The millionaire who was being robbed

The millionaire lives in a fashionable New York suburb. In 1916 the old-fashioned boiler in his cellar consumed 136 tons of coal.

At his request a Heating Engineer made an examination; later he took out the old boiler and installed an IDEAL TYPE A HEAT MACHINE.

The next winter—a very cold winter, too—the millionaire saved 45 tons of coal.

That millionaire was being robbed by his old-fashioned boiler of about one-third of the money he spent for coal.

dence of Henry VIII. The IDEAL TYPE A HEAT MACHINE has transformed it into a modern comfort-giving home.

If the boiler in your home is ten years old or more, the probabilities are that you, too, are being robbed in the same degree.

Ask your Heating Contractor to go over your home and report; or wire direct to us. We will communicate with him or have one of our own Heating Engineers make the examination, without obligation or expense.

Meanwhile your inquiry will bring you through the mails full descriptive literature regarding the IDEAL TYPE A HEAT MACHINE, the dustless, wasteless new invention that pays for itself in the coal it saves.

Dept. 23
816 S. Michigan Ave.
Chicago, Ill.
BISHOPRIC
FOR ALL TIME AND CLIME

Bishopric—The Stepping Stone to Happy Homes.

Everyone looks forward to the time when they shall own their own home. Owning a home gives one a balance, a sense of permanence and a feeling of security.

In your own home you find refuge from the avaricious landlord and from the worries and cares of daily life. Once across the threshold of your own home you are in your own kingdom where Love is queen.

The knowledge that it is your own home, "Your own Castle"—brings contentment and happiness that more than repays you for the toil and patience that has given you the greatest of blessings "Your Own Home," and money spent on the home is an investment that pays dividends in happiness.

You Build But Once—Build Right

Stucco Offers an Economical and Fast-Growing Appeal to People who desire Homes of Distinct Individuality.

The Permanency and beauty of Stucco Houses depends on the Base used. Bishopric under Stucco is universally recognized as the Best Base and at the same time the least costly building material for Stucco Exterior over new or old buildings.

This reputation has been won by its wonderful record extending back for years, and today remains unassailed.

Bishopric provides a building that is warmer in winter and cooler in summer than other forms of construction. As an insulating, strengthening, sound-deadening, moisture-proof and fire-resistant base, it insures a building that is absolutely dry, vermin-proof and healthy.

It is of great importance in the construction of the house of stucco to provide for the preservation of its beauty, its resistance against fire, vermin and decay, its insulation against change of temperature and dampness. Bishopric stucco and plaster base in construction and in use, offers the possibilities of this insurance.

Let us tell you all about it, let us send you "Bishopric for all Time and Clime," a booklet containing facts and details on insulation, sound-deadening, damp-proof construction, illustrated with photographs of beautiful houses built with Bishopric Stucco plaster and sheathing units. This booklet is yours for the asking.

The Bishopric Manufacturing Company
568 ESTE AVENUE
CINCINNATI, O.

N. Y. City Office: 2848 Grand Central Terminal
Factories: Cincinnati, Ohio, and Ottawa, Canada

House & Garden is published monthly by Curtis Nast & Company, 19 West 44th Street, New York. SUBSCRIPTIONS for the United States, Porto Rico, Brazil and the Philippine Islands, $3.00 a year in advance. Entered as second class matter August 26, 1899, at the Post Office at New York, N. Y., under the Act of March 3, 1879.
"GENUINE WALNUT FURNITURE IS TRUE 'HEIRLOOM' FURNITURE."

In the Days of Queen Anne

In the days when all furniture was made by hand, and when material, design and workmanship were of the best, Walnut was conceded to have no superior as a cabinet-wood.

The best furniture produced in Italy during the Renaissance, in France in the time of the Louis, and in the England of the Georges, was of Walnut. Later replicas of these fine pieces were by preference made of American Walnut as soon as it became available.

American Walnut depends for its beauty on inherent color and on its pleasing figure and depths so satisfying to the cultivated taste. It has none of the cruder boldness or sharp contrasts of color and figure characteristic of some woods hitherto commonly accepted.

American Walnut furniture for these reasons is the strong choice of those who desire true "lifetime" or heirloom furniture. Let us add one important word—

"BE SURE YOUR WALNUT IS ALL WALNUT."

Write for a copy of the Walnut Brochure de luxe, and enjoy the interesting history of this supreme cabinet-wood. Beautifully illustrated. Sent FREE upon request.

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TRUE to the best traditions of those Georgian homes furnished by the great Chippendale is this livable room with its exquisitely hand-carved sofa, backed by a spacious table-desk of unusual dark green and gold lacquer finish.

This photograph but suggests the mellow tones of the old pine paneled walls and the beautiful crystal chandeliers which catch the firelight, or the colorful notes of the petit point chairs and hand printed linen draperies. It is in the assembling of such harmonious interiors that the Hampton Decorators are trained and equipped to assist you.

Hampton Shops
16 East 50th Street
Facing St. Patrick's Cathedral
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Decoration - Antiquities - Furniture
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Little conveniences are concealed electric lighted porch columns, package receivers, garbage burners, meters read from outside, plunder rooms and many other features easily incorporated, which add wonderfully to the comfort and joys of home owning and are not very costly.

Of Interest to Every Home Builder

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The most economical and satisfactory method is to apply the stucco over Kno-Burn Metal Lath, back plastered—omitting wood sheathing, this not only saves considerable expense but the web of steel underlying the plaster keeps the stucco from cracking.

This construction is endorsed by prominent architects. It is also recommended by the highest building authorities. The satisfactory condition of homes—built of stucco on Kno-Burn—after years of service bears tribute to the permanence and attractiveness of this economical construction.

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It's a great pleasure to offer them what suggestions my staff and I can on arrangement, design, selection of materials and other details. I have a real interest in their homes. I'd like to help you with yours.
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Gates and Railings
—present panels which are virtually one piece of steel. Electrical welding under tremendous pressure fuses pickets and rails together, permanently at each intersection. The attractiveness, strength, and alignment of your boundaries are assured for a generation if they bear the mark of our craftsmanship.

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KERNERATOR
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Built into the base of the chimney in the basement, this brick incinerator receives from the hopper door, conveniently located on the first floor in the flue, all the household waste—wilted flowers, broken crockery, tin cans, cardboard boxes, garbage. This material is lighted at intervals and burns itself up without odor.

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When you build your own home you'll want a Kernerator. Send for our interesting booklet, showing some of the fine homes that are Kernerator-equipped.

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Brick mansion contains 14 rooms, 4 baths, numerous open fireplaces, electric light, etc. Garage for 4 cars. Well equipped stables and various outbuildings; cows, chickens and pigeons. Gardener’s cottage. 6 acre orchard; large flower and vegetable gardens. For further particulars apply 0-1051.

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Great Neck, L. I., office open Sundays

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HARVEY CRAW

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One half normal land prices.

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One West 34th Street
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**ROUND DOG COLLARS**

Hand-stitched collar, made of English bridle leather. For airedales, police or shepherd dogs, chows, collies, wire-haired fox terriers, and other long-coated breeds. Tan, Black, Red, or Green, $2.00.

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When a cold nose nuzzles you

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But whether you want a playmate, or a companion in the pride of your limousine—or just a reliable protector from boredom and your enemies—you will find the one you want at Ye Olde Dog Kennels

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Order today for a deluxe copy of "Craftsman Bungalows"—the most authentic plan book known. It will help you plan economically and wisely. Contains pictures and plans of nearly 100 beautiful and distinctive homes costing from $2000 to $6000 to build. 113 pages. Nothing else like it. Shown interiors, exteriors, floor and room plans, silver costs, etc. of homes suitable for all climates. The many helpful and practical building suggestions given will save dollars for prospective homebuilders.

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What a Wonderful Inspiration for a Home

In a year or so, he (yes, it's a boy) will want a place to romp around in—a back yard where he can play cowboy and chase Indians or dig a well. He must run and play and shout in order to develop into the fine type of manhood his parents so greatly desire.

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It's the materials of which the home is built and the way it's built which determine whether you'll be proud of your home in years to come and how much of a heritage it will mean for your children.

Today you can build of brick—the most beautiful, economical and satisfactory material for the family who wishes to make a moderate investment in a home—and provide a heritage for your children.

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MAHOGANY

MAHOGANY ASSOCIATION, 347 Madison Avenue, NEW YORK
An editor enjoys getting up a fine issue of his magazine just as a good cook enjoys the preparation of a fine meal. He knows exactly what sort of things are going into it and has fairly safe reasons for supposing that it will be enjoyed. We are enjoying the preparation of this issue. It will be a big meal, a wholesome meal, a meal not soon to be forgotten.

The general motif of this feast is house planning, but we haven't put house plans on every page, just as no cook uses the same ingredients in all the courses of one meal. There is more to house planning than house plans. It is a concoction of various styles, plus a pinch of architectural detail, a generous measure of family requirements, with some dream stuff dusted over the top. It isn't complete without the dream stuff, any more than an egg is palatable without salt. Certainly the houses shown in this issue—about twenty in all—are the stuff of which a home builder's dreams are made. Nor can the courses of this November banquet be all alike. So we have mixed in judicious amounts of gardening and decorating—the soup and salad of the feast. For who can plan a house without planning also the furnishing and decoration of its rooms? Who can visualize the home that is to be without its gardens and their abundance of flowers? Nor can a good householder consider the meal complete until it contains an adequate amount of kitchen equipment. So into the pot has gone a measure of that too.

Some folks may say that this sounds like a ragout of left-overs, a publishing stew, a thin Sunday night supper pulled together from nothing and nowhere. Don't be mistaken! Each course is carefully chosen for the ease of its mental alimentation. Each is rich with digestive nutrient and seasoned with fine illustrations. Its practical vitamins are countless. In fact, so carefully are these pictures and articles chosen and arranged that one passes from one to the other as easily as a gourmet passing from fish to flesh to fowl. There! Our space is almost gone and we haven't said a word of what this issue is going to consist. Neither does the good cook! If you know too much beforehand the surprise is lost. You have waited until it is set upon the table. So with this feast. It will be served about October 23rd; you'd better reserve your seat through your newsstand.

Contents for October, 1921. Volume XL, No. Four

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SEEN IN THE SHOPS

The Gardener's Calendar

PUBLISHED MONTHLY BY CONDÉ NAST & CO., INC., 13 WEST FOURTY-FOURTH STREET, NEW YORK. CONDÉ NAST, PRESIDENT; FRANCIS L. WURTBURG, VICE-PRESIDENT; W. E. HOCKER, TREASURER. EUROPEAN OFFICES: ROLES HOUSE, BRAMBLE BLock, LONDON, E. C. PHILIPPE ORTIZ, 2 RUE EDWARD VII, PARIS. SUBSCRIPTION: $3.00 A YEAR IN THE UNITED STATES, COLONIES, CANADA AND MEXICO; $4.50 IN FOREIGN COUNTRIES. SINGLE COPIES, 15 CENTS. ENTERED AS SECOND-CLASS MATTER AT THE POST OFFICE AT NEW YORK CITY.
THE OPEN HALL

Its noble proportions, the simplicity of its furnishings and the broad sweep of its curved stairs make this open hall an elective feature for a country house. The floor is of blue limestone slabs covered with fibre rugs and carpeting, thus combining elements characteristic of both indoors and out.

Old furniture and colorful chintz carry on the distinguished atmosphere presented by the ivory paneled walls and woodwork and the fine old door salvaged from an early New York home. It is the residence of Alonzo Potter, Smithtown, L. I. Peabody, Wilson & Brown were the architects.
N planning a garden it is important to consider not only the garden itself, but also the landscape that surrounds it. Only the walled garden can afford to disregard the surrounding landscape, and even the walled garden must have at least one opening on to the outer world. If the surrounding landscape is beautiful—and there are very few places in our countryside where it is so positively repulsive that one would like to cut out all sight of it—the designer of the garden is wise if he tries to involve the landscape in his garden scheme. You may possess only an acre of ground but, theoretically speaking, you are monarch of all you survey from any point on that little acre. Yet the process of exploiting the landscape for the uses of the garden is not entirely simple. Let us consider some of the methods employed by the skillful gardener to press it into his service.

Composition

If your house happens to be situated on the top of a lofty eminence, no very subtle methods need be adopted. All you have to do is to walk about your domain and look at the panorama; its mere extent makes it perennially interesting as well independent of artificial composition of the foreground. But the houses and gardens which command a really extensive panorama are so rare that we need consider them no further. We are interested in the ordinary dwelling, situated in a valley, on a flat plain, or on the gentle slope of a hill, and commanding a modest prospect of not very distant hills, fields, and trees. How shall we involve this prospect in our garden scheme? How can we so place it as to frame a garden glimpse? Such pictures should be studied before the house is built and the garden laid out.

A doorway or loggia arch, purely architectural features, can be so placed as to frame a garden glimpse. Such pictures should be studied before the house is built and the garden laid out.

Limitation

The first principle of all composition is limitation. Absurd as it may sound, it is yet true that the picture cannot exist without the frame. The essential difference between Nature and a work of art is that Nature is without limits, and exists in a perpetual state of flux, while a work of art is fixed and clearly defined. The business of the gardener is so to arrange his foreground that the eye sees a clearly limited picture in which there is a harmonious relation of form between the foreground and the far-off background.

The ordinary way of framing and composing a distant view is by means of trees or of some architectural detail. A dense mass of trees may be used to block out all but a limited section of a landscape, which will be seen down a vista. The same effect can be produced by the use of walls and a gateway. Almost more
It is often possible to trim trees so that they play an effective part in the composition of scenery. Here a terrace built out on a hillside is shaded by an oak that has been cut to make a setting for the view beyond.

Interesting is the use of single trees or some such architectural detail as a pillar to break the line of the distant landscape and to divide it up into sections.

A very flat stretch of country requires a particular treatment of its own. The horizon on a flat plain is very near to the eyes of anyone standing on the ground, and the aim of the landscape gardener in these districts must be to create an illusion of distance by the use of perpendicular lines placed in a receding sequence.

How beautiful a flat country can be when treated in the right way may be seen in Flanders, anywhere between Ostend and Ghent. Here the country is as level as a calm sea, and a wonderful sense of distance, of an almost infinite recession into space, is
Where one's house stands on a wooded or shrub-covered hillside an avenue can be cut to open up the vista. By preserving tall trees in the foreground, the horizontal lines of the distant hills are given a pleasing relief.

obtained by the copious use of poplars; their tall, slender forms, planted in lines along the edges of roads or canals, lead the eye onward down endless perspectives. Flat countries call for some sort of avenue treatment, carried out either in trees or in some form of architectural feature.

We have so far dealt exclusively with the treatment of a view from the garden. It will not be out of place to say something of the way in which composition can be achieved when the foreground is a window, a gateway, or other aperture in a house. Care should always be taken in designing a house to provide for good exits. The firm architectural lines of a doorway, porch, loggia or arcade should be made the con-

(Continued on page 68)
A garden room in the Turtle Bay district, New York City. Edward C. Dean and W. Lawrence Bottomley, associate architects.

(Left) No glass curtains are used in this dining room, the wide windows giving a charming view of a garden walk.

(Cool ivory paneled walls, a deep blue velvet rug and rose gauze curtains are incidentals in this dining room whose chief charm lies in its proximity to a garden. It is in the New York home of Mrs. Cornelius H. Tangeman. Agnes Foster Wright was the decorator of the room.

(Above) It would be easy to breakfast in this sunlit room with its gay chintz, painted furniture and rough plaster walls. On the right is a door leading into a garden.
GARDEN ROOMS IN CITY HOUSES
If One Cannot Live Out-of-Doors, the Next Best Thing
Is a Garden Room
MARGARET McELROY

T is a curious fact that practically all the thought and ingenuity in the past have been spent in developing either the house or the garden and only comparatively recently has attention been given to the subjects in connection with each other—the room in relation to the garden. This is especially true of this country that has lived so long indoors and is only now awakening to all the possibilities of a garden. Abroad it is an old story that much could be learned from the garden rooms of France, Italy and above all Spain—rooms of inlaid plaster walls and sweet with the fragrance of old-world gardens.

More and more we are coming to realize that every house should be annexed with a room of this kind, a room in relation to the garden or terrace. We have revealed in living outdoors, have seen the possibilities and charm of a well-furnished room; we have successfully brought the garden into the house and today there is scarcely a home that does not have a garden room. Here is a room with the feeling of a garden—one made gay with shrubs and climbing plants and perhaps a tiny splashing fountain to suggest the out-of-doors. These things have come to stay because no matter how exquisitely a house is furnished, how perfect and harmonious in detail, it cannot hold us if there is not a garden to go into. Architects, realizing this need, are concentrating on a successful combination of the garden and the house with the result of series of perfectly delightful rooms whose interest first and last lies in the fact that they are adjacent to a garden.

Discarding the Old Backyard

Some of the most interesting building in New York City recently has been the remodeling of old houses into more comfortable and attractive ones, and in every case the architect has been concerned almost as much with the inside as with the house proper. So what were formerly dank backyards, notable for a certain instinctive monotony, have been transformed into tiny gardens of individuality and charm, gay with colorful flower beds or decorative with more formal planting. In each one of these communities an effort has been made to create one kind of a garden to complement the house, to make every living bit of green count or something. In some cases persons occupying an entire block have thrown together their backyards and by the placing of shrubs, trees and vines, stone paths with here and there an interesting fountain and walls crowned with pots of trailing ivy, have achieved the effect of an old Spanish or Italian garden.

After having accomplished a garden in the midst of the city, the next step was to tie it up with the house. Formerly, all the "best" rooms proudly faced the street, leaving no one to enjoy the other side but the cook. With the acquisition of a garden, however, the house immediately turned its back on the street and in all the remodeled houses the dining room, drawing room and master's bedroom face the bit of green in the back with the kitchen, laundry and maids' rooms on the street side. All these changes developed a new type of room that soon began to claim the attention of architects, and decorators—the garden room.

In a house in New York that has not only the advantage of a charming garden but a view of the East river as well, the dining room has been made into a perfectly delightful garden room. The entire end consists of a low, broad span of casement windows and a quaint glass door opening into the garden; on the walls is a scenic paper of shadowy gray-green trees that catch the sunlight and carry out the feeling of the out-of-doors; the furniture is simple and dark and through the windows and door, which areuncurtained, one sees a winding path of uneven flagstones shaded by drooping willows; a low wall overhung with honeysuckle and, dominating all, the spidery outline of a great bridge.

Garden Breakfast Rooms

In our climate it is not always possible to eat out-of-doors but it is feasible to have a little breakfast room so arranged in relation to the surrounding garden that the effect is practically the same. The first thing to do is to put in wide windows and doors with perhaps a bay window filled with growing plants. Use only the filicium of glass curtains, if any, as the object is to bring the garden inside, not shut it out by heavy draperies. If it opens onto a brick terrace, let the floor be of brick, too, the walls rough plaster broken by wrought-iron brackets filled with ivy, and paint the furniture a soft leaf green. The china should have a design of brilliantly colored flowers, and use linen the same deep cream color as the plaster walls. It would be easy to breakfast in this room, surrounded by and part of the beauty of the sunny garden outside.

All city houses, however, are not blessed with gardens, but this does not mean one cannot have a garden room. There is often an extension that provides a roof which can be turned into a delightful spot of green around which one can evolve a garden room. One house of this kind had a rear room that had long been used as a general store room with the roof behind an absolute waste space. The clever owner, being forced to stay in town during the hot months, set about transforming the room and making a garden on the tiny roof. First a wide door was cut through, connecting the two. On both sides of the roof were placed high green lattices topped by urns filled with daisies and trailing plants. Fortunately the house was red brick, which makes a pleasing background, and at the farther end an old Spanish iron grill was used, also surrounded by pots of ivy. Plants were everywhere, boxes of orange-red tulips making a splash of color.

(Continued on page 68)
THE WINTER OF OUR DISCONTENT

LAST year in London they were singing a pleasant little song called "Where Do the Flies Go in the Winter Time?" It was a thought-provoking ballad; in fact, after hearing every newboy, porter, messenger and indolent male whistle it, you began to wonder where the flies did go.

Recently a question of like character has been propounded, a question that makes the fly mystery pale into insignificance. An enquiring reader of this magazine wanted to know where gardeners go in the winter time.

After much investigation we discovered that those who are endowed with an abundance of this world's goods go South or to California or to the palmty and liberal isles of the Caribbean. The less fortunate simply stay at home and endure the winter of their discontent as best they can. If they have a greenhouse, the flies may be found there; if they have no greenhouse, then winter is a sorry time for them.

As most of us north of Washington are garden shut-ins during the winter months, I am proposing two or three seemly amusements that may help make the days pass speedily.

Of course, the gardener may, if he chooses, read old catalogs, but by November he will be able to recite all the items from Actinida "The Pearl" to Zephyranthes with as much ease and accuracy as a fourth-year lad recites the Presidents of the United States. After that, catalogs pall, or he may carry on a lengthy correspondence with other gardeners between the times he is occupied washing aphids off the house plants. This is a pleasant diversion and helps widen the circle of one's friends.

He may even conceivably read a vast library of gardening books and attain wisdom thereby, although, having read several score of them, I find a sameness that almost drives me to tears. (Incidentally, if I have to read one more book or article in which "My Garden Is a Loversome Spot" is quoted, I shan't be held responsible for the consequences.)

ONE perfectly innocuous winter amusement for gardeners is to make a gardener's anthology. Take a loose-leaf binder and paste in, under alphabetical heads or topics, various snatches of horticultural news, bits of pretty garden prose and verse, practical data and notes of controversies clipped from magazines and catalogs or copied out of books. A symposium of this kind can be a perfect gold mine of good ideas. You may collect, for example, half a dozen different remedies for delphinium blight, affording a variety of treatment for a variety of circumstances. Another page may contain the names and pictures of newer narcissi—kinds that, as yet, are far beyond your purse. And so on.

I know of one such book that has served not only to amuse its compiler but to which is attributed an uncommon pathological value. When a gardener acquaintance falls sick, this book is carried to her bedside. It has effected many cures. What the Mother of Kazan icon is to the devout Orthodox Russian, this garden anthology is to the lover of flowers.

URING the past few years it has fallen to my lot to read quite a number of nursery, seed and horticultural trade journals, and I have noticed that a singular bond of sympathy exists in these groups. It is especially marked in the obituaries of deceased members of horticulturists' families. Not satisfied with printing kind words of these deceased members' stock in trade. They constantly spoke of her to the customer, printed her name in their price lists, compared her beauty with the choice colors and form of other flower sons and daughters. Why shouldn't the horticultural world feel personal bereavement when the original Celia Strange comes to the end of her flowering?

ONE of these days—and this can afford another winter amusement—I would like to investigate who the original persons were after whom some of our flower varieties are named.

Who was Marie Le Gaye and what relationship did she bear to the hybridizer who gave her name to a lilac and several other flowers? Who was Mine. Chereau of iris fame? What romance was attached to naming a hardy aster after Peg Ballard, and who was Peggy? What kind of family are the Lomas, immortalized by a long line of male and female alike—of dahlias?

What has become of these old flower girls? Of Minnie Burgle, a Dorothy Perkins, of Caroline Testout and Frau Karl Druschki? What vision was the rose grower dreaming of when he named his new hybrid "Killarney Queen"?

What little package was disturbing the sleep of the sneezewort hybridizer when he called his new strain "Riverton Beauty"?

Did he ever marry the girl, that originator of chrysanthemums who fondly dubbed his latest production "Bride of Kent"?

The other day, delving in an old gardening book, I came across an item named Azalea Danielsiana. This name suggested no romance until I read that in the year 1830 a Captain Daniels, master of a ship belonging to the Honorable East India Company's service, brought the original plant to England. Naturally it would be named after him. Not so! The book attests to the fact that it is named after his wife—"it was Mrs. Captain Daniels' azalea. Whether or not she accompanied him on his voyages the book fails to state, but I can imagine the pretty family scene that must have ensued when the captain learned that the azalea was to be named Danielsiana, how he tossed a brave seaman compliment to her across the breakfast table, insisting that she be the honored one, not he.

ELVING in these old gardening books affords another winter diversion. Take an early issue of the Botanical Magazine or any volume of Paxton's Magazine of Botany—both of them printed a century or more ago—and see what a mine of amusing and instructive anecdote these books contain—how Mr. Drummond gave his name to the annual phlox, and why the scarlet lobelia honors Lobel the botanist and physician who died in 1616.

Read the first accounts of Brachycome Iberidifolia, the Swan River Daisy, "now flowering in the open border at Mr. Low's, Clapton." At that time, May, 1840, the writer wasn't sure whether it was of annual or perennial duration, although he suspected the former. He said it deserved general cultivation—and today you can find it in any of our seed catalogs, which proves that the gentleman was right.

Or consider the solemn lecture he reads English gardeners for neglecting "so valuable a group of plants" as the gladiolus. What would he say if he saw our lists today! He even ventures to suggest that lover of new flowers might do well to plant gladiolus in the open border instead of growing them under glass.

And if you think that the weakness for superlatives in flower descriptions is newly acquired by our catalog writers, consider this verbal flight of the year 1859—"The Delphinium grandiflora is an especially magnificent species; and its flowers, when liberally borne, are too dazzling to be gazed upon without greatly weakening the visual nerves." I ask you, has any modern catalog editor ever written a flower caption more sublime?
Variety in wall surfaces often makes a confusing house. Each kind may have merit in itself, but when combined with others it loses character. The successful use of a variety of wall surfaces, then, depends upon the skill with which they are placed together. On this small Dutch Colonial house the first floor wall of the main structure is stone with brick lintels, the stone continuing up to form the chimney. The gable ends are clapboard and the extension wall is stucco. All are combined harmoniously in a design that is pleasing and livable. Dwight James Baum was the architect.
COLLECTING SALT GLAZE WARE

Here Is a Field Not Too Expensive in Which the Ceramic
Hobbyist Can Wander With Profit

GARDNER TEALL

SOME three years ago a remarkable collection of ceramic pieces brought together by Mr. Thomas B. Clarke was dispersed by sale, a collection which contained a far greater number of examples of English salt glaze than had, probably, ever before been brought together by an American collector. Since this event interest in the subject of salt glazes has grown apace in America.

In his introduction to the catalog of the Clarke collection, Mr. Dana H. Carroll referred to "the charm of 18th Century salt glazes . . . as seen on the soft and rich surfaces of the mahogany and oak furniture" and wrote, "It was just such furnishings of 18th Century England which the salt glaze dishes and ornaments originally decorated and served—the sideboards and cupboards, the tables and dressers—and they speak in the same tongue on this side of the sea. In fact, they bring Albion with them: note the teapot fashioned in the form in miniature of an Englishman's home. In the open lattice and basketry of the dishes for table use and adornment admires see the 18th Century Englishman's attempt to produce plastic ornament in concord with the designs found in his imported laces and damasks. Again he weaves openwork baskets, as the worker in whites, intertwining the stems of the grapevines and training its leaves for decoration. Fruit baskets, sugar bowls and creamers, tea caddies and cruets stand and tank upon the saddle. Then there were heart-shaped teapots from which lovers to their tea; teapots in the form of squirrel curious in having a sheep's head and squirrel body; cauliflower pots (although these are not in salt glaze) and various other curious shapes.

Mr. Frank Freeth classifies the Staffordshire salt glaze teapots as (1) The pecten shell, which the design of the side of the teapot represents either one shell or three or four superimposed with elaborate shell, bird, and acorn patterns often taking their place; (2) The homely in design but occasionally having the rams over the door; (3) . . .

Teapots representing an Englishman's home were often made for housewarmings

This irregular shape belongs to one of the Staffordshire styles

Tureens were not uncommon subjects for salt glaze potters

Basket weave and panel designs in relief enrich this salt glaze plaque

The design of the plate to the extreme left is reminiscent of Wedgwood

A cream jug in salt glaze of Staffordshire manufacture
ctober, 1921

The invention of salt glaze was an early one, salt glaze stone ware having been in use in northern Germany in the 16th Century. Cologne was the great market in this century, from which the German salt glaze wares came to be known as Cologne ware. Probably the manufacture of salt glaze in Flanders was contemporary with that of the Rhine countries. This Flemish ware was known as Gres de Flandres. These wares of Germany and the Low Countries form the first division of salt glazes, classified as (1) salt glaze stoneware. The next division (2) comprises the salt glaze wares of England, while the last division (3) holds the salt glaze made in the United States. The stone wares of divisions 1 and 2 are quite different in effect from the thin English white body salt glazes with which we are particularly concerned. These lovely salt glazes which made their appearance in Staffordshire toward the close of the 17th Century followed the earlier and coarser salt glazes of Fulham and Nottingham. The Fulham and Nottingham types were originally close imitations of Frechen brown ware—made in Frechen, near Cologne—being inspired by the qualities of foreign salt glaze stoneware which were imported into London in the 17th Century.

The romantic tradition of the discovery of the art of making salt glaze in England has been disposed of by competent authority. The old tradition had it that while a servant was engaged in boiling salt in an earthen vessel, the brine was permitted to overflow and boil away, the result being a partial glaze on the outside of the pot. This, of course, would be chemically impossible.

The Elers brothers, Dutch potters arriving in Staffordshire, have also been credited with the introduction of salt glaze into English manufacture somewhere about the year 1690, but recent research seems to indicate salt glaze pieces of local make antedated their arrival in England. However, it is probable that the Elers were the first to produce pieces of fine white salt glaze, although only in small and perhaps experimental quantities, preferring to continue their other wares.

As early as 1671 John Dwight of Fulham took out a patent for a ware competing with "the mysteries of Cologne ware", producing some very fine pieces, among which were portrait busts of Prince Rupert, James II and the wife of Samuel Pepys, the indefatigable diarist.

The Nottingham salt glazed ware dates from the beginning of the 18th Century. In his monograph on "Salt Glazed Stoneware" Edwin Atlee Barber describes the Nottingham salt glaze as follows: "It is thin in substance, well potted and graceful in form, but crudely decorated with simple designs, the prevailing subjects being scrolls, flowers and foliage and frequently inscriptions, scratched in the clay while wet. The glaze is of a bright red-brown tint, and somewhat metallic lustre, caused by a thin wash of ferruginous clay. The surface of the ware is much smoother and less granular than that of Germany and Flanders. Most characteristic in form are the mugs, pitchers or jugs with ribbed or horizontally corrugated necks, two-handled cups, and the celebrated 'bear' jugs, covered with shaving of clay to produce a rough appearance, the head being detachable to serve as a drinking cup, while (Continued on page 72)
The architecture is in the style of the Italian farmhouse and is executed in stucco with gray slate roofs. The entrance, which is on a wide forecourt, is marked by a colorful fresco around the door.

Spanish furniture has been used throughout the house, the plain walls furnishing the desirable background. In the dining room the walls are old ivory and the hangings blue. Aimée Jones, decorator.

Cedars planted close to the stucco walls reproduce the atmosphere created in Italian country places by cypress trees. The landscape planting is by Armand Tibbets.

THE HOME OF STONE, PIPING

An Italian House Remodeled
The gardens are in terraces, one being close to the house, with cement steps leading down to a broad path and the farther reaches of the garden. Old box specimens give an air of age to this entrance.

A famous pergola at Capri furnished the inspiration for the pergola that closes one end of the house terrace. Before it is a pool surrounded by a low planting enclosed by a box hedge.

The entrance vestibule leading into the garden is a cool passage with flagstone floor and a wrought iron door. Wilson Mizner was the original architect of the house.

CHARLES A. ROCK, L. I.

by Welles Bosworth, Architect
Irregularity of contour is desirable in massed border plantings of flowering shrubs. Here it is secured by the form of the spireas which form the bulk of the middle-ground planting.

Good graduation from the grass walk to the trees is particularly shown at the left side of the photograph. In more extended situations, this ascending slope from front to back could be more gradual.

THE INTELLIGENT USE OF FLOWERING SHRUBS

Some General Principles Which Govern the Selection and Arrangement of This Important Class of Plant Material

ROBERT S. LEMMON

In the last analysis, the three great classes of plant material that most of us have to consider when we plan our home grounds are flowers, trees and shrubs. Each has its place in the scheme, each complements the others in building up the ensemble. All the basic requirements of color, size, form and habit are found in the sum total of these three groups. Their most telling effect is realized only when their several functions and limitations are understood and followed.

The shrubs which form the subject of this article are those whose blossoms in spring, summer or early autumn constitute one of their strongest claims to consideration. The beauty and delicacy of the flower garden is theirs, backed by no little of the feeling of hardiness and permanency that is characteristic of trees. They play an indispensable part in every landscape plan, be it large or small.

Perhaps the most effective use of these deciduous flowering shrubs is in masses bordering the lawn, driveway and similar areas, where they constitute at once an unmistakable boundary and a transition zone that leads into the taller background of trees, house or distant hills. Here the spireas, deutzias, weigelas, forsythias and the like will make up the body of an arrangement that presents sufficient variety to wear well and will not call for expert knowledge in the matter of culture. Another good grouping can be made of single species such as lilacs, selecting perhaps a half-dozen modern varieties so as to secure a range of color and size. Almost invariably the one great rule of all mass plantings should be applied: use comparatively few species, duplicating these as often as need be to make up the desired total. In this way one can avoid the patchwork effect which too frequently comes with a great diversity of kinds. The requisite variations in color, form and height can be obtained within the limitations of this rule if one selects wisely.

Flowering shrub massings call for irregularity of contour, vertically as well as horizontally, unless a distinctly formal effect is sought. This, of course, is a matter of arrangement, locating the place for each individual plant with full knowledge of the part it will play in the completed whole. The taller sorts should not be restricted to the back of the planting here and there toward the front one of these will serve as a pleasant accent point. C
Virtually every residence calls for good foundation planting, for which purpose hardy shrubs are far superior to herbaceous flowers because of their greater effectiveness throughout the year. The general principles of massing are applicable here as in the case of boundary plantings. Shrubs should be selected for their color, season of bloom, height and habit, depending upon the individual house—details which a good nurseryman's catalog will furnish.

The day of the single specimen shrub, flaunting its beauty ostentatiously in an otherwise open sweep of lawn, is happily passing. Now and then, as part of a background or in some obscure corner, such a shrub rounds out the picture as nothing else will, but such cases are not common. Do not use specimens just for the sake of using them.

In conclusion, remember that au-

(Continued on page 82)
English cottage architecture has been well adapted to this American country house problem.

The garage is reached by a covered passage that forms one side of the house terrace. With the house it makes a colorful group set naturally on the gentle slope of a meadow. The roofs are of mottled slates laid irregularly, giving a pleasantly varied and at the same time unified effect.

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THE HOME OF

THOMAS T. HOPPER

RYE, N. Y.

LEWIS COLT ALBRO, Architect

As it was built for a lover of flowers, the house is surrounded by gardens. The rear garden holds a little pool with iris planted about in clumps.
A gay paper in a chintz design could be used in a bedroom, breakfast room, or sun parlor. It would be attractive used in panels and comes in brilliant colors on either a gray or purple ground. $6 a roll.

A bedroom paper in rose, blue, violet and green on a gray ground is $1.75 a roll.

Revolutionary scenes in green, brown, red-orange and blue on a gray ground come at $2.50.

Charming Louis XVI paper suitable for a bedroom, boudoir or small sitting room in Gobelin blue on tan. $3.85.

An Adam paper remarkably pure in design can be had in gray, tan or Wedgwood blue on white. $4.50.

For a child's room comes a Holland tile paper in blue, pink, yellow and green on a gray lattice ground. $2.

An Empire design in dark blue and white on a tan ground makes an attractive paper or practically any room. $5.85.

An unusual paper for a hall, morning room or man's bedroom may be had in tones of tan or gray for $3.10.

The Chinese willow design of this metal paper makes an effective screen. It is black on either silver or gold. $10 a roll. Plain gold or silver paper $8. 2 rolls are required for a screen 6' high.
THE AUTUMN GARDEN

In This Last Season Nature Seems to Outstrip Herself in Richness of Tone and Abundance of Bloom

ELSIA REHMANN

THE autumn garden is luxuriant, abundant as a rich harvest. It is a garden of renewed vigor as if it delighted in the cool weather. It is a garden exulting itself for one last grand display before the cold weather cuts it down.

The autumn garden is full of flowers, an all-over tapestry effect, for the showing of bare earth which in the springtime is full of promise only spells failure in the autumn. The watchword of the autumn is fulfillment for months of work and waiting.

The autumn garden is rich with flowers, for the pastel-made garden of the spring, where the color is laid on ever so lightly, has been covered over with the color of the autumn, which is laid on thickly and heavily as with bold brush strokes.

The autumn garden has two contrasting moods. The one is soft and hazy, like the early morning mist, with flowers like ageratum and the returning bloom of nepeta, scabiosa and lavender stock, Salvia azurea and blue eupatorium and buddleias. The other mood is rich like the autumn foliage and colorful as a sunset. It is gay with calendulas and marigolds, rich with varicolored zinnias, gaudy with cannas, glorious with scarlet dahlias and burned with all the various dahlias that are yellow and apricot, buff and fawn, amber and salmon, old gold and copper and bronze. It is in the assemblage of these colorful flowers that the autumn garden reaches its finest fulfillment.

THERE are two kinds of flowers in the autumn garden: those that are really autumn flowers and those summer flowers that linger on lovingly well into the fall. The heliotrope that has been blooming modestly all summer has become careless and widespread and blooms with abandon in the autumn. The giant zinnia that has been well-behaved throws out great far-reaching arms in the autumn. The few scabiosas and annual larkspurs, even the stray Delphinium bella, that have lingered on well into September, are, perhaps, the most precious flowers of the autumn. They have a delicacy altogether spring-like. They are so choice that the companionship of only the most delicate plants seems appropriate. For this reason they look well with Lilium speciosum and with snapdragons.

Anemones like cool, half-shaded places. They like to stretch their white bloom the whole way under an arbor. I like to see the white anemone amid ferns, and I have planted the pink Queen Charlotte among the laurels in my semi-shady garden on the edge of a woods trying to bring the wondrous pink of the laurel back to the autumn garden.

THE most prominent autumn flowers are the asters. They are the finest of all the autumn rayed flowers and have a range of soft shades. There are white asters and pink ones, but the finest are the blue and lavender ones. I like the sky blue and modes pale blue asters of the woods. Nature has a delicate way of handling her wood asters, for she scatters them ever so lightly as if they were especially precious. It is in this same spirit that I have seen asters planted in semi-shady gardens intermingled with the delicate foliage of columbines and meadow ruses. This more delicate handling is charming, too, in the mixed border where the aster plants are to be found in clusters interspersed amid spring and summer flowers. Such asters as Climax make fascinating high points when planted in clusters of five to seven plants at either end of a border otherwise low and flat. And such asters as ericoïdes with lovely mounds of feathery bloom quite in the spirit of Baby's Breath, can be used like it spotted singly through the border.

But with some of her wild asters Nature is more lavish, for you often see the New England aster, for instance, displaying itself in great masses through the fields. In this glorious display of asters many autumn gardeners show their finest spirit. Planted in rows 2' or 3' apart in order that each plant may become fully and well-formed, they rival the hot-house asters of the florists. But I saw the New England aster, Climax, White Queen and the rose pink St. Egwin used together in this way with great effect. The New England is the tallest of this group and the most straggly. Climax is as much more orderly plant with splendid dark green foliage. White Queen is the best tall white variety, while St. Egwin is quite different, a very compact plant not over 3' high with dark gray-green foliage. This diversity in height and character intensifies the beauty of the border.

T HIS border was as near a rival as I have seen to the picture of the Michaelmas Daisies in Miss Jekyll's "Color in the Flower Garden". Miss Jekyll seems a (Continued on page 66)
To create the dining room in the New York home of Mrs. R. M. Littlejohn there are used such diversified elements as a groined ceiling and an Italian mantel, black and gray marble flooring with an Oriental rug, a black baseboard below rough plaster walls and 18th Century English furniture.

The living room in the home of Alonzo Potter, Smithtown, L. I., is comfortably furnished without regard for period styles. The mantel came from an old New York house. The walls are canvased and painted in ivory. The furniture is Colonial in feeling. Peabody, Wilson & Brown, architects.
The views on these two pages are from the New York home of Mrs. R. M. Littledike, of which Maude Sterner was decorator. The living room walls are covered with gold tea chest paper, the woodwork being glazed to match. The coloring is taken from the 17th Century lacquer desk.

Brocade curtains of a Chinese Chippendale design in tawny brown and made up with heavy valances hang at the windows. On some of the furniture, which is 18th Century English, the coverings are rare needlework, on others Chinese brocade has been used. The mantel is antique.
In one of the bedrooms the walls are paneled and painted cream. Color is found in the glazed chintz curtains which have a buff lattice background with a rose pattern. They are edged with old blue fringe. Red glass bottles and a yellow flower bowl are on the mantel.

A fine old Chippendale four poster sets the standard for the furnishings of this bedroom. The chintz of the curtains has been used for valance and covers, with old rose lining. It also upholsters the sofa. Pillows are old rose. One of the chairs is covered in French blue.
A LAVABO, as the word itself indicates, has to do with washing. It was originally a washing accessory employed in ecclesiastical usage. Afterwards it was adopted as a polite and convenient adjunct in the houses of the well-to-do, and during the later Middle Ages, the Renaissance and, indeed, to some extent even as recently as the 18th Century, in Italy, France and Spain especially, but elsewhere also, it formed a part of the equipment in whatever apartment meals were ordinarily eaten.

Historically it may be regarded as a relic of the time when table paraphernalia were not so highly developed and minutely specialized as they are now, and when, in the accepted code of table manners, it was a polite and grateful thing to lave one's fingers before sitting down to meat and a necessity to do so after rising from the table. Commonly an object of grace and elegance in itself, it was the forerunner of two utilitarian but unpretty modern articles—the station ar'y washstand and the water cooler.

Without venturing to insinuate that modern society needs to bathe before sitting down to meals, it is not amiss to suggest that the lavabo might be restored to its ancient place in our present-day dining rooms as a feature of both decorative interest and practical utility combined. As a means of bringing running water into the dining room, whether the water be previously cooled for drinking purposes or whether it be used only for filling urns, percolators and finger bowls, the presence of the lavabo is justified from the utilitarian point of view. It is with its character as a feature of decorative interest, however, that we are here chiefly concerned.

The lavabo was of two sorts, the fixed and the portable. One of the illustrations shows a 15th Century lavabo still in use in the dining room of a famous Florentine villa. The lavabo niche, recessed about 9" or 10" into the wall, is framed within pilasters and an entablature of exquisitely carved stone—the gray pietra serena quarried from the surrounding hills—wrought in a style that strongly suggests the work of Mino da Fiesole or some of his pupils.

A square of white marble sculptured in crisp relief, and let into the wall at the back of the niche, contains the faucet which issues directly from the end of a wine cask presided over by two frisking winged cherubs carrying chaplets of roses.

Although now sealed up, this scallop shell Tuscan lavabo still serves excellently as a niche. The purity of its design deserves examination.

(Continued on page 66)
Mermaid, the upper one of these narcissi, is unusually large, with white perianth and bold, creamy colored crown. The lower flower, Cleopatra, is a magnificent yellow of the trumpet type.

**LEADERS OF THE NARCISSUS RACE**

*Of the Hundreds of Named Varieties, These Are Among the Best*

**TRUMPET TYPE**


**INCOMPARABILIS TYPE**

(Large chalice-cupped): Bernardino, cream and orange; Great Warley, white and clear yellow; Bedouin, white and orange-scarlet; Will Scarlett, orange-red and cream.

**BARRII TYPE**

(Short-cupped): Masterpiece, cream and orange; Red Beacon, ivory, sulphur and orange-red.

**LEEDSI**

(Eucharis-flowered): Czarina, white and citron; Sirdar, silvery white and cream; St. Olaf, white, cream and sulphur; Lord Kitchener, white and primrose; Mermaid, white and cream; Queen of the North, white and lemon.

**TAZETTA HYBRIDS**

Admiration, sulphur-yellow and scarlet; Klondyke, yellow and golden; Mignon, white and orange-scarlet; Elvira, yellow and orange.

**POETICUS TYPE**

Cassandra, white and dark red; Horace, white and dark red.

**BEST FOR NATURALIZING**

Emperor, Empress, Madam Plemm, Sir Watkin, Conspicuous, Katherine Spurrell, Mrs. Langtry, Poeticus recurvus, Poeticus ornatus.

Another splendid trumpet narcissus is Olympia, in two shades of yellow. It is excellent both for growing outdoors and for forcing to produce winter blossoms in the house.

Sir Watkin is one of the most satisfactory kinds for naturalized planting. Its perianth is sulphur color, and its yellow cup is tinged with bright orange. A bold, handsome flower.
I WOULD consider it a very great hardship indeed were my planting of peonies confined to twelve varieties, as would any one who has planted the modern peony in a number of its best sorts. There are, however, many whose space or purse will not well permit a greater number or expenditure, and it is to these that this article will, I hope, particularly appeal.

I think it can be safely said that in the past ten years more general interest has been shown in this most worthy flower in America than during the preceding thirty years, and to one who has believed in, loved and lived with the peony for almost this period of time this awakened interest is indeed most gratifying.

Not the least of the peony’s appeal is that it will grow and bloom wherever flower-loving people live, provided it is where winter brings more or less (the more the better) freezing, and this will include most of our country from Georgia to Alaska, inclusive. Furthermore, the rarest and most beautiful sorts will thrive and bloom year after year just as easily as the old-fashioned “pineys” which came up smiling every June in the much-referred-to Grandmother’s garden.

The past two springs brought disappointment and even grief to the grower of many a flowering and other plant, but the peony has twice again demonstrated its ability to come triumphantly through anything which nature may send to us in the way of weather. In fact, after the exceptionally severe and prolonged winter of 1919-20, this flower was more prolific of bloom and of better quality than in any other year of the writer’s experience. Bitter weather is not usually thought of as conducive to flower excellence, but it really helps the peony.

There are various species and classes of peonies, some of which will prove of interest only to the long-experienced planter and collector, but as this article is devoted to the man or woman who must confine himself or herself to but a few varieties, I shall restrict myself to the chief class of all—the Chinese peony, or, as it is botanically known, Peonia albiflora. This is a true herbaceous plant, the foliage dying each fall and the ever-increasing growths springing up anew each spring from the root.

The development of this class began the first half of the 19th Century, but a great deal of progress was not made until the latter half of that period, when the French, who had become the most skilled hybridizers in the world, took hold of the peony in earnest. Among the most successful of French raisers of that time were Calot, Crousse and Mechin, many of whose productions are among the best-known and most-grown varieties of our day. Following in their footsteps came Dessert and Lemoine, both of whom are still at work at Chenonceaux and Nancy, respectively. Some of the productions of these two raisers outshine anything which has gone before. Among the most notable of the former’s productions are Mons. Martin Cahuzac and Therese. The former is the darkest red, good double peony yet produced. Therese alone is worth a quarter of a century’s effort. In annually perfect and profuse blooming qualities, in symmetrical...
Milton Hill is one of the latest flowering peonies. The beauty of its salmon-pink petals cannot be even faintly suggested in a photograph. Habit of growth and in quality and size of bloom, it leaves nothing to be desired. Tourangelle and Souv. de Louis Bigot are two comparatively recent productions of great promise from this master hand.

Among many introductions of very great merit, Lemoine has given us Le Cygne and Solange, two varieties which have climbed to the top rung of the ladder; in fact, the first variety is usually considered by connoisseurs the acme of perfection in the peony.

America, where the peony is grown to a greater state of perfection than in Europe, was slow in seeing the possibilities of this flower. It is true that Terry, working apparently at random but in quite a large way, brought into being a large number of varieties during a half century of labor, most of which, however, proved worthless. Among other American producers, the names of Richardson, Hollis, Rosenfeld, Shaylor, Brand and Pleas are associated with varieties which have proved their worth. Among other American producers, the names of Richardson, Hollis, Rosenfeld, Shaylor, Brand and Pleas are associated with varieties which have proved their worth. Among other American producers, the names of Richardson, Hollis, Rosenfeld, Shaylor, Brand and Pleas are associated with varieties which have proved their worth.

New Varieties
Before going into the subject of cultivation, it may not be amiss to state here briefly how new varieties are produced, especially as there seems to exist a quite general lack of knowledge on this phase of the subject among amateur growers. The peony does not come true from seed, but always come true from a portion of the root. I particularly mention this latter, since not infrequently some one has told me that he or she has been informed that if varieties of different colors are planted in the same bed or proximity, sooner or later the characteristics and colors of these different varieties will change. My answer to this is briefly: "Not in a hundred years."

Producer and Public
The raising of new varieties is a fascinating and interesting work, and, in my opinion, should not be indulged in by the public distributor of roots. Just as a parent is not a fair judge of the merits of his child, so the producer of a new variety is not, as I see it, competent to pass on the value of his production. Were it possible to limit the production of new varieties to those who would first have to sell them to a distributor, the planting public would be saved disappointment.

Seeds are usually gathered in August and may at once be set 2" deep and about 1' apart, rows to be from 2' to 3' apart. Most of the seed should sprout the next spring, although some of it will lie dormant another year. You will have to wait about four years for blooms to appear, and it will take at least five years from the time the seed is sown to determine if you have a really desirable new variety. If there is one such to every thousand plants, you will be fortunate. It will thus readily be seen that the growing of new varieties is not a profitable commercial undertaking. Of course, where the flowers are skillfully hand-pollenized, the chances of getting a good... (Continued on page 78)
WALNUT FURNITURE IN THE DAYS OF QUEEN ANNE

This Fashion Which Intervened Between Oak and Mahogany Has Its Own History and Distinguishing Characteristics

A. T. WOLFE

The furniture which is known as Queen Anne walnut reflects in its style the history of the period during which it was evolved.

Before the Restoration furniture was plain and somewhat austere, strength and utility were regarded as essentials, and little attention was paid to merely decorative value. According to Evelyn, sturdy oak was used for the bedsteads and the massive tables which were built for endurance, and were "fixed as the freehold"; while "joynt stools" and benches were almost the only large movables made. With the accession of Charles II came "a politer way of living", which brought about a complete change in the nature of household appointments, and by degrees the last traces of Elizabethan modes and manners disappeared. There was a new taste for color, lightness, even frivolity. It was this taste which brought walnut into vogue; it had color and luster which accorded well with the new figured silks, satins, "taffetys, and "mohaires", and it was better adapted for turned and richly scrolled woodwork, being less liable to fracture than the stubborn oak. Also, it was lighter, and this was a consideration, since furniture had ceased to be fixed in its position. The chair, which had formerly been an isolated seat of honor, had come into common use, so that it was an advantage if it could easily be moved here and there by the court ladies for gossip or cards. The typical straight-back chair of this period, carved with double scrollwork and straight stretched legs, was nearly always made from walnut, though it is not infrequently described as oak in the modern sale room.

Plenty of wood grown in England was then available; the walnut tree which had been planted so freely in the time of Queen Elizabeth was ready for felling; the supply of indigenous wood was ample even for the lavish use that was made of it; floors of inlaid walnut were not unknown—and when mahogany superseded walnut as the fashionable wood for furniture, it had not yet been exhausted.

Of the foreign influences that are to be traced in the furniture of the walnut period the Dutch was the first and the most potent. Furniture has long been imported into England from Antwerp, and a good deal that was made in England was copied

(Below) A chest of two drawers and two half drawers surmounted by a cabinet is a very typical piece of the walnut period. The wood is finely figured.

(Above) The influence of the Dutch craftsmen who followed the Dutch king to England is evident in a bureau with drawers, cupboards, and pigeonholes.

(Left) The mirror which replaces the usual inlaid panel is a very rare feature in a clock of walnut. The base moldings are particularly well designed.

(Below) The finely-proportioned cabinet which is the companion picture appears closed is here shown with the door open, displaying the interior drawers.
The bellied sides of a chest of drawers exemplify the Dutch influence which is marked in English furniture of the late 17th Century.

The mirror is of the same period.

This cabinet shows a fine example of seaweed inlay in excellent condition. The base of the piece has been restored.

The escritoire is more typical of the mahogany than of the walnut period. It is interesting to compare the shell design on the stool with that on the table shown above.

The design of this chair, which is in highly-figured walnut, is striking and unusual.

Monarchy was restored in 1660 an era of luxury and splendor set in, of which the characteristics were rather French than English. The Huguenot workmen, who came to England after the revocation of the Edict of Nantes, brought with them new patterns and fresh ideas for cabinet work. William of Orange, who was by no means averse to splendor and pomp, was attracted by these innovations; Daniel Marot, in whose work Dutch and French influences were blended, held a royal appointment, and the fine intricate French and Italian designs of André Charles Boulle were (Continued on page 86)
ENGLISH IVY AS A HOUSE PLAN

A Vine So Easy to Cultivate and So Satisfactory in Growth Deserves Greater Indoor Popularity

CARL S. DOW

We generally think of the ivy as a vine exclusively for climbing the brick and stone walls of buildings. But when grown indoors few plants surpass it for decorative effect in spite of the fact that it is without bud or blossom.

The glossy green leaves are very attractive and extremely durable, remaining alive for many months. In fact this climbing vine thrives in its slow way in places where it receives little or no direct sunlight. English ivy will grow satisfactorily in the darkest corners of a room if taken into strong light for a few hours once in a while.

But most varieties of ivy grow too fast for indoors and without the dormant season of winter would become unmanageable in a few months. The genuine English ivy should be selected for indoors because it of slow compact growth, the leaves are on short stems, and it does not become coarse and inconveniently large inside of a year or two.

A slip of English ivy will take root readily, and with reasonable certainty, for the tendrils which it puts out as assistance in fastening itself to a rough surface readily become roots if put in water or damp earth.

Since the ivy is a climbing vine, it needs a trellis or other support when invited into the house. A slip 6" to 8" long in a pot planted in ordinary garden soil in a clay pot will develop ivy, climbing over the trellis until it completely covers it. Nipping off the ends from time to time will make it branch so the mass of dark green leaves will show numerous young lighter green leaves and shoots which greatly enhance its beauty. This same effect may be had more quickly by planting three, five or more slips, twining them and out of the trellis as it grows.

Of course the effect of mass will depend upon the shape and size of the trellis which must bear some relation to the size of pot or jardiniere. For a 6" or 8" pot, or a 10" jardiniere, the trellis may be 15" or 18" high and 6" to 10" wide. These dimensions, which may be altered at will, appear suitable if the ivy is to occupy a shelf or taboret. If the mass wanted in more nearly circular or spherical shape, the trellis should have greater width; that is, the width should equal nearly the height. When the plant is to be placed on the floor, as in a sun parlor or glassed-in porch, a height of 4' or 5' is not great. The trellis may be made even higher, for the ivy is light that the developed plant will not be top heavy, especially when there is no wind to disturb its stability.

(Continued on page 70)
HOUSE & GARDEN’S FALL PLANTING LIST

Generally speaking, all hardy perennial plant forms can be successfully set out in the autumn, from early September until snow flies, depending upon their particular class and species. When planted at this time they will begin at once to establish themselves in their new situations and be ready to put forth their best growing efforts with the first stirrings of spring. Another advantage of fall planting is that it leaves less work to be done in those always busy weeks which come with the opening of each new gardening season.

HARDY PERENNIALS

PLANTS 6’—1’ HIGH FOR FOREGROUNDS:

For Early Bloom
Candytuft (Iberis sempervirens) white
Dwarf Flag (Iris pumila) blue, yellow, white
Gold Dust (Alyssum saxatile) yellow
Mountain Daisy (Aster alpinus) blue, white

For Middle Season Bloom
Carpathian Harebell (Campanula carpatica) blue, white
Dwarf Phlox (Phlox divaricata) various
Globe Daisy (Globularia tricolor) white
Maiden Pink (Dianthus deltoides) white, pink, red
Silverleaf Speedwell (Veronica incana) white
Snow-in-Summer (Ceratostigma pentandrum) white

For Late Bloom
Leadwort (Plumbago carpatica) blue

PLANTS 3¾—3 HIGH FOR MIDDLE GROUNDS:

For Early Bloom
Alum Root (Heuchera sanguinea) red-pink
Bleeding Heart (Dicentra cucullaria) pink
Columbine (Aquilegia in variety) various

For Middle Season Bloom
Baby’s Breath (Gypsophila paniculata) white
Balloon Flower (Platycodon grandiflorus) blue-white
Bellflowers (Campanula persicifolia-pyramidalis) blue
False Dragonhead (Physostegia virginiana) pink
Iris: German, colors various; Japanese, colors various; Siberian, blue, white, yellow
Larkspur (Delphinium bells룸) blue
Peonies—Festivus Maximus, white flecked with red; Delicatissima, pale rose lilac; Felix Crousse, brilliant red
Phlox (paniculata)—Elizabeth Campbell, pink; Europea, white with crimson eye; Independence, white
Early Phlox (Phlox subulata) Miss Lingard, white

For Late Bloom
Hardy Chrysanthemums—Julia Lagravere, crimson; Queen of the Whites; Sylvia, maroon
Japanese Windflower (Anemone japonica) white
Torch Lily (Triloma Pfitzeri) orange

PLANTS 4¾—6’ FOR BACKGROUND:

For Middle Season Bloom
Alkanet (Anchusa italica Opal) blue
Hollyhocks (Althea rosea) various
Swamp Mallow (Hibiscus moscheutos) red
Tree Lupin (Thermopsis caroliniana) yellow

For Late Bloom
False Starwort (Boltonia asteroides) white
Giant Ox-eyed Daisy (Chrysanthemum ultraginunum) white
Helenium (Autumnale) Riverton Gem, yellow
Michaelmas Daisies (Aster Novo-Anglie) various

BULBS
Crocus (Fall blooming) Speciosus, blue-lilac; Zonatus, rosy-lilac
Crocus (Spring blooming) Kathleen Parlow, white; Imperati, mauve; Grand yellow

Tulips—Single Early: Enchantress, salmon orange; Flamingo, rose; White Beauty. Cottage: Daybreak, pale mauve; Flava, canary yellow; La Candeur, white. Darwin: Ariadne, crimson; Blu Amiable, bluish heliotrope; Clara Butt, pink; Glow, scarlet; La Tulipe Noire, blackish maroon; Pride of Haarlem, cherry red.
Hyacinths—King of The Blues; Lady Derby, pink; L’Innocence, white; City of Haarlem, yellow

SHRUBS

For Spring Bloom
Bush Honeysuckles: Lonicera fragrantissima; Lonicera Moravii; Lonicera tartarica
Deutzia: Gracillis, dwarf; Lemoinei, bush
Dogwoods: Cornelian Cherry (Cornus mas); Flowering Dogwood (C. florida); Red Osier (C. stolonifera); Silky Dogwood (C. sericea)
Golden Bell (Forsythia intermedia); Golden Bell, Drooping (Forsythia suspensa); Golden Bell Green Twig (Forsythia viridissima)
Japanese Quince (Cydonia japonica)
Mock Orange (Philadelphus)
Spirea Prunifolia
Spirea Van Houtii
Weigela (Dierella rosea) pink; Weigela (Dierella candida) white

For Fall and Winter Color
Barberry (Berberis thunbergii)
Coralberry (Symphoricarpos racemosa)
Indian Current (Symphoricarpos vulgaris)
Shad Bush (Amelanchier canadensis)
Sumac, Shining (Rhus copallina)
Sumac, Staghorn (Rhus typhina)
Viburnums (all varieties)
Withchazel (Hamamelis virginiana)

TREES

For Narrow Streets
Green Ash (Fraxinus pennsylvanica)
Maidenhair Tree (Ginkgo biloba)
Oriental Plane (Platanus orientalis)
Pin Oak (Quercus palustris)

For Wide Streets
American Elm (Ulmus americana)
Red Oak (Quercus rubra)
Norway Maple (Acer platanoides)
Sugar Maple (Acer saccharum)

For Specimen Planting
Birches (in variety)
Beech—American (Fagus americana); European (Fagus sylvatica)
Elm—American (Ulmus americana); English (Ulmus campestris)
Horsechestnut (Aesculus hippocastanum)
Lindens—American (Tilia americana); European (Tilia europaea)
Osaks—Red (Quercus rubra); scarlet (Quercus coccinea); white (Quercus alba)
An excellent eight day clock for an automobile is keyless and has radium hands. $12

An alluring radiator ornament comes in silver finish. It is 6" high and $.6.

A mahogany case holding all the smoking things necessary to the comfort of a man matches the one opposite. $120 the pair

Above is a nickel plated cigar lighter that can be installed in any car. $.6.

A durable pillow is made of patched leather in black or dark brown. Priced at $.7

A mahogany case holding all the smoking things necessary to the comfort of a man matches the one opposite. $120 the pair

A completely fitted vanity case corresponding to the one opposite is mahogany with silver rim, lined with gray leather. $120 the pair

A nickel plated cigar lighter that can be installed in any car. $6.5

A graceful vase of engraved glass with silver mountings is priced at $.15

For the radiator cap comes this bronze and green pelican 6" high. $.3

A robe that blends with any upholstery is striped in fawn or pale gray lined with beaver mohair plush. $.60. Circular or diamond shaped monogram, $.3. a letter

Just the thing to tuck in a car is this leather bag lined with moire and fitted with either amber or tortoise shell toilet articles. 12" size $49.20, including the $.20 tax

Which may be purchased through the House & Garden Shopping Service, 19 West 40th Street, New York City
If you are going to build next year, prepare for it now. Time is as important as money in planning the kind of house you want. Once the location and the site are decided upon, and the style of architecture, get your plans under way. You will find yourself spending some of the most delightful evenings of your life bringing these plans to perfection. Embody in them all the comforts you have dreamed of and all the luxuries that never before seemed essential. Put everything in that you want—and let the architect eliminate.

This is the second of a series of detailed articles on building. The third, in November, will cover plans and specifications.

The pleasant details of our present-day social existence rest with a certain charming, ephemeral, security on the modern idea of the seclusion of the home. Whether we think of beauty or comfort or peace, whether we contemplate an ideal of social enlightenment or a new and perfect jazz step; whether we are rulers of the land or modern homemakers in white enamel kitchens, our opportunity to enjoy life and profit by it is due largely to the walls around about our homes—that magic protection that encloses space, shuts away the undesirable, and holds back the pressure of the world from our individual purposes and joys.

This enclosing of space, which we have so learned to take for granted, gives us our chance to get hold of life in the way we may best enjoy it. Walls become our shield and buckler. In the olden days when enemies came clanking to the doors, we added to our ally, the walls, a draw-bridge and a moat for further protection. Today, when a wall is our sole support in time of visitors, we must let nothing interfere with our wholesome respect for this barrier.

Because our walls are our safeguards, we should rear them with an intelligent skill and careful forethought. They should be enduring, yet with possibilities of picturesque ness; give pleasure to the passer-by as well as comfort and subsenance to the dweller within.

House Types

But interesting as is the wall problem, it is one impossible to settle until you decide what kind of house you are going to build. It is a little bit like the "House that Jack Built". This is the roof that covers the house that Jack built. These are the walls that support the roof that covers the house that Jack built. This is the plan that made the design for the walls that support the roof that covers the house that Jack built.

To build a wall that will satisfy you, it must, as you see, relate to the roof, the foundation, the inner space, and very particularly to the countryside. For beauty and economy's sake you should use local materials for this wall. And then you should think of the type of house that is going to suit the bit of landscape you own. A modern Italian house is not at its best at the edge of a forest; you will find it more harmonious on a low hillside or near the sea. A Colonial model is more at home in a wooded section or on a long village street. The same is true of half-timber construction. Stone is suited to a rocky mountainside or a rolling pasture land, such as New England. Concrete may be used anywhere, according to the type of house; for concrete and stucco may be Spanish, Italian, English, Colonial, or East Indian in style, and still realize an interesting idea.

Shingle and Clapboard

Shingle and clapboard can, with simple designs and interesting color trim and appropriate construction, be made to suit almost any landscape. They seem a little less appropriate, perhaps, to the seashore or deep forest; the latter would preferably welcome a simple log cabin.

Having studied your landscape, your home-grown building material, think long and consistently of your walls as an important, intimate detail of home construction. You will be influenced in some manner by the various historic styles that have brushed their beauty over our American landscape. Don't fear to imitate anything about them that you like, but gather enough courage not to accept a design merely because it is true to some historic type. Remember that this is your home, and you don't have to live in an Italian villa or a French château unless you want to. In the main you will find that your architect wants to build you just the kind of a house you have in mind. You will, of course, consider your neighbors somewhat, just as in the future you will want new neighbors to consider you.

Practically all building materials are good, valuable, and interesting, if properly used, and all without exception will play tricks on you if
you don’t understand their ways, respect their virtues and conquer their shortcomings. Aside from intrinsic worth, a building material may be good for one design and landscape and bad for another; hence it is necessary to consider concrete or brick, wood or stone in relation to supply, expense, location and design.

The only wall material today which can be used in its natural state is stone. All others are either manufactured or artificially colored. Stone as a wall material is expensive unless taken from the locality in which your house is to be built. Even then, it can never be the most economical of building materials, for the cutting, carting, handling and laying of a stone wall is a difficult job. And yet the reward of doing this is great. No wall so quickly acquires a semblance of age as a stone wall well laid. And unless the mortar is too wide, or too white, or too protruding, no wall texture is richer, more friendly, and more quickly welcomed by the landscape. If local stone is used you will soon find your walls fitting into the garden, for their color has been toned to the soil through zones of association. A stone wall does not require framework. The wall structure is laid up with mortar and is a continuation of the foundation. No other building material requires such intelligent handling; it can be made picturesque or a blight on the landscape by the method of cutting and the use of mortar. It must be forgotten that the width of the mortar joint and its color have a great deal to do with the tone of the finished structure, and that in the main a wide mortar joint gives a richer aspect to the house than a hidden or routed out joint, also that at a distance stone and mortar seem fused together, making one tint rather than a combination of different tones.

Stone

Against old stone houses there was the well-founded objection of dampness. The walls were often laid up with clay or mud and in many cases the plastering on the inside was put directly on the stone wall. Today a well laid stone wall is put up with cement mortar. The back is painted, or a fine product to keep dampness out, the plaster on the inside is done on lairy or nailed on vertical strips of wood secured to the wall forming an air chamber between the plaster and stone. There are so many good features about the stone wall that even with expense it is a most satisfactory building material.

Laying Up

You have, no doubt, seen stone walls that looked as though they were held together by the mortar in a tight clut. And others that seemed to have a fine immutable appearance as far as sense of materials being forced together as the face of a rocky mountainside. To avoid the tight banded look of the rocks in a stone house they should be so well laid that you would stand up without mortar, and then the mortar simply added inconspicuously for protection from weather. Of course square stone blocks used so much by the Dutch Colonial architects were laid up with mortar, stone by stone; you would brick; but even when seeking the effect of the old Philadelphia stone house—which was often whitewashed—avoid a mosaic like appearance, or the bulging of stones that seem about to spring out of the clasp of the mortar. If your wall is built up of small irregular pieces of stone, mortar must be used to fill every gap and allowed to remain in narrow or wide joints as the case may be. The beauty of a stone wall will depend upon two things: color and a wise combination of stone and mortar. In using the narrow stones, walls must be laid by hand, and a deal of careful measurement is involved to keep the rough surface plumb.

Brick is a sort of "general houseworker" among wall materials. It is suited to almost every type of house construction and character of climate. We have only to remember the architectural

A modern Colonial house designed with wide clapboards and shingle roof. The small pane windows, wooden shutters and double porch with narrow columns fit the type.
the old Tudor towns to realize the
reability and decorative quality of
ick, or to spend a day in Salem, Mass.,
tained an interesting idea of
fine, quaint dignity. It is fire-
roof so far as any building material
be, easily handled, and builds
pleasantly in a heavily wooded sec-
on or on a cultivated landscape. It
is cold and depressing if left stand-
ing alone in a solitary pasture or at
eseashore. It blends exceedingly
ll with other materials for orna-
tmental details; for instance, with
ome i the lintels, cornices and sills
combined with half-timber con-
struction; or the bricks may be laid
with uneven heading.
Brick is usually put up in a solid
tructure banded with mortar, or a
ace brick may be used over hollow
struction.

**Brick Bonding**

Probably no building material can
be used in such a variety of ways as
ick because of the infinitely differ-
ent methods of laying them up. The
eral practice in rough brick work
n this country is to make each sixth
ourse a header course. This forms
sort of decorative quality due to the
aints. When every second row of
ick is laid endwise, which is called
ghlish bond, the repetition becomes
stant and does not attract atten-
ton. Another system of bonding the
ace brick is called Flemish. Here
every second brick is a header, so
hat the walls appear to be built of short and
ong bricks alternately. As with stone work, the
nal effect of a brick house must depend upon
he mortar as well as the color of the brick used,
nd this must be considered carefully, if you
ave in mind a special color scheme involving
he color of the walls, the roof and the garden.
We are showing one interesting detail of a
ick house in which the header brick projects
well beyond the flat brick, with the
mortar routed out between. This gives
almost the effect of a stone wall and
is used for the whole lower story. In
the upper story the brick is laid with
a smoother surface, but irregularly,
both horizontally and perpendicularly,
with the plaster showing, and set
in sections between half-timber con-
struction. The bricks are overburned
and the mortar a dark red. The half-
timber construction and woodwork is
oak that has weathered to black-brown.
A shingle roof tops this structure and
the whole effect is of a house that has
ained its color from sun and wind.
None is more durable than the
ick wall. No painting is necessary
nd the mortar joints seldom need
renewing. Windows and doors are
eyily built into brick walls. Damp-
ess will, however, strike through the
mortar joints, unless an air chamber
arranged between the brick and in-
side plaster, so that a well construct-
ed brick wall either should be put on
hollow tile, or the lath should be held
way by vertical pieces of wood or
metal, called furring strips.

**Variety of Color**

Brick today no longer means a
right red surface marked off with
even rows of white pointing; there is
as great a variety in the color of face
ricks as in shingles. You can have
wall laid up in rose, in purple, in
red-brown and green, in greens and
rows, or in any special tone that
like. And the mortar can be made to match
the brick or a variation of color can be gained
through the pointing. We find as much variety
in the texture of the brick as there is in the
color and the laying of it. The rougher surfaces
certainly carry a greater beauty today than the
smooth, polished effects of which we used to be
so proud.

(Continued on page 74)
Mr. Held's strange creatures, guaranteed to be domesticated, appear in a composition which is durable and unbreakable and can be finished in any color. This Rocky Mountain goat serves as a book end. $14 the pair.

The fantail pigeon will proudly spread its wings either for a book end or a door stop. It would be quite at home in the country house. $3 each.

Lest you may mistake it, the canine which supports this row of weighty tomes is Mr. Held's conception of an English bulldog in repose. The price is $5 for the pair. They are suitable for a man's room.

So excellently trained is this seal that it never fails to balance the pen. Preferably for a man's desk. Finished in black or bronze-green. $5.

A sturdy polar bear makes an unusual and interesting door-stop. He stands about 12" long and 8" high, and his price is quite reasonable. $6.

No one will doubt that this Indian rhinoceros could stop a door effectively. He is 12" long and would be attractive finished in black. $10 each.

The contentment of the four small birds perched on the back of this African rhinoceros assures his composure and service as a book end. $20 the pair.

John Held, Jr. Creates A New Menagerie

Which may be purchased through the House & Garden Shopping Service, 19 West 44th Street, N. Y. C.
In recent years there has been a tendency among architects to turn toward French types for small house designs. An example of this is found in a home erected at Germantown, Pa., of which Edmund B. Gilchrist was architect. The walls are red brick laid in Flemish bond. The roof, particularly French, is of slate.

The downstairs rooms are placed naturally with regard for exposure and privacy of living. All service is in a separate wing terminating in a small greenhouse. The latticed porch is a concession to American customs. It will be noticed that the chimneys are on the inside of the house, an uncommon position.

Two unusual features are the latticed porches, which serve as relief to the plain brick walls, and the treatment of the windows. High dormers break the roof. All windows on this side are French windows, with grills enclosing the lower part on the two upper floors.
The first floor plan of the Carter home shows a simple, balanced arrangement of the rooms, with the service extending on to a convenient ell.

The home of W. W. Roberts, Lansdowne, Pa., is an adapted Dutch Colonial design. It is executed in clapboard, with a shingle roof. Shutters dark green, porch floors of cement. Wallace & Warner, architects.

Porches at each end give the Carter plans a pleasing balance. On the second floor are three good bedrooms, two baths, a comfortable hall and ample closet space. On the third floor are a servant's room and bath. R. C. Hunter & Bro., architects.

The entrance hall serves as vestibule to both the living and dining rooms. A combination stairs rises from the living room and pantry. Service quarters are isolated. The bedrooms are adequate for a small family.
The home of W. G. Macdonell at Springfield, Pa., is in the Pennsylvania Colonial style, the first story being whitewashed, the second stucco.

Two baths and three bedrooms are provided on the second floor. Hall and stairs room is economically handled. There is abundant light and ventilation.

By placing the kitchen in a rear ell the Colonial scheme of conveniently balanced rooms is preserved. Stairs placed at the rear of the hall save space. The living and dining room porches are pleasant adjuncts. Savery & Scheetz, architects.

The English influence is shown in the home of R. E. Sterner, at Springfield, Pa. There is no direct connection between the living and dining rooms. The hall and dining room floors are of slate slabs.

Warm yellowish gray walls and a roof of mottled slate give color to the Sterner residence. As the site is exposed, there is no back elevation, each side being well designed. W. F. Bennett, Jr., architect.
Whether of Wood or Steel There Are Certain Requirements of Construction That Purchasers Should Understand

ETHEL R. PEYSER

FANCY a carpenter with his tools all over the room! Fancy a painter with one color here and another color there! Do you think we would have had a Michelangelo if he had been forced to get down from the scaffold every minute for a tool or a bit of clay? And yet women for the most part, women who need their energy for making the home a fit place to live in, still persist in scattering their tools about their kitchens and spreading foot mileage to vast extents, because they have not mobilized their tools.

To what can be accredited the woman's hatred of saving steps, even though she complains of fatigue and extra work? What can account for the woman's dislike of having her things handy? Is it money? No, because she often buys motors, dogs, jewels and garments in quantities far more than she needs. It is perhaps due to a past vastness of ignorance. But now when there are specialists descanting on the glories of saving steps, time and money there is little excuse. In this article one stumbling block will be removed and the kitchen can well transform itself into a room where the most methodical man can work and where any maid coming in for the first time will not have to use levers, telescopes, periscopes and what not to prepare the first meal. For the kitchen cabinet is the first plank in the platform of standardizing domestic work even as it is being standardized in the factory. This is the basic glory of the kitchen cabinet. Now, for the more important details of its makeup.

These cabinets group in one place the necessary tools and materials for getting together the meals of the house. They hold the spices, flour, sugars, bottles, pots and pans, sometimes linens, ice and gas or electric stoves, packages of cereals, etc., and they are the table, the bread board, the flour board, the flour bin and dish rack all in one.

Here the woman can work where everything is within arm's reach; she can sit at her work and not fatigue herself. In short, she has a work bench at last and can feel as professional as the carpenter or the artist, and she must, if the kitchen is ever going to be as important in the life and best living of mankind as it deserves to be.

Built of steel entirely in some cases, all wood in others, and a combination of both in still others, they are comfortable and worth while in the best makes. Of course in this product, as in all others, one must go to the best manufacturers who know their business and take an interest beyond the sale.

When you buy a kitchen cabinet you must get the maximum comfort and utility. Go about and see which one you think will save you the most work.

The all-steel cabinet, of course, is less responsibility to keep free of vermin. The wood type is a little more care.

If your cabinet is to be of wood, see to it that it is ant proof (the castors as well), has all round corners, is varnish and finish steamproof, has locks that lock, doors that easily open, whether

Cabinets in units can be made to fit any size or shape of kitchen. This single dresser unit is compact type for narrow space. Courtesy of James & Kirtland

(Left) Among the many advantages of this type is the accommodating flour bin that lets down from its place to be filled. Courtesy of the Sellers Kitchen Cabinet Co.

(Right) Innumerable devices for reducing kitchen work are found here, among them a movable pot shelf. Courtesy of the Hoosier Kitchen Cabinet Co.
Itober, 1921

For that reason, it is so much used itself that it cannot be too good and should be adapted to your special need.

If you are building a house and want to have your kitchen a real comfort, install a kitchen cabinet or go to the firm that, with its unit system, can make up a kitchen cabinet combining most of the best things you see in any. This is an expensive way but a miraculous joy. If you want a cabinet to be installed before the house is built it is a saving in wall tiling where the cabinet is placed, especially if the cabinet is made of steel.

There is one cabinet on the market that has an ice box in it, which when installed with the back toward the porch wall makes it possible for the ice to be put in from the porch and all packages delivered from the porch through its parcel-service shelf opening on the porch!

In this cabinet there is, too, room for a gas stove or electric plates, so that with it you have a complete, compact kitchen.

The unit systems in steel are most elastic, as they can be duplicated over the broadest and the narrowest, longest and shortest kitchens. Whole pantries can be equipped with them. Diet kitchens in the upper floors of large residences can also be equipped with these units so that any member of the family, nurse or valet, can prepare a little meal with everything comfortably housed in the pantry cabinet. They are one of those examples of household developments which are so rapidly coming to the front today and mean so much in convenience.

Each maker of kitchen cabinets has a specialty or two which he tells you makes for superiority. Each one is right, so you must (Continued on page 84)
EDGING PLANTS FOR THE PERENNIAL BORDER

Constant Variety of Color and Form Can Be Maintained by Careful Selection of the Different Low Growing Types

H. STUART ORTLOFF

The most effectual method of securing the best possible display of bloom in a garden bed or border, has long been to put the small plants in the foreground and grade up to the tall flowers in the background. There are many flowers which are low enough to be placed in the prominent and important position of edging plants, but one should always stop to consider other characteristics which are as important as the ultimate height.

The habit of the foliage—is it fine and delicate, or is it coarse? This is important in giving the plant its location in the garden. The coarse texture will look best at a point farthest from the eye, while the fine texture should be found near at hand where the eye can appreciate its delicacy.

The habit of the plant—is it stiff enough to maintain its own position, or does it have a tendency to flop over and sprawl along the ground? If it is floppy it will be apt to get in the way of the path, and we all know how unpleasant it is to walk between unkempt borders with the dew or rain on them. And it is impossible to plant anything else in front or alongside of the edging plants to bolster them up.

Is the foliage persistent, or will it lose its effectiveness after blooming, or when the hot summer sun beats down on it? Then, too, we are interested in the color of the blossom and the time of bloom, so that we can work it out in our scheme to the best advantage, assigning it a fitting place in the arrangement.

In planting edging plants it is difficult to lay down a hard and fast rule for their spacing, because the size of the plants varies and the ultimate growth is different. However, it is safe to say that from 4" to 6" is sufficient. In the case of a number of varieties, such as the Scotch pinks, it is possible to secure them in sturdy field-grown clumps, in which case it is necessary to allow at least 1' or 18" for each clump, according to size. There should be about 4" left between the adjoining edges of such clumps of plants to allow for their normal and unimpeded development.

The arrangement is more a matter of individual choice. Long straight lines of plants will tend to increase the effect of perspective and make the garden look longer, while "bosomed" groups, as the old gardener calls alternate spaced plants, are effective as color masses of good foliage and pleasing flowers. If edging plants which form close, dense mats of foliage are used, the can be planted over bulbs which will push up through them in the spring and give very effective display again such a background before the flowers of the border have started to bloom. Such planting is entirely practical.

Many gardeners prefer to edge their bed with bricks set on edge and sunk until the are almost flush with the grass. Where this is done it is possible to plant many of the little rock plants which will overrun the rocks or bricks and will not creep out inconveniently into the path.

The following is a list of plants suitable for edging. They have been selected from various sources with an eye to their suitable characteristics as to habit, form and color. The list is by no means complete but it offers a wide variety of choice of suitable members for most purposes:

**Bugle Weed** *{Ajuga reptans}*
The foliage of this plant forms dense mats of creeping leafy stems which make a fine ground cover. It has numerous small blue flowers on erect spikes from 6" to 12" high. Var. rubra has dark purplish leaves. Var. variegata has leaves splashed with creamy yellow but is not as good as the first two. Blooms in May and early June.

**Golden Tuft** *{Alyssum saxatile compactum}*
Dense masses of yellow flowers above a spreading mat of persistent silvery foliage. One of the best plants for edging. If the blossoms are nipped off after the first period of bloom they will bloom again in the fall. Plant about 5" apart. Blooms in April and May, and again in autumn if flower stalks are cut back. Propagate by seed or by division.
Rock Cress (Arabis albida)
Small loose clusters of fragrant white flowers which grow 6" to 8" high. The flower is a little coarse, but the foliage, which is persistent, and nearly evergreen, forms dense tufts and has a grayish appearance. Blooms in April and early May. Propagate by seed, cuttings and by division.

Thrift (Armeria maritima var. splendens)
This little pink flower, which blooms in dense heads on naked stalks from 2" to 12" high, springs from a rosette of narrow evergreen leaves which grow close to the ground and have a very neat appearance. Blooms in late May and early June.

English Daisy (Bellis perennis)
An old favorite with its abundant crop of stiff, double, daisy-like flowers tipped with pink. Has good foliage which is persistent and clusters around the base of the plant. Blooms all summer. In winter it should have a slight protection. Propagate by seed sown in the spring or by root division in the fall.

Carpathian Harebell (Campanula carpatica)
This is the only one of the charming bluebells which can be used for effective edgings. It forms dense masses of delicate foliage from 6" to 12" high, and is covered with solitary purplish-blue flowers in July. There is a white variety which is also effective. Root division is the surest and most easy method of propagating, but seeds may be sown.

Snow-in-Summer (Cerastium tomentosum)
This is a very popular edging plant. The wonderful silvery-gray foliage is effective even in winter, when there is little in the garden to charm. The single flowers are small, but in masses it gives a pleasing sheal of white which serves as a good foil for the other flowers in the border. Seeds or division are the means of propagating. It spreads rapidly and one is usually able (Continued on page 68)
CHRYSANTHEMUMS FOR THE AUTUMN GARDE

Long After the Frosts Have Destroyed the Other Flowers, the Hardy ‘Mums Will Fill the Beds with a Wealth of Bloom

CHARLES H. TOTTY

In the minds of many of us the hardy chrysanthemum is simply the old-fashioned purple kind which it seems impossible to kill. We do not realize that the present-day types, while perhaps not so hardy, show a wonderful diversity of color that every garden enthusiast should know.

The little button or pompon ‘mums which are grown extensively are perfectly hardy, and as a rule are the latest to bloom. So far along is their flowering season that in too many cases the early frosts have blackened the foliage and injured to some extent the perfect development of the flowers.

In New Jersey there are many wonderful gardens made almost entirely of the single ‘mums. Some of the very finest types of singles have been raised by amateurs, notably Mr. Francis H. Bergen, of Summit, whose gardens in the fall are visited by hundreds of people. The old Indicum, which was the original type of the ‘mum, was a small yellow variety, and the singles are somewhat of a reversion to it. Today, the beautiful and varied colors, size of the flowers and the unquestioned hardiness of the varieties introduced during the past five years render them almost unapproachable for the hardy garden. So prolific are the singles that in the spring hundreds of young seedlings can be picked up around the parent plants in the garden, all of which are of different varieties, since ‘mums do not come true from seed. People who have not seen varieties like Mrs. Ida Skiff or Mrs. Wm. Buckingham growing outdoors have no conception of the beauty of these singles at their best.

Early Flowering Sorts

There is another class of chrysanthemum about which there has been considerable talk during the last few years—the early flowering type. True, some of them are not entirely hardy, but they are useful because they come into flower the first of October and will give six weeks of continuous bloom in the garden. Some of these varieties can be disbudded and grown quite as large as some of the greenhouse types, if large flowers are desired. Personally, I prefer the graceful sprays which in the case of these varieties are most effective. Half a dozen very fine named sorts of the early flowering type are: A. Barhan and Firelight, bronze; Chas. Jolly, pink; Cranfordia, yellow; Débutante, white; and Petit Louis, lavender.

Where plantings of this type are made to will die out in very severe winters, but the stock can be readily replaced if a few plants of a variety are set in a cold-frame, root cellar some similar place where they will winter perfectly. In the spring the roots can be broken up, furnishing as many plants as may be desired.

The chrysanthemum is a lovable plant amply repays one for all the time and lavishness upon it. Culturally speaking, it gives less trouble than any other flower. It is particular as to soil, blooming profusely sand, clay or prairie loam, the latter being heavy black soil not found in the East.

When the spring growth is commencing the old plants the best thing to do is break the clumps and replant the little shoots, unless one particularly desires large clumps. I

(Continued on page 94)

Through the glorious weeks of Indian Summer the hardy chrysanthemums spread their harmony of color across beds from which all other flowers have vanished. A wealth of different tones is theirs, all in perfect keeping with the bronze and gold of autumn.

Lilian Doty is a large, tall-growing sort with pink petals that curve inward toward the center of the flower.

Normandie is one of the early flowering chrysanthemums. Its blossoms are white, slightly tinted with pink.
An attractive mirror for a bedroom can be finished to match any color scheme or in plain dull gilt. It is 18" in diameter and is priced at $15.

Above in the center are shown some unusual Colonial glass candlesticks. They are 24" high and $35 each. The cream colored Durant pottery dish is $50.

The chair above is a reproduction of an old English farm chair. It is rush seated and comes in maple for $22. In mahogany, $27.

A nest of tables with glass tops is painted to harmonize with any color scheme. The largest one is 22" high. Its price is $50.

An amusing clock can be decorated in accordance with any color scheme or finished in one tone. It is 23¾" high and 12" wide. The price is $30.
October

THE GARDENER'S CALENDAR

Tenth Month

SUNDAY

20. This is a suitable time to destroy weeds which may be on the whitewash and other evergreens, and in the lawn. Start cutting the grass to a height of three inches, the best method being to do them up in straw over the winter.

21. Celeriac, early potatoes, and other root crops will benefit by being kept in a cool, dry place.

22. This is the last time to set out tender young plants, but in the fall all such plants should be hardened off at least one week before being set in the garden.

23. Do not neglect to make a good stock of manure, as in a few weeks a good supply may be needed.

24. A few of the more tender flowering plants may be hardened off for winter use.

TUESDAY

21. This is the last time to set out tender young plants, but in the fall all such plants should be hardened off at least one week before being set in the garden.

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WEDNESDAY

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THURSDAY

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FRIDAY

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24. A few of the more tender flowering plants may be hardened off for winter use.

SATURDAY

21. This is the last time to set out tender young plants, but in the fall all such plants should be hardened off at least one week before being set in the garden.

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23. Do not neglect to make a good stock of manure, as in a few weeks a good supply may be needed.

24. A few of the more tender flowering plants may be hardened off for winter use.

THE CALENDAR OF THE GARDENER'S LABORS

This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its services should be available for the whole country if it is remembered that for every one hundred miles north or south there is a difference of five to seven days earlier or later in performing garden operations. The dates given are, of course, for an average season.

SUNDAY

1. Don't neglect to get hardwood and other early flowering types of blossoms pruned up as soon as possible, and plant new ones in prepared beds in the open ground.

2. Use the straw all needed for in-door use in the house.

3. Time to transplant the late kinds of outdoor herbs.

4. Flower pots may be set out.

5. The first few days in the month are critical for transplanting plants. Use great care to avoid disturbing the roots.

6. In case of a severe frost, cover the rows of plants with leaves or straw, or better with a mixture of peat, manure, and straw.

7. Dig up and use for indoor plants such as Christmas cactus, kalanchoe, etc. These must be stored in a cool, frost-proof place, and brought into the house in January.

8. Hay thrown over tender young plants, such as cabbage, late lettuce, spinach, etc., is not only for the purpose of protecting the plants, but will also furnish food for the plants when the season for nourishment arrives.

9. The purple oak, hickory, and other similar trees may be transplanted during the current winter, but the leaf buds must be protected from cold winds.

10. Stop transplanting vegetables, etc. A good mixture of leaves, manure and straw should be stored out of doors to make a compost.

MONDAY

11. This is an excellent time to put into execution the plans for improving your garden, such as a border of hardy shrubs, dwarf evergreens, or fruit plants, arranged in lines or masses. This is also the time to set out some of the more tender flowering plants.

12. Carry roots and other tender young plants into the greenhouse, or store them in a cool place.

13. A few of the more tender flowering plants may be hardened off for winter use.

14. Start preparing the garden for the coming year.

TUESDAY

15. This is a good time to set aside the roots or shoots of plants such as begonias, dahlias, etc. These must be stored in a cool, frost-proof place, and brought into the house in January.

16. All shading of the flower pots should be removed, but it is necessary to keep the foliage healthy.

17. Don't neglect to apply a good dressing of manure and other fertilizer to the flowers and other plantings in the garden.

18. This is the last time to set out tender young plants, but in the fall all such plants should be hardened off at least one week before being set in the garden.

19. A good mixture of leaves, manure and straw should be stored out of doors to make a compost.

20. Carrots, beets and other tender young plants should be gathered and after they are gathered they should be stored in a cool place, or in the cellar, or in the kitchen, or in a window-sill, or in some other place.

21. A few of the more tender flowering plants may be hardened off for winter use.

22. Don't neglect to set aside the roots or shoots of plants such as begonias, dahlias, etc. These must be stored in a cool, frost-proof place, and brought into the house in January.

23. Hay thrown over tender young plants, such as cabbage, late lettuce, spinach, etc., is not only for the purpose of protecting the plants, but will also furnish food for the plants when the season for nourishment arrives.

24. When a frost is expected, it is advisable to give the plants a covering of leaves, manure and straw.

THURSDAY

25. Don't forget to set aside the roots or shoots of plants such as begonias, dahlias, etc. These must be stored in a cool, frost-proof place, and brought into the house in January.

26. Don't forget to set aside the roots or shoots of plants such as begonias, dahlias, etc. These must be stored in a cool, frost-proof place, and brought into the house in January.

27. After the first frost, set out tender young plants and in the fall all such plants should be hardened off at least one week before being set in the garden.

28. Potatoes baked in the ground, and any other crops stored in the ground, should be dug up and stored in a cool place.

29. When a frost is expected, it is advisable to give the plants a covering of leaves, manure and straw.

SATURDAY

30. This is the last time to set out tender young plants, but in the fall all such plants should be hardened off at least one week before being set in the garden.
F R A G H A N

The long narrow plain of Feraghan, lying within the shadow of Mount Elwend, towering twelve thousand feet above the sea, has been the land of Kings since the ancient days of the Medes and Persians.

Its small villages, rich in historical traditions and surrounded by a country of rugged beauty, produced a type of rug highly esteemed and of peculiar individuality of design. The Herati and Guli-Hennai designs are the two best known and represent in their composition an exceedingly clever arrangement of conventionalized flowers.

The rugs of Feraghan serve as ideal floor coverings in well appointed halls and living rooms of today.

In our collection will be found many antique pieces of unusual interest in excellent condition.

W & J SLOANE
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SAN FRANCISCO WASHINGTON
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There's no guess work about the extra comfort in a home stripped with Monarch Metal Weather Strips. Test after test by foremost building engineers has proved the fact that Monarch Strips are 40% more efficient than any other weather strips.

The reasons why are easy to explain:

First: The floating contact provides a constant weather-proof fit of windows, doors, and transoms, regardless of any swelling, shrinking or warping of the wood to which the strips are attached. Everyone knows that wood expands and contracts with changes in the weather. No other strip follows the movement of the wood—makes double-hung windows slide one past the other without the slightest sticking or binding. The metal tube within a metal tube—a further distinction from strip which fits in a wooden groove—makes double-hung windows slide like they had ball bearings.

Monarch Metal Weather Strips soon pay for themselves in comfort, health and saving in fuel. They make a house weather-proof against wind, rain and dust. 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. They are easily, quickly and economicaliy installed, because they are fitted in the factory ready for attachment.

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Reiving The Lavabo

The symbol suggests the possibility that this particular bit of sculpture (evidently brought from some other source) may have once had a purpose in some connection with the drawing of wine. At the bottom of the niche the stones are hollowed out into a basin, the water is carried away by a drain. The peculiarly crisp and minutely detailed carving of the frieze, and of the capitals above the fluted pilasters, is thoroughly characteristic of the early Renaissance both in design and execution.

Of an altogether different type is the Venetian Gothic lavabo of three decks carved in white Istrian stone, now preserved within the loggia of an 18th Century villa on the Brenta. Here the water was poured into the stone reservoir and drawn thence through faucets. The lower basin (1521) in a semi-circular niche, with coved scallop shell head and the basin and drain of vase form, presents a bold and more coherent design.

The other Tuscan lavabo shown has long been disused, its decorative fauroid removed, its plaster over, and the basin filled with cement, but the matter is full of suggestion and the graceful treatment of the scallop shell in the coved top deserves examination.

The portable lavabo was made either of metal or of pottery and hung on wall, or else consisted of a metal or terry reservoir and basin, contained setting of cabinet work, and the floor, movable at will like any piece of wall furniture. There was a great and the diversity of such portable or movable lavabos is remarkable, and no limit to the various decoration that might be applied. Some of the 17th and 18th Century Dutch, French, Spanish and Italian lavabos of pewter, faience, wrought copper, or brass are particularly gaging either for simple grace or for the excellence of their craftsmanship they display. Not a one of them is still to be picked up in use today on both sides of the Atlantic.

The small portable lavabo scarcely expected to fulfill more until it became evident that these were usually too small to serve as washstands, and it would be a foolish waste of time and labor to carry water to fill them for other purposes. With other form of built-in lavabo, however, the case is quite different. The lavabo's decorative potentiality as an architectural feature is as great as it ever was, and plants growing about and within it, made, as it once was, a really utilitarian piece to be set in a dining room corner, either for a water or a general supply, or both.
Those to whom Furniture means more than merely an article of utility, will find this establishment an inexhaustible source of inspiration in planning the furnishment of either an entire house or a single room, however simple or elaborate the requirements.

A stroll through these interesting Galleries will reveal countless suggestions not likely to be met with elsewhere. Here one may not only acquire Furniture and decorative accessories which will impart distinction to their surroundings, but may avail oneself of the practical knowledge of an organization which for half a century has proven itself qualified to render aid in the carrying out of any decorative scheme.

The policy of "moderate prices" always maintained by this establishment was never more strongly in evidence than it is today.

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Johnson's Enamel is easy to apply. It flows so perfectly that no laps remain—just a clear, glassy, porcelain-like surface which will stand repeated washings. Johnson's Enamel will not fade, chip, check, crack nor peel. Made in White, Ivory and French Gray.

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THIS book contains practical suggestions on how to make your home artistic, cheery and inviting—explains how you can easily and economically refine and keep furniture, woodwork and floors in perfect condition. Tells just what materials to use and how to apply them.

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This book is the work of experts—illustrated in color. It contains complete instructions for finishing all wood—hard or soft—or old. Tells how inexpensive, soft wood may be finished so it is as beautiful and artistic as hardwood. Includes color card—gives covering capacities, etc.

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S. C. JOHNSON & SON, Dept. HGO, Racine, Wisconsin.

(Continued from page 27)

Iron furniture, bright yellow jars filled with more daisies and an awning of orange-red Venetian sail cloth. From over the whole changed what had been an uninspired red tin roof into a tiny garden gay with colorful flowers and restful with the green of climbing plants. The room behind it was in effect a garden room and was decorated accordingly. The walls were cool gray plaster and the furniture wrought iron with here and there a piece of rattan. The hangings of prim glazed chintz the color of Lombardy poplars combined well with the green flowered chintz a small settee. On one side was a four foot banded with growing plants, while the walls wrought-iron brackets held of masses of ivory. On entering one was immediately conscious of the room seen through the open French door. The room at once became part of the general scheme to merge the garden into the house and was a successful experiment of what can be done in the city with rooms of this kind when reasonable existence lie in the life of the suburban garden.

Framing the Landscape Picture

(Continued from page 24)

trasted foreground of a prospect full of the softer forms of living nature. In the composition of a landscape the importance of bringing geometrical forms into relation with natural forms cannot be over-emphasized. Apart from purely esthetic considerations there are certain sentimental reasons for bringing some geometrical form into landscape. A rectangular landscape gives you a sense of order which a round landscape lacks. A landscape of indefinite outline would have a sense of infinity.

Esthetically the contrast of a geometrical foreground with a background of natural forms is useful, inasmuch as it can be used to bring out and emphasize the lines of the foreground. The pictorial organization of a landscape is apparent, though not actually, empty of form and man's works. A house, a wall, a broken column, serves to give the landscape an inhabited appearance, while evidences of deliberate formal planting in the foreground are enough to endow the landscape with humanity.

The architectural foreground of a geometrical perspective will make it appear in relation to a series of purely geometrical forms, to the geometrically placed window of a building, for example, or to a row of trees placed in a straight line, or by making it some-what distant. And while it is impossible or difficult for people to look at it from any point at which the picture is framed, and far into wrong relation. To do this will not always be possible. In the case of the Japanese, for example, it makes great use of trellis as a foreground and places it behind the picture so that it will appear in relation to a series of purely geometrical forms, to the posed work of art. Much the same is the case with the Japanese idea of the matter. The geometrical foreground will create an illusion of great space and distance, and to give a sense of enclosure; the character of the landscape beyond the garden will determine whether balance and proportion to one another are possible or not. The architectural foreground will be well when all its component parts are of the same scale and proportion to one another.

The architectural foreground will be well, therefore, if seen from too near or too far away. It will be well, therefore, if seen from too near, or too far away. The architectural foreground will therefore be needed in order to give a sense of order which a round landscape lacks. A landscape of indefinite outline would have a sense of infinity.

The Japanese, for example, make great use of trellis as a foreground and places it behind the picture so that it will appear in relation to a series of purely geometrical forms, to the posed work of art. Much the same is the case with the Japanese idea of the matter. The geometrical foreground will create an illusion of great space and distance, and to give a sense of enclosure; the character of the landscape beyond the garden will determine whether balance and proportion to one another are possible or not. The architectural foreground will be well, therefore, if seen from too near, or too far away. The architectural foreground will therefore be needed in order to give a sense of order which a round landscape lacks. A landscape of indefinite outline would have a sense of infinity.

Of recent times large plate glasses and windows have been used by people who imagine that a view should be entirely uninterrupted by the interference of a foreground. This is a mistake. A foreground provides a window used up into panes in all a front to a view, and it is the nearest thing to a drawing that the division of the space into a series of panes, sometimes, as in the case of the leaded window, extremely small panes. The Japanese, for example, make great use of trellis as a foreground and places it behind the picture so that it will appear in relation to a series of purely geometrical forms, to the posed work of art. Much the same is the case with the Japanese idea of the matter. The geometrical foreground will create an illusion of great space and distance, and to give a sense of enclosure; the character of the landscape beyond the garden will determine whether balance and proportion to one another are possible or not. The architectural foreground will be well, therefore, if seen from too near, or too far away. The architectural foreground will therefore be needed in order to give a sense of order which a round landscape lacks. A landscape of indefinite outline would have a sense of infinity.

Edging Plants for the Perennial Border

(Continued from page 67)

to get good clumps or pot grown plants at the nursery. Blooms in May and June. Scotch or Grass Pinks (Dianthus plumarius) are another of the valuable gray-green plants having a persistent foliage which is interesting even in winter. From late May until July the garden is covered with a multitude of spicy scented blooms in various colors. These plants grow rapidly and the beds should be divided every three years. They can be raised from seed, although one is not so sure of the variety and color as when they are bought in field grown or pot grown clumps. Carmine is the best light pink. Napoleon III is a fine blood crimson which blooms until late in October. Her Majesty is a double white one of the best. Variegated Day Lily (Funkia undulata var. variegata) All of the Funkias are a little coarse

for the garden edge, but this is of the best. It serves its purpose better at corners or at terminal points such as in the entrance and exit to the garden. For it is large enough and is too much to be marked so that places. It cannot hide its feet with good feet of white. Later in the season for a long flower stalk, strung with like flowers of a shade of lavender, and with a mass of white glass. The flower itself is a rapider grower and should be divided frequently. It is an excellent edging plant for small borders, or as a perennial, with little of peonies, which do not hide their feet with good feet of white. Blooms in July.

Aren's (Geum Heldrichi)

A sun and moisture-loving plant, which grows much after the fashion of the dandelion, with thick tufted green foliage above which appears orange colored flowers in May and July until August. It is to be had in August.
MORE people ride on Goodyear Tires than on any other kind. Have you ever asked yourself why? Could there be any other reason than the conspicuously good service that Goodyear Tires give? Today, Goodyear Tires are better tires than they have ever been. They are larger, stronger, heavier, more durable. They contain more material. They last longer, and cost less per mile to use. Whether you drive a large car or a small one, you should use Goodyear Tires. More people ride on Goodyear Tires than on any other kind.
Edging Plants for the Perennial Border
(Continued from page 68)

number of colors, and can be propagated by seed or by division. Creeping Baby’s Breath (Gypsophila repens)

Although this is a favorite of the rock garden it can be readily adapted to the front row of the perennial garden, for its long, graceful, creeping stems, which are covered with a profusion of small rose pink florets, rise only to a height of about 6", and do not have too great a tendency to creep out of bounds. Blooms in June and July.

Hardy Candytuft (Iberis sempervirens)

Long a well known annual plant, but the perennial variety has not been used so much. It is a very satisfactory plant, both from the point of view of flowers and of persistent foliage which is practically evergreen. Just after the creeping phlox has stopped blooming this sturdy plant delights with a mass of brilliant white blossoms. It is a good spreading plant and can be propagated either by seeds or division.

Crested Dwarf Iris (Iris cristata)

All of the irises make good edging plants, for they have such stiff, upright, standing leaves, but it is essential that the plants behind them be tall enough to show over the top. For this reason the dwarf iris is best suited to the front of the border. Cristata grows about 5" high and has a profusion of light blue flowers from early April until mid-May. The best time to plant this iris is just when the growth begins. It can be propagated by division after it has bloomed.

Dwarf Iris (Iris pumila)

This iris is more dwarf than the others. It grows from 6" to 9" tall and so serves the purpose of an edging plant, for the smaller plants behind it can be better seen. It has flowers with violet and blue petals and blooms in April and May and is fine for a permanent edge. It spreads rapidly and should be divided every two or three years. Forget-me-not (Myosotis palustris)

A most interesting plant which grows from 6" to 12" high and has a pleasant pink blossom in May and June.

Woundwort (Stachys lanata)

Another plant with gray-green foliage. This foliage is almost white and grows about 6" high. It will grow without much attention and will withstand drought.

Tunica (Tunica sartorfa)

This plant has a very neat and trim appearance of tufts of foliage. It has a spring small pink or purplish flowers in great profusion on wiry stems from 6" to 10" high. It may be propagated by seed or by division. Blooms from late June through August.

Rock Speedwell (Veronica rupestris)

An abundance of small deep purple flowers in dense spikes to 5" high is the most valuable part of this plant although the foliage is in the form of a close, neat mat which is always a good adjunct to an edging plant. Propagate either by seed or by division.

Tufted Pansy (Viola cornuta)

Such a popular flower as the pansy has been used for edging by many because of its period of bloom is too short. The perennial variety has a longer period of bloom, and at the end of it is cut back after its first season of flowering and then heavily manured and watered occasionally. After the plants put out a second crop of flowers in September, sow seeds in August for early bloom in the next spring. Without protection in the North is necessary. Pot grown or field grown clumps may be secured.

English Ivy as a House Plant
(Continued from page 48)

While it may be possible to purchase a suitable trellis, it is not usually easy to find one small enough, for most trellises are made for outdoor use. But it is very easy for a handy-man to make a trellis from his own design. Some people, with a natural sense of proportion, will make an attractive trellis without any preliminary drawing, without much thought or calculation.

The trellises shown here are homemade and were made from stock at hand. In fact, the strips were made by cutting them from an ordinary ¾" pine board. With a splitting saw the strips were made about ½" square or 3½ x 9½", then smoothed with a plane.

The square or diamond shape of the cross pieces is easily made, with a mitre-box which facilitates cutting accurately to forty-five degrees. If not, the angles can be cut with a knife, and with a little “cut-and-try” the four pieces will fit reasonably well. The pieces should be glued together with small wire nails for the glue might not hold because of the possible dampness in the wood.

In making simple shapes, such as the “ladder” trellis, the short strips are simply nailed in place after grouping them together by moving about on the vertical or long pieces. But to use a square or diamond trellis is easier to put the pieces together separately before locating it on the verticals. When combining a square and "ladder" trellis, the short strips are simply nailed with small wire nails for the glue might not hold because of the possible dampness in the wood.

Beneath the satin finished mahogany, behind the genteel dial of the modern Seth Thomas lives that ideal of service—the thing that never dies.
MISS MAE MURRAY—perhaps the most artistic of America’s motion picture stars—has given her breakfast room in the Hotel Des Artistes the antique Italian treatment so smart just now in beautiful American homes.

Miss Murray has found that the ideal window curtaining for this room is Quaker Tuscan net—a coarse mesh net with an unobtrusive figure, showing the influence of Italian art in window decoration.

Two walls of the room, showing different views of the curtains, are illustrated on this page. Because of the sunlight in the room, the figure in the net—as it should in every smart net curtain—practically disappears.

Miss Murray’s decorator made these curtains under the star’s personal supervision, and she has kindly consented to furnish us with exact directions for making them. They are extremely simple, and we shall be glad to forward a copy of the directions to any woman who is interested. Write to

QUAKER LACE COMPANY
Mills, Philadelphia - Wholesale Salesrooms, 890 Broadway, New York
A Refinement in Lighting

The ceiling fixtures in these rooms are Duplexalites with shades which were made by the Decorator. The evening illumination is so beautiful as early morning sunlight. Most of the light is diffused from the ceiling, just as the earth is lighted from the sky. The Duplexalite makes everything in the rooms beautiful.


English Ivy as a House Plant

(Continued from page 70)

...fancy of the maker. A dark brown goes very well with the green and does not detract from the green ivy during the period that the trelis is but partly covered. Very satisfactory results may be had from wood dye and flat varnish, especially if soft wood is used. If of native wood, such as oak or gum wood, shellac, followed by flat varnish will give a beautiful effect without rubbing. It will be reasonably durable and satisfactory, although most flat varnishes do not stand exposure to water well.

Various oil stains, wood fillers, or flat varnishes may be used; in fact, doesn't like to buy materials for such a small job, so that there is a great temptation to make the best of what is at hand.

Collecting Salt Glaze Ware

(Continued from page 31)

the body answers as a receptacle for the beverage. Besides the Fulham and Nottingham salt glazes there were the coarser, less carefully finished wares produced at Brampton, Chesterfield and Swinton in the 18th Century. We are now come to the second great class—that of the Staffordshire potteries, a highly fired ware which is translucent in its thinner surfaces. White salt glaze wares were also made to a limited extent at Leeds, Liverpool, Jackfield and elsewhere. The Staffordshire salt glaze is very hard. According to Sir A. H. Church, the Staffordshire salt glaze may be divided into four periods: (1) Before 1720, impressed or applied ornament on thrown or turned pieces; (2) 1720-1740, white clay added to the body clay, producing fine and sharp work in drab or white; (3) 1740-1760, colored enamels employed for surface decorations; (4) 1760-1800, salt glaze pieces prevailing. The ware of the first period was drab or white, that of the second white. In his "History of the Staffordshire Potteries" Simeon Shaw is of the opinion that the Staffordshire salt glazes were made of brick earth mixed with sand, then can marl and fine sand, later of gray coal measure's clay and fine sand and finally (from about 1720) of gray clay with ground flint.

We may consider the fine period of Staffordshire salt glaze ware to extend from 1720 to 1740. Ashbury did much in the early years of salt glazes to advance the qualities of the ware, as likewise did the two Ralph Woods and Alice Nourse, who cut molds before Ralph Daniel of Cambridge introduced plaster of Paris molds (1743-1750), which further the salt glaze pieces deteriorated with color. While Wedgwood also popularized salt glaze wares during his time at the Ivy House or the Brick House works in Etruria. The finest examples of this sort is the Porcelain of Wedgwood's name have been preserved in English collections.

The First Color

Blue was the first color introduced in salt glaze ware. One of the earliest examples of this sort is the Portobello (Admiral Vernon) teapot by Astbury, circa 1740. Polychrome decoration soon followed and, as has already been noted, enamel colors were applied sometime after 1751. These enameled salt glaze pieces exhibited the influence of Chinese design.

The very rare Staffordshire salt glaze figures followed the development of other specimens of salt glaze, from the white grounds to the enameled colored pieces. A little figure of a Turk sold at Christie's just before the war for over thirty-five pounds, while the figure of a "Man on Horseback" brought over ninety-six the year after.

The English potters required a very high temperature (about 2190°) for salt glaze ware. A temperature that would cause the stoneware to resist this softening. These clays contained a large amount of silica. Toward the end of the process of firing salt was thrown into the kiln. The vapor, produced the volatilization of this salt at the high temperature, united chemically with silica of the body clay, forming a glaze of soda silicate over the surface of the fired ware. As this chemical action coincident with the final firing, the glaze was actually incorporated with the body of the ware. This salt glaze produced a surface having innumerable tiny marks (much like a whitewash or an orange), which is one of the chief characteristics of the ware. Salt glaze wares also had the advantages of the glazing process in that it produced a much whiter surface.

Lambeth Ware

In passing one may make mention of the third and last division of English salt glaze wares—the modern broad wheel ware of Lambeth. This was first produced about 1751, with buff or yellowish portions. Lambeth stoneware is another of Josiah Wedgwood's Pietro Angeli factories. The first qualità was overglazed with salt of the value of fifty dollars, a "Man on Horseback" brought over a hundred and fifty dollars, a "Lion" and like mandane bits. John Doubt established a pottery in Lambeth in 1745 and the celebrated Doulton was about to come to be the outcome of this experiment. Doulton ware combines several processes. Panels of scratched-in decoration are covered with salt glaze; colored enamels heights the effect and relief and bossed work are added. Of the salt glazed stoneware made in America, the earliest products may be located in the first quarter of the 18th Century. These old pieces were utilitarian in character and were rare. The stoneware figures and plaques were the earliest known pottery in Elizabethtown, contain advertisement inserted by the Pennsyfania Society for the Encouragement of Manufactures and Useful Arts: "To such persons as shall exhibit the best specimen of Stoneware or that kind of Earthenware which is glazed with salt of the value of fifty dollars, a plate of the value of fifty dollars or an equivalent in money.

To such persons as shall exhibit the best specimens of Stoneware or that kind of Earthenware which is glazed with salt of the value of fifty dollars, a plate of the value of fifty dollars or an equivalent in money.

These early American salt glaze stoneware showed strongly the influence of the Staffordshire potteries. If the American potterie were justly famous, as far as I have been able to discover, they were not.
Plan Artistic Windows with Kirsch Booklet

It's Free

Pictures pretty windows for every room—gives up-to-date information on window draping styles, materials, color schemes, etc. It's called the "Kirsch Rod and Window Draping Book." Write for your copy.

Window Draperies "make" or spoil the charm of a room

Curtain Rods "make" or spoil the attractiveness of draperies

Trust Kirsch Flat Curtain Rods to display your beautiful curtains and draperies to greatest advantage.

The flat shape of Kirsch Rods gives them sagless strength—holds headings erect. The graceful curved ends permit draping curtains clear to casing, shutting out side glare.

The beautiful velvet brass or white finish keeps like new for years.

No Sag—No Rust—No Tarnish

Kirsch Rods fit every window. Single, double or triple rods secure any effect; extension or cut-to-length.

SOLD BY BETTER DEALERS EVERYWHERE

KIRSCH MFG. COMPANY, 240 Prospect Avenue, Sturges, Mich., U. S. A.

Kirsch Mfg. Co. of Canada, Ltd., 453 Tecumseh St., Woodstock, Ontario

Remember To Ask For

Kirsch Flat Curtain Rods

To get the genuine—be sure that the name "KIRSCH" is on the box.
Indiana Limestone Quarriesmen’s Association
Box 782, Bedford, Indiana

Home ownership affords that sense of security and substantial comfort so necessary to true contentment. And if our home be a structure embodying beauty and permanence, we take unbounded pleasure and pride in it. Throughout our country we find some of the most beautiful homes built with Indiana Limestone—a natural stone whose velvety texture is inimitable in manufactured materials.

And for garden statuary and the numerous details of interior decoration, such as exquisitely carved fireplaces and mantels, Indiana Limestone is practicable, for its texture permits the utmost freedom and ease in working.

The natural beauty of Indiana Limestone is permanent and its cost comparatively moderate.

Since the vanishing of our great water sheds, and the destruction of our forests, mainly through heedlessness, concrete has become recognized as one of the most valuable building materials in this country. To many people concrete and stucco mean the same thing, but stucco is really the finish for the outside structure of a wall already complete, whereas concrete is an actual building material which can be used over metal lath or terra-cotta building blocks, and which can be left rough, finished with stucco, or given a final coat of small stones that come in a variety of colors. Where the concrete is built up solidly, reinforcing iron should be placed in the structure. For the interior finish, wooden or metal lathing is attached to furring strips to avoid the slightest possibility of dampness. Where a certain color, not the natural tone of concrete or stucco, is desired, it should be introduced into the material itself and not painted on the wall. As a rule, three coats of stucco are used and allowed to dry. To the last one the color should be added. Then it is inherent in the structure of the house itself.

**Stucco and Half-Timber**

There is an increasing interest, just at present, in the combination of concrete with half-timber. When timber is used it should be allowed to weather and should not be painted, as the smooth coat of paint against the rough concrete surface is inartistic, and the painting has to be renewed many times during the lifetime of the concrete.

Among our illustrations we are showing a beautiful plain concrete surface in which no other material is introduced as a decoration. A finer example of the artistic effect to be gained from the lights and shadows thrown on a concrete wall by trees and vines would be hard to find. And surely no introduction of brick or stone in the lintels or sills of a house could add to the beauty given by the drifting of sunlight through the trees over the surface of this building.

The only colors which can be safely recommended to be used on concrete and stucco are red, yellow ochre, buff, and the different shades of sand, gray and brown. Color mixed in the mortar should be introduced sparingly, as it injures the strength of a compound.
The Master-Key that Unlocks the Imagination

Fancy runs riot under the spell of motion pictures. Illusions of time and space fall away as by a fairy enchantment and in happy companionship with the film stars we live, move and have our being, for the time, amidst scenes of the screen.

It is no task at all to slip back a century and a half and wander through the beautiful Trianon with Marie Antoinette. Less than an hour will suffice to journey—in our own arm-chair—through India and Borneo, Italy, France and Russia. If you are so minded, visit the shell-floored fields of Flanders, or safely watch the tragic events of the Marne and Verdun. Mary Pickford, Norma Talmadge, Douglas Fairbanks, Wm. S. Hart and scores of other film favorites will entertain you with their choice productions, and Roscoe Arbuckle or Charlie Chaplin send us to bed with hearty side-splitting laughter.

What a night the Pathescope "movies" can give you—n your own home, surrounded by your own family and friends—to continue as long as you wish, or stop whenever you tire!

The Pathescope projector is so exquisitely built that its large, brilliant, flickerless pictures amaze expert critics. And all with absolute safety, for the Pathescope uses only "Safety-standard" film, approved by the Underwriters' Laboratories, Inc., for use without a fire-proof booth or a licensed operator. Anyone can operate the Pathescope, anywhere, anytime.

Take Your Own Motion Pictures to Keep Your Yesterdays Young

The magic of a baby's smile; the pathetic humor of his childish tears; his first toddling steps and ever original antics—how soon they pass and how dimly recalled!

No still-pictures can preserve for us these sweet memories. Snapshots may celebrate what once tingled with life, but they soon lose interest and by no strain of imagination can they re-animate the past.

But the New Premier Motion Picture Camera records faithfully and vividly the action—almost the very life—of the most entrancing events. "The smiles, the tears of boyhood's years", the family home-gatherings that soon may have their "vacant chairs"; outings, picnics and parties; wherever you go, whatever you do, the New Premier Motion Picture Camera records the endless activity with marvelous fidelity. Simple to operate; as easy to load in daylight as any little hand camera. Two models—less costly than many good still-picture cameras—$125 and $200.

Films, too, are comparatively inexpensive, and we develop your negatives without charge.

We will be glad to demonstrate these wonderful machines to you. Come to any Pathescope Salon and operate the Pathescope yourself. Select your own pictures. Write for address of nearest agency.
Arkansas Soft Pine spells “Home and Happiness.” It is the right wood for the house complete, inside and out; for woodwork that delights the feminine eye—for staunch inside and out; for woodwork that is the right wood for the house complete, 

spells "Home and Happiness." It is the right wood for the house complete, inside and out; for woodwork that delights the feminine eye—for staunch inside and out; for woodwork that is the right wood for the house complete, 

and beauty.

Twelve good houses and the How and Why of Arkansas Soft Pine are fully explained in our new book, “Home and Happiness”—and it’s yours for the asking. Write now.

Arkansas Soft Pine Bureau
1015 Boyle Building
Little Rock, Arkansas

The question of painting the wooded house is perhaps one of the nearest problems the builder has to face. It is a matter that more or less must be in the hands of the architect or builder, or to certain reliable manufacturers, who sell it ready to use and who furnish, so far it is in their power, a non-fading mixture. Some builders much prefer to mix their own paint. Here again it is only feasible if the builder is a very dependable person who will give you the very best materials for his paints. If the lined oil is a good quality and the white lead thorough enough, chosen and mixed with the right amount of colordue to its ability to dry with moisture and dust, you will get a good result, because of the uncertain weather conditions in this country it is usually necessary to add a volatile oil to insure the paint drying as rapidly as possible. This oil considerably lessens the good result if too much is used. Happily we have grown to feel today that a little fading of color is not the blight we used to consider it and if our bright greens tone down a little, or our Hollins blue shutters fade to a softer shade, if the main we are not worried, and even truly, as is the case of the old rag, the toning process really adds to the beauty and satisfying charm of the structure.


delights the feminine eye—for staunch inside and out; for woodwork that is the right wood for the house complete, 

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INTERNATIONAL STERLING

Masterpieces of the Classics

Trianon Design

The beauty of International Sterling will not wane. For it is created after the eternal classics.

Nor will its splendor ever diminish. For International Sterling is wrought from solid silver. Against its imperishable substance, time and use march in vain.

In Trianon, the silversmiths have wrought a new masterpiece of the classics, massive yet chaste. Your jeweler has it in complete table service.

Wrought From Solid Silver
—the most permanent and useful form of invested wealth.

INTERNATIONAL SILVER CO.
The Brand Peonies

America's Most Beautiful Contribution to the Peony World

Bulletin No. 14 of the American Peony Society just out is devoted entirely to a vote of the Members of the American Peony Society as to the comparative merits of all the good named peonies of the world. Mr. Saunders, Secretary of Society, analyzes the vote and finds that taking into consideration only varieties which received the vote of not less than twenty members that there are 64 varieties that received a rating of 8.4 or better.

Of these 64 varieties 9 or 13% are Brand Varieties.

Mr. Saunders goes still further in his analysis of this vote and finds that with not less than twenty members voting on a variety there were only 22 varieties that received a vote of 9 or better.

Now of these 22 World's Best Peonies 4 or better than 20% are Brand Varieties.

I would also call your attention to the fact that no safer guide can be found to follow in the making up of 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. James 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.

Besides the largest stock of Brand Varieties in the world we are also carrying one of the largest stocks in America of such other wonderful French, English, and American varieties as Le Cygne, Kelway's Glorious, Phyllis Kelway, Theresa, Solange, Mme. Jules Dessert, Tourangelle, La Fee, Lady Duff, La France, Laura Dessert, Raoul Dessert, Jubilee, Mrs. Edward Harding, Rosa Bonheur, Philippe Rivoire, etc.

If you do not have my 1920-1921 Catalog send for it. This is my 42nd year as a professional grower of peonies.

A. B. BRAND, Faribault, Minnesota

Reviews of Building Material Catalogs

(Continued from page 76)

“Bond and Mortar in the Wall of Brick.” An Essay on Design in Patterns for Brickwork.” Published by Hydraulic-Press Brick Company, St. Louis, Mo.

Great variety of bricks and bonds are shown here. An example of this catalog also the laying up of brick in interesting patterns.

“Hy-Tex Brick Catalogue.” Published by Hydraulic Press Brick Company, New York City.

This pamphlet gives a realization of the immense variety and beauty of the brick manufactured by this company. The illustrations are in color.

“Tapestry Brickwork.” Published by Fiske & Company, New York.

A beautifully illustrated pamphlet which tells the story of brick from the Walls of Babylon to the modern practical home. Much valuable practical information about brick is given.

“California Redwood Homes.” Published by California Redwood Association, San Francisco, California. Illustrations are given in connection with this book of California houses built of redwood which, it is claimed, will not shrink, swell or warp, and resists fire and rot.


An interesting story of how Portland Cement is made is given in the introduction of this book, valuable to builders of homes for factories, etc. The binders mention under this heading, "For All Time and All Clime"—Bishopric Manufacturing Company, Cincinnati, Ohio. Bishopric is one of the better and at the same time least costly of building materials for a stucco exterior over new or old buildings. It provides a building that is warm in winter and cool in summer, vermin-proof and healthy.

“When Those Build for Tomorrow”—General Fireproofing Company, Youngstown, Ohio. The stucco fireproof construction, as set forth in this pamphlet, gives the architect what steel once gave the engineer—a new and freer medium of expression.


If you are interested in building a colonial house this pamphlet will give you the impression of what can be done with soft pine as a building material. Also this company will send you some impression and weathered samples.

The Hollow Tiel Building Association, Chicago, Ill., publishes a series of pamphlets in which the various methods of building construction is set forth. The illustrations are in color, showing exterior, interior and floor plans. Hollow tile, according to these pamphlets, will insulate a healthful building which will stand test of time, shrinking, decay and deteriorating in any way.


This pamphlet is planned to give the reader a realization of how Bay State brick and cement coatings which are both durable and water proof.

“Old House Mottos”—Western Brick and Cement Company, Cleveland, Ohio. This book is designed and well published book of the collection of delightful mottoes for your home, mottoes for different rooms and for different details of house.

“Medusa—Waterproofed White Powdered Portland Cement”—The Sandusky Cement Company, Cleveland, Ohio. Medusa is one of the most reliable, inexpensive, waterproofed cements manufactured. Medusa is absolutely impervious to water, preventing the slightest penetration of moisture or dampness.

“Designs for Houses in Indiana Limestone”—Indiana Limestone Quarries Association, Bedford, Ind. This book shows many beautiful houses especially designed for Indiana limestone which has been called the "aristocrat of building materials." Floor plans are available for these attractive houses.

“Story of Kellastone Impressionable Stucco”—National Kellastone Co., Chicago, III. Kellastone expresses beauty in any form and if you have a Colonial house this pamphlet will give you a realization of what can be done with Kellastone as a building material.

If You Plant But a Dozen Peonies

(Continued from page 45)

variety are greatly increased, but by no means assured.

Cultural directions are now usually given more or less complete in the various peony catalogs, and so in this limited space I shall refer only to the most essential points of planting and cultivation. Where full details of this phase of the matter and others are desired, I would recommend to the reader Mrs. Harding's "The Book of The Peony". This book, the only one of real consequence on the subject, will be found quite as interesting as it is helpful. It will particularly appeal to the amateur, as the author is an enthusiastic amateur grower and fancier of this flower and is in no way influenced as to, or in any way commercial grower sometimes may be.

While a root will develop better for commercial purposes in a friable soil, larger and better flowers will be produced in a heavy soil which contains more moisture. In such soil the roots, will be fewer and stouter and produce fewer but larger eyes which, in turn, will mean fewer growths the following spring. These will, however, be taller and stronger and bear larger flowers than would be produced in a lighter soil. The peony will grow and even there in any fair garden soil, but if hot blooms are desired, it will pay to dig out a trench 2' or 3' in depth and fill in with good soil. This should be done some time before planting a new or stronger plant, will be established by the time the roots are ready to plant.

Select an open site or where the plants will get unbroken sunshine for at least a full half day, and do not plant the plants near buildings or overhung bottom shrubbery or trees. Also the bed should not be located on a knoll or in a hollow or a low place, which are the most liable to freeze out and with absolute safety, yet if the beds are on the shaded side they will result in weak and less flowers.

While planting may be done as late in the fall as the ground remains un frozen, and with absolute safety, yet if (Continued on page 85)
Cold, dry air, that keeps food delightfully fresh and wholesome without the use of ice—

Automatic control that maintains a constant, even temperature—

A special compartment that freezes creams and ices for dessert and your own pure drinking water into convenient cubes for table use—

That is FRIGIDAIRE—the electrical home refrigerator.

And with all its convenience, cleanliness and healthfulness, it costs less to operate than you now pay for ice.

A very interesting little booklet describing FRIGIDAIRE in detail will be mailed to you on request.

THE FRIGIDAIRE CORPORATION
Dayton, Ohio
Danersk Pendleton Group

DANERSK EARLY AMERICAN FURNITURE

Furniture made by the Early American craftsmen before the Revolution was often of pine, maple and cherry. It possesses a naive quaintness and a mellow tone, far more beautiful in the eyes of many collectors than mahogany.

A purchaser of the Danersk Pendleton Group obtains a small collection of veritable treasures; a true butterfly centre table, a quaint tavern bed, a chintz-covered rocker, the original of which was once the property of Joel Barlow, poet of the Revolution. Each piece has a story. Our brand of a little chair is burned on the back of all true Danersk Furniture.

Send for our Early American brochure C-10

ERSKINE-DANFORTH CORPORATION
2 West 47th Street, New York.

Hodgson Portable Houses

It has taken years of hard work and experience to bring Hodgson Portable Houses to their present point of perfection. But the time and effort have been well spent. For they have rewarded not only the makers but every owner of a Hodgson House.

When you buy a Hodgson House you have the finest portable building that you can secure. To begin with it is made of the best materials that can be had. It is constructed by men who have devoted a lifetime to making fine buildings. And the result is a house that will stand for years and years—in all kinds of weather.

Our illustrated catalog will give you a clear idea of the beauty of Hodgson Houses and the innumerable purposes for which they are used. It contains, too, a list of prices of the different types of buildings.

We will be glad to send you this catalog.

E. F. Hodgson Co.
Room 226, 71-73 Federal Street, Boston, Mass.
6 East 39th St., New York City
Occasionally the genius of man produces some masterpiece of art—a symphony, a book, a painting—of such surpassing greatness that for generation upon generation it stands as an ideal, unequaled and supreme. For more than three score years the position of the Steinway Piano has been comparable to such a masterpiece—with this difference: A symphony, a book, a painting, once given to the world, stands forever as it is. Its creator cannot bequeath to future generations the task of carrying it to still higher perfection. But the Steinway, great as it was in Richard Wagner’s day, has grown greater still with each generation of the Steinway family. From Wagner, Liszt and Rubinstein down through the years to Paderewski, Rachmaninoff and Hofmann, the Steinway has come to be “The Instrument of the Immortals” and the unmistakable token of musical distinction in homes of culture and discrimination everywhere.

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"Fifteen miles an hour! Where do you get that stuff? Why, if you hadn't had Kelly-Springfield Cords on you'd have gone clean over the curb when I held up my hand."
The fineness and stability of Tobey-made furniture is well shown in the Nottingham suite. We shall be glad to send our brochure to those unable to visit our Chicago or New York showrooms.

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How to turn the objectional obtrusiveness of your radiators, into attractive, decorative features of your home, is what our booklet on Radiator Enclosures, both tells and shows you. It is abundant in suggestions, alike for those who are building new, or who have established homes. You are most welcome to the booklet.

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A New Lamp of Rare Quality

THIS exquisite new luster ware, called 'Maraco', is a Maxwell-Ray creation, conceived and perfected in our own art and work-shops. The luster finish, now made in any color desired, is most practical as well as most beautiful, and is particularly adapted to lamp bases of rare quality.
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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 plant peonies now an infinite variety of type and color.
It is a mistake to assume that because a piece of furniture has greater art value its price must be higher.

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That is one of the reasons for the high value and moderate price of hand-made furniture that bears the mark of French, Minneapolis.

Typical of the furniture used in the old country manor house of the early Jacobean period, but adapted to modern requirements, is our Sherwood suite. These pieces are painted a deep patty ivory color, while the ornaments, so typical of the old Jacobean crewel work and embroideries, are picked out in antique colors. The whole is covered with a beautiful overglaze.

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DAY
Every Second
Every Minute
Every Hour
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Every Night

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"ALL FAUCET" METHOD
and what's more, you can have it Luke
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order direct from us.

The AQUA ELECTRIC HEATER CO.
250 West 54th Street
Suite 931, New York

(Continued from page 59)

The Indispensable Kitchen Cabinet

(Continued on page 80)

choose your favorite and most appealing
specialty and buy accordingly.
Some, to obviate the little back bend­
ing, have a device by which the whole
shelf of the bottom of the cabinet pulls
out when you open the door and enables
you to see what you want without need­
ing to peer in. This we think a delight­
ful device. Others have gravity locks
and catches which always fall in place;
sanitary leg bases, high enough from
the floor to sweep under; a rolling open
front, which makes it simple always to
keep the cabinet closed and away from
cooking odors; white enamel interior;
roller bearing on table so that the table
rolls in and out with least possible re­
bellion or noise; and a drawer for
your kitchen linen, which is a great comfort.

Another advertises the possibility of
its use with detached gas or electric
range, its silver drawer, bread board,
range bin. All the cabinets are proud of
their flour bins and sifters. And nearly
all have special construction so that they
are fitted and emptied with ease and
cleanliness.

One fine cabinet has a revolving sp.
drawers. The sheet metal is removed for
allowing the flow of a kitchen cove­
sible to any need, including ex­
for an electric plate, an ice box filled from
outside and a parcel-delivery shelf. The
Electric Kitchenette Co.

Rabbeted doors and outside hinges guar­
antee tight fit in this "Kitchen Maid".
Wasmuth, Endicott Co.

(Continued on page 86)
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A residence needs heavy, substantial radiator valves

ECONOMY

A beautiful home is void of comfort if the heating system gives trouble. And heating troubles are often traceable to light weight, cheaply constructed radiator valves.

Jenkins Radiator Valves are heavy, substantial and carefully made. They are designed to give satisfaction not only for the first season but for years afterwards.

Architects generally agree that a sturdy, serviceable valve is of utmost importance in residence work on account of the lack of skill and care bestowed upon it when in service. It must be built for wear and usage.

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Permit your architect to specify and your contractor to install genuine Jenkins "Diamond Marked" Valves. Send for interesting booklets on heating and radiator valves.

The Indispensable Kitchen Cabinet

(Continued from page 84)

and steel, is more convenient than any other closet, as no builder has given sufficient thought to maximum utilities.

We have seen architects send their "handy man" to install closets which seemed to be absolutely unwarmed in the building, the lack of any thought for the necessities of the problems. Therefore, before and after building, the kitchen cabinet or the kitchen closet unit is by far the best policy to pursue.

The Essentials of the Cabinet

The cabinet must be able to fulfill these conditions: It must be easily moved if on castors, it must be easily taken apart, drawers must run smoothly, racks to hold things must hold things, they must hold enough things, too, to prevent relay kitchen races.

The wood cabinets are excellent, the steel we think a degree more self-protecting. But they cannot absorb odors, or get vermin investments. However, the best grades of wood cabinet are so perfect that we can endorse them with real joy.

The cabinet must have: Supply closet (nearly every case), moulding boards, work table, cutlery receptacle, pot, pan and lid holder, bread, cake, spice, sugar containers, flour, and bin sifter divisions.

All other departures are special or more or less inviting according to the buyer.

There is a cabinet, remember, for any space as well as for purse. Get the best from the best dealer and make sure that the one you are getting is the less complicated and the easiest to keep clean. They range in price from $500 to the thousands. But no matter what they contain, or how thrilling their finish, unless the cabinet itself is the acme of fine workmanship, you will be in constant irritation over warping parts, dust and uncleanable surfaces.

Wheat Furniture in the Days of Queen Anne

(Continued from page 47)

especially well adapted to marquetry.

Queen Mary had no little influence on the movement; her taste was admirable; she had a passion for china, and her collection of Delft and Oriental set a fashion which all the fine ladies of the day imitated till it became a perfect mania. To accommodate these collections cases with glazed and mullioned doors were devised, and their development in the following reign was very interesting. "Embroidery" was another name of Queen Mary's gifts, and the covers which she made for chairs at Hampton Court were miracles of her skill and patience.

The craze for Chinese lacquer, which began in Charles I's time and lasted till the time of Anne, had an influence on the walnut furniture of the period. Sometimes it was painted black and gilded in order to harmonize with the Oriental lacquer work. The famous claw and ball foot was directly imitated from the Oriental device of a claw holding a pearl; this was introduced on the feet of walnut furniture. The effect of Queen Anne's fashion had a great vogue, and lasted in form or other down to the days of Queen Victoria.

Probably the idea of inlaid floral marquetry came first from Italy, but the idea of inlaid flowers and leaves and parrot-like birds in the gay colors of "outlandish" woods, with ivory and bone dyed green to give still more brilliancy. In conjunction with vivid fabrics and lacquer, the whole effect must have been gay and charming, if a trifle exotic.

As the Dutch workmen began to adapt themselves to English standards of taste, however, the floral marquetry began to take on a more subdued aspect. The bright flowers and birds were followed by a way to scroll and curves cut from pale woods, such as pear, sycamore, or holly, inlaid on the walnut, and by the time of Queen Anne this development had crystallized into the minute and delicate work which is called "endive" or more popularly "sawed" pattern.

The generic term "Queen Anne" is made to cover a great variety of furniture. All pieces which are bandy-legged, nearly all walnut and so forth, are called that name, whether they fit precisely into the period of years between 1702 and 1774 or not. The reason of this would seem to be that certain forms which had been passing through tentative or transition stages arrived at a more or less standardized form, as it were—during that relatively short period of time. The tendencies had been toned down; ornament had been modified without loss of dignity; and comfort gained, while superb workmanship was retained. The result is an example of the method of assimilation and elimination that goes to produce a thorough type.

The development of the cabriole leg, which is the salient feature of Queen Anne walnut, can only be touched on here. The pattern began with William and Mary's time, and its earliest form was a conventionalized goat's leg ending in the hoof. With the cabriole itself the entire chair leg came the shortened and hooped heel, which had been an integral part of the old high-backed chair; the hooped heel was soon modified, and settled into one or other variety of the club-foot.

By this time household effects had greatly increased. The inconvenient chest was replaced by the chest of drawers; the Carolean chest was being superseded by the "sopha", and numbers of beautiful card-tables were produced. Half-way through Queen Anne's reign a new type of settee was originated, with a back like two chairs joined, the splats and decoration being formed from a single piece of wood; the idea was well received, and the fashion lasted nearly a century. The long-case clock and grandfather chair were both made in quantities during this reign.

For all this furniture walnut was by far the most popular wood, and all was dominated by the cabriole leg that is to say, the curvilinear leg or curve of the shape and surface and shape had replaced the straight line, but with such consummate skill that the resultant style became one of the utmost dignity and restraint.

The wood was used solid, or veneered on the solid walnut, pine, oak, and other woods. Highly-figured wood was used for the veneer, especially with matchless skill. The famous oyster-shell veneers were used, cut from branches and symmetrically inlaid, and a favorite finish for simple pieces was a border of cross-cut bands or herring-boning.

The cabinet of the old walnut lies partly in its lovely color and luster. That was not attained by French polishing, but by a peculiar clear and enduring varnish, the secret of which has been lost.
The garden, even of the tiniest dimensions, does not seem complete without the simple dignity of garden furniture. Learn how the charm of your garden may be enhanced by Norristone Garden Furniture.

Norristone Art embraces a complete range of architectural adornments from sundials and seats, bird baths and benches, gazing globes and lanterns, to fountains, flower pots and pedestals. Development of your own original designs in Norristone Cut-Cast granite is a specialty. Send for free book of reproduced photographs.

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For the Scrapbook

The "all white" idea in sanitary equipment, as exemplified in the Madera-Silent Closet shown above, was made possible when the Thomas Maddock interests introduced the low-pattern, all-earthware closet tank.

In combination with the silent action feature which makes closet operation inaudible beyond bathroom walls, this construction unquestionably represents the highest ideals in beauty, refinement and sanitation.

Thus—with bathtub of pure white, solid porcelain; with walls and floors of tile; and with the closet, lavatory and other bathroom appointments all made of glistening, pure white, almost unbreakable vitreous china—the "all white" bathroom was achieved.

Any one interested in equipping a new or an old home with fixtures of Thomas Maddock quality should write for "Bathroom Individuality."

Thomas Maddock's Sons Company
Trenton, New Jersey

For a man's study a corner fireplace is suitable

A corner fireplace, which comes next, shows an interesting wrought iron and wood overmantel. It is built out into the room, giving a wide hearth, raised above the level of the floor. The simplicity of the lines makes such a treatment especially suitable for a man's study.

From time to time House & Garden has advocated the elimination of a dining room in small houses where space is precious, and using an end of a large living room for dining purposes. The next illustration shows the interior of

(Continued on page 90)
Brooks Lawn Sprinkling System
(RAIN'S ONLY RIVAL)
Beautiful Lawns, Shrubbery, Flower Beds and Gardens
NO HOSE
A WEEDLESS LAWN
Five Year Guarantee With Service

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Hand-braided in rounds and ovals. Convenient sizes. New materials, pretty color combinations. At lead­ing stores in many cities, or send samples of your chintzes and wall coverings and let our artists submit color sketches to fit your decorative scheme, without charge.

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It requires only the power of running water for operation—can be attached to any faucet. Simply place clothes in the cylinder, add warm water and soap chips, and turn on the faucet. In fifteen minutes the clothes are spotlessly clean. The whole ma­chine weighs but six pounds—is guaranteed against defective material or workmanship, and costs only $15.00

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But you would not object to feeling the heat in your home when the thermometer is down to zero.

That is the purpose of the humidifier in the Kelsey Warm Air Generator. It automatically supplies to the warm (not hot) air exactly the right percentage of moisture, and you feel warm and comfortable with the moist air at a much lower temperature than if it were dry.

Dry heat irritates your nostrils and throat, pulls your furniture apart, and widens the cracks in your floors by shrinkage. Kelsey Health Heat provides a perfectly natural and healthful atmosphere. The only shrinkage you will notice will be in your coal bill, due to the economy of the Kelsey zig-zag tubes.

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Edward C. Smith,
Architect.

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A mirror here is curtained to simulate a window.

Of a pantry in this little breakfast corner.

A practical, compact home telephone booth.

In this seashore home the stairs are built like the stairs on a steamer and rope has been used for the finish of the handrail above painted iron balusters.
Before you build—

Be sure you read

“The Most House for the Least Money”

By N. Montgomery Woods (Architectural Editor of Pictorial Review)

Refer to the above diagrams and see what useless waste may easily occur in construction. If 10,000 square feet of ground is to be enclosed one man may do the job with 400 feet of fence (Fig. 1) — while another may foolishly consume 1040 feet (Fig. 2). The same principle applies to house design. This is only one of 16 radical ideas on small house planning, described in Pictorial Review for 4 years. Thirty-five thousand Builders have pronounced them the most sensible, artistic and practical house designs yet offered.

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It may be only a modest place, yet radiate a warmth of repose in comparison with which even the most elaborate establishment seems cold, austere, uninviting. And all because its surrounding Shrubs and Trees have been properly selected!

NOW is the ideal time to plant for quick results next Spring! Send for our handsome free Book, “Beautiful Home Surroundings.”

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THE famous stately white Lily of grandmother's garden blooms profusely in June, with flowers of pure glistening white, greatly improved in size. Not the ordinary kind, but a special pick of exceptional bulbs, collected with great effort in France; tall, stately stems from 4 to 5 ft. high, averaging from ten to fifteen flowers of the largest size. Here is an exceptional opportunity to get exceptional bulbs if you act at once, for we have only a limited quantity. It is still time to plant and the sooner you do the better. $3.50 each, $30.00 per doz.

Another Rare Opportunity!

The beautiful giant French Poppy Anemone, of which bulbs have been unobtainable since quarantine No. 37 barred them from importation. We offer a very limited quantity of home-grown bulbs, ready November 1st, at $2.00 per dozen, $20.00 per hundred, while they last! Better send your order at once.

A Bulb Book with treatise on bulbs for indoor culture included free with every order.

Schling’s Bulbs

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TEPECO
Water Closets
for every place
and purse

It may be conservatively said that 85% of the trouble experienced by the house owner with water closets lies in the faulty operation of the tank fittings. Rubber balls must be replaced. Fittings work loose, water fails to shut off, new washers, etc., are some of the troubles. Each time something goes wrong means the plumber must be called in. This is no source of gratification to the plumber because he must charge from the time his man leaves the shop until his return—and his charges may seem out of proportion for the actual repairs made.

Starting with what is generally recognized as the best vitreous china that can be produced, The Trenton Potteries Company determined to minimize as nearly as possible all closet troubles. Since the design of the closets themselves assured the utmost sanitary value, it remained to perfect the tank fittings so that the return calls of the plumber would be eliminated. We believe this has been accomplished. Exclusive Tepeco tank fittings are now a part of Tepeco Closet Combinations.

What is known as the Syphon Jet Closet is unquestionably the most sanitary, quickest operating type of closet that can be produced. Because of its complicated construction, it costs more than the simpler types known as the Syphon Action and Reverse Syphon Action. Recognizing that the best may be beyond the means of owners of modest homes, The Trenton Potteries Company has placed these Tepeco Tank Fittings in each of its leading closets of the different types. Each in its class represents the best you can buy. If you can afford a Si-wel-clo or Welling, by all means, buy it. If you must go down the scale a bit, be sure to have the plumber order you a Merit or Saxon.

We have published a new booklet telling the difference between the types of closets. We want you to send for it, asking at the same time for our bathroom plan book—"Bathrooms of Character" Edition II.

Make your own choice

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BOSTON
NEW YORK
SAN FRANCISCO
World's Largest Makers of All-Clay Plumbing Fixtures

A delightful color scheme of yellow, black, red and blue is found in this card room. Hampton Shovel, decorators.

A delightful city hallway directly off the street has a formal treatment of marble floor and wrought iron.

A delightful city hallway directly off the street has a formal treatment of marble floor and wrought iron.
For the Foyer

of private residences, apartment houses, and public buildings, stone benches, vases, fountains, etc., have proved to be particularly appropriate.

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An effective dish shaped like an old Roman lamp comes in hammered copper or brass. It is 10" long and 3" high. The price is $4. It may be purchased through the Shopping Service of House & Garden 19 West 44th Street, New York who will gladly help you secure any article necessary to your decorating scheme.

Elsie Cobb Wilson

An unusual scrap basket is painted black with flowers in brilliant colors. It may also be had in other combinations. The price is $5. It may be purchased through the Shopping Service of

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Interior Decorations

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33 East 57th Street, New York City
Washington, D. C.—808 Seventeenth Street, N.W.
The hallways of a city house, when it opens directly from the street, should be given a formal treatment. That is the style chosen for the house in the next illustration. The walls are painted black, the floor is black and the tiles and the stair rail and door to a studio beyond of wrought iron. A red ornamental horseshoe behind the fretting of the door. An accent of color is given the corner by a majolica Italian vase on a painted shelf, if marble tiling would seem too expensive one might substitute linoleum tiles or a black and white linoleum to up to simulate marble.

An interesting decorative scheme for a card room is crystallized in the window shown next. The walls are finished in yellow lacquer with black and red outlining the paneling while the overmantel wall space as well as the which has been built in between the windows to cover the decorated in the jolly little figures the "Happy Chinaman," printed for the window frames are painted in a design which fittingly frames the traditional chintz with the ground figured in black, white, purple and yellow. The little table top is painted in black lacquer and the lamp is blue.

For the last illustration we dignified design for a built in to all a corner of a room. The molding conforms with that on the panel walls. A comfortable group, of deep chair, table and is placed nearby.

Chrysanthemums for the Autumn Garden

(Continued from page 62)

been criticized for describing this as the best method of growing outdoor mums, but I am convinced it is the best for one who is looking for the largest flowers and most vigorous plants. If thinning out is not practiced it will result in a heavy overcrowding, the foliage all gone from the bottom, which is the kind of plant usually associated with the hardly chrysanthemum in the public mind.

By the judicious pinching of chrysanthemums they can be made into ideal bush plants. This pinching can be practiced until the middle of June, after which time the shoots should be permitted to grow up. Pinching eliminates the need of stakes on most varieties.

The question of the best place to set out 'mums' is of some importance. The ideal location for whole beds of them is a situation free from eastern exposure protected from the northwest winds. It is from the northwest that most of the frosts come in the early fall, and if the plants are protected from that quarter the expense of covering them on cold nights will be eliminated.

In connection with the effects of frost, it is interesting to note that if the first cold night or two happens to nip the open flowers no great harm will be done, as these flowers can be picked off and other buds will continue to develop so that in another few days the plants will be as beautiful as ever. It often happens that we have a few cold nights and then the beautiful Indian Summer weather comes on. Then the chrysanthemums are wonderful for many weeks, blending splendidly with the autumn's scarlet, gold and bronze.

Chrysanthemums prefer a well-drained location, not so much on account of the summer growth or fall blooming period as for carrying the plants over the winter. Chrysanthemums will die out if their roots stand in water during the winter months, since the thawing and freezing will cause the roots to rot out entirely.

Caterpillars will appear to a greater extent all through the season, if they are not very numerous hand-picking can be practiced, but if they are allowed to graduate they should be sprayed with a light solution of Paris Green and arsenate of lead. The caterpillar is an orange or yellowish green and easily poisoned, but care must be taken that while the solution is strong enough to kill the pests it is not strong as to injure the foliage.

If chrysanthemums are set out in good rich soil, they will carry over without any great proportion of additional fertilizer, although when autumn comes to grow vigorously the most vigorous feeders we have are plants. A summer mulch of well-digested cow manure is valuable, as the rain washes it in the furrows and conserves the moisture in the soil, and as the rain washes it in it carries the fertilizing element to the roots. Piling growing in greenhouses require a much greater amount of feeding than garden 'mums,' and will use up much of the manure when the buds are swelling.

In conclusion, if you have not joined the ranks of chrysanthemum lovers, I urge you to do so as soon as possible. Make a careful note of the varieties that appeal to you in your friend's gardens, visit the chrysanthemum exhibitions that will soon be taking place all parts of the country, and plan your garden to give you flow from April to Thanksgiving, instead of simply marking time when the hot weather has swept through and deprived you of all your favorite summer flowers. The hardy 'mums' will still bravely hold their own after all other flowers have passed on.
**USUALLY BEARS FIRST YEAR PLANTED**

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TREES planted in Spring, 1918, bore 150 to 200 peaches past summer. THE EARLIEST YELLOW FREESTONE PEACH KNOWN

"Rochester is greatest money making peach in the world."—Statement by large orchardist.

Originated in Rochester, New York, tree is a strong, upright grower, has stood sixteen degrees below zero and produced a full crop, while the Elberta and Crawford, under the same conditions in the same orchard, produced no blossoms and consequently no fruit.

Mr. Yarker, Greece, N. Y., who has an orchard of 500 trees, reports 17 peaches picked in August from a tree planted the previous spring.

Mr. C. M. Thomas, 215 W. 40th St., Savannah, Ga., purchased a Rochester Peach from us last February, and picked the first fruit in July.

CATALOGUE—For descriptions and prices of a complete list of Glenwood products, send for a copy of our 1921 catalogue of Dependable Trees and Plants—free.

GLEN BROS., Inc., Glenwood Nursery, Established 1866 Rochester, N. Y.

**Wagner Plans Beautiful Gardens**

IT'S so easy to have a beautiful garden such as you have always dreamed of having if you will only plan and plant during the fall months.

The charm of having flowers and shrubbery thrifty and blooming as spring comes on—this is the delightful result of having a genuine Wagner Garden if you will plan for it now.

Our Landscape Gardening Department is at your service to furnish planting sketches and, if you wish, will assume all work of planting—write for particulars and illustrated booklet.

Our catalog gives you a wide assortment to choose from—hardy flowers, shrubbery and ornamental trees. May we not send you Catalog No. 867? Write for it.

The Wagner Park Nursery, Box 260, Sidney, Ohio.
CHOOSING a dog is not unlike selecting a suit of clothes—the fit must be good. A delicate, hothouse-atmosphere Chihuahua would be absurd for a romping, healthy boy of twelve, for instance; as absurd as a rough-and-tumble, noisy terrier would be for the dear old lady of the cap and spectacles. Reverse these matchings, and you are far more likely to achieve harmony.

Not only should the temperaments of both dog and master be considered, but the surrounding conditions as well. For the country place, with its attendant ruggedness and opportunities for open air and exercise, a terrier, collie, police dog or other hearty, active breed is a logical choice. Poms, Peke's, Japanese spaniels and such small types are more adaptable to a city environment, although it by no means follows that either of these two classes of surroundings arbitrarily determines the kind of dog you should have.

Perhaps the majority of people who plan to add a dog to the household want one which will be dependable and a good companion for children. Many believe that these qualities are entirely a matter of breed, whereas a matter of fact the manner in which the dog is trained and treated has a great bearing on the kind of dog you should have. Ninety percent of the cases of dog troubles are directly traceable to faulty or insufficient training and treatment. The training of such puppies must be undertaken from the very beginning, which means teaching them cleanliness about the house—always an annoying process. Feeding, too, must be frequent, and in every way the proper care must be paid to the pup's welfare. On the other hand, little puppies are undeniably fascinating, and there are obvious advantages in having them grow up in the surroundings and with the people who will be their permanent associates. From a purely financial standpoint, they cost less than grown dogs of the same quality of breeding. If you have had real experience with dog keeping, you can weigh these pros and cons wisely. But if you are somewhat of a beginner, let me urge you to think twice before you decide on a small pup.

A very satisfactory purchase for most people is a dog of from four to eight months old, as such a one has passed the age of puppy sickness, is young enough not to be "set" in his ways, has formed no associations that he cannot drop and form lasting new ones, and can stand on his own feet, figuratively and literally.

Whatever the kind of the case of the prospective dog, make sure that he is healthy and of good blood. Blanket guarantees of dependability, guarding qualities or anything else can be issued for this, that or the other kind of dog. General tendencies only can be counted upon, and opinions about these are as various as the sands of the sea.

The question of whether to buy a puppy or a grown dog is usually not in importance to deciding upon the breed. In setting it, several considerations should be taken into account.

Young puppies of six to twelve weeks require more care than older dogs, and are more subject to ailments, most of which can be eliminated if taken in hand promptly, and properly guarded and provided.

The seven months
Strength!

—that is the final test of a fence. If Afco Fences are strong enough to control excited race-track crowds when Man-O'-War flashes under the wire, won't they amply protect your choice fruits and vegetables and assure the privacy of your grounds? Hundreds of country-dwellers say they will.

We build fences in a wide variety of styles, in any height desired, including gates, ornamental lamps and other fixtures, all of which combine artistic effect with strength.

As your first step in planning a well-fenced home, write for Afco Wire Lawn Fence Booklet E.

AMERICAN FENCE CONSTRUCTION CO.
130 West 34th Street
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Barriers of Steel
Afco Fences
AF-78

A Daylight Laundry
For Your Home

A "Daylight" Laundry means a modern up-to-the-minute way of cleaning clothes for any home, new or old. Architects and mechanical experts have worked out every detail. Little or no change is required for the installation of a Daylight Laundry. The big three tub "Daylight" washer can be easily attached to your present plumbing. Drains are furnished. The Daylight does away with the old stationary tubs and saves space.

Puffer-Hubbard Mfg. Co.
Makers of the Daylight Washing Machine
3200 East 26th Street
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Hybrid Lilacs!

Remember the country dooryards in May—perfumed and beautified by Lilacs. Could there be a more fragrant and enrosing sight? Do you know the new varieties? Double or single flowers; colors ranging from white through light blue to darkest purple; immense flower-clusters,—imme with spicy fragrance,—three, with hardiness and compact growth are among their virtues.

Our special Hybrid Lilac offer is the opportunity for you—a lilac-lover, to realize lilac-pleasure on your own lawn. Send for the offer today.

Moons' Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile from Trenton, N.J.

Little Tree Farms
INTRODUCTORY
Little Tree Offers

Offer No. 1
Six Choice Evergreens $5.00
Selection includes one White Spruce, one Douglas Fir, one Arborvitae, one Red Pine, 18" to 24" high. Regular Little Tree Farms quality. Shipped in one unit with roots carefully packed in moss. Dated up in burlap. Average shipping weight, twenty-five pounds. Remittance with order.

Offer No. 2
Six Selected Ornamental Evergreens—18 inches to 4 feet $10.00
Selection includes one Blue Spruce, one Arborvitae, one Prolate Juniper, one Erect Juniper, one White Spruce, one Red Pine. All choice evergreens, three times transplanted, shipped with ball of earth, tied with burlap. Carefully packed in crate. Average shipping weight, 57 pounds. Remittance with order.

The price quoted on both of above offers includes packing and delivery to express or post-office, Framingham, Mass.

Send for "Book of Little Tree Farms"
Beautifully illustrated. Containing new ideas of landscape decoration and just what you want to know about trees and shrubs—their planting and care. Used as a reference work. Listed in U. S. Dept. of Agriculture library.

Little Tree Farms
AMERICAN FORESTRY COMPANY
DEPT. X-10
The WHITE HOUSE Line

STEEL DRESSERS
WHITE ENAMELED

A place for everything and everything in its place when you have this large steel dresser.

Catalogue of other WHITE HOUSE Units on request.

The WHITE HOUSE Dresser No. 50

JANES & KIRTLAND
133 WEST 44TH STREET
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You have never tasted such

DELICIOUS SALT MACKEREL

$3.95

for 10-lb. pail of fresh-caught
GLOUCESTER MACKEREL
shipped on approval.

WILL you let us send you a ten-pound pail of fine, plumy, new-caught Gloucester Fall Mackerel—at our risk, express charge paid right to your home?

For 36 years "THE SMITHS" have selected from Gloucester Salem boats the very choicest catches and preserved all their fresh-caught flavor and goodness for folks who live far from the sea.

Send no money—just write your name and address on a letterhead and say, "Send along that pail of mackerel." Try them, and if they are not the best mackerel you have ever eaten, send the rest back at our expense and you owe us nothing. Otherwise, a check for $3.95 squares the account.

Send for this FREE CATALOG

Contact full descriptions and prices of Crow Sea Food—mackerel, codfish, lobsters, crab, hens, shrimp and all the rest. Everything shipped on approval. Safe arrival, prompt shipment and perfect satisfaction guaranteed. Send for today.

THE CROWN SEA FOOD CO.
"THE SMITHS"
Dept. 2-K, Gloucester, Mass.

The Drumfire's a wonder. Washes dishes, silver and glassware quickly. No motor to buy. Hot water runs it and washes the dishes. It washes vegetables also. Its price—only $45—soon saved through its care of the china. Try it and see for yourself. Plans for a new home should surely include a place for the Drumfire permanently installed. We thoroughly believe in its efficiency that we let responsible people use it free for 10 days. Write direct to our factory.

THE DIETZ MANUFACTURING CO.
Dept. Os, Cincinnati, Ohio

Mahogany SPOOL CABINET

No. 403.

to build the various types of fashionable silk and thread. Cabinet is 17½ inches high, made of solid mahogany and per­ manently installed. We so thoroughly believe in its efficiency that we let responsible people use it free for 10 days. Write direct to our factory.

If you have a fireplace in your home, you will enjoy the

Picturesque Log Fires

MADE WITH
FAIRY FUEL


Drumfire's a wonder. Washes dishes, silver and glassware quickly. No motor to buy. Hot water runs it and washes the dishes. It washes vegetables also. Its price—only $45—soon saved through its care of the china. Try it and see for yourself. Plans for a new home should surely include a place for the Drumfire permanently installed. We thoroughly believe in its efficiency that we let responsible people use it free for 10 days. Write direct to our factory.

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Perfect Porch Covering

As a covering for porch roofs, floors, and sleeping balconies it has no equal. While it is extremely durable, it is sound-proof and non-heat radiating. Deadens the noise of the wind and rain and is a non-conductor of heat and cold.

Durable

For years CON-SER-TEX has been rendering universal satisfaction wherever laid on roofs, porch floors, etc. It never rots or stretches. It hugs the roof or porch surface tightly.

Generous samples and illustrated descriptive booklets "Reading Facts and Figures" upon request.

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ONE PLANT
Makes Homes Modern

Electric Light—running water—modern conveniences for your country home for a lifetime are the gift of one Combination Kewanee System. Kewanee Plants are real private utility plants built by expert engineers.

There are more than 150 styles and sizes of Kewanee Systems to fit your needs, Kewanee Engineers will help in planning installation. Write for booklet describing Kewanee Combination Water, Light and Sewage Systems. FREE to Home Owners.

KEWANEE PRIVATE UTILITIES CO.
411 South Franklin St., Kewanee, III.
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 Crib. They protect the child as well as the mattress—save time and labor. Endorsed by Physicians and Used by the Best Families Who Know. See that Trademark is stitched In corner of every Protector you purchase.

The Excelsior Quilting Co.
15 Laight St., New York City

THE LUNKEN WINDOW CO.
4202 Cherry Street
Cincinnati, Ohio

Cabot's Creosote Stains

Save Half Your Painting Bill

You can actually save more than half the cost on both material and labor, and get better results in beauty of coloring, wearing qualities and wood preservation, by using Cabot's Creosote Stains instead of paint, on shingles, siding and all similar outside woodwork. The colors are rich and handsome—not "palmy." They wear as long as the best paint and wear better, and they are made of creosote, which penetrates the wood and thoroughly preserves it. You can get Cabot's stains all over the country, treat for stained wood samples and some of scattered units.

SAMUEL CABOT, Inc., Mfg. Chemists, 1 Oliver St., Boston, Mass.
325 Market St., San Francisco

DREER'S Autumn Catalogue for 1921

Offers the best grade of Bulbs for Fall planting, including Hyacinths, Tulips, Narcissus, Crocus, Lilies, etc., also Plants, Vines, Shrubs, Lawn Grass Seed, Agricultural Seeds, Tools and Implements of all kinds. It is well illustrated and gives accurate descriptions of the articles offered. A copy will be mailed free to all applicants. Please mention this magazine when writing.


BEFORE YOU BUILD LEARN OF THE MANY ADVANTAGES OF Lunken Windows FOR THE Residence, Hospital, Apartment Building and Hotel

Insuring Health—Comfort—Convenience and Economy

A double hung window, with any degree of ventilation up to 100% of frame opening. Zero tight when closed due to copper weatherstripping. Copper Screws cover entire opening and can be safely stored within the window pocket in ten seconds. These Combined Advantages in Lunken Windows are unknown in every other type of window now in use. They save heat, labor and screen damage, can be easily installed in any type of new building. There are no complicated parts, and their construction admits of any desired inside or outside trim or decoration, yet their appearance when installed is the same as a standard double hung window. Delivered from Factory Complete—glazed, fitted, screened, hung, weatherstripped; tested and guaranteed—ready to set in wall. Investigate the advantages of LUNKEN WINDOWS before planning new buildings. Grant us the privilege of sending detailed information. Write today.

THE LUNKEN WINDOW CO.
4202 Cherry Street
Cincinnati, Ohio

To Clean Your Closet Bowl! It is no longer necessary to go through all the fatiguing and distasteful work of dipping out of water and scrubbing in order to clean thoroughly. Stains and markings before there is a refreshingly white and shining surface and the hidden trap is as clean as new. Disinfectants are not necessary for Sani-Flush does its work thoroughly.

Shined with Cabot’s Creosote Stains

Instead of paint, on shingles, siding and all similar outside woodwork. The colors are rich and handsome—not "palmy." They wear as long as the best paint and wear better, and they are made of creosote, which penetrates the wood and thoroughly preserves it.

Sani-Flush is sold at grocers, drug, hardware, clothing, and variety-stores. A small quantity of Sani-Flush will clean 20 gallons of water. If you cannot buy it locally at once, send 25c or 50c for a sample. (Canadian prices, 3c, foreign prices, 5c.)

The Hygienic Products Co.
Canton, O.

Canadian Agents:
Harold F. Ritchie & Co., Ltd.
Toronto

Leavens Furniture

The careful, discriminating purchaser plans a home that will become more beautiful as the years go by—which both in exterior and interior appearance will take on additional charm as it grows older. We selects

Leavens Colonial Furniture

for interiors knowing that like the house itself this wonderful furniture will grow old gracefully—remaining always in vogue and satisfying even the most fastidious taste. Personal preference may be exercised in the matter of finish. We will gladly supply unfinished pieces if desired or finish to match any interiors. Write for set No. 4 of Illustrations and Leavens Stains.

WILLIAM LEAVENS & Co., INC.
35 CUNARD BUILDING
CHICAGO, ILL.
Send for free plan book

HOLLOW TILE is the lowest priced fireproof material on the market. Your home, built of it, will cost only 5 per cent more than if you used wood.

And it will be fresh and new 25 years longer, and have greater salability.

Owners find that Hollow Tile homes need less upkeep, enjoy lower fire-insurance rates, and call for little paint. They are warm in winter and cool in summer.

Send for our newly printed Home Book, which pictures many beautiful, economical house plans, and tells how to buy lot, finance work, let contracts, etc. Yours, free, with our compliments, for the asking.

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The Most Economical Form of Permanent Construction

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FOR
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Interesting pottery will add charm to your garden and home. You may select from a pleasing variety of Bird Baths, Fountains, Flower Pots, Vases, Boxes, Benches, Sun Dials, Gazing Globes, etc. Made in strong, frost-proof light stony gray Terra Cotta and red, or in special colors on order.

Galloway Terra Cotta Co.
3218 Walnut St., Philadelphia.

Cretan Jar No. 275
Send 20 cents in stamps for catalogue

California Bungalow Books

"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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Send for free plan book

Twelve beautiful catalogues containing more than 1000 home plans, will be sent to you for 25 cents. Your Home, No. 1, contains 100 plans for $1.00. De Luxe Flats, $1.00.

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ECONOMY is the keynote... plan your future now by sending for the complete, permanent plans for the home of your dreams.

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THE MOST ECONOMICAL FORM OF PERMANENT CONSTRUCTION

THE HOLLOW TILES

HOLLOW TILES
The Most Economical Form of Permanent Construction

Gold and Distinctive in Color and Texture

DORIC and GOTHIC STIPPLED BRICK

Your home will be made more beautiful by the perfect shades of color offered in STIPPLED BRICK. The delicate pastel buffs, olive buffs, the rich golden tans, the deep browns, and the purplish and bluish tones of Doric Brick, and the various subtle red hues, the very dark browns, and blacks of Gothic Brick are the result of long concentration effort to secure the best products possible for the home, scientifically equipped plant.

The stippled texture of these brick has proved ideal for securing correct lighting effects which bring out the colors to utmost advantage. The texture affords a delightfully softened effect which gives a distinctive character to the brick work.

Address Dept. 710 for a copy of our Stippled Brick Booklet.

Western Brick Company, Danville, Illinois. Capacity One Hundred Million Annually.

Keith's $2.50 Offer

3 plan books, showing 100 designs of artistic bungalows, cottages, or two-story houses—in frame, stucco and brick—with floor plans and descriptions, and 8 months subscription to Keith's Magazine, all for $2.50.

Keith's Magazine

for over 20 years an authority on planning, building and decorating homes—full of helpful suggestions for home-builders and home owners—25c a copy on newsstands.

Keith-planned homes are different—the utmost in artistic design, distinctiveness, convenient arrangement and comfort. Keith Home-builders Service enables you to get the most satisfactory home with greatest economy.

Set of 8 plan books ($20.00) and year's subscription to Keith's—$4.50.

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Observe Fire Prevention Day, October 9

**FISKLOCK**

has greater width making it equivalent to a face brick and a common brick so that the mason handles only about half as many.

It contains three small closed air cells—efficient insulation that saves coal.

Consulting our architect we mutually decide on "Fisklock." It is our ideal—a first quality face brick combining charming texture and blending color tones with saving in initial cost; coal saving; and freedom from repairs and repainting.

**THE**

**FISKLOCK WALL**

...
Plant Peonies Now

LOUISVILLE, Ky., Nov. 10, 1920.

"Any man who strives to get his production up to the highest state of efficiency and who has succeeded as you have, is entitled to the endorsement of the people who have benefited, as I have, by your energy, honesty and work."

BAYLOR HICKMAN, Pres. Ewald Iron Co.

And when you do plant a flower that will last as long as you do—and longer—plant the best.

Peterson's Perfect Peonies

The standard by which others have been judged for seventeen years will continue to lead all comers. My special Peony catalogue for 1921, sent free on request, reflects the quality of my stock.

GEORGE H. PETERSON

Rose and Peony Specialist

Box 30, FAIR LAWN, N. J.

TOWNSEND'S TRIPLEX

Floating over the uneven ground as a ship rides the waves

The Greatest Grass-Cutter on earth.

Cuts a Swath 86 inches wide.

Send for catalog illustrating all types of Townsend Lawn Mowers.

S. P. TOWNSEND & CO. 244 Glenwood Ave.

Bloomfield, N. J.

Flowers in the Winter Time!

Nothing will add more to the bright cheerfulness of your home this winter than an abundance of fragrant flowers. And to pick them fresh each morning from your own cozy little greenhouse is a joy beyond measure.

Callahan Sectional Greenhouses are designed especially for the better class of suburban and city residences. They are built in completely finished unit sections of several sizes and styles with machine-cut exactness. The illustration shows the most inexpensive—a lean-to attached to the southern exposure of a garage.

Write for our catalog, The Greenhouse Book.

T. J. CALLAHAN CO., 50 S. Canal St., Dayton, Ohio

Wake Robins and Trout Lilies
Blue Bells and Shooting Stars
Hepaticas and Bloodroots

These are only a few of the lovely Native Wild Flowers you can enjoy on your own place in Early Spring—Next Spring—if you plant them this fall.

There are hundreds of American plants, with flowers of Exquisite beauty—all easy to establish, all perfectly hardy. Their requirements as to soil and position are simple, and once properly planted they need no after care.

My Unusual Catalog

If you are fond of Wild Flowers and Ferns, (and who is not?) you will be intensely interested in my catalog, which will introduce to you unsuspected treasures of woodland, meadow and bog, and tell you all about how you can grow them successfully. Send for your copy today.

Gillett Service

My Service Department is ready and anxious to help you. Don't hesitate, to write and ask questions. You can have expert advice on any kind of gardening for which Native Shrubs, Evergreens, Ferns and flowers are suitable. This includes Woodland plantings, wild flowers, sanctuaries, Rock Gardens, Bog Gardens, Water Gardens. Plans made and plantings laid out at moderate cost, for suburban and rural properties of all sizes, up to the largest estates.

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Fern and Flower Farm

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Southwick, Mass.

Herbert Durand, Representative

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Selling Out

The Famous Rose
Hill Nurseries
North Avenue
New Rochelle, N. Y.

A wonderful collection of Ornamental trees, both Deciduous and Evergreen. Complete stocks of Peonies, Irises, Delphiniums, Phloxes and many other Perennials.

Must Be Sold

Entire nursery stock must be sold to settle estate. This is a rare opportunity to secure specimen trees and shrubs at remarkably low prices.

Several thousand large Box trees, (Buxus), Hundreds of Koster Blue Spruce. Large blocks of large size Conifers.

ROSE HILL NURSERIES
North Avenue
New Rochelle, New York

Nurseries near Wyckoff Station on Westchester & Boston

Get our New Catalog of Dutch bulbs and Beautiful Shrubs

WE have imported only the highest quality of Dutch bulbs for twenty-five years. Any lover of beautiful gardens insists on Washburn products and will have no other. The flowers of Spring come from bulbs planted in the Fall. Send for our new catalog, giving a complete list of imported bulbs, beautiful shrubs and trees.

A. WASHBURN & SONS

Dept. E

Bloomington, Ill.

Did You See It?

The
Boston
Peony
Show

Have You Heard About
The Prize Winning Varieties?

Our Boston Peony Show booklet will tell you all about the show and the prize winners.

We send out our Peony Show booklet free and include our Peony price list.

The
Bonnewitz Peony Gardens
800 to 840 Washington Street
Van Wert, Ohio.
Wild Flowers

Do you ever long for a bowl of wild flowers you used to gather in the woods along the roadside or in the aptly named blackberry thicket? Shady places. $10.00. The same number with 25 ferns, from the wild, plants that will thrive with your old favorites—hollies, cherry, and so on. So that your garden will be a place of solitude and charm. Your plants will look as if they had been tended by fairies. And yet they will grow in the garden where you are most likely to find them by the quaint titles you knew by in childhood—"Sally's onions," "roosters," "bells," "lady's air," and so on. So that your dream of ever plucking them again seems doubly remote.

Then write to us. We can supply you with your old favorites from the wild, plants that will bloom for you year after year, whether you want ten or ten thousand. And we can straighten out those childhood names, too.

SPECIAL OFFER OF PLANTS

Our selection of 250 plants for shady places. $10.00. The same number with 25 ferns. Instructions included.

Botanical Nursery Co.
1107 Court Street
Lapeer - - - Michigan

Farr's Lovely Lilacs

Splendid varieties from Lemoine, which are marvels of beauty and fragrance, hybrid sorts which closely approach perfection of bloom; these and others in almost infinite variety may be found in our Wyomissing collection—and in your garden if you wish.

Lilacs should be planted this month, and so should Deutzias and Philadelphus. The imported varieties of all three are particularly attractive because of their extra large flowers and attractive colors.

Irises and Peonies may still be placed in the ground for unusual results next season, but there must be no delay. I can supply all standard sorts and most hybrid varieties.

Farr's Hardy Plant Specialties is a book of over a hundred pages, with many illustrations in natural color, giving the characteristics and hardiness of each variety. It contains the methods of cultivation, but a copy will be sent on request of $1. Each sort may be ordered from your first order amounting to $25. I shall send copies to those most interested in having the best obtainable in their collections.

Send for Catalogue

"The Aristocrats of the Bulb Family"

Compare prices and note saving over the past few years. Order early, as the supply will be limited.

WATERER'S SPECIAL LAWN GRASS SEEDS

HOSEA WATERER
111 SOUTH 7th STREET
PHILADELPHIA, PA.

WHAT YOU CAN DO IN OCTOBER

A Personal Message from Henry Hicks

In October you can plant almost every kind of nursery stock. Even those which old-timers always planted in the spring with bare roots, such as magnolia, tulip tree, sweet gum, beech, holly and evergreens, will do better if set out in autumn with a ball of earth around their roots. Whatever risk there is, Hicks Nurseries will assume it. Look at your stock next April, and if it is dead come and get more to replace it, at our expense.

If some of the shrubs and trees on your place need moving, do it in October. Maybe some of the shrubs have grown too high—replace them with ones with pines, which some new bright-brushed shrubs, will form an ideal winter windbreak and mass of cheery color through the bleak months. The birds will appreciate the food and shelter of such a planting.

Some shrubs that will stay small should be in every house foundation planting. We are always glad to tell you about them and explain how the foundation should be made in places. Dwarf growing yews, pines, inkberries, junipers and many other little ones are specialties of the Hicks Nurseries.

Six-year-old apple and pear trees, planted this month, will insure you against fruit shortage. They save time over the usual two-year-old stock, just as our twenty-year-old shade and ornamental trees save time over the spindly little saplings that most people set out. All these immediate result trees are ready now to be shipped and planted. Our catalogs tell all about them. We send cardioil lots of evergreens and shade trees twenty-five feet high as far as Maine and Kentucky. Shipping conditions are better now than in the spring.

Hicks Nurseries not only sell nursery stock and plants, but deliver plants with them.

If you want advice on some particular landscaping problem, let us know. We are both working with the same big end in view—better homes through better grounds and gardens. We have booklets on the varieties and proper use and care of different kinds of trees, shrubs and flowers which we will be glad to send you if you'd like them.

Hicks Nurseries
BOX H
Westbury, Long Island
New York
$2 Invested in Vogue will save you $200

a tiny fraction of your loss on a single ill-chosen gown

The gown you buy and never wear is the really expensive gown. Gloves, boots, hats, that miss being exactly what you want, are the ones that cost more than you can afford.

Vogue suggests that before you spend a single penny on your season's outfit, before you even plan your wardrobe, you consult these numbers forecasting—accurately and authoritatively—the forthcoming season's mode.

THESE ARE THE 10 NUMBERS OF VOGUE THAT YOU WILL RECEIVE FOR $2

(11 if you mail the coupon now)

Early Paris Openings October 1
(Extra Complimentary Number)
The first models from the Paris Autumn openings—the earliest word on silhouettes and fabrics and colours. A report of the advance guard of the mode as seen when the first ateliers open their doors to display their Autumn creations.

Paris Fashions October 15
These are the definite decrees that are sent forth by the grandes matrons of Paris—the models that are being worn by the best-dressed women in Paris. That will be worn by the smartest New York women as soon as they're out of the customs.

New York Fashions November 1
The actual gowns, hats, coats, and shoes that are to be had in the New York shops and dressing rooms. A glimpse of New York streets, shops, restaurants, and theatres at their gayest season.

Smart Fashions for Limited Incomes November 15
If you have to make uncommon sense serve in place of dollars, you will appreciate this number of Vogue—the well-chosen accessories, the beautifully tailored suits, the hats with just that chic, the clever adaptation of what you have now to what you'll need by the middle of next month.

Christmas Gifts Number December 1
Several hundred gifts, all carefully chosen by Vogue's experienced shoppers—gifts for every age and fancy, for every taste and purse.

Holiday Number December 15
Holiday furs and fashions and frivolities; new gift suggestions; the color and sparkle of Yuletide.

Lingerie & Vanity January 1
Lingerie and negligees which are a joy just to look at. Countless dainty trinkets which make for distinction in your wardrobe.

Motor & Southern January 15
Motor fashions, for both the cars and their owners. Features of the Motor Shows pictured and talked about.

Spring Fabrics & Patterns February 1
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Spring Millinery March 1
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