.
For 28 years, Chamberlin Metal Weather Strips have safe-guarded health and provided increased comforts by stopping draughts.
The metal strips fitting closely around doors and windows thoroughly seals crevices and prevent the inrush of cold air.
And as cold air is kept out so also is dust, dampness and rain.
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Equipping your home completely—with Chamberlin Metal Weather Stripping is not nearly so expensive as you would probably think. Write us for free estimates stating the number, size and type of windows and doors to be equipped.
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DUST AND DAMPNESS
A Menace to Health and Home

By Alice Butler

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

The Danger of Dampness

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

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

The Dust Menace

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

Dust and Dampness in the Home

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

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

How to Keep Out Dust and Dampness

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

Architects throughout the country are recognizing that weather stripping furnishes a practical and effective solution to the dust and dampness menace. It is a significant fact that today they are generally including the item of weather stripping in their specifications.
The quest of the quaint is charmingly answered in such forms as these—where the naivety of the past is combined with colors as lovely as a garden.

Furniture of simple peasant lines decorated in exquisite lacquer colors

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

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

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Our pamphlet, "Suggestions For Home Decoration," will interest you. Address Dept. 44.

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rising from well cultivated grounds with rolling lawns and a charmingly little lake with waterfall. Exclusive neighborhood; two and one-half miles from Greenwich. The house contains four master bedrooms, three master bathrooms, two maids' rooms and bath; chauffeur's cottage; garage for three cars; horse stable; chicken house.

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18 Miles from Syracuse

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A page of new willow and wicker chosen from the latest stocks and with very reasonable prices; a page of new curtaining fabrics, equally enticing and equally fresh; a page of garden baskets that would make a Maud Muller of the most hardened city devotee. Then a splendidly suggestive article on arranging furniture to the best advantage. For a filip come two pages of suggestions for painting doors, delectable floor color schemes that will give new interest to country house rooms. Feeling that these ideas were not quite enough, we have added an article on books in the guest room—a subject that has immense possibilities for delight in reading and the practice.

And while we think at this time of refurbishing the country house, the country garden presses hard for recognition. Here again are temptations. After you have seen the pools and water gardens in this number you will not rest content until you have laid out a pool or run a canal the length of your lawn. Window boxes, another garden temptation, are illustrated with three unusual types. Have we mentioned the Italian patio? Or the article on Spring Cleaning? Or the beautiful old house from England with the glorious big living room? Or the collector's article on Viennese lace? Or the house by John Russell Pope? Or the group of four small houses? Or the article on pines and how to propagate them? Or the Little Portfolio?

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

Contents for April, 1921.

Volume XXXIX, No. Four

TO KEEP THE BIRDS IN THE GARDEN ............................... 42
A LITTLE PORTFOLIO OF GOOD INTERIORS ......................... 43
SATISFACTION FURNITURE ............................................. 46
THE ALLURING GARDEN GATE ........................................ 48
Mary H. Northend
MY GARDEN IN MAY AND JUNE ...................................... 50
Mrs. Francis King
THE ARISTOCRAT OF SHRUBS ........................................ 51
H. Stuart Orloff
BRUSHING UP ON BRUSHES ......................................... 52
Ethel R. Peyser
THE CHAIR LEGS OF SIX PERIODS ................................. 54
Robert R. McGuire, Architect
GARDEN WALLS AND SHELTERS ......................................... 58
HYBRID DELPHINIUMS IN AN ENGLISH GARDEN ............... 60
Frank Galsworthy
COUNTRY HOUSE NOTE PAPER ..................................... 61
THE GARDENER'S CALENDAR .......................................... 62

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THE WALLS of a SMALL STUDY

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

A cornice and low paneled wainscot frame the paper at the top and bottom. In the design of the Georgian mirror hanging over a carved mantel of the same period is found an Oriental tendency which is quite in keeping with its background. Sir Ambrose Poynter was the architect.
A CINDERELLA ROOM AND SOME OTHERS
Illustrating the Decorative Use of Exceptional Wall Papers in Completing Town and Country Houses
RUBY ROSS GOODNOW

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

Take, for instance, the transformation of a dull room in a great house, a drab poor relation of a room among a dozen charming neighbors, an uninteresting oblong box with a grim northern exposure, without sunshine, no fireplace, no accident of interest. Its two windows looked out upon brick walls with not a tree to break their monotonous red. No room could have been less promising, and yet, through the miracle of a blossoming wall-paper, through the inspiration of rainbow masses of birds and flowers and grasses in fresh pale color, this room became the gay young child of the house. It was planned like a garden, with a deep green carpet for greensward, and palest blue painted ceiling for sky, and this delicate 18th Century paper for flowering.

This wall paper was found in an old trunk in a London attic, rolls and rolls of it, very early Victorian in design, and delicately thin in texture. But once safely on these solid walls it became an eternal hanging garden, a proof of the permanence of the flimsy. The room in which it was used was a sort of left over, probably intended for a maid's room in connection with the large bedroom into which it opened. But fortunately it also had a long narrow corridor connecting with the main hallway of the house and a connecting bath as well, and so it was possible to make it into a guest room which might be used ordinarily by the mistress of the house as a sitting room.

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

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

On the wall space between the two windows an old commode of glowing marquetry, with marble top, was placed and this also was massed with flowers—all kinds of flowers in all kinds of vases. Above this commode a large Venetian mirror, tarnished and faintly gilt, was hung. Old mirrors are particularly lovely against brilliant paper, so two old English appliques, with their
Against the pale brilliance of this blossoming wall paper tarnished mirrors and polished wood are relief to the masses of fresh flowers. This dressing room is gay with the Italian paper border one sees in the mirrors reflected.

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

Flowered Papers

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

Fortunately, there are still enough old papers reproduced to meet the modern needs, and from France we get occasional shockingly nice new ones. The last time we investigated the Paris shops we not only found the most beautiful of the 18th Century toiles de Jouy reproduced in paper, but also a generous lot of new designs that made us sigh over the paucity of ideas of American designers. Among the re-
April, 1921

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

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

At "Vestiges"

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

(Continued on page 90)
Apart from England, few foreign countries have much modern domestic architecture that we can adapt to advantage in the United States. One of the reasons is that American architects are today outstripping the world in designs for livable houses. The Burnett residence follows somewhat the type of the modern British effort.

The Residence of Philip Burnett
Wilmington, Delaware

Brown & Whitesides, Architects

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

The owner's suite occupies the space above the living room—a chamber, dressing room, bath and separate hall. A guest room and bath en suite, an extra bedroom and a maid's bed and bath occupy the remainder of the floor. There are plenty of commodious closets.
There are two entrances, the main one shown here and a rear door leading from the hall to the terrace and garden. A pleasant vestibule opens at the head of the hall. It is accented by a slight ornamentation and a beamed ceiling.

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

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

A planting of evergreens and shrubbery screens the entrance from the street and gives the house the gradual approach that is desired for a house so close to the property line. This contrast between shrubbery and white walls is ideal.
PAUSING before the windows of the Antiquity Shopkeeper’s we often wonder, as Omar Khayyam wondered about quite a different set of venders, what they buy “one-half so precious as the stuff they sell.” Some of the things are not valuable, of course, but even then they have been part of family life, part of romance, part of history, perhaps, and just a little of their old atmosphere must hang about them.

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

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

Those stained globes? That long libran.- windows, overlooking lawns or brilliant flower-beds, form themselves behind his brown-stained globe.

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

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

This little Chinese cabinet, black and gold lacquered, with its trays and its drawers, came from the celestial country, no doubt, what time Perry was opening Japan to an acquisitive world, and the young lieutenant who brought it back to his sister-in-law, also brought back the tenant who brought it back to his sister-in-law, also brought back the article.

Do the people who acquire them really want them?

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Too much of sentiment has been wasted over the cottage in the dell. Such cottages are apt to be damp, muggy in summer and stuffy in winter. Their only redeeming feature is that they look picturesque. It is far better to build your house on a hillside, where there is a free play of air, a command of view and where the gardens hang one above the other on enchanting levels. The cottage in the dell is easier to get at, but the house on the hillside is much more wonderful when you reach it. That is one, among many, of the outstanding advantages which characterize this home of George W. Olmstead, Esq., at Ludlow, Pa. A. J. Bodker was the architect.
EARLY AMERICAN HOUSEHOLD POTTERY

The Lead Glazed Earthenware of Post-Revolutionary Days Affords

a Pleasant Hobby for the Collector

M. HOLDEN

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

Common household utensils of clay they are, but they "tell a tale of early days and of things as they used to be". They tell of the homes of the colonist in early Colonial days. They tell of the pioneers and early settlers who built new homes, ever westward from the sea, all over this land; and to me they tell of the old farm home when pottery utensils such as these were used in grandmother's time, —row upon row of preserve jars on the shelves in the cellar, milk pans on the old bench of the stoop, pie-plates and bacon-platter in the kitchen cupboard,—and in the evening when the snow drifted deeper outside and the log fire burned higher inside, there on the dining table (or table set for twelve) would be the earthenware pitcher filled with cider and the bowls of apples, while the shadows that danced on the log cabin walls were surely those of good cheer.

Earthenware household utensils were needed most and largely used in the farm homes from the earliest Colonial times until the Civil War. They were
April, 1921

An interesting group of early American Dutch pottery shows preserve jars on the ends, pickle jar in the center. These are glazed deep red with brown spots. The butter crocks are light yellow with brown markings. Above hangs an early picture of New York with tiles from old New York houses made in that city before 1780.

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

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

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

Jugs and mugs of red and black glaze show the range of the early American Dutch pottery, characteristically Dutch in shape. This ware originated in New York State and afterward was made in New Jersey and Connecticut. All the illustrations are from the author's collection.

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

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

All too few are the pieces of American-made pottery dating from Colonial times in our museums and private collections, — examples of Pennsylvania earthenware; earthenware originating in Peabody and South Danvers, Massachusetts; earthenware mantel tiles from New Amsterdam (New York), among the pieces from known localities of original manufacture. American pottery made from 1800 to 1865 is the sort the collector is most likely to come across. After the Civil War, tinware, chinaware and glassware displaced earthenware household utensils, and the days of the small individual potters were over (excepting of course the revival of interest in ceramic handicraft in recent years).

The early earthenware pottery found in the farm homes of the Hudson River counties and Long Island, New York, also in the adjacent New Jersey counties and Connecticut localities along the Sound, is of great beauty and strongly exhibits the Dutch influence. This earthenware is glorious in its coloring of orange red and olive, splashed with dark brown markings; also single colors of yellow and black and mottled green were combined with other colors. No more beautiful earthenware was ever made in America than this early pottery with its Dutch shapes and the orange of the flag of New Amsterdam in its glaze. It originated in New York State, then afterwards it was made in (Continued on page 74)
I HAVE had the privilege of writing for House & Garden on several different occasions and have referred to the importance of the music room as an essential part of the modern home—a music room that not only contains instruments but puts them to use. I have discussed the piano, the harp, the instrumental ensembles. I have shown how it is possible to retain the period atmosphere of the home or the room with all instruments and especially and particularly with the phonograph.

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

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

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

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

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

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

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

(Continued on page 70)

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

Photographs from the Estey Organ Company
From the upper terrace one looks across the stretch of the lower planting to the farther reaches of the hemlock windbreak. The nearer paths are laid in flagstones between beds of fragrant heliotrope bordered with petunias.

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

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

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

THE QUEEN ANNE STYLE APPLIED TO A MODERN HOUSE

DUMB, SMITH & BREWER, Architects

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

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

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

AARON DAVIS

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

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

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

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

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

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

The "Carlisle Butterfly" and the "Lion Crest" are two designs in old chintz reproduced for modern decoration, being especially adaptable to country house interiors. Courtesy of Erskine-Danforth
of the curtain itself and its large expense. But the charm and gaiety of this new accessory to household decoration were so great that industry overcame the limitation of the originals by producing what we call "yard goods." So the chintzes and cretonnes which you purchase today have a truly noble ancestry.

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

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

The process of glazing is of itself a simple one. The fabric, plain or figured, is first immersed in a starch solution and then run between heat and friction cylinders. If you asked the Chinese laundryman to put a polished finish on a dress shirt or collar he would go through practically the identical process.

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

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

(Continued on page 86)

This hand-painted calico curtain from India was originally designed to ornament the walls of the banquet hall of a native rajah. Such panels were the ancestors of our chintzes.
The drawing room, which occupies the entire front of the second floor, is furnished in the Georgian style. The sofa is covered with blue and green damask and the chairs with red and blue needlework.

Pale green paneled walls form the background of the drawing room. The door is accented by a Georgian arch. In placing the furniture a balance has been maintained, which adds to the room's dignity.
Three large, arched, double windows fill the house-front side of the drawing room. At these blue curtains are hung, contrasting with the pale green walls and light trim. The rugs are Orientals.

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

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

THE NEW YORK HOME OF MR. AND MRS. JOHN TREVOR
AMONG THE NEW NATURAL ROSE

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

J. HORACE McFARLAND, Editor of the American Rose Annual

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

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

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

Old Double Roses

The rose has, it seems, a natural tendency toward varying into the production of more petals, for double roses were known to the gardens of long ago in Europe. For a long while the estimation of the value of a variety was in close proportion to its doubleness, and the open rose was almost despised and altogether disregarded. The bud received all the attention; the search for rose perfection a generation and more ago, and even yet in the estimation of some growers, would be at an end when a variety had been produced that would be "full double," and would remain as a bud, without opening, until it faded.

I can remember how, as a boy, I was considered unconventional and somewhat queer because I loved a certain rose which remained but a few hours in the bud form, quickly opening into a glorious flat ivory-tinted flower showing a golden heart of stamens. This lovely old Sommier—"I haven't seen it for full two score years!"

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

New Single Sorts

But this is a story of natural roses, of single roses, and not of the poorly selected greenhouse sorts or of the scarcely less petted garden hybrid teas and the more rugged garden hybrid perpetuals. I want to tell some newer forms of the natural roses, and to use their proper placing as shrubs for planting, as shrubs for driveway and border, for setting place with the lilacs and spireas and hydrangeas, or climbing wide over trellises and fences, or serving as hedges.

North America has now a score of these natural roses, several of which are not hardy north of Tennessee. They are all described and many of them are illustrated in the 1917 American Rose Annual. The familiar prairie rose, Rosa setigera, is a good...
A splendid natural rose is Hugonis, with buds and blossoms of clear yellow set closely along arching stems. The foliage is good and the blooming season begins very early. One of West China's rose contributions but with a tendency not to hold its peculiarly pale green foliage all the season. Its exquisite pink flowers fairly flood it for its one great bloom experience, and it earns its garden way quite as well as any lilac does. Very aptly named is a hybrid of this robust natural rose with an equally robust trailing natural rose of Japan, R. Wichurana; the hybrid, also robust and with far better foliage than either of its parents, being American Pillar. With great flowers of white-eyed crimson to pale pink, with a glowing center of sunny stamens, this rose is certainly a prize for trellis or hedge or pillar, or as a trained shrub. It will hold its good leaves to the time of frost, and its thick, upstanding canes denote its vigor.

Other Good Sorts

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

Taking a long look around the world, we find the natural roses of Japan and China providing us here in America with colors, fragrances and foliage very different from those of the Occident, and very desirable to have. I have mentioned one in describing a hybrid, the Japanese parent of which, R. Wichurana, is of a trailing rather than climbing disposition, and with glossy foliage. The only common name for this beautiful white-flowered rose is a gruesome one—it was largely sold in America as the “memorial rose” because of a fancied fitness for decorating graves! This is hardly better than the awkward botanical cognomen, in memory of a certain Baron Wichura of Japanese fame. The rose is lovely in itself, but it lives for us particularly in a class of hybrids to which it has imparted good foliage and a vigorous climbing habit. Indeed, the best of our larger flowered American climbing roses are crosses with R. Wichurana (pronounce it comfortingly Wy-choor-eye-anna, if you please), including Silver Moon, Climbing American Beauty and other prizes. But they are double, and not within the scope of this story.

Rosa Rugosa

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

(Continued on page 66)
TO KEEP the BIRDS in the GARDEN

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

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

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

(Above) Purple martin house of sassafras, evergreen and red cedar woods. 28" high, twelve chambers. $36

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

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

A nesting station to be placed on trees or the sides of dwellings. Fitted with screen holders for four kinds of nesting material and a cone screw for fall and winter feeding. 18" x 7½". $1.50

A nest shelter for robins and barn swallows. To attract robins, it should be placed on a tree trunk with the front side turned away from the prevailing winds. 18" high. Price $2

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

It is said sparrows do not trouble a swinging house. This one is for wrens or bluebirds. $1.75
A LITTLE PORTFOLIO of GOOD INTERIORS

It is a mistake to suppose that an effective furniture arrangement depends either on a striking color scheme or on the emphasis of any one period. In the corner of this back drawing room of a city house, a room usually difficult to furnish, a number of good pieces in different styles have been happily combined because they happen to be sympathetic in line. The mirror is Venetian, the cabinet an Italian piece in lacquer, the table is Queen Anne and the upholstered chair French. Placed in harmonious relation one to another they create a graceful and balanced grouping for a small room.
While the Gothic style may not seem appropriate for bedrooms, its austerity can be relieved by the furnishings and by decorations on the walls. In this chamber a plaster design was modeled onto the chimney breast. Another design adds to the interest of the sunny recess that serves as writing corner.

The peculiar charm of the Georgian interior lies in the dignity of its paneling and in such accents as the mantel and the cabinet. It is an architectural interior, balanced, classical and not too delicate. It is an unsurpassed background, as in this living room, for furniture of good line and color.
Paris, London and New York each has its own expression of modernist decoration. The work of Mr. G. F. A. Voysey in London comprises a school in itself. In the room above the wainscot marks the designer's individuality. It is of green slate. Allegorical flower pictures, framed in silver, are let into it.

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

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

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

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

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

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

East Indian satinwood (Chyla oxyeun Swietenia) is cut from a fairly large deciduous tree, all to mahogany, growing in central and southern India and Ceylon.
The figure of the grain is short and broad, and the color—lemon or light orange—turns to a warm yellow with old age. When burned or scraped the wood gives out a peculiar aromatic perfume.

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

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

(Continued on page 64)

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

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

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

This lady's dressing and writing table, the work of Sheraton, has a movable desk, which is made to slide forward when used for drawing.
GREAT changes have taken place in the enclosing of our gardens since the days when the Colonial picket gate swung back on its hinges and through it one passed down the box-bordered central gravel path to the vine-clad arbor beyond. Perchance, sauntering along, one imbibed the sweet odor of cinnamon pinks, or watched stately hollyhocks uncurl their silken petals, shaking out the tucks and wrinkles of their buds like newly awakened butterflies.

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

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

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

**Various Types**

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

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

In planning the garden enclosure the paling fence is not to be despised, particularly where an old-fashioned garden is in evidence. In olden times the palings were set close together; now they are often several inches apart to allow a better view of the garden plot. The gate occasionally shows an inverted arch, the standards varying in height. The gateposts here are smaller and less classical in design while the urns depart from the usual small, delicately shaped post caps, becoming elongated.

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

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

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

**Ornamentation**

Many of these gates are hung by iron or brass hinges, the latches being designed to correspond. Occasionally we find a motif let into the gate, often designating the name of the estate, such as the dainty little iris that forms the central feature of the entrance into "Tristhorpe". Instead of wooden posts this is set between field stone columns connected by a latticed pergola. For color scheme, vines have been planted that wind around the posts and will later cover the pergola top so that one enters the gateway under a bower of soft green. Unusual gates can be de-
April, 1921

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

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

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

For an old-fashioned garden especially there is no type of fence or gate to equal the Colonial post and paling. Whereas the paling used to be placed quite close together, it is now the custom to use them farther apart, affording a glimpse of the garden beyond. The gate posts can be finished with ornamental urns. This gate lets on the old-fashioned garden of the William Brewster Page house at Fitchburg, Mass.
SO ME years ago, I had given to me a few roots of the old single white fragrant violet. By clearing out space for this darling of the spring, we now have several little colonies in open ground below lilacs; and nothing is more valued or more welcome than this small old-fashioned flower. It seems as though no florists' violet could compare with it in scent, so rarely sweet it is, and the groups of little flowers are like a tiny milky way upon the ground when their time is ripe for bloom.

Hyacinths now are to the fore, also. Of these I have not many; but Oranjeboven running in and out of that pale crocus. Scipio, is very nice, pale coral and pale lavender. And while we are on crocuses, Scipio again, threading its way between the very pale lemon green leaves of Hemerocallis Florham, is a charming sight. The delicate tones of crocus and lily foliage prove excellently related.

Among other hyacinths is Grand Maitre in streams of rich and lusty violet, blooming with daffodils of various names, chiefly Katherine Spurrell, blossoming thickly all about. There is here a very simple but very nice combination of flowers, one which the smallest of gardens might afford and which the garden's owner would be certain to enjoy to the full.

The Daffodils

I came in from the garden on May 16th with my small copper watering pot, capacity about two quarts and with hooped brass handles, filled with choice labelled daffodils, every one new to me this year. Of these, most have graced tables in English shows for some years past, and some American amateurs have had them in their gardens for almost as long; but these of mine were bought in 1919 and it is an excitement of some intensity to watch the varieties as they open. Tresserve is a glorious clear yellow trumpet of great size, most conspicuous daffodil. Fiery Cross has the richer stain of orange rimming its yellow cup; Great Warley Miss Willmott, among the Incomparablis tribe, are very fine. Sirdar is a magnificent flower. But the three outstanding ones to me are Tresserve, Loveliness, and Salmonetta. Loveliness is a slender straw colored trumpet of most beautiful form and color, perianth white, a flower one would notice anywhere; and Salmonetta is a little Poet of great distinction.

Combinations

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

(Continued on page 86)
DOWN through the centuries with bits of history and romance still clinging tenaciously to it, has come the boxwood tree. So other tree or bush seems to have the same tendency of re-creating our childhood dreams, or recalling to our mind’s eye the pictures of the courtly days and ways of our ancestors.

Well is it called the aristocrat of shrubs, and well that it should be sought after and measured; because in these days when habits and customs are changed so lightly and abruptly we should foster in our gardens something which will bring us the charm and beauty of the old order. A gnarled oak, or an old elm with far-flung shade and lofty branches inspires within us a feeling of veneration, but there is something more intimate, more domestic and more personal in a venerable specimen of box which clearly shows its antiquity, and be-speaks the petting, the coaxing and the cherished care of generation after generation of garden lovers.

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

Then there were the utilitarian functions. It was early discovered that if my lady’s linen was spread on the broad flat tops of the box hedges it would bleach wonderfully well. It was a day of ceremony, this wash day, for it was an annual affair. The large linen chests held a huge supply, and only once a year did it all see the light of day and bleach in the sun. Many are the tales which the good housewife could tell of the gangs of men who made it a business to prey on the hedges of linen on these great days.

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

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

(Continued on page 84)
BRUSHING UP ON BRUSHES

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

ETHEL R. PEYSER

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

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

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

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

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

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

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

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

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

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

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

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

A self-reversing dry mop has a handle set in a rubber neck. Courtesy of Lafayette Brush Co.
April, 1921

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

**Fibre or Bristle**

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

Of all the fibres Tampico (from Mexico, Central America largely), the product of a species of cactus plant, is probably the best fibre. Palmyra, too, is an excellent fibre, and comes from a plant indigenous to regions near the Indian Ocean and the Valley of the Tigris. What geographical scope we have in our homes! There are trade names for fibres such as Ox fibre, a fine quality of fibre from the cabbage palmetto, and many other trade named fibres which must be procured by ye purchasers only from purveyors of royal lineage.

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

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

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

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

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

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

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

**Brushes Must Brush Only**

Brushes, like any other implement, should do their own jobs only and nothing else. A brush that gouges and does a chisel’s work is a poor brush, no matter what quality the fibre or brush (Continued on page 80)
The style of Louis XVI (1774-1793) shows a departure from the styles of the preceding Louis. The chair legs are uniformly straight and round. The ornamentation is classical and yet delicate, and the construction, while never lacking in grace, is heavier than that of Sheraton, who combined the delicacy of the Adam designs with the contour of Louis XVI.

The Chair Legs of Six Periods

As Developed in French and English Styles

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

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

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

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

This page of period chair legs, together with a similar one in the January issue, comprises a condensed guide to judging this period of chairs. In that number some five English periods—Sheraton, Adam and Marquetry, Queen Anne and early Georgian, Chippendale, Jacobean and Caroline. Here we have Adam, Hepplewhite, the three Louis and the Empire.
The house for Miss Rodman is in the Cotswold style. Windows and doors are arranged in groups and bays on this southern exposure, giving an abundance of light and air and yet retaining the blank wall surface characteristic of the Cotswold manner.

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

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

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

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

The warm gray, sand-finished plaster of the walls forms a pleasing background for the evergreens, vines and flowers in immediate proximity to the house. This texture of the walls, which has been carefully studied, will weather quickly to an appearance of age and be harmonious with the surroundings. One of the interesting features of this view is the varying roof lines.
The residence of Walter M. Schwartz is a type of modern domestic architecture that combines the quiet and hospitable formality of the Georgian period with the freedom and latitude of design more prevalent in earlier periods. This view shows the southern exposure and library bay window at the nearer end.

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

As the house is located on a hill top, it is so placed as to give every living room a view of the garden and the southern exposure. All these rooms open onto the flagstone terrace and garden. The library is quite isolated. A service yard wall ties the garage to the house group.
These four views are of an English walled garden, a garden set on a hill exposed to winds that made walls a necessity. The garden is on the place of Mr. Thackeray Turner, near Godalming, Surrey.

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

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

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

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

More pronouncedly an elaboration of the wall is the new garden shelter on the estate of H. H. Rogers at Southampton, L. I. A level space has been walled in and is called the Children's Garden. At one side brick steps lead up to a flat terrace that reaches the level of a shelter. Through this one can go into the other parts of the garden behind. The combination of brick walls and cement walls is very pleasing. Hydrangeas in pots mark accent points in the garden path, and (Continued on page 84)
HYBRID DELPHINIUMS IN AN ENGLISH GARDEN

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

FRANK GALSWORTHY

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

One day I was out-of-doors painting a rather fine spike of a very blue delphinium called Florence, long since discarded in nurserymen's catalogs for better varieties. I had done about half of it and was wondering whether I should have the perseverance to continue the almost monotonous repetition of the same shape until I arrived at the bottom of the spike, when I was suddenly aware of a great to-do and commotion around me, and a fat bumble bee flew upon my painting, there alighted and wandered about with some noise and, I suppose, disappointment.

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

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

There are many species of delphinium, most of which are grown only by gardeners who interest themselves in rare plants, but the most (Continued on page 74)
Some Unusual Designs for Correspondence That Lighten the Task of Letter Writing In the Informal Time of the Year

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

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

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

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

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

THE GARDENER’S CALENDAR

SUNDAY
MONDAY
TUESDAY
WEDNESDAY
THURSDAY
FRIDAY
SATURDAY

1. Early planting is the next essential, including all planting of outdoor trees and shrubs. Do not set out grass, flower bulbs, or plant fall-blooming bulbs. On the first opportunity before the soil is too cold or too dry, plant these.

2. Weather conditions vary daily, they are not always suitable for starting seeds of the more hardy types of vegetables now. Those plants that are more tender, aggressive, parasitic, bean, carrot, Swiss chard, etc., are all standable.

3. Raspberries, currants, and gooseberries that were protected from the winter must now be forked under. It may not be as much as was supposed, however, as the good top growth has been removed.

4. Strawberries. The plants of the season must now be pruned. If the season is early, the mulch will now be forked under in the greenhouses.

5. If you have strawberries, they may be removed now in the greenhouse. Be sure that they are removed before the fruit sets.

6. That unripe, tender bulbs should not be pulled or cut back, but may be sheltered from the first frost. The proper use of cover crops can be made by the farmer now. Do not fill the soil up to the row. If you use your asparagus or green beans and keep it close, the mulch should be warm under the growing green for use the next spring.

7. That the shrubs, small trees, and hedges, which have been put up during summer, must now be covered with straw. The growing season is now too short for most plants to develop under the winter's sleep.

8. The lawn can be looked over carefully now. Do not make the lawn award by the smallest flagpoles, but leave the lawn as it is. A permanent bed should be made out of the lawn under the drapes of cow manure in service.

9. Before the lawn is cut, the grass should be cut fine and mulched. The grass seed on the lawn should be cut fine and mulched. The lawn should have the same treatment as the field, carefully, deftly, without any unearthly, catarpillar records before the lawn is seeded. The lawn must be cut down to the soil by mowing and the necessary trench, to present use. Slight, mossy, spreading will not hit the plan.

10. Have you seen the black flies, which have been seen until this time, now. The black flies will not In the grass, but the soil Is thoroughly mulched.

11. If proper hardened, the plants of the garden are ready now to be out in the greenhouses. These plants are quickly dried in the cold, or by the dry weather. To avoid danger plant the greenhouses in the greenhouse now. It should be cut to neat the greenhouses, and the plants should be started now, as a large grower is thoroughly hardened.

12. Three frames for the greenhouse must be set in the greenhouse now. If the seedlings are not well prepared in the greenhouse, they will not shoot well, and many varieties of plants may be handled.

13. Keep the proper time to start seeds now from the garden in the greenhouse. The seedling Is grown in the greenhouse during winter. It must not be overgrown when the seedling Is grown in the greenhouse. The seedling should be started now, when the green is thoroughly hardened.

14. Plants in the tube and stem, should be sown in a cold frame now. It should be cut to neat the greenhouses, and the plants should be started now, as a large grower is thoroughly hardened.

15. All border, or open, shade, annuals, such as pansies, and pansies, should be cut to neat the greenhouses, and the plants should be started now, as a large grower is thoroughly hardened.

16. Seeds of the more-hardy flowers such as snapdragons, amaryllis, asters, alstroemeria, cactus, alyssum, calendulas, centaures, nasturtiums, violas, sunflowers, may be sown outside of this time. Have the seeds sown outside of this time, now.

17. Do not neglect the new green, or other fall flowers when they are set out now, as it will be later the year the old-fashioned kinds.

18. Bean plants can now be set out in the vegetable rows now. They must be set in the greenhouse now. The beans should be started now, as a large grower is thoroughly hardened.

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20. Keep the proper time to start seeds now from the garden in the greenhouse. The seedling Is grown in the greenhouse during winter. It must not be overgrown when the seedling Is grown in the greenhouse. The seedling should be started now, when the green is thoroughly hardened.

21. Sirius, and all annuals, should be cut to neat the greenhouses, and the plants should be started now, as a large grower is thoroughly hardened.

22. Any large seed that is transplanted now into the garden should be cut to neat the greenhouses, and the plants should be started now, as a large grower is thoroughly hardened.

23. Summer sunflowers, nasturtiums, and many other flowers may be cut to neat now.

24. Do not neglect the new green, or other fall flowers when they are set out now, as it will be later the year the old-fashioned kinds.

25. Be a mistake not to have green, or other fall flowers when they are set out now, as it will be later the year the old-fashioned kinds.

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27. Have you sowed and kept the proper time to start seeds now from the garden in the greenhouse. The seedling Is grown in the greenhouse during winter. It must not be overgrown when the seedling Is grown in the greenhouse. The seedling should be started now, when the green is thoroughly hardened.

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29. If you grow any crops to have them ready for the 秋天, you should not be started too early. The seeds can be re­ set, and the crops should be planted the weather is warm. The crops should be planted the weather is warm.

30. Thinning out crows is more important than ever to suppose. Plants should be set out in the crows, and they should be set out in the crows, and they should be set out in the crows, and they should be set out in the crows, and they should be set out in the crows.

The sweet potato trench must be deeply dug and very thoroughly enriched.

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

Glass bell jars, or one of the other good types of posthole fillers, will help to blight the vegetable plants or killed crops. They catch and hold the sun’s warmth.

Hardy violets are among the flowering plants. Here they are in blossom in April.

If space permits, be lavish with the narcissus in 
the foreground, for the best effect.

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

FRIDAY
FRIDAY
FRIDAY

IT'S been mild all day, one of them soft, friendly, rather rainy that binder talk to the earth as make it "eine" (a kind of "eine" to itself so long you can't hear nothing) but only after feel the sound. The sky is blue, it could be seen along the whole! The premere, the young man, is from the other side of the hill, or hill, or that when the prairie grass is covered with the snow. He could feel the warmth on your face as you looked up to see the storm was finally gotten over.

FREQUENCY of night. It's mighty pretty to lay in bed and see the little "drops" rousing in the trees and over your head. The wind's not strong, as you can hear the trills of the birds from drowsy days. A quiet little breeze, then on! the thirdly. A few preachers, who are in the dark, some, over, over all. They're holding a talk and the streets gleam with the snow. Then, one of the horses out in the barn kicks the side of his box stall and the language was a little way from the railroad, and he's thinking of how the grasses are covered with water, and gettin' impatient for the time they'll be fall for him to crop.

—Old Doc Lewiss.
W. & J. SLOANE
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a fine polish, and are durable, but with a slight tendency to split.

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

Its satiny grain and figure accorded well with the Adam treatment, but the peculiar value and charm of satinwood was in the color. Whether inlaid with designs of rose and purplewood, hand-carved in tulipwood or holly, applied fan-wise as a veneer, or painted by such decorative artists as Angelica Kauffman, satinwood seems perfectly to embody the spirit of the age. Some of the finest wood of that age not only delighted in overcoming difficulties, but loved adding new complexities to their task; the interiors of their cabinets are often miracles of ingenuity and skill.

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

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

Uses and Manners

It was an era of candlelight and connoisseur. Secrets and vanities were flaunted; hours were spent at the toilet, and the dressing table often doubled the function of the secretaire and dressing board. Early rising was unfashionable and the fine ladies received morning callers in their bedrooms. One of the rare examples of satinwood used solid and carved is found in the pillars of the Harlequin tables seemed made more for a freak than for practical use. In Sheraton's "Drawing-book" the amusing titles tell their own tale: "The Ladies' Cylinder Bookcase with a shortainspair of sisters each occupied at her side of the desk and separated by the bookcase," "Horsethressing-glass and writing-table," "Conversotion chair," and so on. The less rare tables of the same sort and chairs of that epoch, which were painted with a fine disregard of the damage which sooner or later overtook tables and chairs, are entirely typical of the age—reckless in pursuit of beauty at any cost.

After the dawn of the 19th Century a period of decadence set in which lasted over fifty years, when there was a revival of interest in satinwood. The firm of Wright & Mansfield, who had sent a fine cabinet to the International Exhibition in Paris in 1867. It was decorated with Wedgwood plaques after the firm's progressive workmanship was of a high order. Col. Collins, who had now began to look for Sheraton satinwood (as it was then called), knew how to get busy. The peerless card tables of the same sort and chairs of that epoch, which were painted with a fine disregard of the damage which sooner or later overtook tables and chairs, are entirely typical of the age—reckless in pursuit of beauty at any cost.

Shetaron and Satinwood

Sheraton delighted in these elaborate pieces, with their dignified and exquisite exteriors, and their unexpected and hardly less exquisite interiors, as miracles of mechanism and fittings. Valuable papers, jewels, and money were kept in the cabinet-makers' drawers. The recesses with hidden springs. Some of the Harlequin tables seemed made more for a freak than for practical use. In Sheraton's "Drawing-book" the amusing titles tell their own tale: "The Ladies' Cylinder Bookcase with a shortainspair of sisters each occupied at her side of the desk and separated by the bookcase," "Horsethressing-glass and writing-table," "Conversotion chair," and so on. The less rare tables of the same sort and chairs of that epoch, which were painted with a fine disregard of the damage which sooner or later overtook tables and chairs, are entirely typical of the age—reckless in pursuit of beauty at any cost.

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

Originals and Imitations

It may be said that a clear deep yellow indicated old wood, and that the silky grain, which gives to satinwood its peculiar charm, is found larger in the 18th Century pieces than it is to-day. But, further, there is in general a 18th Century satinwood an in-describable softness, almost a trans-lucency that is, in point of fact, imitable. The forgers, clever people, and they did pretty well. Sometimes they realized good sums, but they failed and always at last. The forgers found that one essential quality that time, and by and by, demand occasionally ex-ceeded the a faint olive new remains. Boxwood and holly were also frequently used, cherry, lavourum, yew, purplewood, which turned almond black, and the rare Coromandel and Amboya.

Samatnwood Furniture

(Continued from page 47)
HAVING enjoyed the seclusion of its quiet surroundings, one no longer wonders that such a room as the Georgian Study sketched above is to be found today in a growing number of American homes.

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

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

Deluxe prints of attractive interiors, simple or elaborate as desired, gratis upon request.

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Satinwood Furniture

(Continued from page 64)

and polished with a piece of old soft silk. None of the bees-wax and turpentine preparations should be used for satinwood. If the furniture has been allowed to become dry and lustreless a little pure olive oil may be applied all over the surface; but, here judgment is needed, as the natural tendency of oil is darkening, and after a few minutes it is necessary to go over it all again with a clean piece of old linen. Stains of long standing are difficult to remove satisfactorily, and it is not always wise to make the attempt. But if the furniture has been neglected and allowed to become dirty, it may be cleaned using a camphor leather, wrung out in warm water, to which a little Castle oil or other pure soap has been added, followed by a soap without a trace of soot. This cleaning must be done quickly, and the moisture removed at once. An old silk handkerchief, warmed, should be used for the final polish.

The Alluring Garden Gate

(Continued from page 49)

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

Instead of ordinary posts use ornamental ones and add a pergola arbor way to frame in the wrought iron decoration. This scheme is worked out in a vegetable garden where a basket of fruit has been inserted as a motif. This should be an eight-sided post with cement ornamentation and a decorative arborway of wrought iron from which a lantern depends. Italian vases are placed at either side, with charming effect. Through this gate one views a well head which breaks the center of the path, while at the end a wall fountain defines the background.

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

Natural material is coming more into use, and we find rustic walls constructed from stone. Boulders left sometimes rough and are filled in with red cement. The entablature posts follow this same line of treatment but are often left hollow, packed solid inside with small stones to keep the thing in place, the top object effecting soil and bright blossoming plants induced. This gives a charming bit of color that acts as a foil to the gray of the stones. With a rough pillar it is sometimes in good taste to have a solid wooden gate as a foil. This can be bolted together so that it may be in keeping with the rugged character of the oak, and can be elaborated with wrought iron as the covered hinges in character with the architectural design. These are more attractive the second year when they have weathered into a picture of pearly gray.

Among the New Natural Roses

(Continued from page 41)

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

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

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

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

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

West China, "six weeks up the Yangtse-Kiang," in the travel phrase, has sent us in the past decade some wonderful natural roses, new to us, but probably as ancient as mysterious Cathay itself. Of these I may mention only a few, the first of which is the very different Rosa Hugonis.

"Father Hugo's rose" is the traditional name, but Hugonis is easier to say and is an astonishing natural rose, in foliage, in its bloom color, in its color. May has hardly settled into June, and the rose bloom stride when one morning I found a roll of unrolling dainty little clusters of pearly gray. They are darkening, and after a few minutes they are effective and tell at a glance what one may expect to find in the enclosure beyond.

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"Father Hugo's rose" is the traditional name, but Hugonis is easier to say and is an astonishing natural rose, in foliage, in its bloom color, in its color. May has hardly settled into June, and the rose bloom stride when one morning I found a roll of unrolling dainty little clusters of pearly gray. They are darkening, and after a few minutes they are effective and tell at a glance what one may expect to find in the enclosure beyond.

Instead of ordinary posts use ornamental ones and add a pergola arbor way to frame in the wrought iron decoration. This scheme is worked out in a vegetable garden where a basket of fruit has been inserted as a motif. This should be an eight-sided post with cement ornamentation and a decorative arborway of wrought iron from which a lantern depends. Italian vases are placed at either side, with charming effect. Through this gate one views a well head which breaks the center of the path, while at the end a wall fountain defines the background.

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

Natural material is coming more into use, and we find rustic walls constructed from stone. Boulders left sometimes rough and are filled in with red cement. The entablature posts follow this same line of treatment but are often left hollow, packed solid inside with small stones to keep the thing in place, the top object effecting soil and bright blossoming plants induced. This gives a charming bit of color that acts as a foil to the gray of the stones. With a rough pillar it is sometimes in good taste to have a solid wooden gate as a foil. This can be bolted together so that it may be in keeping with the rugged character of the oak, and can be elaborated with wrought iron as the covered hinges in character with the architectural design. These are more attractive the second year when they have weathered into a picture of pearly gray.
PERMANENT EXHIBITION
OF
ITALIAN, ENGLISH,
AND FRENCH
ANTIQUE FURNITURE
AND
REPRODUCTIONS

INQUIRIES SOLICITED
THROUGH YOUR
DEALER OR DECORATOR

THE ORSENIGO COMPANY, INC.
112 WEST 42ND STREET
NEW YORK CITY

PRIDE OF OWNERSHIP

AEROLUX
NO-WHIP
VENTILATING
PORCH SHADES

Make Your Porch
Your Summer Home

Convert your sunny porches into cool, airy, secluded, outdoor rooms where you can read, play, lounge or entertain in delightful comfort — no matter how hot the day.

You can have such a porch by installing Aerolux Ventilating Porch Shades. They keep out the sun's heat and glare yet admit cooling breezes. Easily hung — cannot flap in wind.

Send for this Book—FREE

See how others have made their porches cozy, attractive, homelike. Gives you valuable suggestions.

The Aeroshade Company
2143 Oakland Ave.
Waukesha, Wis.

KAPOCK
Silky Sunfast Draperies

You've always wanted beautiful silky draperies in soft, lovely colors that lend such richness to your furnishings.

Choose KAPOCK for we guarantee these gorgeous fabrics to be sunfast and washable. Double width permits of splitting, so they are truly economical.

Basting thread in selvage is KAPOCK trade-mark, none genuine without it.

"Kapock Sketch Book," in colors giving you many ideas in home furnishing will be sent upon receipt of dealer's name.

A. THEO. ABBOTT & CO. Dept. C Philadelphia
How Would Your Room Be Affected?

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

Send for the Duplexalite catalog and name of nearest dealer.

DUPLEX LIGHTING WORKS
of General Electric Company
6 West 48th St., New York City

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

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

WILLIAM F. DREER

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

MISS LOLITA ARMOUR

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

MRS. S. K. RINDGE

This is, undoubtedly, the finest yellow Rose we have. It is a strong grower and its rich, chrome-yellow flowers become suffused with salmon-pink as they mature. Strong two-year-old California-grown plants, $2.50 each.

ROSE MARIE

Beautiful buds and well-formed flowers of a pleasing clear rose-pink. We have no hesitancy in pronouncing it the best bedding Rose of its color today. It produces ideal long buds which open into large splendidly formed flowers. Strong two-year-old plants, $2.00 each.

We will furnish one strong two-year-old plant each of the above four named Roses for $9.00.

Dreer’s Garden Book for 1921 Contains a beautiful colored plate of ROSE MARIE, also many photo-engravings of other Roses and tells how to grow them. It presents Plants of all kinds, including Dahlias, Hardy Perennials, Water Lilies, Aquatics, etc.; also Flower and Vegetable Seeds, Lawn Grass and Agricultural Seeds, Garden Requisites of all kinds. A copy will be mailed free if you mention this publication. Write today.

HENRY A. DREER. 714-716 CHESTNUT STREET PHILADELPHIA, PA.

These Large-Size Trees Afford Immediate Shade

HARRISON’S NORWAY MAPLES grow fast, yet endure from generation to generation. Our Carolina and Lombardy Poplars shoot upward with surprising rapidity. Our Oriental Planes resist the dust of city streets and busy highways.

You save years of time by planting Harrison’s Large-Size Trees. Almost from the start, they afford a delightful refreshing shade. Any home owner can afford them at the prices quoted below:

<table>
<thead>
<tr>
<th>Variety</th>
<th>Size</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norway Maple</td>
<td>2 to 3½ in. dt.</td>
<td>$5.50</td>
</tr>
<tr>
<td>Norway Maple</td>
<td>3½ to 6 in. dt.</td>
<td>$7.00</td>
</tr>
<tr>
<td>Carolina Poplar</td>
<td>8 to 10 ft.</td>
<td>.60</td>
</tr>
<tr>
<td>Carolina Poplar</td>
<td>10 to 12 ft.</td>
<td>1.00</td>
</tr>
<tr>
<td>Lombardy Poplar</td>
<td>12 to 14 ft.</td>
<td>2.00</td>
</tr>
<tr>
<td>Lombardy Poplar</td>
<td>14 to 16 ft.</td>
<td>2.50</td>
</tr>
<tr>
<td>Oriental Plane</td>
<td>2½ to 3½ ft.</td>
<td>3.75</td>
</tr>
<tr>
<td>Oriental Plane</td>
<td>3½ to 4 ft.</td>
<td>5.90</td>
</tr>
</tbody>
</table>

Order your trees direct from this advertisement. Every tree is guaranteed to be a healthy, well developed specimen.

HARRISON’S NURSERIES

Box 51, Berlin, Maryland

The Little Chap Next Door

Seven years of boyish exuberance bounded up on his new neighbor’s porch. Gravely his eyes swept the long expanse of uninterrupted lawn. “Nothin’ but grass,” he said. “Why don’t you have a garden like we’ve got, with trees, an’ bushes, an’ everything?”

The owner laughed. But the more he looked at his lawn, the more its bareness impressed him. Seven years had taught him that he needed a landscape Architectural Department of the Keystone Nurseries for advice. Perhaps we can help you, too. We will gladly offer helpful suggestions. Write for our new 1921 catalog. We will send it by return mail.

B. F. Barr & Company
KEYSTONE NURSERIES
100 Barr Building, Lancaster, Pa.
Among the New Natural Roses
(Continued from page 66)

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

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

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

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

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

The Pipe Organ in the House
(Continued from page 33)

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

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

Of all instruments the pipe organ is the most decorative and plastic and variable. It is not in a single, adamantine piece like the piano. It is large, outspreading, subject to whims, tastes, conditions. While the player's desk (the console) may be anywhere in the house—on the floor, up in a loft overhead, in a gardenia light, out of sight of the living room, the organ parts may be quite separated. While the actual speaking parts of the instrument (where the player's demands are changed into actual sounds) may be one part of the house, the decorative exterior can be in still another place.

From the keyboard, air is sent to reeds and tubes. A pipe organ is built up of many and varying kinds of wood. It has not just one quality of tone in the piano where the hammers strike the strings, or as on the violin where the bow is drawn across the string, as on the harp, where the fingers play the strings, or as on the wind instruments, where the air is blown through the stops. On the organ, the air is conveyed or approximated—from the hard clang of the chimes to the almost human quality of the vox humana, the flauto chiere, the cornet, the flauto, the horns, oboes are all present in the organ. Whereas the purity of tone is preserved in the piano, a quality which can be played in any timbre can be altered in the pastoral timidity of the oboe.

Light, Efficient, Dependable—Easy to Handle

The Moto-Mower is so simple in construction that anyone can understand its operation in a few moments—so easy to handle that anyone can understand its operation that anyone can understand its operation in a few moments—so easy to handle that anyone can understand its operation.

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

A written guarantee accompanies every Moto-Mower.

Mechanical Features
Engine, 1/2 H.P.; no gears, cams, or valves. Motor has only three actual moving parts. Automatic governor, automatic spark advance—one lever does it all. Timken Adjustable Roller Bearings—Bound Brooch Oilless Bearings.

Write for Catalog
giving complete specifications, mechanical details, testimonial letters, etc.

The Moto-Mower Co.
2033 Woodward Ave. Detroit, Mich.
Gives Old Soil The Vigor of New
You know what wonderful crops new, virgin soil yields. Old soil treated with

\[
\text{Sodus Humus}
\]

The Essence of Fertility
becomes like virgin soil. It will "grow" anything and in abundance.

This remarkable natural silt and leaf loam fertilizer puts new "pep" and vigor into the growth of plant life of all kinds.

Nothing equals it for lawns, shrubs, trees, flower and vegetable plants.

The test of a 2-bushel sack will convert you to its permanent use.

It is sweet and odorless.

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

Order a sample 2-bushel sack

Sodus Humus Company
192 Main Street
Benton Harbor, Mich.

Fast-Working, Clean Cutting Unit For Estates and Suburban Homes
There is no better, more economical, or more dependable power lawn mower for the estate owner, or suburban home owner than the PROVED UTILITOR.

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

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

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

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

Our dealer will gladly demonstrate. In the meantime we will be pleased to send you complete information and descriptive literature.

Midwest Engine Co.
141 E. Martindale Ave.
Indianapolis, U. S. A.

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

(Continued from page 70)

shout in the clangorous metal of the trumpet.

The interior of the organ is mysteri­
ous,—almost uncanny. It looks like a

collection of all sizes and kinds of met­
als and woods. On close examination it

is found that some of them are square,
some round, some very short, some very
tall. In each there is an opening at the

bottom through which the air comes,

from the player. Also at the top an

opening. Somewhere in the middle is

an opening—the lips. I never shall for­
get the first time that I visited an organ

factory. The artisans, old men, were at

work upon the pipes. The metal is cut
to the length, then the lips are carved,

out, and the air is forced through.

Finally the voices come—and by the

change of the length, the change of

short lips, the timbre of the tone is

changed.

Combining the Pipes

Generally the pipe organ is made up

definite sections—each section being to­
gether. The design of the instrument can
then be built in one huge bulk behind
the walls (this part is not seen at all).

But the general practice is to separate
the different sections and place them
judiciously in various parts of the house.

Thus one set of notes might be in the
cellar, another in the attic, the most
delicate reeds close at hand, the chimes
out in the laundry, the echo at the en­
trance to the garden. One gentleman
had a set of chimes set out several hun­
dreds yards from his house, so that
when visitors came or went, the pres­
ence of this gentleman was realized
from the sound which issued from the
great emptiness of space.

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

Placing the Exterior

Thus, I have seen the pipes crown­
ing the fireplace, or mounting the curv­
ing steps, as they look down upon the
humans underneath with quiet con­
descension, or entirely covering the four
walls of the living room or auditorium.
I have seen the elimination of pipes and
instead the introduction of a grill with
flat pipes. I have seen a pipe de­
sign carried through an entire home—
on every floor being the repetition of
the same grouping of the tapering
memories of Pan.

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

Picture yourself, with your guests,
after dinner, retiring to the liv­
ing room.

The organist goes to the console, and
first whispering from what seems to
be the far distance, are trembling notes.
A celestial choir has descended, the room
rocks with the mighty disputation of
voices.

To be sure, many have been hesitant
to consider the pipe organ because
seems almost prohibitive in price.

While it is possible to buy an organ
to suit one's requirements—once
all expense—while it is possible to buy a
ibile to make a show with a very few thousands of dollars.

But while it is the height of luxury to
be able to give an organ to a wealthy
with a chauffeur and one's car, it is also unnecessary. Practically
who plays piano can find something of the organ at con­
sume closer study and acquaintance with a pipe organ, will develop a
repertoire of the classics and modern music is possible.

The pipe organ is not impossible or even difficult to
install. It is possible to play the organ with rolls,
piano or organ music.

Unfortunately, though the desire to own
an organ is fulfilled. In the pu­
ing of a pipe organ it can be
measure. You can have as few or as
many as many as you care to.

You can start with a part and add
as you go along, just as with a
nual book-case. This makes it
much more inviting to the gen­
home-owner who does not wish
load himself with a great expan­
the personal and intimate such
as he cannot judge until he has found in use.

The organ is an instance, the in­
strument has become familiar
and almost particularly the people
live there. If it were possible I
enter upon a metaphysical discus­
sion of the effect of the tall,
chanting voices, the thrill­
g, clear, celestial tones—up
life of the people who are in a
highly musical household.

But it would scarcely be in
Let me repeat that it was
of certain aristocracy which is
able to place the pipe organ in the
household.
Gladioli

“Jack London” “Thomas T. Kent”
“Anna Eberius” “Mrs. H. E. Bothin”

The four greatest varieties of Gladiolus in existence. They have won the greatest admiration wherever shown and will soon be grown by the million. Our NEW CATALOGUE, showing some of our Gladiolus and Petunias in natural colors and describing our many other novelties, as well as instructions for the growing of same, is now ready. It is free. Write for it today.

Petunias

Diener’s Ruffled Monsters (Single)
The finest and largest varieties of Petunia ever created. Seed comes in separate colors as follows: pink (strong veined center), red, variegated, white, red (with black center), pale lilac pink (large veined center), and mixed. The following somewhat smaller than the Ruffled Monsters: Colors: fresh pink frilled (“Pearl of Kentfield”), purple or blue, and white frilled (dwarf).

Price per package, $0.50

Richard Diener Co., Inc.
Originators and Growers of the Largest and Finest Gladioli in the World
Kentfield, Marin County, Cal.

Carters Tested Seeds
Famous for a Century

STRIVE FOR AN IDEAL
Make your Garden express your taste and individuality. Plan for succession, harmony of color and profusion of flowers. The many years of experience which we have had in raising, selecting, propagating and testing all varieties of both flower and vegetable seeds assure the fullest measure of success to all users of Carters Tested Seeds.

Carters Tested Grass Seed sold in one and five pound packages. Used in producing quality turf on the foremost Golf Courses of America and England.

Price 50c per pound
By the Bushel (25 lbs.) $8.50

SEND FOR CARTERS 1921 CATALOGUE
“GARDEN AND LAWN”
MAILED FREE ON REQUEST

Address: 106 Chamber of Commerce Bldg., Dept. A, Boston
Main Office: 25 West 43rd Street, New York
Philadelphia Chicago Toronto
London, England
Put Up Dodson Houses for the Song Birds

They will protect your trees, shrubs, and gardens from noxious insects. The Blended cuts 166 different kinds of insect pests; the picker upper and the house wren 69 kinds. The purple martin will catch and cat 2,000 mosquitoes a day because of recent years to such perfection and in such varied hues that they may be said to be one of the favorite flowers of summertime.

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

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

Peats

The cultivation is quite easy, as every gardener knows, but when the plants are young they are best to be constantly in frames until their roots, in dry weather, to go down to the moisture beneath. Some of these plants will flower the first year, but it is unwise to judge of their merit until they have been better established.

The cultivation is quite easy, as every gardener knows, but when the plants are young they are best to be constantly in frames until their roots, in dry weather, to go down to the moisture beneath. Some of these plants will flower the first year, but it is unwise to judge of their merit until they have been better established.

Early American Household Pottery

(Continued from page 31)

New Jersey and in southern Connecticut.

The quaint slip ware pie-plates, with their mottoes in yellow slip, smack of Colonial farm days—"Hard times in Jersey"; "Gone for Amelia"; "Money Wanted"; "Chicken Pot Pie"; etc., while the pie-plates with central medallion portraits of George and Martha Washington and of Lafayette were made in numbers by George Wolfgang at River Edge, Hackensack, N. J., about the year 1830. All of this early Dutch pottery is well worth collecting.

The early earthenware of Massachusetts, Virginia and the Carolinas is well worth collecting somewhat after the pottery made in England during the 17th Century, to which it bears a strong similarity. In Colonial Massachusetts earthenware was made at Peabody, Westchester County, etc., but I am not aware of any of this pottery being made in New England during the 18th Century.

(Continued on page 78)
**TEPECO Water Closets for Every Place and Purse**

The Trenton Potteries Company is in a peculiarly favorable position to win your confidence when you need a water closet. Unlike most other makers who produce but one or two types, the size of our plants enables us to economically manufacture all leading types. We do not come to you advocating one particular style but impartially offer all, pointing out the advantages of each.

The subject really deserves your serious consideration, since the health of the entire household may be undermined by a poorly constructed water-closet outfit. A shallow water seal may permit sewer gas to escape into the room, permeating the whole building. A lack of water surface may constantly leave soil adhering to the surface. A constricted trap passage may clog with the inevitable hurry call for the plumber. Or perhaps you cannot tell whether the tank is of china, as it should be, or some other material, liable to stain or leakage. Again, the tank fittings may be the kind you've been used to in the past—frequently getting out of order, replacing rubber balls, floats and washers. So many things can happen!

Tepeco water closets offer no price advantage. But sanitary engineers tell us we are offering what you cannot be sure of getting elsewhere—a combination of closet construction which the measuring tape demonstrates to assure the best water closet, a tank of gleaming white china with its surface unaffected by stain, acid or soil, and tank fittings of the sure "stand-up" kind.

So we have named each one of our four leading types, priced them F. O. B. Trenton, and have placed them in the hands of the plumbing contractors awaiting your call. If the plumber you call on does not happen to have the Tepeco closet in stock that you want, that is no reason why you should accept something else, for he can quickly get it.

We have published a new booklet showing the difference between types of closets and why some cost more than others. We want you to send for it, asking at the same time for our "Bathrooms of Character," Edition H.

**THE TRENTON POTTERIES COMPANY**

BOSTON    Trenton, New Jersey, U. S. A.    SAN FRANCISCO

NEW YORK

World's Largest Makers of All-Clay Plumbing Fixtures

Sargent Door Closers

Doors that stand ajar or doors that slam are equally objectionable. Sargent Door Closers keep doors closed surely but silently. There are closers for light inside use as well as the type for heavier doors.
TOGAN COTTAGES

A Togan Cottage on a cool, shady spot by a lake or up in the mountains will give you rest and enjoyment
Give you new vigor for business
A little place all your own, far away from the noise of crowded, high priced summer hotels
That’s the life
Factory Built complete, your Togan Cottage is easily erected any place you desire

A Brochure showing photographic illustrations of Togan Cottages sent on request.

SOLD BY RETAIL LUMBER DEALERS

TOGAN-STILES
1613 Eastern Avenue
Grand Rapids, Mich.

Also Manufacturers of Togan Garages

“You do not need to force the fire!”

High steam pressure is unnecessary when you have a two-pipe system fitted with Dunham Radiator Traps. The traps automatically remove the air and water which would otherwise interfere with the circulation of the steam.

Low pressure steam circulates freely and without noise. Eight ounces pressure is enough to heat a home. The Dunhamized Woolworth Building uses only one half to one and a half pounds pressure.

You can get more heating comfort per ton of coal if you put in a two-pipe Dunham system.

Dunham Heating Service co-operates with your architect and builder. It supervises the installation, and inspects it until you are satisfied.

State what kind of a house you want to Dunhamize: whether it is a new house or whether you want your old steam heating system made over into an efficient Dunham system. Information to meet your needs will be mailed promptly.

Cures the Cause

Dunham Service remedies the cause of heating troubles: it does not simply treat the symptoms of noise, half-hot radiators and leaky valves. Ask your architect. He has known the Dunham Trap and Dunham Service for many years. In the small illustration, the Dunham Trap is shown attached to the end of a radiator.

C. A. DUNHAM CO., Fisher Building, CHICAG
Factories: Marshalltown, Iowa
Toronto, Canada
London: 233 A, Regent Street, W. 1
Paris: Establishir, Munsing & Cie., 47 Rue de la Fontaine-au-Roi
W HEN you think of building a home it would be well to inquire about the many advantages that beautiful Indiana Limestone presents as a building material.

Home builders all over the country who are striving after the beautiful in architecture are using the variegated Indiana Limestone, which gives from the first an antique effect very much the same as that so much admired in the old English manors and cottages that have been mellowed by the hand of Time.

Indiana Limestone, too, is the most suitable stone for garden statuary and furniture, sundials, bird baths and all outdoor stone work, because it retains its color and is so readily amenable to sculptural treatment.

And it is really a most economical stone to use—more so than most stone, particularly if it is to be embellished with sculpture, which its texture allows to be carried out in the most exquisite designs at an outlay much less than is possible with any other stone.

We will be glad to send you our booklet "Designs for Houses Built of Indiana Limestone." You will find it interesting.

Indiana Limestone Quarrymen's Association
Box 782 Bedford, Indiana

METROPOLITAN SERVICE BUREAU, 469 FIFTH AVENUE, NEW YORK CITY
Does Your Refrigerator Shame You?

People of breeding are concerned with more than externals. The things the world sees are no more important than matters of which only you are conscious. That is why you devote as much attention to intimate apparel as to your outer garments. For your own satisfaction, you deserve your personal belongings to be as worthy as more visible things.

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

Perhaps careless servants have found the refrigerator too difficult to clean properly. In this case, your variable temperature has permitted the first slight suspicion of decay.

But if the Jewett guards the food, its solid impermeable walls of pure porcelain are immaculate, its unvarying frigid grasp defies the outer air.

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

Write for this book

Owing to the present shortage of skilled domestic servants, many households of necessity employ untrained assistants who have no idea of the proper use of a refrigerator. We will gladly send without charge our illustrated booklet which gives detailed instructions on this matter.

SOLID PORCELAIN REFRIGERATORS

THE JEWETT REFRIGERATOR CO. Establisbed 1849. 123 Chandler Street Buffalo N. Y.
GALLOWAY POTTERY

GIVES ENDURING CHARM

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

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

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

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

GALLOWAY TERRA COTTA CO.
3216 WALNUT ST. PHILADELPHIA.

GALWAY TERRA COTTA
3218 WALNUT ST. PHILADELPHIA.

ESTABLISHED 1810

NO. 237
30" X 40"

This "Little Lady"
Sauce Pan

4 inches wide,
1½ inches deep, will be sent prepaid $3.00 in show Wagner quality.

BEAUTY and charm of finest silverware; delightfully original designs; perfect finish; these qualities make Wagner Cast Aluminum Ware incomparable among cooking utensils. Each piece is cast solid—no rivets to loosen—and of sufficient thickness to insure proud ownership "from generation to generation."

You may purchase Wagner Ware at leading hardware and house furnishing departments. Booklet on request.

THE WAGNER MFG. CO.
Sidney, O.

WAGNER CAST ALUMINUM WARE

"From Generation to Generation"

Effective — and Economical

THIS beautiful residence indicates how effective is even a limited use of “CREO-DIPT” large 24-inch Shingles. Here you see the wide shingles on exposure on the upper side-walls—with an interesting roof treatment of “CREO-DIPT” 16-inch Weathered-Brown.

“CREO-DIPT” Stained Shingles should be specified wherever long life is exacted, not only for the body but also for the beauty of color, of shingles.

Send today for Portfolio of Fifty Homes by Prominent Architects, as well as color samples. Ask about “CREO-DIPT” Thatched Roofs and 24-inch Dixie White Side Walls for the true Colonial White effect.

CREO-DIPT COMPANY, Inc.
1012 Oliver St.
N. Tonawanda, N. Y.


Portfolio of Homes

“CREO-DIPT”
Stained Shingles

This is the home of a typical user of the perfect
WATER PAUL SYSTEMS

For Suburban and Country Homes and for every project which requires an abundance of water.

This compact automatic unit is the antecedent of water systems for your Suburban Country or Summer Home. If you are looking for the BEST send us your name and we will direct you to our Branch Office which will take pleasure in serving you.

Fort Wayne Engineering & Mfg. Co.
Main Office and Factory;
No. 1734 North Harrison street.
Fort Wayne, Indiana.

Paul Systems are made in many sizes for every need.
Bay State Brick and Cement Coating

To all homes of brick, cement and stucco, Bay State Brick and Cement Coating offers beauty and protection.

It changes signs of age from old houses and adds the finishing touch to new ones. It transforms the dull, drab color of cement or stucco to a pure, rich white or one of many beautiful tints.

Bay State Brick and Cement Coating is a lasting protection. It creeps into every pore and permanently seals your walls against dampness. Driving rains cannot beat through it. Snow, sleet, hail, wind or burning sun will not harm it in the least.

Bay State Brick and Cement Coating comes in white and a range of colors. Samples of white or your favorite tint will be sent on request. Booklet No. 2 shows many Bay State coated homes. Write us today for both.

A Permanent Beauty for Old Homes and New

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

BRUSHING UP ON BRUSHES

(Continued from page 53)

Brushes and Dusters

Just a word or two about mops, which are more and more coming to be made of cotton which, though not technically absorbent cotton, does absorb the dust and hair and is easier to manage than regular mops. They are not oily, but chemically treated and so will not hurt the floor. It is advisable to be off construction wire, no construction, no paper used as so to scratch. They must be strong, enduring cotton, reversible, washable, with an adjustable long handle, useful for ceiling, walls, doors, windows, good for corners. The handle should be long enough to obviate all backache.

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

Duster brushes are used for ceilings and do's. Duster brushes are a boon to all those places so annoying to clean with mammoth tools.

Many times in the use of wire brushes whether for personal or household use, it is wise to immerse them completely in water for one-half minute and set aside to dry, resting on the face of the brush instead of the wooden back. The head should be twisted in wire brushes give brush area on all sides, and are so secured that the bristle is fixed indefinitely. The brush that is all brush, which has no emerging back to scratch, is the brush that is safe at every angle, saves time and extra effort, too.

The Protein Vegetable Brush

One of the most useful brushes on the market is the vegetable brush. A little brush whose uses are many. There are a few in a household they can be used for washing vegetables, scrubbing potatoes, scrubbing potato pots and pans, cleaning white shoes, scrubbing clothes, for they hold enough water, and scrubbing dishes.

For the kitchenette today the sink brush and dish-washing brush with their long handles are a boon for the housewife, as she can keep her hands in comfort, smooth, long enough to get under the piano and into small corners.

Decks and railings should be brushed when dry, with a damp cloth, using white spirit of turpentine. The brush that is all brush, and which brushes at every angle, saves time, and extra effort, too.

The Recreation or pipe brush. This is in itself a fairy wand to keep off plumeers from your estate. Almost a pipe-dream in those general pipe-cleaning skill.

Heath Brush. A good utilitarian tool for those owned not only a home but a public bath. It is the same brush as the hotel, but with longer handle.

Radiator. A good utilitarian tool for those owned not only a home but a public bath. It is the same brush as the hotel, but with longer handle.
Individualism in Good Furniture

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

The famous Italian motif carved upon the stretcher has never before been reproduced in furniture and typifies the indisputable originality and good taste characteristic of all the Elgin A. Simonds designs.

Particularly helpful to those seeking suggestions on artistic home settings is our illustrated folio F.G. Mailed free upon request.

ARE YOU BUILDING?

In the interior work of your home there is nothing more important than the selection of the mantels.

ASK YOUR ARCHITECT

Plate 3 illustrating different types will be sent upon request.

ARTHUR TODHUNTER, Showrooms 101 PARK AVE., NEW YORK

SABEY AWNINGS

"Period" Awnings for Homes of Distinctive Character

There is a style in awnings that is good and correct, just as there is style and character in good old furniture and oriental rugs of genuine origin.

In awnings this style and character are expressed by their cut, their fit and their colorings. SABEY AWNINGS are made for homes of distinctive character—homes whose style of architecture is such that they require awnings that will harmonize with the whole scheme of things. They are custom made and yet they are not "expensive" awnings.

The colorings of SABEY AWNINGS are exceedingly attractive and are so fixed that they will not fade. Saby Awnings are made from an extra fine quality of canvas, stitched with the strongest, lasting thread, and mounted on frames of the highest quality rust-proof galvanized iron.

WRITE for catalogue, samples and prices.
The FRED F. SABEY COMPANY, Inc.
176-180 South Avenue, Rochester, N. Y., U. S. A.

Genuine Reed Furniture

HIGHEST QUALITY BUT NOT HIGHEST PRICED

The superior quality and charm of our distinctive Reed Furniture is easily recognized. We make a specialty of unusual designs for homes of refinement, clubs, and yachts.

CRETONNES, CHINTZES, UPHOLSTERY FABRICS Interior Decorating

The REED SHOP, INC.
581 FIFTH AVENUE, NEW YORK

"Suggestions in Reed Furniture" forwarded on receipt of 25c postage
Tobey

The clever adaptation of overlay carving and polychrome decoration of the Italian High Renaissance mark the Alberti desk as a good specimen of Tobey-made furniture. We shall be pleased to send you our brochure.

The Tobey Furniture Company
Wabash Avenue
Fifth Avenue
CHICAGO
NEW YORK

World's Most Renowned Reproductions of Oriental Rugs

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

They look like Orientals, they feel like Orientals and they wear like Orientals. Bengals cost more than domestic rugs but are only a third to a fourth the price of Orientals.

Send 10c for portfolio of color plates.

JAMES M. SHOEMAKER CO., Inc.
16-18 West 39th St. at Fifth Ave., New York

Bengal-Oriental Rugs

Typical Kirman coloring. Rose predominating; blue border.

many shades of red, scarlet, sage, gold and light blue.

Braus Galleries Inc.
Established 1606
356 Fifth Ave. at 34th St.
422 Madison Avenue
Between 48th & 49th Sts.
New York

Paintings, Mezzotints, Mirrors, Lamps, Shades
Period Furniture, Hangings, Framing

Interior Decorating

FILET NET CURTAIN

$10.00 Pair Up

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

Send for Circular of Designs

Materials Exclusive to the Harriet deR. Cutting Studios
6 East 37th Street, New York City

CASSIDY CO. INC.
101 Park Avenue at Fortieth St.
New York
DEANE RANGES satisfy every kitchen requirement, because they are designed with a knowledge of conditions. The number of people to be served, the fuels used and the space available are some of the things we should know before we can submit suggestions.

Being master range builders, it is our aim to make the best. Naturally a Deane Range is more costly than an ordinary range, but it is preferred by those willing to pay for a superior product. Like Pierce-Arrow and Tiffany, Deane is synonymous with quality.

BRAMHALL, DEANE CO.,
263-265 West 36th St., New York, N.Y.

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

Being master range builders, it is our aim to make the best. Naturally a Deane Range is more costly than an ordinary range, but it is preferred by those willing to pay for a superior product. Like Pierce-Arrow and Tiffany, Deane is synonymous with quality.

BRAMHALL, DEANE CO.,
263-265 West 36th St., New York, N.Y.

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

Being master range builders, it is our aim to make the best. Naturally a Deane Range is more costly than an ordinary range, but it is preferred by those willing to pay for a superior product. Like Pierce-Arrow and Tiffany, Deane is synonymous with quality.

BRAMHALL, DEANE CO.,
263-265 West 36th St., New York, N.Y.

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

Being master range builders, it is our aim to make the best. Naturally a Deane Range is more costly than an ordinary range, but it is preferred by those willing to pay for a superior product. Like Pierce-Arrow and Tiffany, Deane is synonymous with quality.

BRAMHALL, DEANE CO.,
263-265 West 36th St., New York, N.Y.

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

Being master range builders, it is our aim to make the best. Naturally a Deane Range is more costly than an ordinary range, but it is preferred by those willing to pay for a superior product. Like Pierce-Arrow and Tiffany, Deane is synonymous with quality.

BRAMHALL, DEANE CO.,
263-265 West 36th St., New York, N.Y.
Your Grass Cutting Problems Simplified

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

Moreover, any lawn that is cared for the Ideal way is always well rolled, because the Ideal is a power mower and power roller in one, and the sod is rolled every time the grass is cut. Authorities on lawn care agree that rolling is a vital necessity to any well kept lawn. That the Ideal is of great value in caring for large lawns is plainly evidenced by the thousands in use on private estates, municipal parks, college grounds, golf courses, ball parks, industrial grounds, school grounds, cemeteries, etc. Here are just a few names from the thousands of Ideal owners: Geo. W. Perkins, Kleridale, N. Y.; Spring-Field College grounds, golf courses, ball parks, Industrial grounds, school; Grove City and County of Denver. Denver, Colo.; Midland Golf Club, Midland, Ont.; Atkins Residence, Indian Hill, R. I.; Dr. C. E. Burt, Beverly Hills, Calif.; Princeton University, Princeton, N. J.; Willi riding trailer, the Ideal makes the most practical and economical riding mower possible to procure. Furnished either with or without riding trailer.

Special cutting unit can be furnished with mower for work on golf courses.

Any of our dealers will gladly demonstrate the Ideal for you. Special illustrated catalog upon request.

IDEAL POWER LAWN MOWER COMPANY
416 Kalamazoo St.
Lansing, Mich.

Chicago, Ill., 532 S. Dearborn St.
New York, N. Y., 373 West St.
Boston, Mass., 32 N. Market St.
Philadelphia, Pa., 709 Arch St.
Los Angeles, Calif., 840 W. Olympic St.
Portland, Ore., 25 N. First St.
Houston, Conn., Oriel Memorial

IDEAL POWER LAWN MOWER
Does the work of five hand mowers

Garden Walls and Shelters

(Continued from page 59)

The Aristocrat of Shrubs

(Continued from page 51)

people forbade the pleasures of a garden, but it was in the well ordered beds of "simples" and herbs that the box found a home. Later "company gardens" found favor, and each dooryard had a box-lined walk, and beds neat edged with the stiff twinged box, and filled with the humble flowers our grandmothers loved. Today we see little of these gardens still exist. The rigors of the winter winds and snows have not down these sturdy plants.

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

One of the most popular designs in the southern gardens was a huge circular garden with a fountain or a large bush of box in the center where the hub of a wheel would be, and paths radiating from it like the spokes of a wheel, marking the box-bordered parterres. Then around the whole a hedge of box, like the spokes of a wheel, and courtly lover, Jerome Bonaparte hedges. Story has it that when evening shadows creep up from the Island Sound, and steal across to gardens where this old hedge stands, the spirits of the bygone race slip out from the cool shadows of old box and re-live the vanished age of happier days.

But be this as it may, we must admit that the pungent, bitter, spicy smell of box stepped in the sun exerts a peculiar influence on our senses. It summons us and awakens within us the memory of yesteryear and feel the romance and witchery of the old times.
Nature and the Greenhouse

"Now Nature baps her mantle green
On every blooming tree,
And appears her feet of daisies white
That she's the gracious one." —Burns

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

And, speaking of climate, there is no greenhouse built that gives more complete climatic control than the V-Bar, nor that stands higher in all-around adaptability and efficiency. It is economical. 100, both as to operation and upkeep.

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

W. H. Lutton Company, Inc. 512 Fifth Ave., New York

A Planet Jr. means a well-kept garden

Carrel for with a Planet Jr., your garden not only yields better but also looks better. The same treatment brings quick growth and good appearance. A Planet Jr. by keeping down the weeds, strengthens the plants and gives a neat, even look to the rows; by turning and breaking up the soil, it gives to the roots a proper balance of air, sunlight and moisture, at the same time leaving that soft, crumbled surface which makes well-kept soil almost as beautiful as lawn. The healthy growth of the plants is in itself a pleasing and inspiring sight.

Planet Jr.
No. 25 Planet Jr. Combination Hill and Drill Seeder,
Double and Single Wheel Hoe, Cultivator and Hay Harver.

For cultivating, all kinds of soil; weeding and cultivating;
If you have a home garden, or even a

Trustworthy Trees & Plants
MEMBERS
AMERICAN ASSOCIATION OF NURSERYMEN

Cut Your Grass With Gas

MOTOR
DRIVEN
ACRE
MOWER

Does the Work of 4 to 5 Men

THE 4-Acre Power Mower is sturdy, compact and exceedingly simple to operate. It has a cutting capacity of four to five acres a day. Fuel costs less than 40 cents a day.
A powerful air-cooled motor of special design, gives a speed of 2 1/2 to 3 1/2 miles an hour. Traction power always under control from steering handle. Miniature differential simplifies steering. Makes backing and twisting unnecessary in close quarters. Runs in a circle as easily as straight away. Independent clutch automatically stops cutting reel and prevents breakage in case of obstruction. Light weight (180 pounds) on roller is sufficient to smooth lawn without excessive packing. Metal enclosed driving gears and muffled exhaust make operation practically noiseless.

For catalog and complete information, write for the 4-Acre Power Mower.

The Jacobsen Manufacturing Co.
18th & Clark Sts.
Racine, Wis.
Leaky valves are costly

A DAMAGED floor, a spoiled rug, a

discolored ceiling, and uncertain

regulation of heat are some of the evils

of cheap light weight radiator valves

which make such valves mighty costly.

A radiator valve must have strength and

weight to stand the strains of expansion

and contraction of pipes. And Jenkins

Radiator Valves have this strength and

weight. They are better valves, and now,

as for over fifty-seven years, they are in-

vogue, although their first cost may be a

little more to the user than that of the light

weight valve. They are better valves, and now.

Jenkins Radiator Valves have this strength and

weight to stand the strains of expansion

and contraction of pipes. And Jenkins

Radiator Valves have this strength and

weight. They are better valves, and now.

If you, too, can have Jenkins Valves on

your radiators—valves that do not leak;

that can be opened easily and closed

tightly, always—valves that will keep

good a good heating system.

And considering freedom from trouble and

freedom from costly damages to a home or

furnishings, Jenkins Valves are most economi-

cal, although their first cost may be a little

more to the user than that of the light

weight valve.

Permit your architect to specify and your con-

tractor to install genuine Jenkins "Diamond

Marked" Radiator Valves, Send to any Jen-

kins office for booklets on Plumbing and Heating

Valves.

Jenkins BROS.
80 White St..... New York
524 Atlantic Ave..... Boston
133 N., Seventh St. Pennsylvania
646 Washington Blvd..... Chicago
St. Louis Pittsburgh Washington San Francisco Hawaii

Jenkins BROS., Limited
103 St. Remi St., Montreal, Canada
6 Great Queen St., Kingsway, W.C.2, London, England

FACTORIES: Bridgeport, Conn.
Elizabeth, N. J., Montreal, Canada.

The Chintz in Your Curtains

(Continued from page 37)

of the artist, exclaimed, "You should

wear this, for it is you who are doing

more to defeat England than I."

The English never developed such a

distinct type of design as did the French

under Oberkampf, but they did adopt,

improve and modify those patterns that
came home to them across the high seas of

the world. A student of design can

discover in the pattern of a fine English

chintz a conglomeration of motifs

native to a score of lands.

During our early Colonial days chintzes

that came from England and India were

the most important items for drapery

usage. And today no material is quite

so lovely for homes of Colonial and En-

glish Cottage tradition as the reproduc-

tions of the old printed goods. Given

some yards of chintz and a little white

paint, a dreamy room will blossom like

the rose.

Your imagination gallop for a mo-

ment and perhaps you can hear the

chantic songs of the capstan-bar or the
tales of the clipper-ship races from

Shanghai to Baltimore, from Bembridge

London, laden with the new spring to

the milky, and when the ship was

secured berthed, there was the capita-
life of the crew in his home which

was a treasure chest of gifts from foreign ports; a dinner

served on a Canton ware, a fan of carved ivory,

twenty yards of cream silk for a wed-
dress, and enough chintz to dress

the hall or drawing room.

When next you look through a ran-
dom box of chintzes, one of which is to mak

your home a bit more cheerful and ma

you a little sweeter, consider this: that you are not purchasing

something that will give your home an effec

and back of that effect are the age-o

traditions of commerce and adventu

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under Oberkampf, but they did adopt,

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(Continued from page 90)

My Garden in May and June

(Continued from page 52)

It is some of the older, cheaper sorts,

however, that if I could I should buy

by the thousand, to set hyacinths

streaming through them in color combi-
nations to charm the most indifferent

eye. Katherine Susrell, Mme. de

Graff, Ariadne, Flora Wilson and with

these the five hyacinths with which we

take you this spring a very successful

experiment, a group of colors from

deep violet to "lavender-blue touched

corn-flowers blue"—a true color descrip-
tion from the list of a good dealer.

The hyacinths were Enchanted, Schotel,

Grand Mayor, King of France and Lord

Derby. Fifty of each were set in

long, loose groups among other loose

groups of the daffodils, running down a

slope beneath Japanese quince and
cedar with a few yellow tulips to rein-

force the color of the daffodils. This

planting is only some sixty to seventy

feet from the southeast corner of the

house and its line in and out of the

flower garden.

Many are the passers-by who have

enjoyed this picture with us this year.

We see them stopping to gaze. Motors

go slowly by this spot too, for this

reach of flowers makes a bold, brilliant

relation of color is true, the relation

form is a delightful contrast. The tu

nel effect of flowers makes a bold, brilliant

reach of flowers makes a bold, brilliant

and fine cloths. And when the ship was

secured berthed, there was the capita-
life of the crew in his home which

was a treasure chest of gifts from foreign ports; a dinner

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ELSIE COBB WILSON

INTERIOR DECORATIONS
ANTIQUES
33 East 57th Street, New York City
Washington, D.C.—808 Seventeenth Street, N.W.

Loan Exhibition

PAINTINGS
by
J. Francis Murphy

April 12—May 7

Illustrated Catalogue with Appreciation by C.L. Buchanan will be mailed free on request.

WILLIAM MACBETH INCORPORATED
450 5th Ave., New York

Bird Baths
are a source of endless pleasure.
The birds they attract to your garden bring life, color and delightful entertainment.

Erkins Bird Baths
are to be had in a variety of distinctive designs, and are rendered in Pompeian Stone, a composition that is practically everlasting.

Erkins Studios
Established 1900

240 Lexington Ave., at 34th St., New York.
**Little Tree Farms**

**INTRODUCTORY**

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

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

The first of the chapters in the book is an outline of Philadelphia architecture in general, followed by chapters on Georgian brick country houses, brick city residences, brick ledge-stone residences, plastered stone country houses, hewn stone country houses, doorways and window surrounds, shutters, halls and staircases, mantels and chimney-pieces, interior wood finish and public buildings. Fortunately the Philadelphia architecture today has not only a distinctive architecture in its brick, stone and wood, but it is diversity embracing both the city and county types of design and construction, a priceless heritage which makes it in every way unique among American cities.

The illustrations are unusually good. Their clearness and sharp focus provide the detail essential to the student of the history of architecture. The volume's index is carefully worked out. It has long been need of just such a book as the admirable volume on "The Colonial Architecture of Philadelphia," with text by Phil. M. Riley and reproductions of photographs by Frank Cousins. It is a layman's book as well as a book for the architect.

The appearance of W. J. Pountney's "Old Bristol Potteries" will fill the hearts of collectors and owners of pottery and porcelain with delight. The volume's index is carefully worked out. It has long been need of just such a book as the admirable volume on "The Colonial Architecture of Philadelphia," with text by Phil. M. Riley and reproductions of photographs by Frank Cousins. It is a layman's book as well as a book for the architect.

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As Bernard Rackham points out in his foreword which he has contributed to the volume, the wares of the Bristol potteries were by no means so distinguished from some of those of their Dutch fellow-craftsmen of the period who were then employing similar technical methods, including the use of yellow lead-glaze as a means of economy in tin, and similar formal designs, down to the present day as has been the case with the wares of the Bristol potteries, with gratifying results, as noted in this book. The author wisely appears to have dug into archival archives as assiduously, as well as into material discovered in consequence of the work which makes it in every way unique among American cities.

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Notes of the Garden Clubs

THE Bedford (N. Y.) Garden Club was founded in 1911, and the first president was Mrs. Rollin Saltus. There are 100 members, women representing the Kisco, Bedford Hills and Katonah areas, who meet monthly from March to November inclusive, and whose qualification for membership depends upon their actual working in, or planning and planting their gardens.

The program for 1920 included a lecture by Miss Katherine Mayo on garden books and one by another member, Mrs. Frank Hunter Potter, on annuals in which she supplied a planting plan offering a plan for the best bed of annuals grown by any one in the locality. Mrs. Potter's article was published in the local newspaper. A meeting of the Community House, and on the public, was addressed by Mr. Fletcher Steele, on "Village Neglected Real Estate," and the Garden Club offered a prize for the plan for developing the grounds of the Community House, in the acceptance of which was to be used by the Club in planting grounds.

Most of the meetings are held in the gardens of members and upon one occasion the slides of their gardens were shown, and the slides being later donated to the Club.
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Permutit is a material that looks something like sand and possesses the remarkable property of taking all the hardness out of any water that passes through it. It is stored in a metal shell connected into your water supply line and about once a week you add a specimen and collection of vegetables and flowers. In October several neighboring Garden Clubs were entertained and shown the gardens of the hostess club. It is planned to arrange a joint flower show, probably in Rye, under the auspices of seven Garden Clubs, in June, 1921.

A number of the club members have written for publication or lectures among them being Mrs. Arthur H. Scribner, who is an authority on bees, and Miss Delia Marble, who was chairwoman of the first chapter (The Anchusa) being organized in 1916, and is composed of about 50 women, who all work in their gardens. Meetings are held once a month, and exhibitions are arranged at the homes of Club members, some of whom have unusually lovely flowers, as for instance Mrs. Z. C. Patten, Jr., and Mrs. W. M. Lasley. A flower show is to be held for the first time this spring, and a dahlias show in the autumn. Mrs. Francis King has recently addressed the club on proposed plans for the future, and the chief project contemplated is the protecting and the developing of the great natural beauty of Lookout Mountain, by preventing the placing of any advertising billboards on or about the mountain and by planting evergreen and suitable supplementary shrubs along the roadsides, and also by seeing that the sidewalks are consistent.

THE Garden Club of Southampton, L. I., was founded in 1913 by the late Mrs. Albert Boardman and Mrs. Hoffman. There are 40 members, nearly all of whom do practical gardening and meet every Thursday from April 1 to October 1 during the summer season. The President of the club is Mrs. Harry Pelham Robbins. The 1920 program was partly as follows:

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

THE Garden Club of Kenilworth, Illinois, is composed of three groups, "The Anchusa," "The Bergamots," and "The Cudnytots"—25 members in all, the first chapter (The Anchusa) being organized in 1915 and named in honor of the name of place of Mrs. Viber Smith who acts as President of all the members, who required, and keeps them in touch with the Garden Club of Illinois and the Mid-West Branch of the Woman's National Farm and Garden Association, to which she belongs. The chapters meet separately, fortnightly, from May to October, but sometimes unite. There is an exchange of plants and these are also sold to display and are to other clubs.

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

Besides special articles on gardening, Mrs. Spicer has published two volumes of verse. One, entitled "A Warden" contains a number of poems relating to gardens, and is named for the Warden district northwest of Chicago. Mrs. Spicer's garden is only 100 x 100 ft., but is very artistic, planted three deep, and is constantly in bloom.

THE Garden Club of Oak Park and River Forest, Illinois, whose President is Mrs. Harry L. Clute, who organized in 1917, and includes both men and women in its membership, has 200 members, has written and lectured on the possibilities of using dried material decoratively. The program for the 1920 meetings included, besides the usual horticultural subjects, Flower Legends and Music, Garden Poetry, and Flowers and Field and Forest. One evening was devoted to a lecture on "The Forest Preserve" by Mrs. J. C. Bley, illustrated with lantern slides by Mr. Rosen, and on another evening "Happy Combinations and a Few Cultural Details" was the subject treated by Mrs. J. H. Heald (a member), who illustrated it with stereopticon views of cut flowers and with various combinations and a Few Cultural Details. A guest fee of two dollars is paid, and to supplement the funds of the treasury, sales of dried flowers and "The Skokomish Gardens" have been held in connection with the meetings.

On field days excursions have been conducted to "The Dunes," blue vase, to Oak Park, in May; to the Bluff in May, and to the home of Mr. W. C. Egan, rich in rare shade, which has done much to increase interest in gardening and garden plants, and which is now a part of the Woman's National Farm and Garden Association, in December talked to the highly developed grounds of Mr. W. C. Egan, rich in rare shade, which has done much to increase interest in gardening and garden plants.

THE Garden Club of New York, 440 Fourth Ave., New York, organized in 1896, numbers 1,000 members, of which Mrs. Bertram M. Studebaker, is President, was organized in 1914 and is composed of 30 members, meets fortnightly in summer months, including men as guests. Practical work is done by all the members of the club, which has done much interest in gardening and garden plantings.

Notes of the Garden Clubs (Continued from page 96)
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Notes of the Garden Clubs

(Continued from page 98)

The Garden Club of Evanston, Ill., of which the President is Mrs. Leslie Hildreth, is founded in 1912 and is composed of 50 active women members, and includes men on the list of associate members. It is the prominent authority on the Dunes, and Professor Atwell, the specialist in trees and shrubs, is attempting to have more of the members of the Club. At the monthly meetings the speakers are frequently from the University of Chicago and the Northwestern University, though sometimes from more distant places, even from England. When there is a subject of general interest the public is invited to attend. Topics which have been considered are: birds in relation to the home, color in various aspects, soil, scientific plant-feeding, botany as the foundation of all agricultural work, scientific plant-feeding, botany as the foundation of all agricultural work. The Durnt Club has worked as a unit to grow and raise funds realized have been given to city gardener, and prepared papers for the year's program, which Mrs. Overby has grown to the length of 14" cut, 2" wide. The gathering tomes average one pound and a half running as large as two and a quarter pounds. The late Maurice Fulk gave two lectures for the club to which friends were invited, and upon the occasion entertained the State Federation of Clubs. The arousing of interest in gardening is considered the chief accomplishment of the Garden Club.

The Garden Club of Evanston, Ill., of which the President is Mrs. Leslie Hildreth, was founded in 1912, and is composed of 50 active women members, and includes men on the list of associate members. At monthly meetings the speakers are frequently from the seasons, a special subject, such as strawberries, bulbs, etc., being assigned to each member. It is expected to be prepared to supply information and possibly give a talk on her specialty at one meeting and another at another on a different subject. The program is rather liberal to the point of overloading it with special features. The Garden Club is a unit in every way and includes 40 active and 18 associate members, and is a strong club managed by a committee of three. The members are officers, who almost all do practical gardening, and who meet monthly, except in December and August. The program is generally of the nature of books and shrubs supplying birds with food in winter, on which she wrote a paper for the Club. Another member, Mrs. Marion Kneass, has done professional work, one of her chief essays being the designing and planting of the McKinley Memorial at Niles, Ohio.

A sale of plants and bulbs is held in October, the last of the season, in the entrance arcade of a department store, and the funds realized have been contributed towards training an Ohio girl at the State Agricultural College; also part of the money has been contributed to the National Farm and Garden Association of which the Club is a branch. During the war many of the members took the place of the gardeners, and prepared papers for the year's program, which has been received from the seasons, a special subject, such as strawberries, bulbs, etc., being assigned to each member. It is expected to be prepared to supply information and possibly give a talk on her specialty at one meeting and another at another on a different subject. The program is rather liberal to the point of overloading it with special features. The Garden Club is a unit in every way and includes 40 active and 18 associate members, and is a strong club managed by a committee of three. The members are officers, who almost all do practical gardening, and who meet monthly, except in December and August. The program is generally of the nature of books and shrubs supplying birds with food in winter, on which she wrote a paper for the Club. Another member, Mrs. Marion Kneass, has done professional work, one of her chief essays being the designing and planting of the McKinley Memorial at Niles, Ohio.

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Slaughter. Mrs. Evans planned the garden in 1918, and Mr. H. W. Evans, the school gardens. Mrs. Clinton Day planned a border on the Westmoreland grounds, and for many years has had charge of the lovely gardens on the Glen View Golf Club. The chief concrete achievements have been the Shakespeare Garden planned as part of the tri-centennial celebration, and given to the University, for whose grounds it was designed by Mr. Jens Jensen, the landscape architect, the planting being done by the members of the Club and her associates, from a list of plants verified by the Shakespeare Society of New York, and distributed by the Shakespeare Club of Avon. The Club maintains the garden.

The most important new plans of the Club are the planting of the famed banks and of memorial trees for the new high school. During the war bulletin boards and magazines were published for city gardeners, and for preparatory garden training for women.

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

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The Horticultural Society of New York, which is offering on the Horticultural Society of New York, March 14th, to 25th, two $50 silver cups to be competed for by Member Clubs of the Garden Club of America. One is for the best bird bath with planting, not to exceed 50 square feet of area not more than 7" by 7", and the other for the best vase or basket of cut flowers, not less than 3" more than 5" high. The Garden Club of America, whose acting President is Mrs. Samuel Sloan, is also offering on the occasion the gold medal for the best exhibit at the Show. On the committee to judge this exhibit are Mrs. Armitage, F. A. Griswold, Mrs. M. C. Coffin, of New York, Miss Marian C. Coffin, of New York, Miss Marian C. Coffin, of New York, and Mr. Kisco; Mrs. Pepper, of Philadelphia; and Mrs. Gabriel Sloan. Mrs. Evans planned the garden in 1918, and Mr. H. W. Evans, the school gardens. Mrs. Clinton Day planned a border on the Westmoreland grounds, and for many years has had charge of the lovely gardens on the Glen View Golf Club. The chief concrete achievements have been the Shakespeare Garden planned as part of the tri-centennial celebration, and given to the University, for whose grounds it was designed by Mr. Jens Jensen, the landscape architect, the planting being done by the members of the Club and her associates, from a list of plants verified by the Shakespeare Society of New York, and distributed by the Shakespeare Club of Avon. The Club maintains the garden.

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The Evanston Garden Club belongs to the American Audubon Society and the American Gladiolus, American Iris, and Rose Societies of New York.
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When Summer Comes In At the Window

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

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

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

Summer Furnishings Number

M A Y

House & Garden

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

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

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

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

Begin now to get your House ready for the most Delightful Guest of the year—Summer. Reserve your copy of the April House & Garden now!
What Our Friend the Architect Told Us

Facts that Every Home Builder Needs on Construction

108

House & Garden

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

Plaster on Metal Lath Won't Crack

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

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

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

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

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

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

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

Prevent Cracks Metal Lath Stops Fire

Send for Booklet

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

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Dept. 1424, 72 West Adams Street, Chicago

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