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August, 1921

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The Oneida is one of 35 designs from a book of small house plans which thousands of people have found to be definitely helpful in planning their homes. This book is entitled "BRICK for the Average Man's Home". It illustrates and describes bungalows, cottages, two-story and two-family houses and garages. Working drawings and specifications are available for each plan at a very nominal cost. Perspective illustrations are in two colors. There are floor plans, bill of materials and estimates of cost. This book will be sent postpaid for $1 by the Common Brick Industry of America, 1303 Schofield Building, Cleveland, Ohio.

"Brick, How to Build and Estimate" is another book out of which the more technically inclined builders are procuring many valuable facts and data. This book is now in its third edition. It is used by many schools and colleges as a reference book. Price 25 cents, postpaid.

The interior is well arranged, the room being larger than the average. The living room is 22 1/2 x 14 3/4; the dining room 16 x 13 1/2. Upstairs are 3 large bedrooms and a sleeping porch, the latter with double hung windows which, closed, transform the porch into a bedroom. All rooms, as well as porch and vestibule, have large closets. The modern kitchen is 13 x 9 1/2, with all conveniences, and there is a convenient storage closet just inside the door.

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Many leading cities have adopted the Ideal Wall construction, which is a brick hollow wall, making it possible to erect substantial, good-looking brick houses at a cost no greater than for other so-called "cheap" types.

These cities have already written the Ideal Wall into their codes: Washington, D.C.; Cleveland and Toledo, Cincinnati, Erie, Pa.; August, Ga.; Worcester, Mass.; Minneapolis, Minn.; Los Angeles and many smaller cities.

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To the Editor:

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For a large, wooded lot in town or suburb, there is a convenient storage closet just outside the door.

Doesn't its appearance denote good taste and refinement?

A handsome home, truly; in fact, idea for a large, wooded lot in town or suburb, have large closets. The modern kitchen is 13 x 9 1/2, with all conveniences, and there is a convenient storage closet just inside the door.

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Ralph P. Stoddard, Editor.

Don't You Like the Oneida?
SEPTEMBER BRINGS FALL FURNISHING

It is an axiom that if you stop growing, you're dead. If you stop changing, re-making, improving the house, your interest in it dies. You will be finished long before your house and your garden will. The steady grind of new curtains and rugs, new chairs, new borders, new lawns—it goes on with the inexorable, steady drive of Time. We can no more avoid it than we can avoid tomorrow. That is life, because each tomorrow is constantly offering us something new and fresh and delightful that makes life fuller. That is also the lure of each forthcoming issue of House & Garden; each number offers an abundance of inspirations and suggestions for the better house and the more lovely garden. Each turn of the pages gives a new idea.

September comes with fall furnishing suggestions and is big with promise. Here are pages on the use of the screen in decoration, yonder displays of new wall and upholstery fabrics and small tables and accessories for the fireplace. The furnishing of the library is illustrated with many delightful photographs and the article on French trick furniture is as intriguing as a novel.

Of gardens—for this magazine looks upon the garden as an all-year diversion—you will see displayed a remarkable English topiary garden only thirty years old; a garden in Connecticut built on three levels and plants for a shaded spot. For the specialist—and what gardener is not a specialist in some favorite flower?—are two pages on making an iris garden, and one on a much-neglected flower that British nurserymen have improved, the Michaelmas Daisy. To make the garden measure full you find a contribution on what Spanish gardens have given us and on the distillation of flower waters and the making of flower potpourri.

The building of the house is not neglected in this issue. The remodeled Colonial house by Prentice Sanger and the two beautiful properties developed in California from designs by Myron Hunt give a wide range of recent architectural work. Linking the past to the present are houses of old Georgia and a charming article about them. For the beginning builder the a-b-c contribution on roofs is an essential. The space is almost gone—and yet only a handful of the September ideas have been mentioned. But they will come with the magazine.

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The garden entrance of the house should make no effort to compete with the garden. Let the front be ever so elaborate and imposing, here the door should be low, simple in design and unobtrusive, affording a quiet transition to that lovelier beauty beyond of wide, shadow-dappled lawns, beds riotous with flower blooms and stately trees. An example of a garden front designed as it should be is found in the residence of Mrs. F. Franklin Wardwell, at Shippan Point, Ct. Other views are shown on page 22. There the front entrance can be compared with this simple doorway into the garden. Aymar Embury, II, architect
FURNITURE OF OUR FOREFATHERS

Colonial Designs Both in the Original and in Reproduction Are Enjoying a Merited Popularity Today

MARY FANTON ROBERTS

The early American furniture has inherited the quality of the early American settler—those men and women who sailed to this country three hundred years ago, because they would not brook interference with few fine spiritual ideas, who wanted a life suited to their own fearless outlook. And just as soon as they landed at Plymouth Rock from their little perilous crafts they started out to build houses and to make furniture, all of which expressed a very interesting condition—an old English culture, a recollection of free years in Dutch surroundings and the impression of a new land in which there was freedom, and but little else.

The preachers and the teachers, the farmers, the sailors and the cabinet-makers all set to work to build homes, to make furniture, to develop a life in which they could at least have absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom. And so, out of the force of difficult circumstances, out of the memory of a rich, industrious absolute religious freedom.

Men and women who build their own houses, who have risked their lives to achieve, never introduce an element that is cheap or shoddy or fantastic. With such people real need is being met, various conditions are being coped with, new interests are being expressed; and thus one sees in the Colonial architecture, whether in New England, Pennsylvania or Virginia, in the furniture of those days, a form and detail permanently beautiful. Out of the old world ideals of living blended with this new radiant opportunity for freedom, of casement windows, or cavaliers lounging in spacious inns or cabarets. Chairs were made in these days for the tired worker, for the women at the loom; well made, to last, with a rare sense of proportion, a love of fine textures, the spirit of the real craftsman. Great chests were designed, high and low, and finely wrought, but simple. Beds were carved as time moved on, and draped with hand-woven linens, hand dyed and made. There was a great dignity about the lives of these pioneer men and women, and there was a great dignity in their houses and furniture.

If you see a chaise-longue it is usually modeled from an old Jacobean piece, made a little plainer, with a simple Dutch head piece. And desks were devised in the simplest fashion, just places in which old letters and curios were locked. There was no ornamentation for these desks, and not many of them have survived. The finest were made of walnut and pine, severe and exquisitely polished, and there were dish cabinets carrying a hint of the more elaborate craftsmanship of the William and Mary times, and little low stools, like the old coffin rests in England. And always the most delicately thought out and exquisitely wrought iron. Even to use with the stoutest types of Colonial furniture, the wrought iron was indescribably lacy, strong, suited to its purpose, well made, but with something of that thin, fine quality that was in the spirit of the religious pioneer himself. These artisans of wrought iron had the love of their craft that one remembers in the work of the Italian goldsmiths.

Today we are feeling more keenly than ever the charm of our own "Period" furniture—the Colonial. We need it in our modern Colonial houses, and in the new houses that are being built.
The New York apartment of John Murray Anderson, the producer of the colorful Greenwich Village Follies, is furnished in the austere style of Colonial days by Benjamin Bengtson. The 150-year-old Curly maple was used as far back as 150 years ago. This chest of drawers is a fine specimen. So is the maple, rush-seated chair. Courtesy of Jane Teller and have not yet been grouped into a style. We have in America today a very fine type of domestic architecture, scarcely a decade old, which is not suited to the Period furniture of France or the elaborate old polychrome style of Italy or even to the furniture we know best in England. And for these houses we need more than anything else our Colonial furniture, our iron work, even the hooked rugs and wall papers. In the illustrations used in this article, we are showing how delightfully appropriate this old Colonial furniture is in the modern room. It suits our new types of walls, whether they are plain tinted plaster or decorated; it suits our casement windows with the lounging seats underneath, our fireplaces, our comfortable, pretty ideal of bedrooms. It goes without saying that you cannot combine these Colonial designs satisfactorily with the French Periods, or the Italian, Spanish and Greek designs. But for the new homes that our domestic architects are creating, comfortable, convenient, and picturesque, there is no furniture so intimate, so harmonious as the furniture of our forefathers. No craftsman that we know has ever handled walnut more beautifully.
and interestingly than the Colonial cabinetmakers. It is a durable wood, that grows lustrous with age. It combines with other styles of furniture far better than mahogany does, and if made after the good old models always has an air of distinction.

One wonders why the modern Colonial furniture has not been duplicated more often in the woods that are at our command today. Mahogany is increasingly difficult to get, and there is no reason why these fine old models should not be reproduced in the less expensive woods suitable to such designs, as for instance, cypress, chestnut and eucalyptus, pine, maple.

Excellent modern Colonial furniture is being made by genuine craftsmen, and it is even possible to secure the more practical models unpainted, these to be toned to suit the special woodwork of individual rooms. The unpainted pine pieces are often merely finished with oil and wax well rubbed in, this process repeated several times, and then an outer coat added of lusterless varnish, making an interesting furnishing for a light tone room fitted with brilliant curtains and cushions.

There can be no doubt that more and more our architects will carry out in the houses that are designed for this country our old ideas of simplicity and beauty, because the early people built without precedent the houses suited to the landscape and their own need. Now if these earlier styles are to prevail in a modified way, the essential furniture to realize harmonious interiors is unquestionably the old Colonial models. Happily for these houses, wall paper is being made today exactly suited to this furniture, and also the old Colonial wrought iron is being reproduced with great conviction and fidelity.
The home of Mrs. F. Franklin Wardwell, at Shippan Point, Ct., is an admirable example of Colonial design applied to a country house. It is a combination of shingle and clapboard painted white. The brick chimneys are also white with dark caps. Pierced white shutters, an occasional arch-top window and the decorative swags in flat panels and the bow window over the door give this façade decorative variety.

A box window over the entrance is a device Mr. Embury is successfully using. Its first appearance was in a house he designed for House & Garden in July, 1917. The combination of window, door and lanterns makes a handsome entrance.

Balance is given the fireplace side of the dining room by repeating in the arched window the design of the china closet. The walls are paneled and painted white, affording a dignified background for the simple old furniture.

TWO COUNTRY HOUSES

AYMAR EMBURY II, Architect
Another interpretation of the Colonial style is found in the residence of George C. Haas, at Mt. Kisco, N. Y. Walls and roof are shingle, the walls and chimneys being painted white. Among the interesting features of this façade is the entrance portico extending from an angle in the wall. The roof lines of the house and the placing of the chimneys give it an admirable air of permanence.

IN SHINGLE AND CLAPBOARD
ALONG COLONIAL LINES

The entrance portico deserves especial study because of its fine detail, one of the admirable characteristics of Mr. Embury's work. The ceiling is paneled. There is a successful balance and play of light and shade in this design.

Wide moldings have transformed the plaster walls of the dining room into large panels. These, in turn, painted white, are harmonious with the beamed ceiling and the cottage furniture. The decoration over the mantel attests the owner's proclivities.
THE DECLINE AND FALL OF SUNDAY DINNER

LET Gibbon write of Rome's decline and Milton of Man's fall; these words are penned in memory of a lost delight—the American Sunday dinner.

The family arose piecemeal on Sunday mornings and usually late. From the youngest to the oldest member, an air of futility accompanied its dressing; there was no use putting on old clothes because you must change them after breakfast to be properly clothed for church. But however prepared the family was for church at breakfast time, it found itself utterly unprepared when the actual, solemn fact of church itself, hove into view. Suddenly the Sunday peace was broken by the clash of bells. A hectic rush—some ready, some not ready. Gloves were lost, hatpins mislaid and children got mud on their frocks at the last minute. Finally these misfortunes were overcome and the family huddled into an entity, and thus solemnly arrayed and arranged, it set forth. In those days there was no such thing as some members going early and others later; if a man had his quiver full, he needs must show it complete to the assembled congregation.

There followed the clattering ascent of the church aisle, the separation of small children in the pew by their elders lest the younger generation should giggle during worship, the long addresses to the Deity, the longer polemics on dogsma, the getting up and getting down, the kneeling, the squatting, the squirming. Then the Doxology. All congregations sang the Doxology with great gusto—and there was a reason.

When the family left church it was bathed in a wave of thankfulness and relief. Church hadn't been half so bad. This mellowing of sentiment was not due to any higher level to which the service had raised it; church was only the narrow path that must be trod before one reached the highway of the gastronomic delights to follow.

Of all the joys in this world (there are many) few could compare with that of sitting down to a gargantuan Sunday dinner after the lean and penitential fare of Sunday morning church. Then did Sunday justify itself in broad slabs of roast beef or the tender breast of chicken, then did the family feast on all manner of succulent vegetables, on potatoes browned in the pan and saute string beans, on corn and buttered beets; on a devastating array of pies and ice cream (ground by the hired man in the woodshed while the family was at church) and the elusive slip-and-go-down junket.

In those days Sunday dinner was the great feast of the week. Other meals led up to it and away from it. It was the peak of culinary attainments, the zenith of the gastronomic heavens. Eaten in great state, with impressive ritual and surrounded by the fine vestments of best linen and glass, it burst upon the dulness of our week like a sudden sun-shaft through a darkened sky.

In the old days Sunday dinner afforded an opportunity for entertaining which was quite unlike the hospitality of any other day. Sunday dinner was an elastic meal—you could extend the table to its last leaf and there was always enough to go around. It marked the weekly gathering of the American family. Cousins, aunts and uncles might seem intolerable old bores on the other six days, but seat them at the Sunday dinner table, and the very presence of the meal seemed to humanize them. For all their stiff and uncomfortable clothes they took on a fresh and kindlier aspect; the memory one has of them is colored by this Sunday dinner atmosphere.

With Sunday dinner fallen into decay Sunday hospitality loses much of its charm. The company still appears, the family still foregathered, but the gargantuan feast is reduced to a rattling skeleton of cold dishes and salads to which guests help themselves like time-pressed clerks. Likewise does the decline of Sunday dinner give a strange aspect to Sunday supper. In the good old times supper on Sundays was a light meal of left-overs, sufficient to stay us to the following morning breakfast. It was a pleasant reminiscence of the dinner that preceded it, an echo of its alimentary pleasures. A hot supper on Sunday night designed to sate the appetite after a day of golf or gardening, is none of this elusive interest and charm of an echo meal; it is exact like eating dinner after a hard day's work at the office. And the ploy of Sunday meals is that they should set the day apart from the rest of the week.

This decline and fall of Sunday dinner bothered me for a long time. If we could only have the dinner without the church, li I thought, would be quite perfect, but Sunday dinner with the preceding service falls quite flat; it ceases to be an event and comes merely another meal. True, one can raise more of an appetite eighteen holes of golf than he can by singing hymns, he can wr in prayer all morning and not have the healthy ache of muscles spinding in his bones for it gives him, but the appetite is not all that requires. The more I thought of it, the more I saw that the decl and fall of Sunday dinner was due to the decline of Sunday churchgo.

Do not mistake me; I am not writing azure propaganda, I do belong to the brothers of the white tie and alpaca coat, but I am for the admission because, until recently, my approach to Sunday din has had none of the lusty anticipation that once accompanied it. 2 day morning service becoming an anachronism, Sunday dinner fell a fall from favor; it ceased being dinner and was merely lunch.

Being a dweller in the country for a greater part of the year an gardener by choice, I have spent innumerable Sundays working w my flowers. We tried the old-fashioned dinner for a time but w obliged to give it up. I was sorry, because of the tender memories childhood Sundays. Then the local church called a new pastor.

UNDER the senility of an ancient minister the congregation h diminished. The new parson was young, and full of ardor.

belonged to this era and took cognizance of its requirements. Heeding the scriptural injunction to make friends with the mamm of unrighteousness, he made friends with the men of the town. It w to him I owe the restoration of my Sunday dinner.

He made us a proposition—us heathen men and women. Go good and gardening was good and he would be the last to raise voice against Sunday tennis. On the other hand, we all had a spiritu appetite to a greater or less degree, and there was no way in which could be so satisfactorily gratified as by going to church. There w no use trying to gratify your physical appetite unless you first gratifi your spiritual. Why not come to an eight o'clock service of Sun mornings? Wear your knickerbockers and your sport skirts. Go garden afterwards.

We took up the challenge, we heathen of the town, and of ear Sunday mornings now you can see a knickerbockered and sport-skirted congregation pouring into that church. Whereas before a meas little handful attended this service, the church is now full. And the thing that interests me most—we have restored Sunday dinner erstwhile honored place. We can now sit down to it lustily and ri from it with satisfaction. It has also given me a new view of relig —I have learned that religion is not merely the diversion of dy peptics and old ladies, but the healthy expression of people with goo appetites, that the enjoyment of roast chicken follows upon the en joyment of a good hymn, that the Doxology covers potatoes browned in the pan and a vast array of home-made pies.
There is a formality that is disconcerting and a formality that is restful. One occasionally finds it in a room, where a balanced group is dignified without being stiff. In the New York home of Mrs. Charles H. Sabin is a fireplace that possesses this restfulness of formality. In addition to a colorful portrait, quaint old-fashioned pictures contrast well with the richly paneled walls; unusual lighting fixtures and an interesting fire screen in no way detract from the influence of the main object of the group—an unusually lovely old Louis XV carved oak mantel.

Photograph by courtesy of Diane del Monte.
THE STORY OF OLD SHEFFIELD PLATE

This Ware Which Combines Cheapness With Beauty Affords
A Practical Subject for The Collector

A. T. WOLFE

SHEFFIELD plate has a unique history. It was discovered at an opportune moment, by an accident, and in the unlikeliest spot for such a discovery.

In 1742 when Boulsover hit upon it, Sheffield was a small mean place, and cutlery of the commonplace and strictly utilitarian kind was the chief industry. The inhabitants were poor folk; they cut their meat with the Sheffield whittle, as in Chaucer’s day, and ate it out of pewter and treen or wooden vessels. Silver table appointments were not thought of in Sheffield, much less made, though the people of quality were already looking out for something more refined than pewter and less costly than silver for their homes.

The discovery, by “That ingenious mechanic” Thomas Boulsover, of plating by fusion is somewhat legendary. The story goes that as he was mending a knife made partly of copper and partly of silver it became overheated and as a result of his carelessness the melted silver and copper were inseparably fused together. Perceiving that there was something in it, he experimented, and presently the process was established and the accidental elimination. He then set up a factory and for a short time turned out small wares—buttons, round snuff-boxes and knife handles. It was impossible that Boulsover could have fully realized the potential value of his discovery; he was a cutter by trade with no knowledge of hollow ware and its many uses: his traveller cheated him; there was no assay-office nearer than London and soon we find him returning, for greater profit, to his edged tools, and but for the enterprise of his apprentice, Joseph Hancock, the world might have been poorer for Sheffield plate.

Faithful to the trade of the town the new material was first used for buttons and boxes, then Hancock astonished the natives by a saucepan silver-plated inside and “led the way from a button to a candelabra” during the fifteen years that elapsed before he, too, gave up the manufacture and turned his attention to rolling the metal for the plate itself.

By that time the industry was well established; from 1760 it grew apace and spread to London, Birmingham, Nottingham and Dublin. By 1773, no less than sixteen firms were working in Sheffield alone. Horace Walpole “quite pretty” set the seal of his approval on Sheffield work developed a floridity of design. This vase is an example of hollow ware and its many uses: his traveller cheated him; there was no assay-office nearer than London and soon we find him returning, for greater profit, to his edged tools, and but for the enterprise of his apprentice, Joseph Hancock, the world might have been poorer for Sheffield plate.

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A Late Georgian butter dish of pierced work with bands bearing a pattern in relief, and with graceful handles.

The gadroon and shell mounts of this silver tray contrast admirably with the plain surface.

Belonging to the Late Georgian period are these three examples—a sugar basin with lid, a hot water pitcher and a tea caddy.

The use of dies

Dies were used in some form by the Sheffield platers from the beginning. The buttons (which, with snuff-boxes, were the chief output of the first seven years) were probably struck from old Queen Anne dies which had been made of buttons of silver, or the candlesticks, which were made in quantities through each phase of Sheffield plating, dies were a necessity to ensure proper fitting of the parts. The early dies were of soft metal, made before the die-maker's art had reached its subsequent perfection. They soon wore out and the impressions were not always clear and sharp, and the adroiter borders had sometimes to be touched up by hand after mounting. Later the dies were cut in steel with inimitable delicacy and precision, and it is a bitter reflection on the Philistines of the fifties that they destroyed these fine and costly things by the hundred-weight for the sake of the metal.

At first, when the pieces were small and simple in design, they were made and finished entirely in the rolled copper plate. But in the course of time it became evident that the coffee-pots, trays, candlesticks and cups had a tendency to wear thin and show copper at the angles, edges and rims. To remedy this fault the makers began experimenting with pure silver, and mounts, borders, edges, handles, and so on, were struck in the pure metal from dies and soldered on. At the time (about 1789) the large, handsome and solid pieces were becoming popular, and the use of silver made possible this new style, with its wide and massive borders and deeply curved and flowered edges. In course of time silver mounts became invariable, and a silver shield was "laid in" or "rubbed in" and on this shield the coat-of-arms or monogram was exquisitely engraved.

The Mount Period

The introduction of silver mounts serves to mark a dividing line between the first and the second period of old Sheffield Plate. The first, from the discovery up till 1790, has been called the copper-mount period; from 1790 till the close, the silver-mount period. Pieces belonging to the first or copper-mount period are sometimes divided into Queen Anne and Early Georgian—and those of the second or silver-mount period into Late Georgian; Empire and Late (or Florid). There are other distinctions and divisions, but these five are sufficient for a brief survey.

Well preserved specimens of the so-called Queen Anne and Early Georgian period are much sought after, and exceedingly hard to find. Made almost entirely by the proficient hand not yet quite at ease in the new material, there is a trace of clumsiness, a hint of inequality about their native charm which does not in the least detract from its—-or from their value. Early chased and embossed pieces fetch enormous prices today. Coffee-pots, jugs, two-handed porringer, tea-pots, salvers and (continued on page 62)
For practical as well as artistic reasons the garage is to be made an integral part of the house. This accords with the English type of design desired by the owner. The walls will be of stucco over hollow tile and stucco over metal lath. The owner is J. L. Meyfarth and the house is at Manhasset, L. I.

BUILDING A HOUSE THAT EVENTUALLY CAN GROW UP

The Beginning and the Finished Scheme

ARTHUR W. COOTE, Architect

So far only the garage is erected. A fireproof wall will separate this from the house, the windows being eventually filled up.

At present there is a combined dining and living room, kitchen and one-car space in the garage. The bed chambers are on the second floor.

Completed, the house plans will give an interesting disposition of rooms. The garage will hold two cars. A narrow service section connects the garage and the rest of the house. Upstairs the space is well divided, halls being kept to a necessary minimum.
THE REVIVAL OF MARBLING
An Old Art in Which Modern Taste Has Found a New Charm and Countless Possibilities

ALDOUS HUXLEY

The different processes of marbling, that is, of artificially imitating the color and figure of the many varieties of marble, have been known and practised for a considerable period. Marble-painted tombs dated from early Jacobean times still exist, while marbled paper seems to have been used from the end of the 17th Century onwards. During the 18th and 19th centuries marbling was freely practised, and it is only of comparatively recent ears that this art began to lose its popularity. At the present time, however, we are witnessing a revival of marbling, talented artists are devoting their attention to the various processes by which effects of marbling are produced, and are making free use of it in all sorts of interior decoration.

Marbling is a form of decoration which can be applied almost without limitations. There is practically nothing in house which cannot be marbled, and marbled with good effect, if taste and restraint are combined with skill in the artist. Marbling may be made the predominating feature of the whole decorative scheme—the wall surfaces of a complete room marbled. It may, on the other hand, be used to bring out such comparatively minor details in a room as the woodwork of baseboard and win-

dows or the fireplace. Pleasing effects may be obtained by picking out individual moldings on a door or in other woodwork with dappled marble colors, or else wall spaces may be broken up by marbled panels. It is possible even to marble furniture.

Marbled table tops are quite common today. Small boxes or trays can also be marbled with excellent effect. Indeed, the only cases in which marbling is not legitimate are those in which a deliberate attempt is made to deceive the spectator into believing that genuine marble is being used. To use marbling for this purpose is the worst form of snobbery—the snobbery of wealth. It is simply to pretend that the decoration is more expensive than it really is. Marbling should be used only for its esthetic value, because the cloudy coloring, the curious irregular markings found in real marble are beautiful enough to be used as a decorative motif. The process should never be used for merely fraudulent purposes, and, indeed, nobody of ordinary tastes would desire to imitate the practice of cheaply pretentious hotels and over-decorated theatres.

It is as well, therefore, to use marbling in such a way that it is always apparent that one is using it only because (Continued on page 66)

The question of the color for the trim of mahogany doors is always a difficult one. A treatment of marbling in gray and yellow solved the problem in this room.

(Left) An unusual room was created by painting the floor black, veined with white, the walls lapis lazuli veined with gold, with motifs of marble used for the frieze.

(Right) The classic manner of 1800 marbling is reproduced in this doorway, the trim being marbled in browns, gray and black and the doors grained to simulate wood.
From the time of William and Mary comes this unusual specimen of painted Chinese mirror in a walnut frame. This example and the others are from the collection of Francis Harper.

**PAINTED CHINESE MIRRORS**

**Some Exquisite Examples of Oriental Artistry Fashionable in the Reigns of the Georges and Now Enjoying Renewed Popularity**

WEMYER MILLS

The middle of the 18th Century brought into the full glare of Fashion the soft flickering light of the painted Chinese mirror—the thing that was half a landscape or garden of allure—a dream vision that gave the passing fair only a glimpse of a smile, a vermillion blush, or an eager eye. The Lady of Quality and her attendant dilettante—the Horace Walpoles and the lesser Horaces—suddenly came upon a new Oriental whim. Some delightful maniac lost in a maze of the artistic expression called “Chinese Taste” found a Chinese painted mirror at “the Chaney Ware House,” and straightway the horde, dubbed barbarians by the Celestial Empire, sent to yellow traders the said barbarians designated by the same appellation, and London shook its feathers before reflectors that held sprays of sacred blossoms, strange gardens and gorgeous birds and butterflies. A mirror that mingled one’s vision with color was an enchanting novelty. And the beauty of the colors is still held by the little toys of yesterday. In Chinese terms we read of them as “liquid dawn grey,” “cucumber rind green,” “blue of the sky after rain,” “bright blue of the kingfisher’s wing,” “shell yellow,” “wax white” and “red of ripe cherry” or “fresh blood.”

These mirrors beloved by the modish who perused each book on “Chinese Taste” as it saw the light—those scarce volumes on decoration by Thomas Johnson, Edwards and Darley, Ince the favorite of Marlborough and the Halfpennys have reached, after two centuries, a prodigious market value.

One of the finest Georgian examples of this Celestial art shows a royal huntsman returning to his pavilion. This mirror has sapphire blue water and a sapphire sky. It is hung in a dining room that is papered in pale mauve, a fitting environment for such a treasure.
that holds the priceless Kang-hsie and Chien-lung porcelain welcomes them. Each foot of painted mirror is worth hundreds of dollars, and if the painting is especially fine, a mirror is sure to bring a thousand or more. In the London salesrooms beautiful examples in carved frames by Chippendale and his followers turn dollars into pounds. When he walks through the Chinese Mirror Room in the house in the Woods at The Hague one wonders what such a display would fetch offered in an open market.

England and Holland were the two chief homes of these mirrors. In both countries they became more of a craze than in France. They were known in England in William and Mary's reign. There was a large influx in Queen Anne's day, judging from numerous examples found in touched walnut frames of the period, but the Georgians went mad over them. At the time Lord Macartney visited Pekin Royal command Englishmen who sailed China had their portraits done on mirrors. Old Sun House in historic Cheyne Row there is a curious mirror with a picture of the Lady of Sorrows evidently copied from a book of prayers taken aboard by a suit missionary.

A little Queen Anne mirror in a black lacquer frame shows a quaint domestic scene. Such mirrors are hung above flower tables to reflect the flowers. The scenes are painted on the glass, which is then mirrored

Students of the Chinese influence on European art in the latter part of the 18th Century have thought that some of the Chinese artists were brought over to London. Among Chinese mirrors bearing portraits the late Mr. Stoner possessed a large oval of a boy after Gainsborough that was only slightly foreign in feeling. It is quite possible that some shy slit-eyed youth with a twelve-inch thumb nail was captured by an astute purveyor of the Chinese taste. It is easy to imagine him under the guidance of the hectic Ince patiently weaving the pagoda into a mad Renaissance of the Gothic. It is doubtful if many Orientals were lured from the spirits of their enlightened ancestors in those centuries from Marco Polo to Lord Macartney.

The message sent by the Emperor in 1793 to George III begins—"Thou King having yearned from a distance for the civilizing influence"—"This does not herald any great desire to allow his subjects to depart to such an unknown quantity as England. The world was square and China was its heart. The uncultured peoples on the rims might send their moneys for mirrors.

Painted mirrors of this sort deserve an especial setting, in fact, a room may be built around them. Thus this example, which is rich with gold and black, would be effective on a silver wall.
As Designed by Students of the New York School of Fine and Applied Arts

A morning room in the mode of Louis XV suggests a chaise longue in rose, green wall, interesting miniatures and a colorful screen. The small chair is Louis XVI. Designed by Mildred Irby.

For a Louis XVI room, the background is deep yellow, the marble fireplace cream and the furniture painted green with some pieces in dark wood. This design is by Winifred Jacobus. These sketches are part of an exhibition of American student work now being shown in Paris.

The Directoire style, now much in vogue, is applied to a bedroom. The walls would be green and the hangings yellow, a reproduction of an old chintz in violet, yellow and green. By Julia Lipps.
COLOR plays an important part in our lives, whether we realize it or not. If we live in dull and drab surroundings, we are bound to be affected to some extent by the monotony of it all, and tend to become dull and drab ourselves. If, on the other hand, we live in a light and gay atmosphere, our feelings subconsciously borrow from the brightness of these surroundings and, often without knowing why, we are happier and more cheerful.

The effect of a brilliant sunset or even of a picture or painted scene on the stage well excited invariably gives us pleasure. We are apt to notice color much more than we notice form, and a room tastefully decorated in bright tones is more apt to affect our sympathy than one soberly done with fine architectural detail.

Nowadays the use of color is almost entirely confined to interior decoration, although in the days of Egyptian, Greek and, to some extent, Roman and Italian architecture, it was used in the exteriors of buildings. The staid Greek temples which we have come to picture as forlorn masses of beautiful form were in reality profusely colored with bright pigments. How much we have lost by not following their example does not concern us here. Nor will the systematic decoration of public buildings, in the interiors, be considered. The purpose of these few notes is to give to the average man or woman who has a home to furnish the elementary ideas of how to obtain color harmony.

OME people have the notion that if only one tone is used in decorating a room the result is bound to be successful. As a matter of fact, this is not true. One or extensively applied without any contrasting or relieving note must necessarily be monotonous, no matter how brilliant or beautiful is the color in itself.

Not long ago I visited a New York house which was very handsome in architectural sign and detail. The drawing room contained some beautiful furniture and everything in it was of the finest quality. But, as a rule, it was a distinct failure because everything, from the rugs and hangings to the upholstery and lamp shades, was exactly the same tone. To be sure, it was a rich and beautiful color, but the excessive use of it not only killed the effect of the tone itself but detracted from the beauty of form of the furniture. The monotony of the whole precluded any single detail, no matter how good, in attracting notice or attention.

On the other hand, a riot of conflicting colors, inartificially arranged is worse. The effect of an inharmonious arrangement is disturbing. Colors that "fight" get on one's nerves and may send us into a state of depression and produce mental nausea. If one must fail at decoration, it is better to err on the side of sobriety. It is not difficult, however, to strike a happy medium if one but understands the elementary principles that govern the use of color.

First of all, one must have some idea of the color spectrum in order to know which of the colors are relating or harmonizing, and which are opposing or contrasting. Black and white are not colors at all; they are the absence of it. The three primary colors are red, yellow and blue, and practically all others can be made by the combination of these in different proportions. The combination of yellow and red, for example, makes orange; red and blue make violet; and yellow and blue make green. Of course there are innumerable shades of orange, violet and green, but they are due simply to the preponderance, in different proportions, of one or the other of the primary colors. Various neutral tones, such as different shades of gray and brown, can be obtained by combining all three primary colors, and thus letting them neutralize each other. This relation is not difficult to remember if one is really interested in so doing, and it is very important to know in order to handle color intelligently.

There is one other factor which should be understood, and that is the question of "value." Value is really the presence or absence of light in a color; that is to say, whether it is light and bright, or dark and sombre. A high value is one which contains much light; a low value is one which is almost entirely lacking in it. Yellow has the highest value or most light, and violet has the lowest, and is consequently the darkest and deepest of colors. It must be remembered in this connection that black and white are not colors; for, of course, white is lighter and black darker than any color. Red and blue have about the same value and the intermediate shades vary in proportion as their place in the spectrum approaches yellow or violet. The combination of black or white with a color affects its "intensity," which is another word for its strength or purity. Thus a color in its brightest and purest form has its full intensity. In proportion as it is mixed or diluted with some neutral shade it loses its intensity.

These two principles once mastered, it becomes possible to use color intelligently, although some people are more sympathetic with its finer shades of harmony than others, just as some people have a keener ear for harmony in music. But even a person who has no natural artistic feeling in these matters can not go far wrong if he but follows the basic principles. He may not achieve a highly artistic effect, but at least he can obtain a pleasing relation which will make a room a place to enjoy, rather than merely live in.

There are two ways to go about decorating a room: one is to maintain a neutral background in order to bring out more distinctly the form and color of the objects placed against it; the other is to use a bright background and thus detract from the other objects in the room. By a bright background I mean one which has many elements in itself, such as a colored wall paper. A background which has only one color, but which is, however, of brilliant tone and full intensity may belong to either of the above classes, depending on how it is handled.

DIFFERENT kinds of rooms require different treatment. One which has little furniture is usually best treated by providing an interesting background. A Colonial hallway, for example, usually has little furniture other than the architectural woodwork and a hall stand, and therefore the wall decoration is relied upon to create interest. Many of the old Colonial houses have hallways with white or cream-colored woodwork and pattern wall papers to give the interest. The most attractive wall paper, to my mind, for this type of hall is the old-fashioned kind, not difficult to obtain in reproduction, which represented a pictorial panorama. Usually the lower part, just above the white wainscoting, represented a landscape, with perhaps a river bordered by trees, and possibly some peacocks or other birds in the near foreground. The hills in the background faded away into a blue sky which covered the upper part of the wall up to the simple cornice molding. It is possible, however, instead of relying upon wall paper, to create the interest (in which case the paper design must be very artistic) by employing a more neutral background and offsetting it by pictures or other hangings. This method is usually the best for an English, French or Italian hallway. Tapestries and heavy carved chests and furniture against a dull but neutral background (possibly oak paneling) are usually most appropriate for an English Tudor hall. For a French chateau, bright brocades and gay furniture of beautiful but delicate lines create a suitable interest and atmosphere; while, for an Italian villa, light but neutral-tinted walls should set off magnificent pictures, tapestries and heavy carved furniture.

In general it is a better principle to keep the background neutral, and try to create the interest either in the furniture or in the pictures or hangings. It is, however, advisable to have some color in the background to give warmth and interest to the neutral tone, but it should be very subdued and should be felt rather than seen. For instance, a pure white wall gives a whitewashed and uninteresting appearance, whereas if it is slightly tinted to make it either cream color or some other scarcely noticeable tone, it will be even more effective to set off the furniture, and can
Graceful bowls of hand-bent antique marine glass, slightly opaque, are unusually decorative. They come in soft shades of amethyst, amber, green and white

These bowls come in various shapes and as the glass is bent by hand each one is slightly different. The stands are of hand-wrought iron in black or antique gold finish.

In choosing the color of the glass it is well to consider the flowers. Here ivy and branching pussy willows have been placed in a sea green bowl on a tall iron stand with unusually striking effect.

Colorful fruit blends well with the soft texture of the glass. The dish in the picture above is of hand-hammered lead with a dolphin design on the rim.

The ornamental possibilities of these bowls is shown in the photograph at the left. Especially attractive is the boat-shaped one on its low iron stand.

In choosing the color of the glass it is well to consider the flowers. Here ivy and branching pussy willows have been placed in a sea green bowl on a tall iron stand with unusually striking effect.
Modern decoration on the Continent has taken a variety of forms. Few of the styles in their entirety are adaptable to the American home, but many contain elements that are full of interesting and valuable suggestions. In this living room a paper with a large pattern in strong colors has been used up to the door level, the remainder of the wall and ceiling being the cream background of the lower paper. One set of portieres is of plain fabric with over-door valance, the other of figured material. The rod is fastened to a carved device.
The living room in the New York apartment of Mrs. James McCrea has the interesting color scheme of cream paneled walls, claret carpet, hangings of claret with gold gauze glass curtains, black and gold fixtures and a chintz with blue and green on yellow. Mrs. Emott Buel was the decorator.

The dining room in the McCrea apartment has pale yellow paneled walls, furniture painted yellow and lined with blue, a plain blue rug, hangings of plain blue satin with claret colored gauze glass curtains. The fixtures are blue and gill with rose parchment shades decorated in blue and yellow.
Georgian green paneled walls create the background in the drawing room of the New York home of Morgan Jopling. The furniture is upholstered in a linen medallion pattern. Curtains are soft green edged with maize; decorated tie-backs give added brilliance. Agnes Foster Wright, decorator.

An English glazed paper gives distinction to this dining room. The ground is white and the design mauve, rose, turquoise blue and green. The furniture is painted turquoise blue and green. Dotted swiss and over-curtains of mauve gauze are at the windows. Miss Sparks, decorator.
MODERN PANSIES AND THEIR CULTURE

All the Charm of the Old-Fashioned Sort Has Been Retained as a Background for the Splendid New Varieties

HENRY T. FINCK

Modern pansies are what Mark Twain would have called violets with a college education. They far excel that modest wayside flower in size, shape and infinite variety of coloring, and their fragrance is even more thrilling.

In view of the fact that there are more than two hundred species of violets, this last claim may seem rash and reckless. I haven't nosed them all and I admit that there are few things in this world so delicious as the fragrance of the white Parma violet (Jalikida plena) or of the tiny Viola blanda which hides itself along the mossy, cool banks of trout brooks and rivulets; but at any rate I feel that the poets, who are forever raving over the sweetness of the violets (most of which have no scent at all), have failed to do justice to the pansy's entrancing fragrance.

To throw a perfume on the violet is called by Shakespeare "wasteful and ridiculous excess," like painting the lily, gilding refined gold or adding another line to the rainbow. Shakespeare, Milton and other poets also refer to the pansies. They are called by various pet names, such as "love-in-idleness," "hearts-ease"; but to their fragrance I can find no allusion in English poetry.

Modern Development

Why this silence? Probably because the pansy's fragrance, like its varied, velvety colors, is a product of modern civilization and gradual intensification. Gerard, a 16th Century writer, said of the pansies of his time: "smell they have little or none." At that time the only colors worn by the hearts-ease were purple, yellow, and white or blue.

These old pansies, in truth, were little better than the Johnny-jump-ups we find in neglected gardens today. You have no reason to envy your grandmother. She, poor dear, never saw any pansies bigger or more alluringly colored than the common violets of the shaded roadside, and not so fragrant. Not till about a century ago were successful attempts made to educate this flower into something rich and strange. In the moist, cool climate of England, and still more of Scotland, the improved varieties flourished.

In 1830 a man named Thompson, gardener to Lord Gambier, introduced the first pansies with the blotches on the lower petals which now are taken for granted in the finest flowers. He also succeeded in changing the blossoms, which before him had been "lengthy as a horse's head," into the rounder shapes we admire. He took no merit to himself for originating the modern pansy, for, as he said, "it was entirely the offspring of chance. In looking one morning over a collection of heaths, I was struck, to use a vulgar expression, all of a heap, by seeing what appeared to me a miniature cat's face steadfastly gazing at me."

The real Burbanks of the pansy were still to come. In the middle seventies of the last century three Frenchmen, Cassier, Bugnot and Trimmers, specialized in this flower and got results which astonished and delighted the whole world, just as Henry Eckford did with his new and improved sweet peas in England. The names of these French pansey educators are still preserved, as they should be, in our catalogs of flower seeds. The Trimmers are still in immense size. Cassier achieved unique results with blotches in threes and fives. To Bugnot I feel particularly grateful for specializing in the new shades of reds and bronze, which are among the most dazzling of all pansies. The first cardinal flower I ever had in my pansy bed was evidently admired very much by somebody else, for on the morning after the first blossom had opened, the whole plant had completely disappeared!

Further Hybridizing

Later hybridizers in several countries have gone even beyond these Frenchmen in obtaining larger and more velvety flowers, a greater variety of delicate tints and spots and of queer faces in the petals. In place of Thompson's "cat's faces" we now see in some varieties of pansies the quaintest countenances, some smiling, others almost grotesque. No one can fail to detect the Russian peasant faces among them. The pansies are the most human of all flowers. As Harry Keeler has put it: "The bright, cheerful, wistful, or roguish faces look up at you with so much apparent intelligence that it is hard to believe it is all a pathetically fallacious and there is nothing there."

A born flower lover does not need to know the genealogical details regarding the modern high-bred pansy to be enthralled by its beauty. Yet, if you are a born flower lover, you will admire that your interest is increased by a knowledge of these details. You will certainly, if you know them, peruse the pansy pages in your seed catalog with increased interest in making your selections.

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The charm of these little old Italian Empire chairs lies in the delicacy of design. They are walnut with cane seats, $75 each.

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

Above is shown a lovely old Italian walnut chair that would be suitable in many places. The price is $80.

An especially delicate Empire side chair comes in American walnut with a cane seat, $61. The cushion is extra.

The Empire console shown in the picture above is unusually graceful. It is mahogany and the brass mounts are especially decorative. It may be had for $150.

(Left) A painted Venetian chair comes in dull green with taffeta cushion to match piped in burnt orange, $86. A Venetian lighting fixture in the same coloring is $40.
PLAYING GROUNDS FOR COUNTRY PLACE
Suggestions for Their Construction, Design and Treatment to Make Them Ornamental as Well as Practical

RICHARD H. PRATT, II

THERE was a time when country places in more or less isolated locations included, almost without exception, some definite places for games—for tennis, croquet or lawn bowls. Each of these spaces was prepared with the ends of its own particular game in view. Sometimes they were treated as an integral part of the landscape scheme, but often the bluntness of their aspect jarred the sensibilities. Now their bluntness has disappeared because they, too, have gone. Tennis courts remain, though it is perhaps more for custom's sake than for a desire to play at home. The reasons for all this are obvious: motors and country clubs. But it is regrettable nevertheless. For well organized playgrounds on even the small suburban places make for such completeness, with the garden they extend the possibilities for pleasure to the limit and increase an appreciation for the grounds of the home as nothing else can. And they lessen our dependence upon the clubs (none the less a splendid opportunity for social intercourse) as they enlarge the immediate offering we can make to our family and to our guests.

The popularity of tennis is unquestioned, yet there is nothing to scoff at in lawn bowls, clock golf or croquet. Each, properly played on a well prepared ground, rewards skilful effort by producing an exceedingly interesting contest. Each, too, is a game for all but the very youngest children whose play spaces are so often omitted or neglected. And there is room for one of them at least on the smallest place. Let us consider then how the grounds for these several games may be prepared, how they may be arranged as a part of the layout and how they may be treated as to merge easily into the general design.

It is of primary importance to have the ground for any game well prepared and then kept in condition in order that skill, and luck, may be the deciding factors in any match. A poor playing surface soon ceases to intrigue and the cost of good construction is no less in the end than quick and cheap methods that must soon deteriorate.

For tennis and croquet there is the choice of turf or of a hard surface. A hard surface of sand or clay is usually built upon a foundation of broken stone, the stones decreasing in size as they approach the top; each layer not more than 3”, making a total depth of not less than 8”, being thoroughly rolled with a heavy roller, and the whole covered with the final surfacing of clay or sand watered and rolled into the interstices of the underlying stones. Under the foundation and on top of the surface open tile drains should be laid in whatever quantity is necessary to carry off the seepage and prevent sogginess and bulging.

But a court or lawn of a hard surface lacks the soft appearance that will help to make the ground effective and unless the climate of the locality is not adapted to the use of turf the former should not be used. Turf, on the other hand,...
Attention to the tennis backstop will be well repaid. Here climbing roses on a woven wire fence are practical and ornamental.

Tennis requires the most space of all the games. The single court needs 54' x 108' room for playing, and the double 63' x 108'.

DUGGAN

Fairly steep hillside if necessary, as their length rather than their width is the important consideration; clock golf requires only a small level area, and a child's playground is not at all particular as to the size or nature of its situation. It is very desirable in tennis and fairly so in bowls and croquet that the grounds for these games be so oriented that the direction of their greater length is as nearly as possible north and south. By so placing them, the sun's rays when nearly level in the morning and afternoon are not so apt to interfere with the sight of the players.

The decorative possibilities of these various spaces as parts of the general layout scheme are practically unlimited. There is not the slightest reason why any one of them should be awkwardly placed in its relation to the rest of the grounds design. On the contrary they may be made to serve as complements to and improve the appearance of the other units with which they are arranged. As an example of an aid to symmetry sometimes desirable, a hedge-enclosed bowling green might act as a balancing motif to a hedge enclosed flower border on the opposite side of a formal lawn. If there is room for a croquet or tennis lawn on a site where space is limited, either one might become the open lawn of the layout with its edges softened by planting, and its function as a playground become incidental to its function as a decorative element.

(Continued on page 62)
ONE of the most interesting fields of research in the science of horticulture has for its object the tracing of the origin of our cultivated flowers. With respect to some varieties, the derivation is traced without much difficulty, while in others, for various reasons, it is not so easy a matter. For example, in the case of some flowers, the original wild species have their habitats in various parts of the world—in very remote parts with respect to not a few varieties.

A wild species may have been a very modest little flower in the flora of Japan, whence living specimens of it, or seeds, were taken to France; here cultivators of the garden flowers have experimented with it until some very remarkable form has resulted. Next, examples of this may come across the Atlantic to America, and in a few years begin to appear in our gardens. As time goes on, the differences of soil, climate and other factors commence to have their effects, and in due course the species changes entirely again in form, color, size and leafage; so that, unless some very exact record has been kept, it would not be an easy matter to trace the plant back to the stock wild flower that originally came over from Japan.

However much we may come across and interfertilize them, some plants are so distinctive with respect to their florescence that there is no mistaking their species under any circumstances. This is true of such a genus of plants as we find in Dicentra—a small group created to contain the typical Dutchman’s Breeches and its two near relatives, the Squirrel Corn (D. canadensis) and the rare D. eximia.

Early in the spring I have found the true Dutchman’s Breeches (D. cucullaria) growing in masses and most luxuriant along the northern banks of the Potomac River, a few miles west of Washington. It springs from a curious little seed-like tuber, which sometimes may be seen above-ground, so superficial is their lodgment in it. Dicentra, pure white flowers are tipped with a delicate shade of cream-color—and altogether the plant is a very interesting one. I know of no species that has been derived from this for our gardens, in which the elegant Dicentra spectabilis from northern China, generally known as Bleeding Heart, is so frequently seen, its flowers being of a deep pink. A dozen or more

(Bleeding Heart comes originally from northern China. Over a dozen species of the dicentra family are known, all of them belonging to the flora of Asia and North America

(Center) Iris prismatica is found from Nova Scotia to Georgia. It is a plant of the coastal marshes, an untamed member of the iris tribe that is especially effective in masses

(Right) The resemblance between the Dutchman’s Breeches of our early spring woods and that cultivated member of the same family, the Bleeding Heart, is clearly apparent

A comparison of this German iris with the slender iris at the left suggests the great differences and resemblances which sometimes exist between wild and cultivated flower forms
The dwarf, the crested dwarf and the lake dwarf irises are still other very beautiful species of this country, and found in certain localities east of the Mississippi, the last-named being confined to the gravelly shores of Lakes Superior, Huron and Michigan.

A magnificent introduced species from Europe is the true Fleur-de-lis, the Iris germanica, now found growing wild in Virginia and West Virginia; its "beard" is bright yellow and pendant, while its sepals are of a dark violet purple. A great rival in the matter of beauty is the Charmant iris.

Mrs. M. E. Russell announces the fact that she has discovered growing along the borders of marshes on the coast of Connecticut the naturalized Asiatic species, known as the Oriental iris (I. orientalis)—a plant wherein the stem-leaves are reduced and few in number, while the pale yellow or whitish flowers are really very handsome.

There are many elegant forms of iris which have been cultivated in Japan. In Spain, too, we meet with some lovely species of cultivated ones.

Occasionally, in certain parts of the Eastern United States, one may meet in nature plants of the yellow iris or yellow flag. I have usually found it growing along clear streams and sometimes on the borders of ponds. When in masses and in full bloom, it is a most elegant-appearing species, with its tall, dark green, sword-like leaves and superb lemon-yellow flowers. This is the iris of Europe and Russian Asia (I. pseudacorus). In England, its roasted seeds are used as a substitute for coffee, while old-fashioned physicians still occasionally prescribe a decoction made from its roots as an astringent.

The fétid iris (I. foetidissima) of western Europe, also called "Gladden" or roast-beef plant, is an unwelcome addition to this otherwise lovely array of garden varieties as the irises or fleurs-de-lis. They are the very gems of the hills and gardens, public and private, almost the world over, and they are known to every one taking any interest in flowers. It was Ruskin who said that "the fleur-de-lis, which is the flower of chivalry, has a sword for its leaf and a lily for its heart."

**Iris Species**

There are over one hundred species of iris known to botanists, they occurring chiefly in this country, in some parts of Asia, and in the North Temperate Zone, while we meet with others in northern Africa and in some parts of Europe. Germanica is the most abundant cultivated species, while the best known wild one in this part of the world is the common blue flag (I. versicolor). Iris prismatica, or the slender blue flag, is a plant of the marshes from Nova Scotia to southern Georgia, being found only along the coast; they bloom in June and July. The Carolina iris also occurs in the swamps of Virginia and Georgia, and it is said to have been found growing in the marshes of some parts of the State of Louisiana. I have found the slender blue flag growing in masses, in suitable localities, through southern Maryland, where it greatly enhances the borders of swampy ponds.

(Continued on page 76)
THE VARNISH FINISH FOR WOOD

What It Will Do and How One May Secure the Best Results—
Methods of Application and Treatment

JASON E. DURST

VARNISH is perhaps the most sensitive finishing material in use today, yet it produces the most beautiful effects, its transparent coatings magnifying the grain of the wood and bringing out its inherent beauty. The reason the experienced finisher gets satisfactory varnishing results is because he observes three simple, fundamental rules. First, the surface must be absolutely clean—free from dust, soot or grease. Second, the brush should be of the proper grade for applying the varnish, and it, also, must be absolutely clean. Third, the temperature of the room should be between 70 and 75 degrees, Fahrenheit. By adhering rigidly to these requirements, the amateur will have no trouble in applying varnish successfully to his woodwork, floors or furniture, and he will find the work much more fascinating than painting or enameling.

If the surface has been varnished previously, it should be cleaned thoroughly with ammonia water, using one tablespoonful of ammonia to a quart of water. Use a clean cloth and apply freely. Any grease spots that remain after this treatment can be removed by rubbing with a cloth dipped in benzine or high-test gasoline.

If the old varnish has worn off in spots, which often happens with the floor, these spots need to be bleached. This is accomplished by shaking up in a bottle ten parts of cold water with one part of oxalic acid crystals and applying this solution freely to the spot with a rag, rubbing vigorously. Then wipe off the entire surface with a clean rag dampened with clean water.

Allow the surface to dry thoroughly, then sand it off with fine sandpaper until it is perfectly smooth, and wipe off the resulting dust. To insure getting all of the dust off and out of the surface, the expert finisher uses a "tack rag." This is made by dipping a clean, lint-free piece of cloth into the varnish about two hours before using, wringing it out and leaving it rolled up into a ball.

In about two hours the rag will have become sticky, or tacky, and by wiping off the surface with it every bit of dust is removed—minute particles of dust that fill up the pores of the wood and cannot be removed in any other manner. If the tack rag is not used, this dust is liable to be picked up by the brush and dragged through the varnish. As stated above, varnish magnifies the grain of the wood. It also magnifies all surface defects, and small particles of dust are often carried along by the brush and built up until they look like grains of sand.

If the surface contains any bare spots that have been bleached out, they should be primed with a coat of varnish thinned 10% with turpentine. Allow a sufficient time for drying and then sandpaper lightly.

When the cleaning operation has been completed, the room should be closed to allow the dust to settle. It is always better to wait until the following day before beginning the varnishing.

ALL on the most reliable paint and varnish retailer in your city and tell him what you want to do. If you are going to varnish the woodwork, you will want what is known as an interior varnish; if the floor, a varnish that will dry hard, yet be so elastic that it will not crack under ordinary wear and tear; if a chair, a hard-drying varnish that will not become sticky in the heat of summer. There is a varnish made for practically every surface in the house, and it is important, therefore, that the man who sells it to you knows for what use it is desired. He will also sell you the proper kind of brush to be used in applying the material. The brush should be of good quality, flat with a chiseled edge, and elastic.

Because the brush is new do not think that it is also clean. It probably contains enough dust to ruin a whole can of varnish, and proceed to mix the rush, speckled finish. Strike it several times on the edge of some hard surface and you will see little clouds of dust roll out.

Then whip the bristles through your fingers to remove the loosened dust, and strike it on the hard surface again. Continue this operation until no more dust can be dislodged, and then wash it thoroughly in clean turpentine.

Unlike paint, varnish does not require shaking or stirring. Open the can carefully and pour out into some clean receptacle as much as the material as you think will be required for the job. If any is left in this receptacle when the job is finished, throw it away. Never pour back into the original can any varnish into which a brush has been dipped.

Apply the varnish with a well-filled brush, and try to give the surface a uniform coating, neither too thin nor too thick. The brush will drag heavily on the surface if too thin a coat is being applied; and if the coat is too thick the brush will slip along, leaving raised ridges. After applying one or two brushfuls you will get the "feel" of the material, and you can easily sense whether or not you are giving the surface a coating of the right thickness.

Varnish is unlike paint, also, in that it does not need to be brushed into the surface, and it will soon level up to a smooth, glass-like surface without showing brush marks. If too much is applied, especially on an upright surface, it will form what is known as a "curtain."

Watch the edges and corners of the work to see that there is no running over, and when you have covered the entire surface get out of the room as quickly as possible and lock the door. Don't call members of the family in to see what fine work you have done. You will only stir up unnecessary dust. Keep the door locked for at least three hours—four in very cold weather. Varnish requires this period of time to set up free from dust. But it will not dry perfectly for forty-eight hours.

As mentioned above, the temperature of the room in which varnishing is being done should be around 70 to 75 degrees. Finishers have always disagreed as to whether or not a freshly varnished room should be ventilated; but the majority claim that the air of the room contains enough oxygen to dry up the varnish that can be applied in it, and ventilation is unnecessary.

If outside air, especially cold or damp, is admitted to a room while the varnish is in process of application, it may bring a quantity of moisture which will be absorbed by the varnish and it will dry with a clouded effect known as "blooming." This appearance, however, may be overcome by rubbing the云d surface with a good furniture polish.

If the surface that has been varnished is on a wood floor and the varnish does not dry in from eight to twenty-four hours even though the temperature has been right, it indicates that the proper varnish has been used; it is an elastic, long-vol varnish that requires a somewhat longer time to dry, and it will wear for years.

The most beautifully varnished surfaces are obtained by several successive coats of varnish application, and if any surface is to be varnished at all it should receive at least two coats.

When the first coat is thoroughly dry, sand it lightly with fine sandpaper. Allow more than forty-eight hours for drying if possible, to make sure of avoiding any disappointment. If an undercoat is sanded and another coat applied before it is perfectly dried, the moisture remaining in the undercoat will cause the finish to "sweat," and this will produce "pitting" of the next coat.

After sanding, wipe off all resulting dust, then apply the second coat with as much care as the first was given to the former one, and leave the room quickly. Allow the same length of time for drying and keep the temperature as uniform as possible.

When the finishing coat has dried, it may be left in its natural gloss, or rubbed with rotten stone and water if a mirror gloss is desired. For a satin finish, rub with pumice stone and water.

THE suggestions made thus far have all been applied mostly to re-varnishing surfaces that have been previously finished. A new wood is to be varnished the first requirement is, of course, that it be sanded off smoothly as possible.

Close-grained woods such as maple, pine, (Continued on page 68)
Uilding the Smokeless Fireplace

The Principles of Design, Proportions and Construction Which Will Insure
Good Draft and Heat Radiation

HARRY F. C. MENNECKE

UCH that might be said concerning fireplaces and their artistic elements would go for naught were the practical side of designing a non-smoking fireplace overlooked. To avoid later disappointment, certain elements are necessary in the designing and building in order that the smoke shall go in the chimney, the fuel burn freely, and a serious warmth be created throughout the room. And without sacrificing utility in construction, the architectural design of a fireplace should be considered in its relation to the room.

In a moderate size room the width is usually 30” to 36” and the height generally 30”. The dimensions vary, however, from 30” to 60” in width and 30” to 48” in height, the rule being that the height of the opening shall be 2/3 to 3/4 the width. The lower the opening the better the draft, as a higher one permits too much cold air to enter and prevents a good draft. Where this mistake has been made it may be corrected at small expense by a sheet metal shield or hood carried across the top of the opening, without maring the good appearance of the fireplace.

The depth should never be less than 1/2 the height, 2/3 being better, but never less than 16” for a coal fire nor 18” where wood is burned, 20” being better. For a large wood burning fireplace this is made 24”, but to make it deeper would be poor designing and the heat would not radiate into the room.

The sides in the interior of the fireplace should be run back straight about 4” and then splayed 2” to 5” per foot in depth, so that the opening into the room is wider in front than behind.

The back should be brought upward with a forward slant or a curve, commencing at a point above the hearth. This will tend to contract the fireplace toward the top and ensure the air at this important point being thoroughly heated, which greatly improves the draft and causes the heat to be thrown forward and out, rather than upward. At the same time it forms the smoke or back draft shelf above it, without which no fireplace should ever be built, as it prevents and deflects all downward drafts which cause smoke and ashes to be blown into the room.

The throat should be built well to the front of the fireplace and its area should be 1 to 1 ½ times that of the flue. Its width should be determined before the flue is built, and is governed by the kind of fuel to be burned and the size of the room. Also if the fire is to draw well, the height, width and depth of the fireplace should be in certain proportions to one to the other, as well as to the lines of the throat and area of the flue.

There is far more to a good fireplace than its external appearance. The depth, width and height of the opening; the size and shape of the smoke chamber; the design of the flue and its relation to the fireplace and other flues—all these must be properly worked out. These drawings show some of the errors of design which are frequently the cause of smoky fireplaces, and the ways in which they may be corrected.
HERE may be nothing new under the sun but there is always something inviting under the roofs of our manufactories, in these labor, time, and energy sparing days. Not to keep abreast of the news is perhaps to lose at least a week out of your year in time, and a few tons of actual effort.

There is an ideal mixer on the market which attacks and synthesizes a mayonnaise, cream or eggs, mixes cakes, makes bread of its ingredients, and all in all can almost be hitched to the stars and change the rotations of the solar system, extravagantly speaking. It is modeled on a giant mixer formerly used in hotels and soda fountains but now adapted to home use. Furthermore, it is prepared to annihilate meats, nuts and fruits. It is a complete power unit and worked by electricity.

Multum in parvo—here we have it. A little washing machine that can be a sweet pal of the portable typewriter less its weight, not requiring, though, either ink or hand labor. This tiny wooden washer is placed under a water faucet and the weakest stream of water revolves its little cylinder so that you can wash two or three shirtwaists and six handkerchiefs and seven towels in one operation while you sit and think how lucky you are. Fancy this little fairy in a hotel room, in the country, where the wash ladies are obsolete and your nurse won't wash—or where you don't want to trust your trousseau to any laundry resident in your rural haunt. And it is invaluable for the baby's wash—because the baby is no respecter of labor and needs much rehabilitation.

It fits on any wash-stand, is simply made, easily cleaned and très bon marché. So your parlor, bedroom and bath need not be a limitation to your wardrobe's perfection.

How many times have you toasted bread at your morning meal—the meal at which most of us are poorly adjusted? How many times have we nearly (?) sworn because our magic electric toaster only did the trick on one side of the bread? Now—there has been born to the toast what, when one side of the toast is done, "turns the other cheek" (by a pat or one's finger on a lever) and in most traditionally ethical fashion, so that you have self-turned toast, well cooked, waiting for you disgruntled or radiant. It's a nice thought to have toast without blackened fingers or dis-integrated character.

Every sick room at some time or another needs besides air a gentle deodorant. In accordance with electricity's forward march an electric incense burner can be bought which, though not in the traditional mode is very much to the manner of today.

Whether this will appeal to our Greenwich Village friends who espouse with all the modernity archaic methods, we cannot tell—yet would we suggest this device whether they be incensed or not.

Soon there will be on the market a we
Electric washette—a portable six shirt-washer or twelve soxer which washes clothes and will spare the farse on silk or lingerie. Most city and country dwellings have electricity and in a few months this vital little machine will be yours for the paying.

Bathrooms today without the shower would be like the kiss to the strange maiden who liked it not, were her lover mustachioed. In order to have a self heating shower—for they are often tilted haphazardly so that they leak, scatter, burn and scatter—a standard sized shower has been put on the market, which when ordered by the architect can be put into any bathroom. It is be in curved or square design and almost any size. After installation it can be finished in paint, marble, or in whatever uniform your bathroom is mobilized. The fixtures are the best modern, completely covering the washer with sprays enticing and affording thorough refreshment.

Practically speaking, the electric washing machine, in which boiling water is put is a perfect instrument. We can see some instances where self-gas-heated electric washers might be a great convenience if the clothes were not permitted to have the dirt boiled in. If the gas jets left burning beneath them, the day, to meet the demand of a self-heating washer, there are a few being put on the market.

Along the line of washing machines is a "laser" which acts promptly and swiftly so that the washing machine is filled and emptied of water with a minimum effort. There are two or three of these assistants on the market—two of which are good but one of which we think better. They can be tried before purchasing.

**Electrified Tables**

Furniture is furniture, that seems rational—it is beauty but not life. In the Middle Edison period in which we live, furniture arterially supplied with electric current is come to pass. Table doing has gone out, but electrified tea tables have been in. There is no limit as to what the electrified tea table might not be, or might not contain. Teas, books, lectures or music fill usual shallow depths. It is now a veritable combination to man—not only a but an advisor. Yet must be careful lest amiable invention outs its charm of tea itself. But new inventions when they seem the most perilous are the most useful. Think of the charms of the electrified toilet table—shaving-water hot, curling irons ready, lights in perfect range. It is beyond imagination lovely. Then think of the electrified bed!

Overlooking the fact that an ironing board and iron are prohibited in many hotels, they seem to arrive in other guises. A folding contraption looking delightfully like a little box has been made and charmingly cretonned, which is itself the telescopic board and inside of whose folds repose the leveling iron, electric connections, etc.

**Sleeping Accommodations**

Gunpowder can be made out of the air, but that isn't what we are looking for—after all it's a constructive use we give it—breathing and health. Of late people are longing for health—see the new religious sects. So the home longs for it, and devices are continually being made to give the home more air and better. An automatic device to make rooms breathe is now a practical thing. It looks like a little box of copper wire on one side, open on the other and fitted with little shutters so that the warm air escapes and the cool fresh air is imprisoned in the room. It is put on outside the window sash and without draft you breathe clean, fresh morning air.

One can always supply a bed to the new-comer, or make one's living room into a more livable and sleeping one by the use of the new beds housed behind a small door in the wall which swing easily to position at night. The small door can be near the porch, so the sleeping porch by day can be free of bedding and be an upper porch only. Furthermore, if the door be placed rightly, the bed can be swung to the porch or to the room. Rainy nights or cyclonic you could sleep indoors. It is not a folding bed with that device's many drawbacks. Of course this is more practically installed when the house is built, yet it can successfully be put in afterward. Its makers also offer a concealed ironing board—behind closed doors—which for a limited home is a comfort.

Should your home not have enough electric connections which, of course, it should have—you can now get electric sockets with two plug extensions. This can double your electric elasticity. For example, a lamp and an electric piano player can get their nutrition from one base plug—and you can put two (Continued on page 74)
A Venetian bracket of striped deep blue glass and clear mirrors has a wrought iron frame. $65

A practical fixture for a bedroom is finished in cream and can be decorated to harmonize with any color scheme. $17.50

(Above) An unusually beautiful chandelier of hand-hammered iron and crystal drops is 22" high. $390

A charming fixture has a mirror back 8" high decorated with crystal drops and colored glass flowers. $22.50

A graceful two light bracket of black and silver glass with crystal drops has a dull black frame. $47.50

A lyre-shaped bracket suitable for a rather formal room is black with crystal trimmings and drops. The height overall is 16". It may be had for $45

A side fixture that is especially delicate in design is 21" high and 9" wide. It is of hand-wrought iron and crystal drops. The price is $52

The lantern at the left is a reproduction of a Venetian one and would be effective in a hall. It is striped glass with an iron frame in polychrome. 22" x 9". $90

LIGHTING FIXTURES
IN THE HOME

They may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.
FOOT-SCRAPERS FROM COLONIAL HOUSES
That Are In Use To-day

Few parts of the Colonial house show more clearly than the foot-scraper how carefully each detail of craftsmanship was studied by early home builders. The range of design was limited, and the forms few. In spite of this, each individual example was wrought with a remarkable feeling for the decorative value of a flowing or spiral line. The pattern generally consisted of a central plate, flanked by spiral ends.

Whether the Colonial craftsman painted a delicate piece of wallpaper, carved a superb mantel or wrought a foot-scraper at his forge, he took that definite pride in turning out a satisfactory product which alone distinguishes the finest craftsmen.

The spiral motif seems to dominate these early designs and was executed either simply or with more florid finish, according to the skill of the craftsman. This example is from a house in Hartford, Ct., built about 1830.

(Left) While the range of designs is limited, each of these foot-scrapers was wrought with an individuality that gives it a difference from its fellows. This comes from a house in Cheshire, Ct., built about 1810.

From an old house in Alexandria, Va., comes this example, showing the prevalence of the spiral motif in all parts of the Atlantic seaboard.

The flowing lines in this example from a Long Island farmhouse are characteristic of the feeling for decorative value in these early iron workers.
EQUIPPING THE BRIDE’S KITCHEN

The Utensils and Devices Which Will Help Her Avoid the Pitfall of the Impossible Pie and the Traditional Leaden Biscuit

ETHEL R. PEYSER

We moderns are so up to date that although we expect our women to marry they know less of the kitchen needs and the infant’s psychology than of the constellations of the planets’ atmospheres. So to correct some of the deficiencies we are going to list in this article the prices of necessities of the bride’s kitchen at the present, which you must remember is two months ahead of the time that this story is printed. Today prices veer so rapidly that we can only hope that they will not veer upward before your kindly eye peruses these pages.

Whether you use electricity, oil, gas, or wood should be part of the determining factors in buying utensils. For this reason we will, as far as possible, designate the special uses of these utensils whenever possible or necessary.

May it be said at the start that aluminum and enamel (best quality) can be used on any stove. Aluminum is more expensive but doesn’t blacken up on the stove and lives longer than enamels. We will not take up copper, as it is too heavy and costly for the ordinary kitchen and takes too much labor to keep in the brightened condition in which it should be kept.

We favor glass whenever it can be substituted for kitchen utensils as the most ideal oven utensil. If the purse can stand it and its initial expense it will save fuel, time and energy in the end and therefore money.

The Lists

Our omissions in this listing in any case are due to personal experience and choice and also to a feeling that there are many things that can be omitted when the kitchen is started and be put in later when exigencies appear and the income is greater.

We have purposely not added up the list to get an aggregate expenditure, as it would mean little when cheaper or more expensive materials can be substituted. Therefore we have given but the individual costs which can be combined in the ways the housekeeper desires. Thus the list is meant to be a nomenclature rather than a hard and fast formula, a rude morsum rather than a crystallized rule of thumb.

You may consider some things unnecessary in these lists. Again, the list is a personal compilation, as lists are as yet not machine-made, and the maker has considered what are the essentials to culinary habits.

Nor have we mentioned stoves as a consideration of the bride’s first tool chest, because the architect or the landlord in many cases has decided this for her. If the buyer needs to purchase a stove her choice is usually bounded by the kind of fuel which is cheapest in the place her spouse has necessarily to live.

So, although utensils are dependent on the stoves and stoves on utensils, we have omitted the stove, whose costs can easily be ferreted out by reading past files of HOUSE & GARDEN, or consulting stove manufacturers or the Shopping Department of this publication.

Cabinets and Conveniences

Were we fitting out a kitchen we would either buy a kitchen cabinet or have one built in the home of the steel unit type. We have not included it in the list for fear of being too commanding, and it can be dispensed with if the shelving and hanging room is sufficient; though we venture to say not quite so delightfully will be the kitchen atmosphere without.

The kitchen cabinet in steel costs from about $92 upward; in wood, $89 up.

Devices on which to hang the pots and pans and house the knives in frictionless positions are, too, omitted, because these things vary in price with carpentering and the amount necessary to spend in room and money. It is the only way to house utensils...in the open air where they are visible and where the air can reach and there the back is not unnecessarily heavy in the performance of the manifold duties of kitchen usage.

The ice-cream freezer is not included in this, as it is not an essential, unless the purchaser thinks it to be one. It is to be had in a twoseater measure from about $4.90 upward, and the gallon is available at $7.50.

In some instances we have put an article under two heads; trays, for example. This done to show that the two articles in aluminum or tin are equally useful and if the cheaper grade is desirable it is a safe "buy."

The grapefruit knife may be a glaring omission—we hope it is. Yet as it is not strictly necessary we have omitted it. If this little joy bought, the stainless steel is the best material in which to look for it. It costs about 25 cents. And as soon as the purse is large enough and the manufacturers have come to the point, stainless steel is the best in which to buy nearly every bit of cutlery, as it requires little attention and neither rusts nor stains.

Here follow the lists:

UTENSILS IN ALUMINUM

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tea kettle, 3 qts.</td>
<td>6.50</td>
</tr>
<tr>
<td>Quart measure</td>
<td>1.50</td>
</tr>
<tr>
<td>Sauce pans, 2 qts.</td>
<td>1.50</td>
</tr>
<tr>
<td>Sauce pans, 6 qt. covers</td>
<td>2.50</td>
</tr>
<tr>
<td>Kettle covers, extra</td>
<td>1.75</td>
</tr>
<tr>
<td>1 qt.</td>
<td>2.50</td>
</tr>
<tr>
<td>2 qt.</td>
<td>3.00</td>
</tr>
<tr>
<td>Pitcher</td>
<td>1.00</td>
</tr>
<tr>
<td>Baking dish</td>
<td>1.50</td>
</tr>
<tr>
<td>Measuring cup</td>
<td>0.50</td>
</tr>
<tr>
<td>Drugging pan</td>
<td>0.75</td>
</tr>
<tr>
<td>Frying pan</td>
<td>0.75</td>
</tr>
<tr>
<td>Griddle</td>
<td>1.00</td>
</tr>
<tr>
<td>Roaster</td>
<td>1.00</td>
</tr>
<tr>
<td>Angel cake</td>
<td>0.50</td>
</tr>
<tr>
<td>Bread pans</td>
<td>0.50</td>
</tr>
<tr>
<td>Cake pans</td>
<td>0.50</td>
</tr>
<tr>
<td>2 muffiners, 6 cups</td>
<td>1.00</td>
</tr>
<tr>
<td>Steamer, fits kettle</td>
<td>1.00</td>
</tr>
<tr>
<td>Trays</td>
<td>0.50</td>
</tr>
<tr>
<td>Jelly cake pan</td>
<td>0.50</td>
</tr>
<tr>
<td>Jelly mold</td>
<td>0.50</td>
</tr>
<tr>
<td>Waffle mold</td>
<td>0.50</td>
</tr>
<tr>
<td>Strainer</td>
<td>0.35</td>
</tr>
<tr>
<td>Dish drainer</td>
<td>0.35</td>
</tr>
</tbody>
</table>

UTENSILS IN ENAMEL

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double boiler</td>
<td>2.20</td>
</tr>
<tr>
<td>Colander</td>
<td>1.00</td>
</tr>
<tr>
<td>Funnel</td>
<td>0.50</td>
</tr>
<tr>
<td>Ladle</td>
<td>0.50</td>
</tr>
<tr>
<td>Pie plates</td>
<td>0.75</td>
</tr>
<tr>
<td>Measure</td>
<td>1.00</td>
</tr>
<tr>
<td>Uncovered sauce pans</td>
<td>1.75</td>
</tr>
<tr>
<td>Basting spoons</td>
<td>0.50</td>
</tr>
<tr>
<td>Tea kettle, 3 qt.</td>
<td>2.00</td>
</tr>
<tr>
<td>Mixing bowls</td>
<td>1.00</td>
</tr>
<tr>
<td>Tea pot</td>
<td>0.25</td>
</tr>
<tr>
<td>Dipper</td>
<td>0.50</td>
</tr>
<tr>
<td>Oval dish pan, 1 qt.</td>
<td>1.50</td>
</tr>
</tbody>
</table>

UTENSILS IN GLASS

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three kitchen glasses</td>
<td>8.00</td>
</tr>
</tbody>
</table>

(Continued on page 70)
It has always been a problem, to those interested in the enrichment of the home, why the American architect has tolerated the radiator. Some conceal it behind grills, others leave it exposed without shame. At last it is covered—and the covering used as a piece of decorative furniture.

The strict adherence to period lines, as depicted in the Directoire design above, is followed in the Jacobean style below. Simple wooden panels case in the radiator and there is a narrow grill along the front just below the top to permit the passage of heat and its proper radiation into the room.

For a room decorated in the Italian manner comes a cover with cane panels. Thus it is essentially a piece of furniture that can serve as console or side table whilst hiding the cross and obvious efficiency of the radiator itself. Such covers are ideal. Photographs by courtesy of American Radiator Co.

These covers are made of wood with cloth, cane or wood panels and the interior is lined with asbestos and galvanized iron. Between lining and panels are ventilated air spaces to give insulation from the heat. These practical construction details are concealed even in the ornate Empire design below.

These covers are so designed as to realize all the heating capacity of the radiator. The fabric panels, as in this Italian cloth design, are removable so that the fabric may be made to harmonize with the color scheme of the room.

RADIATOR COVERS

RAYMOND HOOD,
Architect
THE SEPTIC TANK SYSTEM FOR SEWAGE

Solves the Problem of Waste Disposal for Those Homes Which Have No Connection with Municipal Plants

B. FRANCIS DASHIELL

When the question of building or remodeling the suburban or rural home is considered, it is imperative that particular attention be given to the proper disposal of waste waters and sewage matters that are constantly arising in connection with the use of the home. It is a common and deplored fact that many rural citizens do not have the conveniences of modern plumbing equipment in their homes because the simple methods of disposal are not taken advantage of.

A simple system to take care of all the household wastes can be easily installed in connection with new or old homes at small cost and very little operating attention. By following the general plans for the average home, as shown in this article, a sewage disposal plant can be had that will be sanitary, effective and automatic in its operation. In general, this system is known to engineers and builders as the septic tank system for the disposal of waste sewage matters.

The home may be fitted out with the most complete modern method of plumbing without the slightest fear that the waste cannot be taken care of, as there is no limit to the kind and quantity of waste sewage that this system will handle. Large plants are often installed to take care of whole sections as a single unit. This plant can be built by any mechanic in a short time, no other materials being required than sand, stone, cement and terra cotta drain tile and fittings. It will require little or no operating attention other than a cleaning about once a year.

Tank Operation

The septic tank is a container for the reception, purification, and disposal of all kinds of sewage matters. This matter becomes liquefied and is rendered harmless and odorless through the action of a very minute organism or bacteria known as the Anerobiosis which will develop only in an airtight and dark chamber filled with sewage matter.

The drawings show all of the complete plans and details that are necessary for the construction, which is entirely of concrete and vitrified tile drain pipe. First there must be constructed the receiving chamber or catch basin through which the waste water from the sinks and tubs passes, to catch the soaps and greases which come in such water and must be prevented from passing into the septic tank. Wastes from the toilet soil pipe line do not pass into this basin but directly into the septic tank. A slight fall in the drain pipes from the house is required so that the sewage will flow freely. Any distance from the house will be satisfactory for placing the tanks as there are no odors or unsightly visible portions. In fact, the entire system may be built right under the lawn beside the house without any knowledge of its being there, but of course it is advisable to keep it well away from the source of water supply. The plans call for the bottom of both the catch basin and the septic tank to be on the same level and the need be separated only a few feet or built together with a common wall as desired.

Holes of suitable size should be excavated where desired and at the proper levels, allowing for drainage, fall, etc. Forms for the sides are set up after the floor or bottoms have been laid and hardened so as to hold light weight without making indentations. The top slabs are put on last after the walls are sufficiently firm to hold the weight. The tile form lumber can be removed through the manhole after the top has set and hardened seven weeks. A preferable concrete mixture is one of the proportions 1:2:4, and mixed to a thick consistency so it will set easily, thus preventing voids next to the forms and also making a denser surface. Two tile pipes, an inlet and an outlet, are fitted in the catch basin and have tees cemented as shown in the drawings, so as to allow the waste to enter and leave without disturbing the top scum or grease that floats on the surface. A length of tile pipe is cemented to the bottom of the outlet tee to remove the liquid from the bottom which is cleaner and clearer. The top of the basin is fitted with a manhole cover so that a bucket may be let down at intervals to remove the grease and sediment that settle about once a year.

Baffles and Covers

The septic tank consists of one large chamber with the inlet pipes from the catch basin and toilet at one end, entering side by side. Partitions or baffles are provided so that a crust or scum will not form.
White marble is used for the walls of the showers, bathtub and steam bath, with a contrasting line of black marble for baseboard and top trim. These three types of baths make a very complete equipment for a country house.

(Lower) In the residence of W. R. Coe, at Oyster Bay, L. I., are two baths, among many, equipped with all those luxurious necessities that our manufacturers and designers create. In one of the shower rooms the floor is black and white marble. Towel closets range down one side.

(Above) One of the baths en suite is equipped with a needle shower encased in glass. The floor of this shower and the wash basin are in marble with gilt bronze mounts. Panelled walls and ceiling and wall fixtures add decorative dignity to the luxurious equipment of this bath.

LUXURY BECOMES A NECESSITY in the MODERN BATHROOM
Two Examples by Walker & Gillette, Architects
A ROOM FOR KITCHEN STORE
These Plans Provide for An Orderly and Accessible Arrangement to Assist the Householder
VERNA COOK SALOMONSKY

The smooth functioning of the culinary phase of the modern household is in a large measure dependent upon the accessibility and orderly arrangement of the kitchen stores. In fitting up a room to accommodate various sorts of provisions required in the kitchen, the prime necessity is to provide a suitable place for everything; this done, it will be easy to keep everything in its place.

In the accompanying illustrations the cold closet is, because of its frequent use, but a step from the doorway. This is built in two compartments, each equipped with slat shelves which allow for a continuous circulation of air through mesh-covered inlets and outlets at the bottom and top of each cabinet. Ripening fruits and vegetables, butter, eggs and a host of other stores which require a cool current of air are allotted this space.

On the opposite side of the window are the cabinets for the storage of cleaning supplies such as soap, compounds, brushes, waxes and cleaning fluids. Shallow drawers beneath the countershelf on the adjacent wall provide a place for the keeping of such small necessities as screwdriver, hammers and nails, hooks, etc., which are required from time to time about the household.

The preserves and jellies are set apart behind closed doors as it is important that they be kept away from the light. Below is an open space intended for demijohns of cider, vinegar, syrups and other fluids kept in more or less large quantities, and, on either side, under lock and key, the treasured brew.

For those who take advantage of the economy of buying in quantities barrels of flour and sugar may be stored under a generous countershelf. There is a special pivot on the market which allows these barrels to be easily swung out into the room. After use the contents are protected by a circular wooden cover and the barrel revolved back again out of the way. Above the barrels on open shelving are sorted the canned and bottled goods, and, on either side are air-tight jars or tins for the keeping of cookies and crackers. Alongside are spaces for a reserve supply of spices and other staples. Hams, bacon, bunches of bananas and strings of peppers hang from hooks in the center of the ceiling.

A detail which constitutes a necessary feature is the portable steps, with one side carried up to a height of about thirty inches and tapered to form a sort of handle, by which they can be moved here and there with little exertion.

A room of this character is not complete unless safe-guarded against rats. This can best be done by laying a floor of cement or composition and by carrying this material to the side walls at least four or five inches thereby forming a cover base. Above the base the wall should be plastered. A strip of sheet metal across the bottom rail of the door (which should close tightly) will prove an effectual guard against rodents and other vermin.

In most old houses the larger supplies of kitchen and cooking stores are kept in a closet in the cellar. This necessitates going downstairs. Would it not be simpler, in building a new house, to include this store closet by the kitchen? With plenty of outside ventilation the stores will keep just as cool, and certainly dryer, than in the cellar.
The Spanish style, modified, has been employed in this small Californian house. Walls are rough cast, the roof is of red tile and a number of the windows are covered with wrought iron grilles. Preston S. Wright, architect

A particularly delightful feature of the plan is the patio. It is enclosed on three sides by the house and on the fourth by a high wall. All the rooms are laid out on one floor, as they would be in a bungalow.

A kitchen-dining room, a large living room, pantry and bath are on the ground floor of this small camp. The plan is of the simplest character, but is suitable for the purpose.

Two bedrooms are on the second floor of the camp. This gives a guest room. The plan can be used for a gardener's cottage on a country place or a small shooting box on a preserve.

The cabin in the woods should be substantially built. High-pitched roofs will shed the snow in winter and keep the house cool in summer. The walls and roof are shingle. Prentice Sanger, architect.
An unusual handling of the Germantown hood connects up the laundry extension on the residence at the right. This second floor is laid out in simple fashion, with four bedrooms and a centrally located bath.

(Right) The first floor of this residence is stone and the second cement, both finished with a coat of white wash. The design is an adaptation of Pennsylvania Colonial motifs. Savery & Scheetz, architects.

(Below) In the Wallace residence the garage is frankly an integral part of the structure and balances the porch extension. Otherwise the first floor plan is perfectly simple, with a livable disposition of rooms.

The first floor of this small Pennsylvania home finds the kitchen and laundry by the entrance, with the dining room forming the garage. The plan affords a variation from the usual type.

(Left) The home of Brenton Wallace at Havertford, Pa., is suggestive of modern French influence. It is executed in hollow tile and ecru cement plaster, with a slate roof. Wallace Warner, architect.

Three bedrooms and a bath fill the second floor of the Wallace residence. The closet space is adequate and the rooms are well lighted and air. The third floor has two small utility and a bath.
The residence of Hugh McCulloch, at Springfield, O., is a modified Dutch Colonial design with interesting end porches that give the house a pleasing low line and additional size. It is in white painted shingles with green blinds, a satisfactory combination for a Colonial House.

There is abundant space in this five-room house. Entrance is effected through a front door opening directly on the living room. Upstairs the two bedrooms are ample and the stairs are kept small. The inside trim finish is cream enamel. Hall & Lethby were the architects.

Another type of Colonial design is found in this seven-room house. A house-depth living room occupies one side, with hall, dining room and service completing the ground floor. Upstairs are three bedrooms, a bath, sleeping porch and an unusual number of practical closets.

The walls are of broad Colonial siding painted white; the roof, which is of shingle, is left to weather. There is a porch on each side, giving a balance to the house and additional living space. On the third floor are a maid’s room, bath and a storage attic of considerable size.
The Well-Equipped Bathroom

All the articles shown on these pages can be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

Attractive bottles for a bathroom are 4" high and have green, red or turquoise blue stoppers, $2.25 each.

A useful hamper to put in a corner is white enameled wicker, 24" high, $18.38.

Hand-painted bottles 5" high can be labeled to order. The flower decoration is in blue, rose and green and the labels and stoppers are French blue. Set of six, $9, $1.50 each.

The bowl shown at the right holds violet, potpourri or lavender soup. With brush $6. 12" jar of rose or pine bath salts $5. Alabaster powder bowl in shell pink or white $20. Swansdown puff 7" square $5.

Bath set in all white or white combined with rose, lavender, blue, or gold. Rug $3.25, cross-stitch marking $4 extra. Bath towels $2.10 a dozen, marking $1.10; wash cloths $3 a dozen, marking $5.50. Face towel of striped linen with scalloped edge and cross-stitch monogram to match bath set, $2.20 a dozen, marking $6.50.

(Above) The little Directoire stool in this unusually decorative bathroom is mahogany covered in glazed chintz, $45. The bronze dolphin faucets are $10 each and the marble basin and swan support are $200.

Bath & Garden

The little Directoire stool in this unusually decorative bathroom is mahogany covered in glazed chintz, $45. The bronze dolphin faucets are $10 each and the marble basin and swan support are $200.
A thoroughly convenient bathroom is shown above. The tiling is sanitary and decorative and the clever placing of fixtures insures complete comfort.

The cross-stitch guest towel at the right with the scalloped end is $3.65. With cross-stitch border $3.50. With filet insertion $2.50.

A serviceable and attractive washable rug for a bathroom is shown above. It is grey-blue with the design in white; 48" x 24", $6; 36" x 68", $13.50

A bathroom cannot be called truly complete without a pair of scales. The ones shown here are of white enameled iron with a cork mat. They weigh up to 250 lbs., $15.

(Left, beginning at top) Guest towel of linen, mosaic embroidery $4.50, Madeira cut work $4.25, embroidery and cut work, $4.75, Madeira embroidery and scalloping, $2.25.

A white enamel stool 15" high with rubber sockets is $3. The little bathroom chair has a blacking box inside. It may be had for $8.50.
**THE GARDENER’S CALENDAR**

**Eighth Month**

**SUNDAY**

<table>
<thead>
<tr>
<th>Work to be done</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Planting</td>
<td>The wheel hoe is the best implement for cultivating the vegetable rows.</td>
</tr>
<tr>
<td>Ornamental flowers</td>
<td>Nature never did betray the heart that loved her till her.</td>
</tr>
</tbody>
</table>

**MONDAY**

<table>
<thead>
<tr>
<th>Work to be done</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Cross-pollination</td>
<td>Flowers of the Charles</td>
</tr>
<tr>
<td>Pruning</td>
<td>Roses of the Charles</td>
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**TUESDAY**

<table>
<thead>
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<th>Work to be done</th>
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</thead>
<tbody>
<tr>
<td>Frost</td>
<td>Flowers</td>
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**WEDNESDAY**

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<th>Work to be done</th>
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<tbody>
<tr>
<td>Pollination</td>
<td>Roses &amp; Hydrangeas</td>
</tr>
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**THURSDAY**

<table>
<thead>
<tr>
<th>Work to be done</th>
<th>Notes</th>
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<tbody>
<tr>
<td>Fertilizer</td>
<td>Roses &amp; Hydrangeas</td>
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**FRIDAY**

<table>
<thead>
<tr>
<th>Work to be done</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Watering</td>
<td>Roses &amp; Hydrangeas</td>
</tr>
</tbody>
</table>

**SATURDAY**

<table>
<thead>
<tr>
<th>Work to be done</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fertilizer</td>
<td>Roses &amp; Hydrangeas</td>
</tr>
</tbody>
</table>

---

**W. H. Fenn**

---

*Orchid spray cut in Belgium and exhibited by Miller, Seal Co.*

---

*Turf taken for sodding, bare patches should be cut up in strips and rolled up.*

---

*Old Doc Lemon*
August, 1921

In the design of the rug illustrated will be found depicted, in inverted form, the water urn— with the aid of which the devout Mohammedan performs his ablutions before entering the mosque.

Antique Mosque Rug of XVIIIth Century Koula Weave

Among the Antique Rugs of the East, the Sedjade or Prayer Rug more often expresses in its design the individuality of its weaver.

These rugs, woven with a patience and a zeal inspired by the devotional use for which they were intended, today stand as interesting examples of the highest art of that time and people.

Our collection includes many superb specimens of Mosque Rugs, as well as many others of unusual size and interest.

W & J Sloane
Specialists in Eastern Rugs
Fifth Avenue and 47th Street, New York
San Francisco Washington
Keeps Out 40% More Cold Air Than Any Other Weather Strip

There are two big reasons for the greater efficiency and economy of Monarch Metal Weather Strips. Their floating contact in an exclusive principle can be used in no other weather strip. A tube within a tube further distinguishes them from the ordinary moulded strip that slides within a metal tube—no binding or sticking—just like putting ball bearings in a window sash.

The floating contact of Monarch Strips insures a constant frictionless contact between sash and frame that keeps out wind, water and dust. Everyone knows that wooden windows shrink and swell with the weather. No other strip follows the sash and keeps up constant, even contact as the sash shrinks or warps. Without the Monarch floating contact no strip can maintain constant contact that will keep out the elements under all weather conditions.

Monarch Metal Weather Strips soon pay for themselves in comfort, health and saving in fuel. Any Monarch dealer can prove to you that they keep out 40% more cold air than any other weather strip, no matter what its cost. Easily, quickly and economically installed because they are fitted in the factory ready for attachment to your windows.

The accompanying plan showing the arrangement of the game spaces on a property of moderate size will give some idea of the way in which these various sports may be located. The open fairway is the main requirement in care of within a small compass, yet there is no very definite feeling of intricacy in the arrangement and the prevailing simplicity of the setting. The tall turfed surface in order that it may serve as a whole. Here all the needs of outdoor sports may be located without triviality in the arrangement nor a sense of matter, their soft green foliage softened wherever possible with clumps of the clipped hedges should be allowed to grow to a height of 6' and should of hornbeam, hedges should be allowed to grow to a more degree of height of 6' and should be of hornbeam. arboretal or some other just as picturesque, and the present demand has created an usual ample supply of reproductives and fakes. It is not, however, easy to think of winter.

The Story of Old Sheffield Plate

(Continued from page 27)

Candlesticks were decorated in frank imitation of the rococo style which is comparatively recently to the esteem which it held to-day. Twenty-five years ago pieces that now fetch high prices could be picked up cheap enough, but although enormous quantities were made, especially in the Georgian and Florid, there is a line and the present demand has created an unusual ample supply of reproductives and fakes. It is not, however, easy to think of winter.

Of the many tests which tell the difference, borders, edgings and moldings are among the surest which characterize old Sheffield, were merely added as an ornament in modern ways. But, as these strengthen the rims to cover joins where otherwise a red line or seam was so placed that it could not be hidden by an edging, then it was soldered and finished to be invisible. But not quite, a join is always there, and if, after careful examination, it cannot be said that the piece is a modern reproduction, the back of an old one that has been electro-plated and spliced from a collector's set. This "join" test is useful in ascertaining perhaps the genuineness of an early piece—before the silver shield mark was adopted. Color and texture and durability also tell their tale to the discerning eye. Old Sheffield has a bluish tinge which cannot quite be copied in electro, nor can the hardness and durability be imitated. It was the result of the long and steady rolling which toughened and rendered the metal more resistant to the effects of heat and cold. Also because of the inherent simplicity of the rococo style which is held in the imitation of the antique plate, though for tea-urns and candlesticks they were sometimes electro-plated and passed off as genuine Sheffield. But these were usually of inferior quality, and very well they do it (this is an interesting and almost worthless kind of treatment compared with reproductives and fakes). Old silver, if properly taken care of, will make an admirable background for whatever spaces they may serve to separate, and they will tie the whole scheme together without rigidity, but with neatness and the least waste of valuable room.

No other element of landscape design can equal in simple beauty the lose unobstructed lines of the alley of a bowling green if it is bordered with proper sort of enclosure; no other comparatively quiet sport can equal game itself. Any treatment which detracting from the effectiveness of the place as a whole. Here all the needs of outdoor sports may be located without considerable space in order that it may serve as a whole. Here all the needs of outdoor sports may be located without

Playing Grounds for Country Places

(Continued from page 40)

The accompanying plan showing the arrangement of the game spaces on a property of moderate size will give some idea of the way in which these various sports may be located. The open fairway is the main requirement in care of within a small compass, yet there is no very definite feeling of intricacy in the arrangement and the prevailing simplicity of the setting. The tall turfed surface in order that it may serve as a whole. Here all the needs of outdoor sports may be located without triviality in the arrangement nor a sense of
GOODYEAR Tires have always been notable for economy. Year after year, they have returned their users great service at little cost. Today, they are better tires than they have ever been before. In the past few months we have made more improvements in them than in any like period in our history. Goodyear Tires are now larger, heavier, stronger. Every size, they are stouter and more durable. If you want on your r the most economical tire equipment obtainable—buy Goodyear res. More people ride on Goodyear Tires than on any other kind.
PLANT PEONIES NOW

The most splendid flower in cultivation. Their delicate fragrance, elegant shape and form, and the great variety of lovely shades make them favorites everywhere. Our collection is one of the largest in the world. We guarantee our peonies true to name.

The following collections we recommend; they furnish an infinite variety of type and color.

Grant Collection

This collection includes a list of choice varieties at popular prices.

<table>
<thead>
<tr>
<th>Variety</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agida</td>
<td>$0.50</td>
</tr>
<tr>
<td>Canari</td>
<td>$0.50</td>
</tr>
<tr>
<td>Faust</td>
<td>$0.50</td>
</tr>
<tr>
<td>Fragrans</td>
<td>$0.50</td>
</tr>
<tr>
<td>Charlennage</td>
<td>$0.50</td>
</tr>
<tr>
<td>Duchess de Nemours</td>
<td>$0.60</td>
</tr>
<tr>
<td>Zoe Calot</td>
<td>$0.36</td>
</tr>
</tbody>
</table>

Special Offer: This entire collection for $3.00

McKinley Collection

In this collection you will find the finest of all peonies. Everyone a masterpiece.

<table>
<thead>
<tr>
<th>Variety</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grandiflora</td>
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</tr>
<tr>
<td>Eugene Bigot</td>
<td>$2.00</td>
</tr>
<tr>
<td>James Kelway</td>
<td>$2.00</td>
</tr>
<tr>
<td>Germaine Bigot</td>
<td>$2.00</td>
</tr>
<tr>
<td>Claire Dubois</td>
<td>$2.50</td>
</tr>
<tr>
<td>Baroness Schroeder</td>
<td>$2.50</td>
</tr>
</tbody>
</table>

Total: $12.25

Special Offer: This entire collection for $10.00

Lincoln Collection

These peonies are one and all a triumph of hybridizers’ skill.

<table>
<thead>
<tr>
<th>Variety</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asa Gray</td>
<td>$1.00</td>
</tr>
<tr>
<td>Dorchester</td>
<td>$1.00</td>
</tr>
<tr>
<td>Eugene Verdié</td>
<td>$1.00</td>
</tr>
<tr>
<td>Monsieur Jules Elie</td>
<td>$1.00</td>
</tr>
<tr>
<td>Masterpiece</td>
<td>$1.00</td>
</tr>
<tr>
<td>Jules Calot</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

Total: $6.00

Special Offer: This entire collection for $5.00

Washington Collection

This collection includes some of the wonderful creations of recent introduction.

<table>
<thead>
<tr>
<th>Variety</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karl Rosenfeld</td>
<td>$4.00</td>
</tr>
<tr>
<td>Sarah Bernhardt</td>
<td>$4.00</td>
</tr>
<tr>
<td>M. Martin Cahnazae</td>
<td>$5.00</td>
</tr>
<tr>
<td>Thersèe</td>
<td>$6.00</td>
</tr>
<tr>
<td>Tournangelle</td>
<td>$7.50</td>
</tr>
<tr>
<td>La France</td>
<td>$8.00</td>
</tr>
<tr>
<td>Solange</td>
<td>$9.00</td>
</tr>
</tbody>
</table>

Total: $34.50

Special Offer: This entire collection for $40.00

"Ponies for Pleasure"

A beautiful booklet "De Luce" holds the great treat for every peony admirer. It will introduce you into the land of peonies, give you lots of facts, some fancies and helpful cultural notes. Send for your free copy today.

THE GOOD & REESE COMPANY
DEPARTMENT 101 SPRINGFIELD, OHIO

Largest Rose Growers in the World

Modern Pansies and Their Culture

(Continued from page 38)

Unless you have a very large garden and plenty of gardeners, or wish to specialize in pansies, you will hardly find it worth while to buy individual varieties separately. The best mixtures sold by seedsmen who have a reputation to maintain, usually include the best varieties. These mixtures of the choicest up-to-date pansies are rather expensive; but to buy cheap pansy seeds is about as wise as buying the cheapest medicines you can get when you are ill. The finest pansies are, in the seedsmen's language, "shy seeders." Among houseplants it is the same way: proletarians usually have the larger families. Pansies are like humans in still another way. Some are over-big and loud and commonplace and vulgar — I positively hate them. Strange to say (or isn't it strange?) these coarse yellows and purples are the ones which, in full bloom, take up most of the room in the boxes of plants sold by the thousands in early spring. Fortunately, most people are not so fussy as I am. Whenever I see one of these vulgar pansies in my garden, out comes the whole plant. Its room is more desirable than its price.

Tastes differ, and doubtless some persons honestly admire the glaring, intense yellows I detest; but I am glad to say they and the dull purples are seldom to be found in the most expensive mixtures, which shows that the pansy epi­ coque which raise the choicest seeds share my taste. Some yellows are lovely, especially those with a light greenish tint. These are gems, ranking in value with the new white and coal black and sky or dark navy blue and blood red and pink and rose and browns and copper and their endlessly varied combinations — blotted, flecked and veined in contrasting colors. I know few gardens exposed to exciting and stimulating effects as watching the pansies in a new mixed bed successively unfolding and surprising with novel faces and color ideas and contrasts. There are two reasons for not trying to raise your own pansy seeds. If you let the blossoms change into seed capsules you will soon have no more, for every plant thinks it has done its duty as soon as it has provided for the next generation. That's one reason; the other is that in the hands of non-professionals pansies run small, size, color and all that makes them lovely. Therefore, I repeat, plant not­ing but the most expensive seeds from the most reliable firms. Don't balk for the price. It takes place of stock growing but the most expensive seeds from the most reliable firms. Don't balk for the price. It takes place of stock growing but the most expensive seeds from the most reliable firms. Don't balkreakdown sooner than 45 degrees. The steeper the angle the nearer are the points of change in the flue at the points of change in the flue so as to prevent the formation of deposits and clogs the flue. For this reason when building the chimney, holes should be left in the walls to allow the smoke to escape. This may be done so as to provide a smooth interior. No parging mortar or plaster will ever be less than 3" nor more than 4½" and its length the entire width of the fireplace opening. If a patented damper is provided it will serve the best possible purpose of governing the damper is provided it will serve the best possible purpose of governing the

Building the Smokeless Fireplace

(Continued from page 45)

never be less than 3" nor more than 4½" and its length the entire width of the fireplace opening. If a patented damper is provided it will serve the best possible purpose of governing the case of other flowers? Hens keep on laying only when you take away their eggs. It is not best to grow pansies in the shade of a tree or a building. Nooone plants are an advertisement. These plants are not freely watered; but if they are, the best location is in the open sun. They open in the evening and wilt in the heat of the day. The bed, warming the pansy fragrance toward your piazza.

In a hot sun. Why do the seeds in their catalogs never mention that pansies are fragrant, as they do in the case of other flowers?

In a hot sun. Why do the seeds in their catalogs never mention that pansies are fragrant, as they do in the case of other flowers?
The Estey Residence Organ

This Company is the oldest firm of organ builders in this country. It has built organs of all kinds for every purpose. When it turned its attention to pipe organs for homes, it had a rich and varied experience to draw on. This experience is available to any home owner or home builder who is interested in this noble instrument, or to any architect who desires to suggest an organ for the house he is building. Each organ is designed for a particular house, and it may be played by music rolls or by an organist.

THE ESTEY ORGAN COMPANY
Brattleboro, Vermont
Pytheas, a Greek astronomer of ancient Marseilles, was the pioneer of the science of navigation. His system, invented in the fourth century, B.C., was so accurate and far seeing that it served mariners for 1500 years. Another pioneer, only of modern times, introduced another great benefit to mankind, industrial life insurance.
INTERESTING ORIGINAL 16TH CENTURY PIECES FROM ITALY

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

INTERESTING ORIGINAL 16TH CENTURY PIECES FROM ITALY

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

ROOKWOOD
ARTISTIC TILES
and POTTERY

The illustration shows Rookwood bowls, vases, lamp bases and candlesticks. The background is a hand painted tapestry made in the Rookwood studios.

Write for illustrated matter.

THE ROOKWOOD POTTERY CO.
Rookwood Place Cincinnati, Ohio

DANERSK FURNITURE

THE editor of Printers' Ink—a careful student of the inner story of many industries—recently made a tour of the Danersk Factory. He expressed himself as amazed at the scope of the buildings, lumber yards and dry kilns, and at the intricacy of detail in the careful curing of woods.

He saw the building up of laminated tops for tables and bureaus; the sound joinery of the cabinetmakers; the artists and designers at work on individual groups for many customers. He remarked on the care in finishing and crating and the fact that here, under one roof, choice pieces for all the rooms of a house were produced. Finally he said: "If people could but know your product, there is enough demand in this country for what you are making to keep busy a factory many times your size."

There are hidden values in Danersk Furniture. It is not and never will be cheap in the commonly accepted meaning of that word, but it is adjudged moderate in price by people of taste, culture and appreciation of sound value.

Buy through your dealer or direct from us.

Send for The Danersk C-8, a bulletin illustrating decorative furniture

ERSKINE-DANFORTH CORPORATION
2 W. 47th St., New York. First door west of 5th Ave., 4th Floor
Glorious Days You Can’t Forget!

There is nothing more beautiful—anything that brings more joy to the heart of the flower-lover than a bed, border, or edging of Tulips in full bloom in early spring.

Single and double, early and late, all are perfectly charming in the garden—and just think, you can have Tulips in bloom from April until June if you plant our special selections offered below!

**Plant Bulbs Generously**

- As many as you can possibly afford—and Tulip time in your very best quality.
- And of the following:
  - Top size and of the finest quality that water will not have a tendency to drain down into the flue and fireplace.
- The following summary of causes will help in determining why a fireplace does not draw well and smokes:
  1. The fact that all doors and windows in a room are closed permits no leakage of air into the room to supply a draft to the fire.
  2. Depth of the fireplace may be too shallow.
  3. Some dampers have an insufficient throat opening to accommodate the draft.
  4. It may be due to lack of a wind or back draft shelf at the throat to prevent currents from being set up that operate to correct the draft.
  5. The flue may be undersize and the draft not powerful enough to maintain the same, the result being the fumes are permitted to issue up the chimney pipe, otherwise the draft being inadequate or in the wrong direction, causing a choking of the chimney.
  6. Faulty construction of the flue, especially in the region of the smoke outlet, is another cause of poor draft.
  7. Care has not been taken in extending the chimney least 5 above the point of contact on a flat roof and 24 above the corresponding point on the ridge of a pitched roof.
  8. A decrease in the net flue area may have been made by having the chimney cap over the flue opening and not permitting the flue lining to extend above the flue casing.
  9. External conditions such as trees and adjoining roofs sometimes acting toward smoky conditions.

**Matchless Collection of Tulips at Remarkable Savings to Early Buyers!**

- 100 Single Early Tulips in 10 named varieties...$4.00
- (Bloom in April and early May)
- 100 Double Early Tulips in 5 named varieties...4.00
- (Bloom in April and early May)
- 100 Darwin Tulips in 10 named varieties...4.50
- (June)
- 100 Cottage Tulips in 10 named varieties...4.00
- (June)
- 100 Perpetual or Orchid Tulips in 5 named varieties...4.00
- (Bloom May and June)
- Special Combination Offer: $5.00
- 10 Breeder or Art Tulips in 5 named varieties...5.50
- (June)
- 100 Various Tulips in 49 named varieties...16.00
- (Bloom in April and early May)
- 100 Various Tulips in 49 named varieties...16.00
- (Bloom in April and early May)
- 100 Various Tulips in 49 named varieties...16.00
- (Bloom in April and early May)
- 100 Various Tulips in 49 named varieties...16.00
- (Bloom in April and early May)

**The Revival of Marbling**

- It is beautiful, and not because it looks expensive. The exact imitation of real marbles should be avoided. Artificial marbling should be so made that it appears to be the product of nature.
- Decorators are now finding that interesting effects may be obtained by the irregular and fanciful pattern in other ways besides marbling. Conventionally, marbling is usually begun by applying a base color to a marble and then we proceed to marbling, conventionalizing, or dissolving color and throwing in color.
- The Revival of Marbling is produced by floating on a marble before it has been applied, it is worked, while still wet, with a brush or rag, so as to produce the characteristic linear blotching of marble. When dry, the whole surface is varnished. Marbling may be carried out in oil paints and is especially well adapted to the production of beautiful transparency by the use of water colors.
- Other artists in marbling do not begin by applying a first coat of flat, unadorned marble. Their method is to lay on a series of blotsches and streaks of paper or thick color on to the wall and then work them together so as to blend and cross forming the cloudy "ash" of marble. When dry, the surface is varnished in the usual way.

**The Septic Tank System for Sewage**

- The outlet end of the septic tank should connect with a tee fitting, and the upper end of which connects with a piece of 1" iron pipe projecting above the ground line as a vent. The lower end of the tee connects to the ground drainage line. This disposal drain, or nitrification system, as it is called, makes use of the clarified and harmless liquid from the septic tank. It consists merely of a line of loosely laid 4" tile drain pipe about 150' in length and laid with slight fall so that the liquid will drain slowly along the entire distance, on its way out through the loose joints and around the open end. This line should be bedded with sand or gravel, and stone.
- In using being careful that no chemicals are employed, especially chloride of lime, as they interfere with the bacterial action. Plenty of water flowing through the drains will help, on the other hand, as it tends to keep the sewage in a thin watery state which may be desired. Martings and Manholes should be kept cemented tight to prevent gases from escaping and air from entering. There will be a tendency for the water to freeze in the coldest climates, sufficient heat will be developed in the mass. The usual precautions should be taken on all of the plumbing fixtures in the house.
It Pays To Plan
For Your Greenhouse Now

Isn't it so, that just as soon as possible, you are going to build that new home you have been planning so long?

Isn't it also so, that in the general scheme of your grounds you have marked a spot for a future greenhouse?

Has it, however, occurred to you that perchance the place you have selected might not be the best one adaptable for the purpose?

Had you considered its essential relations to the points of the compass?

Had you considered the possible disadvantage of near-by buildings, and in turn their possible available benefit?

Greenhouses are just one of the happiest of happy possessions, when given anything like a fair show.

So to insure you that eventual joy of possession and consequent all-year-round happiness, let's talk over now, the placement of your greenhouse, so it can be given the right location on your ground plans.

Entirely at our own expense we will gladly come and talk it over with your good self.
To our Booklet you are welcome.

Builders of Greenhouses and Conservatories

IRVINGTON
New York

NEW YORK
2nd St. Bldg.

PHILADELPHIA
Land Title Bldg.

CHICAGO

BOSTON-11
Little Bldg.

CLEVELAND
867 Union Bldg.

TORONTO
Royal Bank Bldg.

Eastern Factory
Irvington, N. Y.

Western Factory
Des Plaines, Ill.

Canadian Factory
St. Catharines, Ont.


Ever Try “Iris Potpourri?”

One of my customers has left with me a standing order for one bulb of all new and distinctive seedling Irises. I was curious enough to ask her why.

“Well, there are so many beautiful varieties that you simply can’t grow all of them in borders, so I have one large bed where all the new ones are placed. I call it ‘Iris Potpourri’.

The idea appealed to me, and, I believe, will appeal to many of my friends.

Here’s an Excellent Start

Collection A—Twenty-five separate varieties, packed and correctly labeled, will be sent for $5. Collection A2— Fifty separate varieties for $10. This is at the rate of twenty cents each, but some of these bulbs are considerably more valuable.

Farr’s Hardy Plant Specialties contains over a hundred pages, with numerous illustrations in natural colors, and many photographic reproductions. This book is too ready for miscellaneous distribution, but a copy will be sent upon receipt of $1, which sum may be deducted from your first order amounting to $10.

BERTRAND H. FARR—Wyomissing Nurseries Company
125 Garfield Avenue, Wyomissing, Penn.
How to Make Colorful Rooms

(Continued from page 33)

The Varnish Finish for Wood

(Continued from page 44)

and fir do not require the use of a filler. If the wood is to be colored, an oil stain should be used first, allowing it twenty-four hours to dry. Do not sand after applying the oil stain. The priming coat of varnish should be thinned 10% with turpentine, and the same precautions outlined above should be taken.

After this operation, the varnish should be applied as above directed.
Note the Beauty of these Shingled Walls —Less cost with Longer Life

Could anything be more invitingly home-like than this Red Cedar shingled house?

Red Cedar Shingles are wonderfully adaptable—they afford simplicity without harshness of line, rich color harmony without the necessity of painting—simply staining brings out their richness and grain in a most effective way.

You actually pay less for Red Cedar Shingles than other standard siding material, and, when properly nailed, they endure for a lifetime, with practically no expense for upkeep. From the standpoint of long life, architectural beauty, economy, upkeep—and after all, what more is to be desired in home building—Red Cedar Shingles measure up to the most exacting requirements.

See that your shingles bear the “Rite-Grade Inspected” trade-mark. This mark guarantees, by official inspection, the grade, grain, thickness, selection and covering capacity of every shingle bearing the name “Rite-Grade Inspected”

Select your hardware with care

The hardware fittings of a house are always in evidence. These locks, knobs and their escutcheons are things of daily, intimate, personal use.

Therefore you should make certain that your hardware is Sargent. For Sargent incorporates the security of Sargent Locks in the harmonious setting of Sargent Hardware—a combination of protection and beauty.

Discuss this important matter with your architect. Get his advice. We will be pleased to send you the Sargent Book of Designs which makes choosing easy.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street New Haven, Conn.

BUILD NOW
And let Sargent Hardware add the final touch of beauty and security to your home.

Sargent Door Closers
Sargent Door Closers keep the doors closed that should be closed. Not only the screen door, but the kitchen, bathroom, back stair and other doors, light or heavy, inside or out. The absence of slam-bang adds to the restfulness of your home.
**The AQUA ELECTRIC WATER HEATER**

We announce the AQUA “All-Faucet” Instantaneous Electric Water Heater—a perfected and finished product—a new departure in the electrical world.

The AQUA will furnish the home which is water piped, with unlimited hot water instantly in any quantity, at any time, at any or all faucets. It is a compact device 22” x 12” x 8”, all enclosed, sealed and installed out of sight, usually in the cellar. No boilers, no vents, no explosions, no odors—fool-proof and danger-proof. The AQUA operates automatically under any water conditions. When one or more faucets are turned on, hydraulic valve throws the switch and water passing through the device and into the pipes is instantly heated. When the faucet is turned off the hydraulic valve releases the switch and the electric current is automatically discontinued. The AQUA “All-Faucet” is practical, economical and fully guaranteed. All dangers that exist in other types of automatic water heaters are eliminated.

**Price, $175**

Any electrician can install. You simply attach the AQUA to existing water pipe and wire it up with the electric current.

We solicit correspondence and inquiries.

---

**Equipping the Bride’s Kitchen**

(Continued from page 50)

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baking dish (oval)</td>
<td>$.55</td>
</tr>
<tr>
<td>Baking dish (deep)</td>
<td>$.90</td>
</tr>
<tr>
<td>Lemon squeezer with knife</td>
<td>$.25</td>
</tr>
<tr>
<td>Measuring glass</td>
<td>$.35</td>
</tr>
<tr>
<td>Spice jars</td>
<td>$.01</td>
</tr>
<tr>
<td>Canned fruits (tinned)</td>
<td>$1.50</td>
</tr>
<tr>
<td>Bread pans</td>
<td>$.75</td>
</tr>
<tr>
<td>Layer cake</td>
<td>$.50</td>
</tr>
<tr>
<td>Custard cups, 1 qt.</td>
<td>$.25</td>
</tr>
<tr>
<td>Fruit jar, 1 qt.</td>
<td>$.80</td>
</tr>
<tr>
<td>Glass butter crock, 1 qt.</td>
<td>$.45</td>
</tr>
<tr>
<td>Glass butter crock, 2 qts.</td>
<td>$.75</td>
</tr>
<tr>
<td>Glass butter crock, 4 qts.</td>
<td>$1.00</td>
</tr>
<tr>
<td><strong>EARTHENWARE</strong></td>
<td></td>
</tr>
<tr>
<td>Tea pot (medium size)</td>
<td>$1.50</td>
</tr>
<tr>
<td>Butter crock</td>
<td>$.50</td>
</tr>
<tr>
<td>Small mixing bowls (two)</td>
<td>$.60</td>
</tr>
<tr>
<td>Large bowl</td>
<td>$1.50</td>
</tr>
<tr>
<td>Bread board</td>
<td>$2.40</td>
</tr>
<tr>
<td>Custard cups, per dozen</td>
<td>$.45</td>
</tr>
<tr>
<td><strong>JAPANISHED WARE</strong></td>
<td>$1.80</td>
</tr>
<tr>
<td>Bread box</td>
<td>$.75</td>
</tr>
<tr>
<td>Cake box</td>
<td>$.60</td>
</tr>
<tr>
<td>Fruit pan</td>
<td>$.75</td>
</tr>
<tr>
<td>Flour bin (10 lbs.)</td>
<td>$1.50</td>
</tr>
<tr>
<td>Butter cake</td>
<td>$1.00</td>
</tr>
<tr>
<td>Tea</td>
<td>$1.25</td>
</tr>
<tr>
<td>Coffee</td>
<td>$.90</td>
</tr>
<tr>
<td>3 Sugar</td>
<td>$.75</td>
</tr>
<tr>
<td>5 Pans (4)</td>
<td>$.45</td>
</tr>
<tr>
<td>Salt box</td>
<td>$.15</td>
</tr>
<tr>
<td><strong>TIN WARE</strong></td>
<td></td>
</tr>
<tr>
<td>Flour sifter</td>
<td>$1.40</td>
</tr>
<tr>
<td>Grater</td>
<td>$.25</td>
</tr>
<tr>
<td>Flour scoop</td>
<td>$.60</td>
</tr>
<tr>
<td>Apple core</td>
<td>$.85</td>
</tr>
<tr>
<td>Nutmeg grater</td>
<td>$.80</td>
</tr>
<tr>
<td>Pastry sheet (10&quot;x10&quot;)</td>
<td>$.80</td>
</tr>
<tr>
<td>Steamer, fits any bottle</td>
<td>$1.25</td>
</tr>
<tr>
<td><strong>IRON WARE</strong></td>
<td>$1.00</td>
</tr>
<tr>
<td>Garbage pail (galvanized)</td>
<td>$1.00</td>
</tr>
<tr>
<td>Rubber gloves</td>
<td>$.25</td>
</tr>
<tr>
<td>Lint (coal or coffee)</td>
<td>$.50</td>
</tr>
<tr>
<td>Ash can (coal)</td>
<td>$.15</td>
</tr>
<tr>
<td><strong>WOODENWARE</strong></td>
<td></td>
</tr>
<tr>
<td>Broom</td>
<td>$.75</td>
</tr>
<tr>
<td>Broom mist</td>
<td>$.05</td>
</tr>
<tr>
<td>Chopping Board</td>
<td>$.75</td>
</tr>
<tr>
<td>Meat board</td>
<td>$.35</td>
</tr>
<tr>
<td>Rolling pin</td>
<td>$.35</td>
</tr>
<tr>
<td>Par of butter plates</td>
<td>$.35</td>
</tr>
<tr>
<td>Spoon</td>
<td>$.15</td>
</tr>
<tr>
<td>Onion chopping board (fan extra board not sold as in the shops)</td>
<td>$.25</td>
</tr>
<tr>
<td>Towel rack</td>
<td>$.25</td>
</tr>
<tr>
<td>Salt box</td>
<td>$.25</td>
</tr>
<tr>
<td>Deep dish</td>
<td>$.25</td>
</tr>
<tr>
<td>Table, all wood (4&quot;)</td>
<td>$.60</td>
</tr>
<tr>
<td>Knife board</td>
<td>$.35</td>
</tr>
<tr>
<td><strong>CUTLERY</strong></td>
<td>$2.25</td>
</tr>
<tr>
<td>Scissors</td>
<td>$.25</td>
</tr>
</tbody>
</table>

**CUTLERY**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Silver nickel</td>
<td></td>
</tr>
<tr>
<td>1 knives at $4.00 per doz.</td>
<td></td>
</tr>
<tr>
<td>3 forks at $2.00 per doz.</td>
<td></td>
</tr>
<tr>
<td>3 spoons at $1.00 per doz.</td>
<td></td>
</tr>
<tr>
<td>Set of kitchen cutlery including: One 8&quot; paring knife</td>
<td></td>
</tr>
<tr>
<td>&quot;&quot;&quot; splitting knife</td>
<td></td>
</tr>
<tr>
<td>&quot;&quot;&quot; household knife and fork (two points)</td>
<td></td>
</tr>
<tr>
<td>&quot;&quot;&quot; French bladed knife for general use</td>
<td></td>
</tr>
<tr>
<td>&quot;&quot;&quot; 6&quot; blade for tough vegetables</td>
<td></td>
</tr>
<tr>
<td>&quot;&quot;&quot; spatula for pastry</td>
<td></td>
</tr>
<tr>
<td>&quot;&quot;&quot; large spoons for lifting cakes, candy, etc.</td>
<td></td>
</tr>
<tr>
<td>Two carving knives</td>
<td></td>
</tr>
<tr>
<td>6&quot; blade, stiff</td>
<td></td>
</tr>
<tr>
<td>9&quot; flexible slicer</td>
<td>$3.00</td>
</tr>
<tr>
<td>Measuring spoons</td>
<td></td>
</tr>
</tbody>
</table>

**BRUSHES**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bottle</td>
<td>$.20</td>
</tr>
<tr>
<td>Dust</td>
<td>$.20</td>
</tr>
<tr>
<td>Refrigerator</td>
<td>$.30</td>
</tr>
<tr>
<td>Scrubbing</td>
<td>$.35</td>
</tr>
<tr>
<td>Silver</td>
<td>$.40</td>
</tr>
<tr>
<td>Nick</td>
<td>$.30</td>
</tr>
<tr>
<td>Vegetable</td>
<td>$.25</td>
</tr>
<tr>
<td><strong>STOVE</strong></td>
<td></td>
</tr>
<tr>
<td><strong>FABRICS AND PAPER</strong></td>
<td></td>
</tr>
<tr>
<td>Cheese cloth, per yd.</td>
<td>$.50</td>
</tr>
<tr>
<td>5 dish towels set</td>
<td>$.25</td>
</tr>
<tr>
<td>5usters</td>
<td>$.25</td>
</tr>
<tr>
<td>Floor clothes</td>
<td>$.25</td>
</tr>
<tr>
<td>Oven clothes</td>
<td>$.25</td>
</tr>
<tr>
<td>Roller towels</td>
<td>$.20</td>
</tr>
<tr>
<td>Roller towel rack</td>
<td>$.10</td>
</tr>
<tr>
<td>Glass towels</td>
<td>$.10</td>
</tr>
</tbody>
</table>

**WOODENWARE**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Broom mist</td>
<td>$.05</td>
</tr>
<tr>
<td>Broom</td>
<td>$.75</td>
</tr>
<tr>
<td>Chopping Board</td>
<td>$.75</td>
</tr>
<tr>
<td>Meat board</td>
<td>$.95</td>
</tr>
<tr>
<td>Rolling pin</td>
<td>$.35</td>
</tr>
<tr>
<td>Par of butter plates</td>
<td>$.50</td>
</tr>
<tr>
<td>Spoon</td>
<td>$.15</td>
</tr>
<tr>
<td>Onion chopping board (fan extra board not sold as in the shops)</td>
<td>$.25</td>
</tr>
<tr>
<td>Towel rack</td>
<td>$.25</td>
</tr>
<tr>
<td>Salt box</td>
<td>$.25</td>
</tr>
<tr>
<td>Deep dish</td>
<td>$.25</td>
</tr>
<tr>
<td>Table, all wood (4&quot;)</td>
<td>$.60</td>
</tr>
<tr>
<td>Knife board</td>
<td>$.35</td>
</tr>
</tbody>
</table>

**CUTLERY**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scissors</td>
<td>$.25</td>
</tr>
</tbody>
</table>

**MACHINERY**

(When possible electric. Prices here are for electric devices)

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bread mixer</td>
<td>$4.25</td>
</tr>
<tr>
<td>Cake mixer</td>
<td>$4.25</td>
</tr>
<tr>
<td>Meat, mott grinder</td>
<td>$2.50</td>
</tr>
<tr>
<td>Egg beater</td>
<td>$2.00</td>
</tr>
<tr>
<td>Electric fireless, 2 units</td>
<td>$4.00</td>
</tr>
<tr>
<td>Electric mixing units—Price on inquiry</td>
<td>electric appliance stores</td>
</tr>
<tr>
<td>Batter—Price on inquiry at electric appliance stores</td>
<td></td>
</tr>
</tbody>
</table>

**GENERAL**

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pail (12 oz.)</td>
<td>$2.50</td>
</tr>
</tbody>
</table>

(Continued from page 74)
JENKINS Heating Valves give perfect heat regulation, for they can be opened easily and closed tightly. They do not stick, nor become out of alignment, and remain in the same position. They do not wear, but remain true and perfect under the strain of expansion and contraction, dryness, humidity, and other conditions. Jenkins Valves are heavy and well made, and are designed to withstand the strain of the ordinary lifting and settling of pipes, and the effects of weight, pressure, and unusual conditions which are likely to cause ordinary valves to leak. Jenkins Valves are made steam and water tight around the spindle.

Warm, comfortable homes depend on good valves; for a heating system, no matter how good, is no better than the valves. Jenkins Valves have been consistently made for over half a century, their construction is standardized and all parts are interchangeable.

Send for interesting booklet on plumbing and heating valves.

JENKINS Bros.
New York

84 Atlantic Avenue
Boston

133 No. Seventh Street
Philadelphia

Washington Boulevard
Chicago

Jenkins Bros., Limited
Montreal, Canada
London, England

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

The only floors it pays you to spend money for are beautiful, lasting floors of oak.

Oak Floors are naturally specified for the finest homes, but they are even more important to the builder of the modest bungalow who must make every dollar of expenditure count.

Look for the Association Trade-Mark

Be sure the Oak Flooring you order has the Association Trade-Mark on the back of each piece. It insures uniformity—"the emblem of responsibility in manufacture. Two books of interesting and valuable information concerning oak floors will be sent free to those who request them. We urge you to send for them whether you plan to build or remodel.
Plant Beckert’s Bulbs
This Fall

Brighten your home this winter and your garden next spring with the World’s finest

Tulips, Hyacinths, Daffodils

For over forty years we have specialized in quality bulbs, sturdy and sure to bloom. Our long-established connections with the most expert and reliable Holland growers, together with our extensive trials of thousands of bulbs annually, place us in a particularly favorable position to help you make your Dutch Bulb Garden a glorious emblem of Spring and Sunshine and a constant source of Delight.

Beckert’s Fall Bulb Catalogue

For 1921 is an attractive book, complete and full of interest for all who make gardens—a reliable guide to success with bulbs, indoors and out. Send us your name and address to receive a copy—Free to readers of “House and Garden.”

Write Today.

Beckert’s Seed Store
Importers and Growers of Quality Seeds and Bulbs
101-103 Federal St., Dept. H,
Pittsburgh, Pa.
EFFICIENCY COMBINED WITH LUXURY

The installation of the HUMPHREY RADIANTFIRE in the finer homes is regarded with favor by persons of taste and culture who want efficiency combined with luxury.

Prominent architects and builders are recommending it to their clients owing to the fact that it can be installed without the expense of building brick chimneys, foundations and ash pits necessary to the coal and wood fire. An inexpensive terra cotta or metal vent is all that is required to produce wholesome and effective heat. Can be installed in existing fireplaces without much expense. A dozen designs to select from.

GENERAL GAS LIGHT COMPANY
New York Kalamazoo San Francisco

Genuine Reed Furniture
HIGHEST QUALITY
BUT NOT HIGHEST PRICED

Our Distinctive Creations in Reed Furniture are recognized as the highest type of artistic production. We specialize in exclusive designs appropriate 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

THE "WAGNER CHEST"

A splendid gift for the bride.
The Wagner Cast Aluminum Chest is a real home gift—always delightful a woman, whether she is a bride, or is already established. It is noted for its beautiful original designs having the distinction of fine silver, also for its superior cooking qualities because Cast Aluminum holds and evenly distributes heat. It lasts from "generation to generation."

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

THE WAGNER MFG. CO
Sidney, Ohio
China

For happier times outdoors

In summer "The Household Furnishing Store" supplements its indoor domestic wares with outdoor equipment to help you enjoy happier times outdoors when you scamp-er off on picnics with rollicking children or skim the roads on long motoring parties.

For outdoor dark ness you'll want on Thursday, May 2, Flashlight 6 inches long $2.50.

Knock it down or drop it—the Stainless Vacuum Bottle cannot break. Keeps drinks hot or cold, 2 qt. size $14.75, 1 qt. $9.75. Per leather case, $1.50.

A refrigerator with brackets and straps to fasten securely to your running board—yet light enough to carry off wherever the party goers. With guaranteed lining, $22.50. Fine for bungalows or small apartments.

Eighteen sandwiches fit in this sanitary night box. $2.25. Smaller has for twelve sandwiches $1.50.

LEWIS & CONGER

"Nine floors of household equipment"

45th Street and 6th Avenue, New York

Hints for your Home

For happier times outdoors

In summer "The Household Furnishing Store" supplements its indoor domestic wares with outdoor equipment to help you enjoy happier times outdoors when you scamp-er off on picnics with rollicking children or skim the roads on long motoring parties.

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LEWIS & CONGER

"Nine floors of household equipment"

45th Street and 6th Avenue, New York

News of Domestic Aids

(Continued from page 47)

For outdoor dark ness you'll want on Thursday, May 2, Flashlight 6 inches long $2.50.

Knock it down or drop it—the Stainless Vacuum Bottle cannot break. Keeps drinks hot or cold, 2 qt. size $14.75, 1 qt. $9.75. Per leather case, $1.50.

A refrigerator with brackets and straps to fasten securely to your running board—yet light enough to carry off wherever the party goers. With guaranteed lining, $22.50. Fine for bungalows or small apartments.

Eighteen sandwiches fit in this sanitary night box. $2.25. Smaller has for twelve sandwiches $1.50.

PREPARE NOW for your next outing. Orders by mail will be given just as quick and careful attention as if you came here in person.

News of Domestic Aids

(Continued from page 47)

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PREPARE NOW for your next outing. Orders by mail will be given just as quick and careful attention as if you came here in person.
The WHITE HOUSE Line STEEL DRESSERS WHITE ENAMELED

39" WHITE HOUSE Sink Unit—18" high, 6" deep—to hold all sink accessories.

Domestic Science Table
48" long, 26" wide, 32" high on legs. Cupboard and table in one. Niccolene counter top.

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“Home Kraft” and “Draughtsman” each contain Bungalows and Two Stories. “Plan Kraft” Two Stories. “Kozy Homes” Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

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521 UNION LEAGUE BLDG. LOS ANGELES, CALIF.

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THIS BOOK ON HOME BEAUTIFYING FREE

This book tells how to make your home artistic, cheery and inviting—just what materials to use and how to apply them. Tells how to secure beautiful enameled effects with Johnson’s Enamel and stained effects with Johnson’s Wood Dye. This book gives full directions on the care of floors—how you can easily keep them beautiful with Johnson’s Prepared Wax

Johnson’s Prepared Wax comes in three convenient forms—Paste for polishing all floors and linoleums. Liquid, the dust-proof polish for furniture, pianos, woodwork and automobiles. Powdered for dancing floors.

Ask your best dealer in paints for a free copy of Johnson’s Instruction book “The Proper Treatment for Floors, Woodwork and Furniture.” If he can not furnish it write us, giving your dealer’s name and we will send you the book free and postage paid.

S. C. JOHNSON & SON
“The Wood Finishing Authorities”

Cretan Jar No. 275
Send 10 cents in stamp for catalogue

3218 WALNUT ST. PHILADELPHIA.
The Forebears of Some Garden Flowers

ON HOUSE & GARDEN'S BOOK SHELF

A
n adequate and reliable hand-
book on "French Furniture Under
Louis XVI and the Empire" (Frederick A. Stokes Co., New York) has now come into an English translation through the publication of a volume of that title by Roger de Félée, a book that will be read with pleasure as well as turned to for information, for M. Félée writes in a delectable manner. The author explains his treatment of the Louis XVI and Empire styles under the covers of this work as follows:

"Empire furniture differs widely from that of the Louis XVI period; and yet the two styles are derived from the same principle applied from 1760 to the Revolution with a great deal of discretion and respect for the nation, and from 1798 to 1815 with the most uncompromising rigor. This principle is that of the imitation of Antiquity. That was not merely a

particular circumstance, limited to the restricted circle of the court, as the in-nemer, but, as it is called, a" factor of civilization; something like—in a different proportion—what the Renaissance had been to France in the sixteenth century. This return to Antiquity, in fact, manifested itself in the arts, in literature, and even, a little later, in the ways and customs of the French people."

M. Félée makes clear to us that the Empire was not a reaction against the Louis XVI style, but its logical outcome. Those who have read M. Félée's companion book on "Flemish Furniture Under Louis XV" will find "the present volume indications of the scholarship which marks that work and will find it equally as illustrated and as acceptable a handbook in reading the text and the low price of this book places it within the reach of all.

(Continued on page 78)
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 Pompilian Stones, a composition that is practically everlasting.

Erkins Studios—Established 1900

240 Lexington Ave., at 34th St., New York

A unique lamp suitable for a dressing table in cream-colored Italian pottery with decorations in deep blue, $8.50. The attractive paper shade is 33 x 33. It may be purchased through the Shopping Service of House & Garden, 15 West 44th Street, New York, who will gladly help you secure any article necessary to your decorating scheme.

Elsie Cobb Wilson

INTERIOR DECORATIONS

ANTIQUES

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

The Lure of the Chase

by A. B. Davies

PAINTINGS by AMERICAN ARTISTS

During the Summer

Two doors south of the Library

WILLIAM MACBETH INCORPORATED

450 Fifth Avenue
at Forty-ninth Street
New York City

P. Jackson Higgs

ANTIQUES - REPRODUCTIONS - DECORATIONS

15 EAST 54TH STREET - NEW YORK CITY

MacBride

9 EAST 54TH ST., NEW YORK

Dressing-table $65.00. Stool $30.00.
Mirror $30.00. Metal flower lamp $22.00.
Cylinder shades $14.00 each.

VAN DVSEN

Reproduction of an
Early American Tin Sconce
$15.00 Pair
520 Madison Avenue, New York.

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WROUGHT IRON CANDLESTICKS
ANTIQUE FINISH-HEIGHT 15 IN.
$17.70 THE PAIR

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WROUGHT IRON CANDLESTICKS
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34 E. 48th St. NEW YORK
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REPRODUCTIONS
OF OLD ENGLISH
AND COLONIAL
WROUGHT IRON
WORK AND FIRE-
PLACE FURNISH-
INGS

FOR THE COUNTRY HOUSE

A lantern of quaint design or wrought thumb latch and old fashioned strap hinges for the door, will afford an added touch of interest.

Illustration: Brass upon iron. Knocker. No. 3451.

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Showrooms—101 Park Avenue, New York

The Best Mattress is Made Better by Using a Quilted Mattress Protector

It's like sleeping on air to sleep on a Quilted Protector. They are made of the finest materials money can buy. Quilted in the Excelsior way that keeps them light, soft and fluffy even after long use and washing. Made in all sizes to fit all beds and cribs. Because of their many features, they are especially suited to use on Baby's Cribs. They protect the child as well as the mattress—save time and labor.

Endorsed by physicians and used by the Best Families Who Know

The Excessor Quilting Co.
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On House & Garden's Book Shelf

M. R. S. DUDLEY WESTON
Irish Glass

FOR THE COUNTRY HOUSE

The Excelsior Quilting Co.

See that Trademark Is stamped in cor-
ner of every Protector you purchase.

SOME GARDEN POSSIBILITIES

The question which confronts the owner of the small place is how to combine successfully art and utility, how to obtain all the fruit and vegetables possible, and still have the surroundings attractive with flowers and shrubs.

One of the most interesting possibilities of this situation is the grafting of one or more varieties of fruit on one tree. Of course such trees must be watched closely, but it is comparatively easy to keep the crop large enough to give very much shade. But if you can make room for one standard sized tree on the lawn, with a wide winter variety as the understock, the whole will be the main crop, place it where it will be most effective and set into a good, deep soil, and all three varieties always including a branch of the crab. Get your stock from the nearest reliable nursery and read up on the process of grafting. It is simple enough but must be done just right to ensure that the age and size of the tree must be considered, etc. If you have a well informed friend to call upon so much the better.

Another interesting and space-saving process is training the smaller trees, like apple, in the form of espalier. Small lot by using a trellis over which the gamble is trained and the fruit will be picked with ease. The same is true of peaches. The branches will be held away from the ground, and the fruit will thus be within easy reach. The grapevines when they begin to drop their leaves in September.

The grapevines, too, lend itself easily to quince and Gooseberry bushes also will serve nicely in small lots. Two very simple precautions are taken. The first is prompt destruction of the grapevines when they begin to drop their leaves in September.

Currant and gooseberry bushes also will serve nicely in small lots. Two very simple precautions are taken. The first is prompt destruction of the grapevines when they begin to drop their leaves in September. The second precaution to be taken is to keep these bushes in good form is not to cut the leaves when picking the fruit. Lift each branch by the tip, exposing the lower side from which the clusters may be easily gathered with your hands.

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Cucumber and Gooseberry bushes also will serve nicely in small lots. Two very simple precautions are taken. The first is prompt destruction of the grapevines when they begin to drop their leaves in September. The second precaution to be taken is to keep these bushes in good form is not to cut the leaves when picking the fruit. Lift each branch by the tip, exposing the lower side from which the clusters may be easily gathered with your hands.

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Bay State Imparts a Beauty Enduring

The beauty of Bay State lasts for years. It is the ideal finish for old or new houses.

Old homes are made youthful again with one or two coats. To the new home of cement or stucco, Bay State gives the finishing touch that spells perfection. It changes the drab color of cement or stucco to a pure, rich white or one of many beautiful tints.

Bay State Brick and Cement Coating waterproofs all houses of brick, cement and stucco. Dampness will not seep in. Driving rains cannot beat through it. Violent storms or broiling sun do not harm it in the least.

Send for samples in white, or your choice of a large range of colors. Booklet No. 2 shows many beautiful Bay State Coated Homes. Write for both today.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Manufacturers
Boston, Mass.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Manufacturers
New York Office
Architects' Bldg.
Philadelphia Office
1224 Chestnut Street

UNION METAL COLUMNS

For Porches and Pergolas

There is an air of constant invitation and welcome about the garden where Union Metal Columns are used for pergolas, porches or ornamental nooks.

These stately, white columns furnish striking contrast with green foliage and brilliant flowers. And what is of most importance—they will not split, rot, or open at joints as all wood columns do when surrounded by damp vines, and shrubbery.

Union Metal Columns are made of enduring, copper bearing steel, formed into the classical designs of ancient architecture; sizes up to 36" diameter and 32' high.

Union Metal Manufacturing Co.
Canton, Ohio

Send for samples in white, or your choice of a large range of colors. Booklet No. 2 shows many beautiful Bay State Coated Homes. Write for both today.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Manufacturers
New York Office
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1224 Chestnut Street

Soft Water for Your Home

No matter how hard, how unsatisfactory your present water supply is, it can be easily transformed to clear, sparkling water that is actually softer than rain.

A Permutit Household Water Softener is nothing but a metal tank containing Permutit material through which your water supply flows. It is connected into your present water supply system in the basement, or other convenient spot, and operates under your ordinary water pressure without additional pumps or motors. It is fully guaranteed and no chemicals are added to the water.

Water thus treated is free from the dangerous contaminations found in rain water systems and is wonderfully adapted for drinking and all household purposes. Let us send you our booklet "Soft Water in Every Home." No obligations we assure you.

The Permutit Company
440 Fourth Ave. New York

For Your Home

A Planned Laundry

In your new home, or the old home you may be remodeling, the laundry is deserving of careful planning. Your laundry can be just as efficient and sightly a room as your kitchen.

You will doubtless want to incorporate some of the newer things into your plan. The old stone stationary tubs have gone into the discard along with the wash board, hand wringer and other old time makers of "Blue Monday."

Send for book of "Home Laundry Plans"

Puffer - Hubbard Mfg. Co.
Makers of Daylight Washing Machines
3200 East 26th St. Minneapolis, Minn.
The Small Place, too, Can Have Its FLOWER GARDEN

You don't have to measure your ground in acres to have a delightful flower garden. Suburban lots—even city back yards—present real possibilities when properly treated. We furnish plans, plants and planting instructions for small or large gardens, especially planned for you under YOUR supervision. Plan gardens, especially planned for youing instructions for small or large gardens proportionately low priced.

Write for further particulars NOW, giving rough diagrams showing dimensions of space, location of house, etc. Plants shipped in August. Catalog on request. Address:

LOUDON NURSERIES
Incorporated
H. CLAY PRIMROSE, Pres.
3906 Frederick Rd., Baltimore, Md.

The opoponax vary from small plants a few inches above the ground to trees twenty feet or more high. Attractive flowers characterize them.

CACTI AND THEIR CARE

No other plant has such a peculiar form as the cactus. Its particular shape is very unusual, and its appearance is distinctive. Its habitat, with few exceptions, is the tropical and subtropical desert regions of our continent. The striking forms of the family give their native land its characteristic flora, and nothing can compare with a glimpse of a sun parched waste often thickly studded with high, slender pillars or candelabra-like cacti, stems, with the spiny balls of the Manillaria, the uniquely branched Opuntia, etc., especially during the flowering period. It seems as if nature desired to compensate, through the luxuriance and profusion of flowers which shine in bright and sometimes fiery colors and often exhibit the most delicate odors, the phantastic, almost ugly shape which is the natural characteristic of the cacti.

The cacti are ugly in form, their sometimes gnarled or cylindrical, sometimes spherical, sometimes angular or compressed stems, which too often show only the appearance of rudimentary leaves, are covered with a peculiar growth of thorny thorns and needles situated on ridges. The cultivation of these unique plants is very simple and is especially adapted for the window garden in the home.

When the cactus is to be placed in a flower pot, it receives a soil consisting of a mixture of three parts of sandy humus, two parts of clay, and one part of sand. To the latter a little lime can be added. The pots should be small and receive a good foundation of potsherds for drainage.

Young plants are transplanted every second year; older ones can be transplanted in the third or fourth year. Never transplant a cactus which shows the formation of buds; it is best to wait until they have flowered. In order completely to remove the exhausted soil, the plants should not be watered for a few days, and after they have been transplanted, a few days should elapse before they are again watered. When placing the plant in a new pot, it must not be set too deep; the upper roots should barely be covered with soil.

During the summer the cactus should be well watered, care being taken not to give them too much as that will only injure the plant.

The Digest will be sent free upon application.

PEONIES and IRIS

Our Unique Guarantee
We will replace with three any plant blooming untrue to description.

THE PETERSON PEONY DIGEST

is to the endless varieties offered what the Five-Foot Library is to the literature of the world.

The Digest will be sent free upon application.

PETERSON NURSERY
30 N. LaSalle St., Chicago, Ill.
THE BRAND PEONIES
America's Most Beautiful Contribution
to the Peony World

A SYMPOSIUM has just been compiled of the judgment of the membership of the American Peony Society as to the comparative value of all the best named Peonies of the world. In this symposium "100 points" stands for "perfect," while a vote of 80 means a very good flower indeed. With not less than 20 members voting on a flower according to this symposium 66 varieties received a vote of 84 or better.

Of 66 World's Best Peonies Selected By Vote 9 or 13% Are BRAND Introductions.

I would also call your attention to the fact that no safer guide can be found to follow in the making up one's wants in peonies than the unsolicited expressed judgment of the Great Peony Growers of the country as set forth in their 1921 lists now just beginning to appear.

Mr. Wm. A. Peterson gives a "Master List" of 50 varieties of which 6 are Brand varieties.

Henry S. Cooper includes in his list of 56 varieties, "which you should have at any price", 9 Brand varieties.

Mr. Jaipes Boyd lists 21 sorts as the "cream de la cream of Peonies" and 4 of these are Brand Peonies.

I believe it can no longer be questioned that the Brand varieties are among the very best in the world.

Those not having my 1920-21 catalogue should send for it now.

A. M. BRAND
A Grower of Peonies for 42 Years
FARIBAULT MINNESOTA

LOVETT'S
POT GROWN
STRAWBERRIES

OH MOTHER THEY ARE GREAT!
Real Strawberries From Your Own Garden

You can raise Lovett's Pot-Grown Strawberries in your own garden. Have the world's largest Strawberry Specialist Guarantee your success this season.

We will send a dozen each of 25 in all of the three wonderful "FLEET HYBRIDS"—EARLY JERSEY GLOAT, JOHN F. COOK and EDMUND WILSON—all pot grown, for $3.50, or twenty-five of each for $6.50.

The following are all fine, pot-grown plants of the everbearing variety: CHAMPION, EVERBEARING, FRANCIS, IDEAL, LUCKY BOY, PROGRESSIVE and SUGAR. We will send six each of 15 in all for $3.50, or a dozen of each 75 in all for $7.50.

Send for catalogue No. 102 in which we offer twenty other good varieties.

J. T. LOVETT
Monmouth Nursery
WORLD'S LARGEST GROWER OF SMALL FRUITS, FOR NEARLY 50 YEARS

Box 152 • Little Silver, New Jersey
Radiator Obtrusiveness
Its Solution

Why consider for a moment having the machinery of your heating system in the form of radiators, always in insistent prominence?

Let us suggest ways of obscuring them with decorative metal grilles.

Ways that easily convert the objectionable into the desirable. Ways that turn the ugly into the harmonious. Send for booklet.

TUTTLE & BAILEY MFG CO.
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Now Is the Time to Get Rid of These Complexion Blemishes

There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

Simply get an ounce of Othine—double strength—from any druggist and apply a little of it night and morning and you should soon see that even the worst freckles have begun to disappear, while the lighter ones have vanished entirely. It is seldom that more than an ounce is needed to completely clear the skin and gain a beautiful clear complexion.

Be sure to ask for the double strength Othine as this is sold under guarantee of money back if it fails to remove freckles.

Bird Bath
$15
To Introduce
Norristone
Lawn and Garden Furniture - Rochester, N. Y.

or if you prefer—a special offer
Garden Seat for $20

Economy in Building

Discerning architects have widely specified "CREO-DIPT" Stained Shingles for side walls as well as roofs—for architectural detail beauty and dignity.

Their distinctive qualities of permanence and dependability have won for "CREO-DIPT" Stained Shingles, the confidence of discerning builders—and have proven their economy as building materials. The open market does not afford such quality in shingles or stains.

Write for our Portfolio of Fifty large photographs of Homes by Prominent Architects with 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.
1212 Oliver St.,
North Tonawanda, N. Y.

"CREO-DIPT" Stained Shingles
Plan now for next month's planting

If you want to plant that which you will not need to replant next season—get it from us. We have it because we grew it. While we boast not the greatest acreage, we offer a variety of species second to none.

Quantities? Yes, in many species; and a range of sizes from one foot to thirty. However, like most specialists, we have but few of some choice varieties. That is why you should plan now and order early. Shipments will be made at the correct time for planting.

We carry over 70 evergreens alone, together with a complete line of deciduous trees, flowering shrubs and perennials.

Four years ago a client purchased $8,000 worth of Rosedale Trees. They grew—all but three. This year, even in the midst of general business depression, that same client placed another order even greater than his first.

Let some of the famous Rosedale Roots become firmly settled in your grounds this fall. The new vigorous plants already established, will start with the earliest spring time and prove to you, as they have already proved to many, the sterling merits of our methods.

Our "prices are as low as consistent with highest quality," so buy direct from

DOUGLAS SPRUCE

ROSEDALE NURSERIES
The Home of Well-Grown Evergreens
Tarrytown Box H New York
Your address on a postal will bring you a very helpful general catalogue. Special Fall catalogue ready in a few weeks.

A Callahan Garden
This Winter

Fall and Winter—the destroyers of outdoor life—are just around the corner. But you can enjoy the fragrance of flowers in your garden all Winter if you erect a Callahan Sectional Greenhouse NOW. You'll be surprised how small an investment will put an artistic greenhouse all Winter if you erect a Callahan underglass carden on your grounds—you can erect it yourself. The Greenhouse Book illustrates the various styles which can be secured in practically any size. Write for it today.

T. J. CALLAHAN CO., 48 S. Canal St., Dayton, Ohio

DREER'S Mid-Summer Catalogue offers a choice list of Straw berries in pot-grown plants, which will produce a full crop of berries next summer, and give directions for planting. Also offers Celery and Cabbage Plants, seasonable Vegetable, Flower and Farm Seeds and a choice list of potted Hardy Perennials which may be set out at any season.

Write for a free copy and kindly mention this publication

Henry A. Dreer

Plan Your Wild Garden

During the Summer Months

YOU will save time, trouble and expense by getting everything ready for fall planting before September first. A good time to start is right now.

Decide where you will locate your Wild-Flower Sanctuary or rock garden, and dig the soil. Clean out the dead wood, brambles and rubbish. Note what ferns and flowering plants grow on or near your place now. Send for our unusual catalogue. It will tell you of other beautiful, easily grown things you should have. Put your problems up to us. Don’t hesitate to write me and ask for advice. It will be given promptly and without charge.

Edward Gillett, Fern and Flower Farm
9 Main St., Southwick, Mass.
Herbert Durand, Representative
66 Fifth Avenue, New York City

Make Your Garden A Wonder Garden

It’s easy! Market growers know the secret. Follow it and you will have the largest crops of fruits and vegetables, an abundance of the biggest and sweetest scented flowers of the most intense and vivid colors.

Here is the secret:

The better grades of commercial fertilizers contain only 3 to 5 per cent. Nitrogen, 6 to 10 per cent. Phosphoric Acid and Potash, about 5 per cent. Potash, combined in material that has no fertilizing value, but makes weight and an odor of the full 100 per cent. quality. Science has produced a tablet that is rich in plant food, containing 11 per cent. Nitrogen, 12 per cent. Phosphoric Acid and 15 per cent. Potash and it is odorless and clean.

Four tablets dissolved in a gallon of water is used in place of liquid manure and is less trouble and gives better results than the objectionable manure water. Be careful not to get the solution on vegetables, plants or foliage.

Three or four tablets (or every ten days) placed in the hills with a dibble makes Cucumbers, Squash and Melons very jump, also Climbing Ornamental Plants.

In hills, other than vines, use one tablet to each hill.

For crops in drills, use 1 tablet to each foot of row.

In Flower Beds and Borders, place tablets one foot apart.

Brush Fruits and Shrubbery, use three to five tablets, placed in the soil with a dibble about each plant.

Fruit or Ornamental Trees, place tablets two feet apart and extending out from the trunk, as far as the longest branches.

Good also for cold frames, hotbeds, greenhouse benches and pot plants.

Each tablet contains highly concentrated, immediately available plant food and enables the grower to control the development of plants. They increase production, brighten color and improve quality. Their use is highly profitable.

The name of the tablet is Stim-U-Plant. It is scientifically made, its feeding and forwarding crops. Market Gardeners all over are ordering in large quantities. Order by name—there is no substitute.

Perennial beds will be immediately benefited by the use of Stim-U-Plant and next year they will be better than ever before. Perennial plants must make strong growth this year to be at their best next season.

Fertilizer used now will benefit this season’s crops and will improve the soil for next year.

Stim-U-Plant should be placed one foot apart when making beds of Tulips, Hyacinths, Crocuses and other bulbs in the autumn.

Large sums are expended for fine bulbs which are planted without considering the importance of the right fertilizer for the perfection of bloom to which the planter is entitled. Insure the height of perfection by using Stim-U-Plant. Order sufficient to use in your bulb beds. Each tablet is protected and kept indefinitely.

Price delivered: $1.00 per 100, 50 cts.; 1,000 tablets, $3.50. The same results with ordinary fertilizers would cost double and more.

Earp-Thomas Cultures Corp. Exclusive Manufacturers
80 Lafayette St. New York.
SPRING? Yes, But Planned in the Autumn

Autumn’s the time to separate your iris clumps. And your peonies, too. And if you have strawberries, prepare to plant them now. (Use pistillate and staminate varieties, says the academic Gardener’s Calendar.) And those deciduous shrubs—the sooner they’re transplanted the better so that the roots can take hold before cold weather. Autumn’s the time to get ready for spring! If you need advice and inspiration, you want the

SEPTEMBER

HOUSE & GARDEN

ready August 20th

THERE are all sorts of gardens in this issue. A garden in three levels, a garden in the shade, an English topiary garden. Such practical affairs as irises and Michaelmas daisies are discussed at length.

And another thing about gardens—is yours famous for its rose water and pot-pourri? That’s rather a nice idea, don’t you think so? You’d better try the English recipes given for them in this issue.

BUT of course this number isn’t all gardens. So there’s a page of new upholstery fabrics, and an article on curtain stuffs. And the Shopping Department, meantime has found a lot of pleasant little tables—just what any house needs.

There are delightful photographs of Southern country houses, and some of English libraries. And some interesting and lovely Italian plaster decorations.

There’s no season of the year when you depend more on House & Garden than in the autumn. Your garden has to be “closed” as thoroughly as your country house—and House & Garden likes to be at your elbow when you tie up each rose hush. And it wants to be on hand when you get back to town and take an interest again in the house that you’ve hardly thought of all summer.

Autumn Furnishings Number

Your House Needs It Your Garden Needs It You Need It
First in the industry, foremost since —

MADDOCK

Foremost in achieving labor-saving improvements in lavatory construction

The Madbury Lavatory, shown above, includes an overflow cleaning feature that literally puts the cleaning of the overflow at the finger-tips of the housewife.

This device, operated by holding one finger over the supply nozzle with the water turned on, simplifies the cleaning of the inaccessible overflow channel. It saves time and lessens the burden of housework.

Constructed entirely of glistening, pure white vitreous china, a material that can be kept clean and sanitary with minimum care—this fixture unquestionably represents the highest ideals in the development of the lavatory.

Anyone interested in using fixtures of Thomas Maddock quality in equipping a new or an old bathroom, should write for "Bathroom Individuality."

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