Three score years ago a new genius flashed upon the musical world. He was a composer, not of musical scores, but of musical instruments. His name was Henry Steinway—his masterwork was a piano. No sooner was his instrument given to the world than it was hailed as America's first great contribution to musical art. Hector Berlioz, he of the flaming locks and flaming soul, was one of the first of the masters to hear the Steinway. Forthwith he wrote to its creator: "You have contributed to music a progress for which all true artists are infinitely indebted to you." One by one the great musicians heard the Steinway, or played it, and chose it for their own. Wagner, Liszt, Rubinstein, Gounod—these were only a few of those who came under the spell of Steinway tone. From that day to this the Steinway has been the instrument which the world has recognized as the piano of pianos. The music of the Immortals and the instrument of the Immortals live on together. In homes where you find the one, there also is the other.

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway.
Prices: $875 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York
In 1919 when the price of paper had risen from 5 to 20 cents a pound, and manufacturing costs had nearly trebled, the subscription rate of House & Garden was increased from $3 to $3.50.

Of late, however, there are signs that the market is recovering badly. Paper is down, though not to pre-war levels. Manufacturing costs are still high, but relief is in sight. As a sign of what is hoped for, rather than of what already exists, House & Garden is dropping the added fifty cents, and is once more $3 a year, beginning with the January issue.

The other day a reader wrote in to us saying that with the help of a local carpenter and a year's subscription to House & Garden she was able to remodel her house. That mention of a year's subscription reminded us of what we are trying to do with the pages of the magazine.

It would be possible—some magazines do it—to devote all the pages of one entire issue to one single subject, such as decorating or gardening. In that case the poor reader has to wait until the issue devoted to her particular subject comes around and then devour all of it at one sitting. This is like having an immense dinner on Sunday and then living the rest of the week on bread and cheese.

Or the magazine can be planned so that you eat well all the year. House & Garden believes in the latter scheme. Its issues all have special names, and in each issue the particular subject is given preference, but there are, in addition, plenty of other subjects considered, so that no one need go hungry.

To take a case in point—this next issue. It is called the Furniture Number. Twenty of its pages, or almost fifty per cent, are devoted to furniture and its allied subject, decoration. But the man or woman who is interested in building a house need not go hungry because eight of the remaining pages illustrate building problems and new houses. Nor need the garden fan turn away empty from this February dinner, because nine pages are given to gardening interests.

This belief of ours that no reader should leave the table hungry is amply substantiated by a survey of the year's issues in 1921. In those twelve numbers the reader was offered 185 different articles, each by an authority, and enjoyed looking at 1923 illustrations.

Contents for January, 1922. Volume XLII, No. One

 COVER DESIGN BY H. GEORGE BRANDT
 AN Architectural DEBT ................................. 14
 Thackray Turner, Architect
 The ADVANTAGES of REMODELING ....................... 15
 J. G. Stone
 The GARDEN of H. S. SHONNARD, Oyster Bay, N. Y. ... 18
 Donn Barber, Architect
 Give It a NAME ..................................... 20
 Curves and STRAIGHT LINES ......................... 21
 Donn Barber, Architect
 Collecting JAPANESE INRO ............................. 22
 Gardener Teall
 If You Are Going to Build ............................ 23
 Mary Fanton Roberts
 SERENE COLOR in the LIVING ROOM .................. 26
 Weymer Mills
 NEW FLOWERS for This Year's GARDEN .............. 27
 What Can Be Done with MOLDINGS .................. 28
 Harold Donaldson Eberlein
 The House Enclosed With GLASS ...................... 30
 Robert S. Lemmon
 PLANNING the LANDSCAPE BORDER .................. 32
 Charles Le Suer, Landscape Architect
 A LITTLE PORTFOLIO of GOOD INTERIORS .......... 33
 Statics in CALIFORNIA GARDENS ..................... 36
 Blatee Rorback
 THE LODGE and GARAGE of JAMES R. CUSHMAN, NEWPORT, R. I. 37
 Grosvenor Atterbury & Stowe Phelps, Associate Architects
 AMERICAN FLOWER PAINTERS ......................... 38
 Gilles Edgerton
 CUPBOARDS THAT SAVE TIME and STEPS ............. 40
 Harry C. Richardson
 A REMODELED COLONIAL HOUSE at Yorktown Heights, N. Y. ... 42
 Andrew, Rantoul & Jones, Architects
 THE GAIETY of BLACK .............................. 44
 Ethel Davis Seal
 CUTTING the COST of ELECTRIC WIRING .......... 46
 Charles Mayree Adams
 A GROUP of FOUR SMALL HOUSES ...................... 47
 ASSURING BETTER BREAKFASTS ....................... 50
 Mary H. Northend
 PUTTING the SERVICE ENTRY to WORK ............... 51
 Verna Cook Salomonsky
 POINTS ABOUT the NEW DISHWASHERS .............. 52
 Ethel R. Peys
 AN EVERGREEN GARDEN in TOWN ..................... 54
 Walker & Gilette, Architects
 THE HOPED AS a GARDEN NECESSITY .......... 55
 R. Francis Dashiell
 The Gardener's Calendar ............................ 56

Subscribers are notified that no change of address can be affected in less than one month.

Copyright, 1921, by Condé Nast & Co., Inc.
Title House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY CONDÉ NAST & CO., INC. 10 WEST FORTY-FOURTH STREET, NEW YORK, CONDÉ NAST, PUBLISHER; FRANCIS E. WITTMUTH, VICE-PRESIDENT; W. K. SACKVILLE, TREASURER; W. K. MOORE, SECRETARY; RICHARDSON, WRIGHT, EDITORS; ROBERT A. LEMMON, MANAGING EDITOR; REVWORTH CAMPBELL, ART DIRECTOR; EUROPEAN OFFICE: 16, PALL MALL, LONDON, S.W. 1, ENGLAND; NEWSPAPER OFFICES IN THE UNITED STATES, CANADA, AND MEXICO.

1.00 IN FOREIGN COUNTRIES. SINGLE COPIES, 35 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK CITY.
Because inspiration for the designs of so many of our country houses is traceable to the English country house, we will always owe England an architectural debt. Especially is this indebtedness felt when one finds a house, as here, offering such an abundance of suggestions. The handling of the exposed brick at corners and on the chimneys, the flat-roof bay window over the entrance, the range of double windows on the first floor, the unusual loggia on the second, the dormers, the variety of roof levels and the treatment of the gable ends and the eaves—all have possibilities for adaptation to the American country house problem. Thackeray Turner was the architect.
THE ADVANTAGES OF REMODELING

In Remodeling or Restoring An Old Country House An Owner Finds A Wide Field For The Expression of His Personality

J. G. STONE

Between remodeling an old house and building a new one lies a vast difference in procedure, experience and final effect. A new house starts out with a definite plan from which one usually has been obliged to eliminate many of the fond ideas and quaint details that have been treasured against that day of building. Remodeling, on the other hand, is evolved more easily and gives more latitude for the play of architectural idiosyncrasies. The new house is new from the ground up; the remodeled house starts with at least the skeleton of a structure to work upon.

In building the average new home, the scheme is finally completed according to a definite plan and usually at one time; there may be further additions contemplated, but the house as erected makes a finished picture and is adequate for the family's requirements. In remodeling a house no such hard-and-fast plan is required, nor is it desirable. Such fundamental matters as the position of plumbing, roof lines and the general disposition of the rooms must be decided on in the beginning, and it will be advisable, unless one doesn't care how much the finished job is to cost, to make no changes in that original scheme. Apart from these there is the whole field of detail and finish in which the owner can roam at will, and it is in this field that he finds the greatest opportunities for the expression of his individuality.

When one is building a new house, whether it be in country or town, it is generally desirable to make the house harmonious both inside and out. You don't expect to find Tudor rooms in a Georgian house or pass from an exterior that is frankly Colonial to interiors that are frankly late Italian. The remodeled house rarely requires such strict interpretation, in fact, where one does strive too much after such effects, the whole house looks stilted and unlivable. It looks as though the owners went to Europe while the architect was getting in his work.

Remodeling can extend over a period of years when one is doing a country house, although it is highly desirable to have the fundamental changes finished at one time. After this the little porch here and the new terrace there can be added as the owner's purse and inclinations dictate.

Because the remodeling of country houses allows such a wide latitude of treatment, it is practically impossible to lay down any definite rules. It may be a brick or timber house of the General Grant period that can be faced with stucco after its execrable trim has been removed. Stucco can cover a multitude of architectural sins. Or it may be a fine old farmhouse built in the early years of the last century, requiring only the restoration of the shingle or clapboard walls.

As originally found, this gaternside group on the country place of William F. Dominick at Greenwich, Ct., was a barn, shed and milk house. By adding a porch in front and a small wing in the rear for a bath, the milk house was transformed into a guest house. It is finished with wide, hand-hewn shingles painted white. The other two buildings behind it have also been remodeled into living quarters.
This problem of whether to restore or remodel will depend upon the house in question. If it has good architectural lines to begin with, make the additions to accord with those lines, but if the original architecture is questionable—and most of it was in the Jigsaw Period—have no qualms about changing it to suit a new and harmonious design.

This is the great sport of remodeling; it is a game of the imagination and it will be good or bad according to how much imagination the owner exercises. He can take a tumbledown shack and make a perfectly delightful home of it; he can take an architectural crime and shape it into a house of beauty. Or he may take a charming old place and “remodel” it into a blot on the countryside. When in doubt, submit your imagination to a good architect.

When he is remodeling in the country—and the country house concerns us here most—the owner can well learn a lesson from Nature. Nature abhors a straight line. Slowly but surely she destroys it if left alone, with sagging roofs, leaning walls and twisted beams, blending all these into their surroundings by rubbing off the sharp edges, toning down their colors, and thus producing a quality that is picturesque. In much the same manner can the remodeled country house be made picturesque—by avoiding straight lines, by avoiding any appearance of too set a plan. The mark toward which remodelers of country houses should strive is to attain this quality of the picturesque.

An example of just such country remodeling can be found in the home of William F. Dominick, the architect, at Greenwich, Connecticut. As originally discovered, the main house was a dairyman’s old one-story cottage set on the side of a rocky hill close by an outcropping of rock. To this was added, on the lower slope of the hill, a two-story wing. The lower story is built of stone, which makes it look as though it grows naturally out of the stony hillside. Here are housed laundry, boiler room and storage spaces. The floor above is ample for a large room that serves both for living and dining purposes. Except at meal times the dining table stands folded away under a casement window. Adjoining this room is a small modern kitchen and a pantry with two maids’ rooms and bath. The original portions of the cottage are used for the family bedrooms. These two sections of the house are linked together by a wing which makes a three-sided court in front for a paved terrace under the shadow of the trees.

In the living room the exposed trusses are of old oak sills taken from a demolished barn, and the rest of the woodwork was rough finished to accord with these hand-hewn timbers. Huge slabs of rough stone surround the fireplace and form the hearth. In fact, everywhere, outside as well as in, the architect has endeavored to avoid those straight, uncomprom-
ising lines that Nature abhors.
To the roofs of this house there has been given the effect of sag by raising the ends slightly. The wall shingles were not laid in a straight line but in one that changes, giving the walls a pleasant, hand-made appearance. The trim is painted brown to conform with the tints of the adjacent tree trunks. In the living room the yellow tinted plaster work is rough and imperfect, showing the marks of the float, and the angles have been filled in and rounded off so that no sharp edges are to be seen.

Down by the gate was found a milk house and to this the same scheme of remodeling was applied—the same white painted, wide, hand-hewn shingles and tipped roof. By the addition of a front porch and a little bathroom wing it was converted into a guest house. The barn and shed behind the guest house are built on the property wall itself, the barn having a slight overhang in the second story that is quite unusual.

From the exterior of such a remodeled country home one does not know quite what sort of interior is to be found. Here it looks like an English cottage room and gives all the pleasant element of surprise of finding an English cottage in Connecticut. Colonial and English cottage furniture has been used throughout the house, and it is perfectly at home there.

Remodeling such as this is one of the ways in which the house shortage in America can be relieved. There are hundreds of such houses scattered about our countryside begging for tenants, houses that, with a little imagination and a little money, could be remodeled, restored and generally improved for all-year living. The motor car and good roads make them accessible to towns and cities. This remodeling of country houses is the newest expression of the movement back to the land, and the most permanent.

In this lies a promise of better things for the countryside. Restoring these old houses will preserve to us what is good in country architecture; remodeling the others will prevent the architectural sins of our fathers from being visited upon the third and fourth generation. It will, also, give us homes in which individuality has been worked out in the concrete form of personal architecture and furnishings.

The finding of the one particular house is almost as pleasurable as its remodeling will be. The prospector finds no keener joy in discovering and proving out a paystreak of ore than does the old-house seeker who comes upon just the place he wants. What if the search has been long and the disappointments many?—there have been possibilities galore along the way, come to by roads that wind from wooded valleys to hill-top breezes and sweeps of open country. He must be something less than human whose rural longing is not crystallized once the hunt is under way.

*The new wing has a lower story of stone and forms, with the old house, a little court developed into a paved terrace*
A general view shows the gardener's cottage, potting house and greenhouse. The gardener's cottage is of brick and concrete with a variegated slate roof. Leaders, gutters and flashings are of lead.

A detailed view of the gardener's cottage from the entrance gates shows the walls of intermingled common and face brick with old brownstone from adjoining walls scattered through most interestingly.

THE GARDEN OF H. S. SHONNARD

Oyster Bay, L. I.
Evergreens have been effectively employed to mark the various divisions of the garden. In the foreground is the tiny pond, an ornamental treatment of the water supply, with the cutting garden behind.

A close view of the garage and stables shows them built in relation to the gardener's cottage and greenhouse. The gables and roofs are of slate, walls a combination of brick, slate and stucco, vine covered.

Donn Barber, Architect
OWN the road from us, at the point where the river threads under the span of an old stone bridge, is a little house. A vest-pocket house, with a tiny roadside lawn in front hid away behind Lombardy poplars, and a tiny garden in the rear, stretching along the river bank. Its porch hangs out over the river. Beside it is a long grape arbor where they have tea of afternoons. An Englishman lives there and, after the manner of an Englishman when he acquires a home, he gave it a name. "The Cottage" he called it, just that—"The Cottage".

Last year he bought a strip of land across the river and, in this angle beside the road, built a garage with three rooms above where he could camp out when "The Cottage" was closed or put up extra guests or tuck away a Man Friday. Scarcely had the carpenters finished the roof when he began scowering about for a name to give that garage. "If the house is "The Cottage,"" he said, "why not call this little sister the . . . Ah yes! "The Cot."

At first it sounded silly, "The Cottage" and "The Cot"; then, as the neighbors got used to it, it wasn't silly at all. It seemed the most sensible thing in the world, this naming houses.

HE English have always named their homes, especially their country homes. Americans did once, in that past generation before we flung Victorian ideals to the winds. Of late the custom has died out. We seem satisfied with a Rural Free Delivery number. It is too bad. We name our boats, our babies and our Pekingese puppies, but when it comes to giving that country place a name we are either overwhelmed with self-consciousness, or having racked our brains for a suitable name, give up the search in disgust.

This old-fashioned custom might well be revived, and we would be better for the revival. Naming a country house gives us definite identity with that place. It indicates both to ourselves and to the world that we bought and developed that place as a home to last through the years, not merely as a real estate investment.

One of the tragedies of the development of our countryside is this insidious far-off lure of selling again at a profit. It seems to color every plan we have for the improvement of our homes. Put on a new roof, and maybe we'll get more for it when we come to sell! Lay out a pretty garden—pretty gardens impress prospective purchasers of real estate! That sort of bargaining with the home can bring no good to the American people. The profit of a home must never be reckoned in dollars and cents.

It can be reckoned, however, in pride of ownership, in health, in contentment, in the feeling that one has something stable beneath his feet, something from which he can start and to which he can return. It can be both the beginning and the end of his dreams, the source and the spur to his ambition, the second best romance of his life.

MAN who gives his home a name proves that he has this sense of romance, and without a sense of romance a home is lost on him. It affords him, also, an infinite number of ways to mark there the intensity of his romance and his dreams. Say that the pride of that place are three elms and you call it "Three Elm Farm". The writing paper can be engraved with three elms, the silver marked with them, the linen embroidered with them and the sticker labels that you paste on boxes of flowers you send to friends. If you are a cautious owner you will also brand your garden tools with that mark, indelibly burned in.

But—and here's where the trouble lies—you shouldn't call it "Three Elm Farm" if your three elms are only little suckers. They must be big, healthy, house-shadowing elms. Because people in the past gave such utterly unsuitable, fatuous and silly names to their country places, this excellent custom died out. They called a place "Roclea" when it had one rock and "Crow's Nest" when the place was so bald of trees that no self-respecting crow would think of making his nest there. The country place should have the sort of name that you won't be afraid of mentioning. If the place does not naturally suggest a name, do not force one on it. You will be committing as hideous an offense as the parent who condemns his innocent boy to the life-long torment of Percy or forever ruins the matrimonial chances of a daughter with some unpronounceable combination of Norwegian syllables.

It may be that circumstances or an overwhelming sense of modesty prevents one from giving a place a name publicly. It may never be carved on the gate post or embroidered on the linen. This does not prevent it from having a name that crystallizes the vision of that place whenever one thinks of it. I know of a little roadside country home down on Long Island. A brook runs through the property and over the brook is flung a pretty little blue bridge—just one bridge. Some day, when the place is fully developed, it will have several blue bridges. Until it is developed the owner, with a fine appreciation of the truth, will not call it that. At present she doesn't call it anything. But when she thinks of it, it is "Blue Bridges".

If the house can be named, so can the rooms. Whenever I see the plans of a house I wonder what the owners call this place and that. The architect gives them a number—Chamber No. 1, Chamber No. 2. Is it merely the South Room and the East? Or do they find themselves one day speaking of it as the Valley Room, because its windows look out over the valley? And the Hill Room because it faces the hilltop beyond?

In that Connecticut farmhouse, which is both the pride of my life and the cause of my poverty, are four bed chambers. One has blue painted furniture with panels of morning glories, and it is known as the Blue Room. And there are always blue and white flowers to put in that room. Another has a purple carpet and yellow walls and answers to the name of the Yellow Room. And there are yellow and purple flowers for that. A third has apricot walls and a lush green carpet—one of those thick carpets that are a delight to the toes of a cold morning—and this is the Apricot Room. White flowers are put in there and pale pinks. Mine own, because it contains only a cot and a sea chest, is privately called Orphan Annie's Room. In there I usually find what is left over from the other bouquets.

The front room downstairs we know as the Morning Room, because it is a pleasant place to sit of mornings with the sun flooding it and, for the second reason, that everybody else in town calls theirs the living room. The lower terrace is called the Brick Terrace, because it is made of bricks and, one of these days, there will be a spot in the garden called The Virgin's Bower, because of the Clematis that will cover it.

And so it goes on, each room and porch and spot in the garden with a name. We have great fun with it. I would slay the man who suggested my selling it at a profit.
Much of garden beauty lies in the disposition of curves and straight lines—the curve of the pool brim and the straight line of its farther edge; the curve of the stairs and the straight line of the terrace wall behind; the curve of the oil jugs, the arch of the fountain top, and the repeated straight-up-and-down lines of the house beyond. These two form the pattern on which Nature weaves the color of gardens. These two make pleasant this glimpse on the estate of H. S. Shennard at Oyster Bay, Long Island, New York. Donn Barber was the architect.
COLLECTING JAPANESE INRO

A Delectable Field For The Connoisseur Who Is Interested
In The Smaller Art Creations Of The Far East

GARDNER TEALL

Sir Rutherford Alcock once observed that the true secret of the unrivalled success of the Japanese in those branches of art in which they have most excelled is to be found more especially in their loving and patient study of all the processes in Nature—in other words, the methods by which the greatest variety as well as beauty is secured. "They have gone to the ornamental part of Nature's works," wrote he "to the combination of forms and colors observable in plants, flowers, and leaves, in the painting of butterflies' wings, the skins of animals, the plumage of birds, and markings of shells for their models. In a word, to all that constitutes the glory and the beauty of the visible world, and ministers with unfailing success and lavish bounty to the sense of beauty and harmony."

Certainly no other nation in the world has worshipped more ardenty at the shrine of Nature than has the Japanese. And I know of no objects in all Japanese art that more definitely display the national art temperament than the remarkable little decorated nests of boxes called Inro (the singular and plural forms of Japanese nouns are the same) which, in the periods preceding that of the very "progressive" Japan of today, were part and parcel of the costume of every Japanese man of standing. Indeed, Inro were considered indispensable in a gentleman's attire.

In form the Inro consists of a nest of little trays, or "boxes", usually four in number, though often more, with cover, all the sections fitting tightly and perfectly together, and so beautifully finished that the surface scarcely reveals the joining of the separate sections even when closely inspected. The various divisions of the Inro are securely held together by a silken cord running through them at the edges, "knotted", as it were, by a sliding bead or ojime above the lid at a sufficient distance from the Inro to permit the easy manipulation of any (Continued on page 68)
IF YOU ARE GOING TO BUILD

Remember That Much of The Livableness and Beauty of a House Depends Upon
the Style and Arrangement of Windows

MARY FANTON ROBERTS

Our windows illuminate history for us, from the early cavemen days down through the building of earth mounds, the tepee of our western prairie, the igloo of the Arctic land, the lean-to of picturesque Samoa. Whether built of woven briar, of tanned skins, earth or packed snow, all tell a story of civilization because they were made without windows, possessing neither light nor ventilation. Houses without windows are houses without imagination, merely places in which danger is warded off, nothing more than a chance to hide from our enemies.

Then comes a distinct step ahead in what is called the progress of the world, and little houses appear with holes in them for seeing out, getting air and ventilation. And over these holes in bad weather were hung tapestries in the castles and tanned skins in the hovels. Later, when houses of stone and cement were constructed, along in the 8th Century, the first windows of glass were introduced.

At the beginning they were set permanently in the walls; but removed when the great warriors went away on long journeys, to pray to God, or to kill mankind. Then the precious windows were hidden away from marauding hordes along with jewels and wives and other valued possessions.

In the 11th and 12th Centuries, in order to get fuller service from the windows, some clever "Yankee" of those days found a way to set the glass in mullions with stone frames, hung on wrought-iron hinges so that they could open or close. From this time on windows were more permanent and, even with their great value, no longer removed in the time of Crusading jaunts.

The swinging window was the beginning of the story of the casement and the little, rough panes of glass were set in cames, narrow strips of hammered lead or wrought iron. The beauty of these windows progressed on through the 16th and 17th Centuries, when the glass was frequently colored and the coat of arms of the family in gorgeous tones was set in leads. And then the stained glass window began its picturesque flight through the centuries, adding enormously to the richness of Mediavil art.

The next development and progress of the window was the frame and sash of wood. The earliest wooden frames

*Stone window frames with leaded casements is the traditional style in England. This example from Biddesdon Manor, Wiltshire, shows a graduation of sizes toward the gable.*

*Fenestration is the word applied to the arrangement of windows. It is beautifully illustrated in this view of the home of J. L. Bushnell, Springfield, O. Many types are used—A Palladian group, French windows, square and arch-top and casements in a row, all combined, for effective lighting and interesting wall decoration. Louis Colt Albro, Architect.*
were made from the casement type; the double hung and check rail window being a development of the last two or three hundred years.

A well-known maker of windows gives this description of the purpose of the modern window: "The window or door frame serves a dual purpose:"

"First: From a structural standpoint, it is a container for the door or window, the screen, or storm sash, or blinds. It serves the purpose of holding these in place. It is the factor of union between these different units and the main walls of the house. To perform its function perfectly, it must be properly constructed of durable material, so as to make this junction weatherproof.

"Second: From the standpoint of appearance, it should clearly define the lines between the main walls of the building and the door or window without becoming so prominent as to draw the entire attention to itself. It should form the background for the picture, not the picture itself. Just as there are buildings of masonry, of brick veneer, of frame with siding or clapboards, and frame with stucco, so must there be frames adapted to these different types of construction.

"The exterior details, the entrances, the windows, the cornice, and the various items of exterior woodwork, depending upon their treatment, put the stamp of character on any dwelling. Of these, the spacing, design and proportion of the windows are most important. Whatever its type, a house with poorly proportioned windows, or windows badly grouped, presents a poor appearance.

"Neither ingenuity of plan nor care in proportioning the parts of exterior design can overcome the disaster caused by an unfortunate selection of windows. Though primarily intended to light the interior of a house, windows are an important element of design. They give a touch that will be good or bad, according to the taste shown in their selection and use."

There are two distinct phases to every window problem, one, the outside, which is an architectural problem and relates to the type of window, size, appropriateness to the architecture and the grouping or placing of windows. So much of the beauty of the outside of the house depends upon the art of fenestration that we have decided to devote this entire article to the window as seen from without. Later on we will study the window from the inside, its decoration and beauty in relation to the room.

When you take up the study of fenestration you at once begin to

(Continued on page 61)
The later Classical style produced flat brick arches on a facade in which windows were set. From the Nathan Smith house, New Haven, Ct.

Often on the same house the Colonial architect would use two kinds of dormers. This example of the classical arch is companion to that opposite.

Curved stone window casings are a curious feature of the home of John Bartram, the naturalist, at Kingsessing, Pa. The house dates from 1731.

Dormers in a gambrel roof house can be of a variety of types. This treatment with lattice is used on a house by Aymar Embury, II, architect.

Where the roof permits, as in a Dutch Colonial house, this treatment for a dormer can be effectively used. Aymar Embury, II, architect.

The old Page house at Danvers, Mass., shows both the more severely Classical and the broken arch types of dormers. The sash is double hung.

A more severe treatment for Dutch Colonial dormers is to cut them into the roof and face the sides with clapboard. Aymar Embury, II, architect.

Another little Brittany window shows a two section casing set behind a flat arch stone opening. The lower sill has a simple molding.
SERENE COLOR IN THE LIVING ROOM

Five Color Schemes Suitable for Town and Country Houses To Be Executed Either in Antique Furniture or Modern Reproductions

Created by WEYMER MILLS

A MELLOW ROOM WITH AN OLD-FASHIONED AIR

Walls: A soft yellow paper or wash
Floor: Hard wood, in 18th Century design of stars or painted with stars in two shades of dull yellow. No rugs
Mantel: Dull yellow marble or imitation marble, with the center insert a sunburst.
On the Mantel: A pair of large old Staffordshire figures, such as "The Sailor's Goodbye" and "The Sailor's Return," Staffordshire dogs and boxes and Rockingham cottages
Above the Mantel: A large picture of an ancient frieze in full sail
Curtains: Honey colored china silk with deep, box pleated valances

Furniture: Before the window low oak chests of Jacobean design.
On the chest, cream Wedgwood pots holding summer or winter plants.
By the fireplace, two small Georgian settles in either oak or walnut. The settles have deep cushions covered with a yellow-brown velvet.
The chairs and tables about the room are all Jacobean or copies of the period. Several pieces are covered with old needlework of this and later periods.
The important pictures are large canvases of flowers by 17th Century Dutch artists or the easily procured copies.
Several groups of old samplers in yellow varnished frames would be a pleasing addition
Old white flower glasses would hold bunches of variegated flowers

A GEORGE WASHINGTON ROOM SUGGESTED BY MOUNT VERNON

Walls: Paneled and painted buff or papered in buff. All other woodwork the same color.
Floor: Covered with a Turkey or Wilton carpet in faded reds and blues.
Mantel: A simple mid-Georgian design in marble.
On the Mantel: Worcester tulip holders and white Bow figures, such as those of Shakespeare and Garrick.
Above the Mantel: A Chippendale mirror in the French taste.
Curtains: An English floral chintz of red, pink and blue flowers and shaded foliage on a buff ground.

Furniture: One grandfather's winged chair, covered in red and pink goss point. This chair would have mahogany legs.
Two stuffed Sheraton chairs, covered in pink tufTed wool
Four Windsor chairs of dark color
A mahogany Sheraton tea table
A large Sheraton writing table in mahogany
Fire seats and footstools in faded petit point
The walls would be hung with old portraits and prints of Washington's time in frames of the period. The ornaments would be silver and Sheffield candlesticks and large bowls for flowers

A STUDY IN POWDER BLUE AND WHITE TO FACE THE SOUTH

Walls: Gray white paneling
Floor: Modern hookwork carpet in shades of powder blue
Mantel: A simple Georgian design in marble with pale gray columns.
On the Mantel: Two large powder blue Chinese vases and some pieces of old English blue glass or Waterford glass.
Above the Mantel: A modern landscape—preferably a study in blues—and framed in Adam design in dull silver.
Curtains: Made in a looped Sherton design of tafteta, using three colors—powder blue, larkspur blue and mauve.

Furniture: Two American Empire sofas, their woodwork painted gray-white, and the covering an English chintz with white and cream with foliage in varied green on a powder blue ground.
Before the fire, four large ottomans covered in powder blue velvet.
One Louis XV bergere, its woodwork pale gray paint and its covering very pale apple green satin.
A set of Louis XV chairs, with the woodwork also painted pale gray. Here the covering would be powder blue velvet.
For the center of the room, a large Louis XV table in pale gray paint.
Between the windows a Louis XV writing desk in the same color.
Against the wall two or three vitrines in the same color.
Before the windows Adam flower stands in pale green.
On the table, with a profusion of books, two large, modern blue glass bowls holding flowers.

PASTEL SHADES TO MAKE A FEMININE ROOM

Walls: Robin's egg blue
Floor: Modern rag rugs in pale mauve.
Mantel: An Adam design in marble with inlaid Wedgwood or Sévres plaques or inserts of blue and white.
Above the Mantel: An oval pastel after La Tour, such as a rather delicate lady in white satin touched with cherry color.
Curtains: Mauve striped silk edged with poison green poplin.
The valances can be made in a conventional design with white roses and pale green leaves.

Furniture: Before the fireplace a copy of a Victorian chaise longue, with a sea shell back. Its covering would be rose pink.
A Louis Quinze commode in tulip wood or its modern counterpart.
A Directoire table in light satin wood
A Sheraton sewing table, its pouch of purple tafteta
Louis Seize footstools in pale blue petit point with designs in gray.

On the table, urns and vases of pale pink Bristol glass holding flowers.
The pictures could be old French pastel portraits hung from poison green silk cords.

A ROOM IN WHITE PINE AND ROSE BROCADE

Walls: Hung in 18th Century rose brocade
Floor: Covered with carpet of dull cream
Mantel: A simple Georgian design in Green of the Alps marble
On the Mantel: Apple green Bristol urns and groups of Chinese crystal in pink
Above the Mantel: An oval Chinese mirror in a silver pозапарадная рама.

No Window Curtains: Instead, apple green shades painted with silver trees and silver pools of pink and white lilacs.

Furniture: Four Queen Anne corner bookcases of white, pine unvarnished.
A large William and Mary table in the same wood.
Two William and Mary winged chairs, one in wine colored velvet and the other in a chalky mauve—the colors of the period.
A William and Mary daybed covered with rose velvet and with untrimmed cushions in several shades of green.
Four Louis Seize armchairs, with wood painted cream and covered with a pale shade of apple green glazed chintz.
NEW FLOWERS FOR THIS YEAR'S GARDEN

Other equally important novelties offered by leading growers are shown on page 56

Gladiolus Purple Glory is very large, deep velvety maroon and black. Courtesy A.E. Kunderd

A new sweet pea of notable merit is Sunset, soft rose and yellow. W. Atlee Burpee Co.

Another splendid Kunderd offering is Sulphur Glow, with beautiful sulphur yellow flowers

Mrs. Warren G. Harding is deep silvery blue, of immense size. Courtesy of Burpee

Left to right, beginning at top: Mrs. Carl Salsbach, large, deep lavender; The Grizzly, velvety dark maroon; Seedling No. 200, magenta tipped white; Geisha, scarlet and gold; La Favorita, clear orange; Jane Selby, deep orchid pink; California Gold, exquisite gold; Sulphurea, sulphur. Babylon Dahlia Gardens

(Slft) Amun Ra, gold medal winner at the 1921 San Francisco Dahlia Show. Copper, orange, gold, amber and reddish bronze beautifully blended. Courtesy Jessie L. Seal

Sunkiss is a worthy hybrid cactus type. Outside petals are a glowing, rosy salmon; center, bright canary yellow. Very full and double. Courtesy John Lewis Childs, Inc.
Elegance and interest are given the door of this latticed garden porch by the simple molding, consisting of a fillet around the door, a boldly flowing cyma next to that and a small quarter-round on the outside.

Although different kinds of moldings create the fireplace surround and the overmantel in this living room, the variation gives it a pleasant character. They are robust and in scale with the exposed beams.

This carved sandstone Tudor door derives its character from the quality of the moldings and their arrangement. Its air of strength is due to the juxtaposition of light and shade created by its vigorous members.

An apartment living room otherwise lacking in architectural interest was transformed by a fireplace faced with brass and studded with nails and surrounded by an architectural frame consisting of two series of stock moldings.

The moldings about this fireplace are in two groups—a narrow inner bead and an outer, larger bead, both of which give accent to the composition. The beading dominates the other moldings, as it should.
WHAT CAN BE DONE WITH MOLDINGS

A Piece of Furniture, A Room, An Entire House Can Be Given Merit by Moldings Properly Used

HAROLD D. EBERLEIN

MOLDINGS are ever-present and inescapable factors in our surroundings. They are potent for great beauty or ugliness, according to the way we employ them. Like many other things in our daily environment, most of us are too prone to accept their presence without once giving a thought to them.

By changing and rearranging moldings one may modify, mitigate, enhance, or even wholly revolutionize the aspect of the given object—the exterior of a house, an awkward and graceless interior, or a piece of furniture, sound, perhaps, in structure, but clumsy and uncompromising of mien. Through the agency of moldings, one may often convert what is positively bad into something just as positively good, so long as the mass or general proportions are not actually vicious.

In order to understand how this can be done we must first familiarize ourselves somewhat with the nature of moldings, the kinds most commonly in use, and the names by which they are known.

A molding may be defined as a narrow surface—plane, curved, broken, irregular or compound—either sunk below or projecting from the face of any material. It is formed by casting, cutting, or otherwise shaping and remodeling the material so as to produce modulations of light, shade or shadow.

The moldings most usually met with, except in Gothic work, are the bead or astragal, the cavetto, the cyma, the echinus, the quarter-round or ovolo, the fillet, the scotia, and the torus. Of these, the bead or astragal, the ovolo or quarter-round, the torus, and the echinus are convex in contour. The cavetto and the scotia are concave. The cyma is compound, being partly convex and partly concave and is made up of two curves of contrary direction, whereas the convex and concave moldings consist of but a single curve. There is only one plane molding, the fillet, which is really a division plane or surface.

In the living room of a small apartment, quite destitute in itself of any architectural charm, a transformation was wrought by installing a fireplace of simple but distinguished character. The distinction is produced—in other words, the fireplace is made—by a judicious arrangement of stock moldings, in two courses, which surround the brass facing studded with brass nails. It does not need a vivid imagination to visualize this room without the composition of the fireplace, nor to visualize the fireplace minus the moldings. The whole of this pleasing effect is produced by a cavetto, a fillet, a half-round or large bead (not large enough to be called a torus), a fillet, and a small cavetto in the outer course—beginning from the outside and reading inward—and a small quarter-round, a fillet, a half-round or large bead, a fillet, and a cavetto, in the inner course, all of the units being kept small in scale in accordance with the scale of the room.

If the reader carefully notes the order in which these moldings occur, it will be seen that each alternate molding is a fillet. To put it a little differently, including the flat ground surface of the fireplace from which the two groups of moldings rise and to which they return, we have an alternating succession of flat and curved surfaces.

This disposition of moldings illustrates an important principle. Although the fillet, as a rule, is relatively small and generally occurs (Continued on page 74)
THE GARDEN ENCLOSED WITH GLASS

Will Prolong the Growing Year to a Full Twelve Months Rich with the Pleasure of Work Among the Plants

ROBERT S. LEMMON

TIME was when the word greenhouse suggested to most of us only one of two things: a huge range of glass covering unguessed numbers of American Beauty roses or giant show chrysanthemums, or a mass of tropical looking exotics ranging from fragile orchids to jungly palms and rubber plants. Whichever picture came before our mind's eye, we felt that the greenhouse was either part of the professional florist’s stock in trade or a rich man’s hobby.

In a sense this view was justified years ago, and there are still many of us who believe that a greenhouse and a Rolls-Royce car are indicative of about the same depth of pocketbook. The real possibilities of modern gardening under glass have escaped the notice of thousands whose attention they will richly reward.

With the greenhouse as it has been popularly conceived there is no quarrel—it serves purposes which nothing else could. But in this article it will be looked at from a different angle, that of the simple little garden enclosed with glass.

You who have gardens know the regrets that come when the fall rush of color passes and even the late flowering cosmos and the hardy chrysanthemums give way before the blighting hard frosts. How far away then seem that first picking of fresh peas last June, and the days when we watched the slow reddening of the tomatoes! They are melancholy days indeed, those, when withered borders and empty rows compel the admission that the season is over. Were it not for the shrub and other fall planting we would be hard put to it to keep alive our interest in gardening activities. Small wonder that we look back longingly at those pictures of long ribbons of narcissus weaving through the May sunshine, of gay bands of coreopsis, of red and purple grape clusters hiding in a background of living green, which are so indelibly etched upon our mental vision.

Yet why look only back—and far forward across the span of months filled with cold and slush and the harsh drabness of a northern winter? Why not make the garden year a full one, each month rich with those particular favorites which are closest to your gardener’s heart? Yes, it can be done. In the garden under glass, the misunderstood greenhouse of other days, you can dig and plant and gather all winter long among the selfsame plants which without it would be but a memory and a prospect long deferred.

This is the broadest appeal of the greenhouse, this is the role in which it scores its greatest success with the majority of us. What we want is a twelve-month year among our own growing things, a year in which there are no blank days devoid of familiar garden pleasures.

Just what can you grow? Well—how about a 3’ flower border of a dozen or so different kinds? There might be pink or yellow primroses, or candytuft or sweet alyssum along the front; spirea, cinerarias, gloxinias, forget-me-not and baby’s breath in the middle ground, with here and there some cornflowers, heliotrope and calendulas; and at the back a line of sweet peas or lovable, stately hollyhocks? And cosmos—how quickly the sweep of snow-clad fields beyond the clear glass wall would lose its chill when glimpsed through lacy foliage and those airily poised blossoms of white and softest pink!

Or a water garden, with all the unique appeal which made it the focal point of interest in that far corner of the grounds last summer. The fragrance and varied color tones of water lilies, interspersed with the lush green of their floating leaves; the straw yellow of water poppies; the white of sagittaria; the odd foliage of the umbrelia palm above a blue cloud of forget-me-not at the pool’s margin. And these are only a few of the highlights on the water garden under glass.

Still among the flowers, one thinks almost automatically of roses and all that great array of spear-leaved bulbs of which the narcissus and hyacinth are perhaps outstanding. You can give full rein to your fancy for specializing with these things; or if the snapdragons, for example, appeal more to you they can well be made the mainstay of the planting.

As for vegetables, here too opportunity opens a wide-flung door. Not only can the standard dependable crops such as bush beans, peas, tomatoes, radishes and the like be grown, but also the more specialized things like musk-melons, cucumbers and lettuce, the first two trained as vines along the sides and roof of the house. Indeed, so long as space is available, there are few warm-weather vegetables which cannot be brought to perfect bearing through the winter months. Should you prefer those which thrive at lower temperatures, it will be a simple matter to regulate the heating in accordance with their needs.

When one first thinks of growing peaches, pears and other tree fruits under glass, the thing seems somewhat of a strain upon optimism. But if the dwarf varieties are chosen and trained on flat frames, they are entirely practical. Grapes, of course, are a standard...
greenhouse crop, and their development has been brought to a point where well chosen varieties properly cared for yield astonishing results in both the size and abundance of the fruit produced. Here, as with the tree fruits, a little specialized study of growing methods will be well repaid.

Finally, before we pass on to more practical and no less important details, you may have a greenhouse that reproduces on a small scale the balanced principles which characterize the garden out-of-doors. In other words, vegetables, fruits and flowers can all be grown in the one house at the same time, provided they are selected with due attention to those requirements of heat, light and moisture about which the manufacturers will gladly give advice.

Yielding to the greenhouse urge does not involve a heavy original outlay of money and the setting aside of a considerable sum for upkeep. The small modern house in one of its numerous designs and sizes from 11' x 16' or so upward is neither expensive to acquire nor maintain. Appreciating the fact that the average appropriation for such things cannot be great, several manufacturers have turned their attention to putting out thoroughly dependable little garden houses of glass which are moderate in cost. In some cases “knock-down” designs have been perfected which can be readily shipped and erected without skilled labor. The designing of special small houses to meet particular requirements has been brought to a fine point of perfection.

To the details of heating systems, bench arrangement, ventilation and other semi-technical matters there is no need of giving space here. Suffice it to say that there is nothing among them which need cause you to have any misgivings once you have read through the catalog of any of the reputable manufacturers. But there are several points which merit preliminary consideration, an understanding of which will remove any lingering doubts you may have as to the fitness of a glassed-in garden of your own.

First, particularly if you are building a new home, keep this in mind:

Just as modern architectural and landscape art requires that the house, garage and other usual fixtures of the grounds be in accord, so should the greenhouse fit naturally into the scheme. If the house is Colonial, or English half-timber, or Georgian brick, then the greenhouse can carry the same architectural note without deviation from the maker’s stock designs. It is entirely possible to work out a plan in which the greenhouse fills a well chosen niche rather than appears as an afterthought tacked on wherever there happened to be space for it. Even though you may decide not to include a greenhouse for another year or so, leave a carefully chosen place for it now while there is still opportunity.

In determining the site, several points need consideration. Sunlight there must be—winter-grown plants require it precisely as do their summer sisters. If the greenhouse is to be of the usual ridgepole type with glass sides, end and roof, the latitude of site selection is broader than for a lean-to house, as the latter is more dependent upon a southern exposure to furnish necessary light.
PLANNING THE LANDSCAPE BORDER

Fundamental Principles Which Should Be Followed in Working Out the Design
—The Value of Unity and Simplicity

CHARLES S. LE SURE

A well designed landscape border is a distinct asset to any home environment. It is worthy of thought and study just as any larger landscape plantation, whether it be estate, park or other public grounds. It has to do with the aesthetic feeling of the individual as does the larger landscape development with the emotions of the community.

The art of landscape gardening requires the use of certain principles in the creation of outdoor pictures. As the border plantation is only a landscape in miniature, these same principles are applicable in its successful development. The most important of the many qualities desired are: Unity, Harmony, Simplicity, Beauty, Rhythm and Variety. Any border or other simple bit of landscape must have unity as a primary essential. It must appear to the eye as a restful single mass of planting, harmonious and beautiful in form, color and texture. It must display just enough variety to make the picture a harmonious whole. It should not be a stiff monotonous hedge of one variety. Neither should it be a haphazard collection of fifty-seven varieties of plants, perhaps each in itself beautiful, but thrown in a clump together, strikingly inharmonious.

Upon analysis, how many home grounds are truly harmonious? How many have neat borders that can be associated with the art of the garden? What do we really find? Very likely a straight hedge or two with little more interest than the plain, monotonous green or a muzzed up collection of specimen plants, discordant, to say the least.

In designing or laying out the border, mere planting alone will not suffice. It is easy enough to set out a row of plants according to the instruction tag, but it is another matter to create a real border picture. In actual practice, the success of such planting depends upon the knowledge of the plant materials, their texture, their form, used and sufficient for the purpose of the work. Those selected are the Persian lilac, common lilac, Japanese barberry, Regel’s privet, Rosa rugosa, fragrant sumac, English privet and seasonal bloom, color of flowers, summer and autumn foliage, winter appearance, etc. Such knowledge is essential to the creation of living landscape pictures whether in the form of parks and estates or in the backyard garden or border.

The appended picture and planting sketch illustrate in a graphic way a simple border planting which includes the essential elements of the art. It indicates clearly the relation of the plan to the created picture. There are shown the form, skyline, foreground, fusion of the foliage textures, and its unison with the lawn below. There is just enough variety to make a harmonious picture. Just eight varieties of shrubs are chosen for the purpose of the work. Those selected are the Persian lilac, common lilac, Japanese barberry, Regel’s privet, Rosa rugosa, fragrant sumac, English privet and seasonal bloom, color of flowers, summer and autumn foliage, winter appearance, etc. Such knowledge is essential to the creation of living landscape pictures whether in the form of parks and estates or in the backyard garden or border.

By the addition of natural clumps of hardy garden flowers, more interest can be developed in such a border, especially when flowers with a pleasing fragrance are used. On the fence at the rear are wild grape, clematis and sweet-scented honeysuckle. In the extreme foreground may be a few specimens of the nicotine plant, heliotrope or other sweet-scented flowers. This can be so skillfully done that the whole garden area or lawn will give out a refreshing coolness that is a joy during the hot summer evenings.

Generally speaking, the grouping of several shrubs of each species is better than scattering the individuals promiscuously. Mass effects are preferable to the spotty appearance produced by hit-or-miss arrangements. This is the plan of the planting shown in the photograph.
At one time American houses were criticised for their lack of color; we were enslaved by neutral tones. Since then we have acquired an appreciation of color and have attained a skill in using it that gives our rooms a much desired vitality. The colors in the drawing room of the home of Captain Silsby M. Spalding, at Beverly Hills, Cal., illustrate the point. The draperies are of peacock blue with loose taffeta salmon linings. The mirrors have dark blue glass frames and the lighting fixtures pale lavender crystal pendants. Color is even found in the fire screen, which has a canvas panel with a pattern of pheasants and flowers in brilliant tints. Practically all the furniture is painted. Hunt & Burns were the architects and George W. Reynolds the decorator.
A comfortable atmosphere, due perhaps to its English feeling, pervades this New York apartment living room. The furniture is simple and the grouping natural. An old English bookcase dominates one end and, opposite the fireplace, stands a beautiful Hepplewhite console. The walls are hung with heavy gold ribbed silk. Blue and gold striped damask is on some of the furniture and plain blue velvet on other pieces. Lampshades are orange gold taffeta. The rug is an Oriental in tones of blue and tan. Old American portraits adorn the walls and the over-door panels are fruit and flowers pictures. The Arden Studios, decorators.

Another view of the Spalding drawing room (see page 33) shows something of the variety of furnishings that give it individuality and distinctive charm. This corner group is composed of a number of diverse elements—a decorated cabinet on a painted and gilded base, an armchair upholstered in a heavy chintz with a gay design on a light ground, a green painted ottoman with a cover of cut velvet and, as a taller accent, the white vase on its gilt pedestal. The colors being subdued, they blend harmoniously and the difference of textures affords happy contrasts. Hunt & Burns, architects. George W. Reynolds, decorator.
Delicacy of line and subdued coloring usually establish in a room the atmosphere of the French periods. By these same methods that Gallic feeling has been introduced into this New York boudoir. The walls are a warm gray set in panels. The curtains are of taffeta striped in mauve and ashes of roses. Old rose brocade has been used on the furniture. The rug is taupe. Rose and mauve shades are on the crystal dressing table lights. Generous space permits an open arrangement of furniture. The pieces in themselves are unusual, especially the long dressing table bench. Decorations by the Arden Studios.

AND PLEASING

in

COLOR SCHEMES

Music rooms usually are of two kinds—the spacious, formal hall in a large house, equipped with organ, piano and smaller instruments in which one may give a concert, and the more intimate music room where only a favored few may be entertained. Delicacy of furnishing will characterize the boudoir music room. An example of this type is found in the New York home of Mrs. Patrick White. The walls are of deep ivory and the draperies of gray-green and rose. The chandeliers are wrought bronze with little china flowers. An old spinet has been restrung for modern use. Hampton Shops, decorators.
PERENNIAL statices of the type of arborea and magnifica are of such striking and varied beauty, are so easy to grow and develop so rapidly, that they may well be regarded as among our most valued and important garden plants. The panicles of flowers raised high above glossy green rosettes of leaves show a rich diversity of soft blues and lavenders, shades of rare worth to garden makers.

For effective massing statics have few if any equals. It makes superb borders for driveways, charming backgrounds for hardy borders, a glorious frieze for a concrete or stone wall. It may be used as individual specimens at the turn of a path, corner of a house, by a sundial or foot of pergola columns, as well as for displays in parks where its blue, age-defying blossoms make pools of color at the edge of trees or cascades down hill-slopes. It makes a magnificent crown for a sea wall, actually drawing vitality from the salt winds so destructive to most plants, and is a most fair harmonizer in small gardens, for its grayish, pastel shades provide the misty, atmospheric tones needed to reconcile the reds, yellows and pinks of a general planting.

Though its greatest glory is reached in April and May, in Southern California, there is scarce a month when its tissue-papery flowers are not unfolding or standing staunchly like emblems of immortality among the other plants whose blossoms endure but a day or so of sun. Though with care it could be universally grown, it reaches its highest state of perfection in the milder sections of the coast near San Diego, where there is no danger from frosts. It will stand a great deal of neglect and drought, which makes it most acceptable to owners of large estates where it is impossible to give every inch of ground perfect care. Statices will thrive and keep beautiful any corner devoted to them, through an entire season, even seeding themselves and spreading out into waste lands if permitted, covering the wild brown spaces with a lovely mantle of blue. If any one would take the trouble to scatter seeds in barren lots, they would soon be fair as the biblical Field of Ardash.

The popularity of this versatile and charming plant throughout Southern California is due for the most part to the untiring experiments of Miss Kate Sessions of San Diego, who many years ago saw its possibilities as a garden plant. She has not only taught people to appreciate and to use it properly, but has brought it into commercial importance. Her first growings were the annual Statice sinuata and the perennial tartaria. These were used mostly for cut flowers and special places in small gardens. Then she obtained from Mr. C. H. Hovey of the Raymond Hotel gardens at Pasadena, one pot grown, under lath, S. magnifica, from which she obtained seedlings. After this she received from Chas. Abrahamson of San Francisco, an even better variety, S. arborea, which has a tree-like manner of growth, as its name implies. About six years ago she obtained from the Golden Gate Park, six plants of hybrid varieties. These she has cherished in her experimental gardens at Pacific Beach, where soil and climatic conditions are most favorable, watching for variations of leaf, habit of growth and color of bloom. All developed exceptionally well and in course of time seedlings sprang up which were replanted (Continued on page 70)
A terrace and garden are laid out below the lodge. It is a commodious building, affording room on the rear level for four cars and complete servants' quarters, and on the upper level, a living room, four chambers and two baths.

The LODGE and GARAGE of JAMES R. CUSHMAN

NEWPORT, R. I.

A porch with pergola roof leads off the living room. From this a bridge spans the entrance drive and crosses to another level. Concrete is used for walls. Grosvenor Atterbury and Stowe Phelps, associate architects.

One of the most pleasant features of this lodge is a porch swung out over the rear garage doors. An awning on iron supports gives it shade. Flower boxes and vines take away from the utilitarian aspect of the building.
American Flower Painters

While Not Painting Flower Documents, Our Modern Artists Are Giving Us Remarkably Decorative Flower Groups

GILES EDGERTON

At intervals through the history of the world, flowers have received their just recognition—sometimes by garden lovers, sometimes by those lovers of all beauty, the artists. There is no excitement from color, no stimulation from perfume, no enchantment from fragility, if infinitely perfect, form that cannot be found in the flower garden, or in those rich reproductions of flowers that have always followed in the train of any special period of unusually fine interior decoration. Oddly enough to many of us these paintings of flowers bring a romance that the living flowers do not always convey. Out in the garden, flowers are so inevitable, so at home, they seem linked up so closely with the great impersonal world of nature that we grow oblivious to their magic, as we, alas, so early in life often forget the miracle of the sky, the trees, the sun, moon and stars; with them flowers slip into that group of accustomed things that no longer seem to astonish and delight us. Thus it often takes the fire of a painter’s imagination to light our appreciation of Nature’s abundant beauty, and avail ourselves of her inspiration.

Just now in America, with a greater love of homes, with a finer sense of appreciation for indoor beauty, with a much higher standard of excellence in furniture and ornament, we find again the art of flower painting reviving; not consciously or intentionally, but to meet the need of color indoors that has been supplied so lavishly from time to time by the inspiration of the garden. We can easily recall that the best period of Colonial furnishings, brought us also the finest early American flower paintings. This was true also in Italy in the 17th Century and in France in the time of Louis XV and XVI, even still earlier when Jean-Baptiste Monnoyer and Jean-Baptiste Oudry did flower paintings that illuminated their names for centuries. Then later in France, Louis Sicard and Antoine Villon created an art in the presentation of flowers that equalled the best days of these masters in flower paintings for decoration, the artists in Flanders of the 16th and 17th Centuries. The paintings of these men were by no means flower documents, such as were done later in England; neither were they the impressionistic sort of thing that we are now doing in America. The spirit of decoration controlled this period of flower painting; the individual flowers held a certain botanical interest, were done with knowledge of Nature and a desire not to use her too eccentrically. These flower studies were conventional in technique as they were in spirit and form. Elaborate detail was given and a highly finished surface almost suggesting enamel. There was but little opportunity for grace in this type of painting; the forms were too compact, as they were among the early French flower painters. The colors were fresh, are still convincing, but without any of the plein air feeling that characterizes modern flower painting in this country.

In a country where a thousand dollars is paid for a single tulip bulb, naturally some respect would be paid to flowers in the art world, and in Holland at the end of the 16th Century a group of significant men gave their attention to the painting of flower pictures that were essentially wall decorations. John Brueghel, Daniel Seghers, and later Verdenael, Verbruggen and Van Huyssum were the leaders in a school of flower painting that had almost the quality of a rich mosaic.

Thinking far past these painters of northern Europe back into Egypt and Persia and further yet into China, flowers were at intervals an inspiration for the decorative spirit in every kind of art, if not in the form of easel pictures and wall panels they constantly furnish the scene and the suggestion for endless variation of permanently beautiful ornament.

And today to remember Japan brings a scent of cherry blossoms, and the sullen old Nile must forever come to us with the mysterious lotus floating on its surface.

Since Colonial days there has been no such widespread interest in America in flower painting as is springing up today. Although there is no especial school of artists who constantly find inspiration in the garden, some of our important artists are painting flowers in a manner totally fresh and different from all accepted standards of early flower decoration.

About fifteen or twenty years ago quite a vogue for the purely material side of flower painting sprang up in America. Flowers
Sheer decorative beauty, suggesting scintillating colors for a glowing room, is seen in Matilda Brown's green and blue flower painting.

The strange forms and sultry beauty of the South Sea Island flowers in Frank Biddle's painting suggest exotic decoration for an unusual room—perhaps.

A beautifully patterned flower piece in both form and color by Eugene Speicher furnishes the key-note for a fascinating arrangement in his own studio.

Sheer decorative beauty, suggesting scintillating colors for a glowing room, is seen in Matilda Brown's green and blue flower painting.

The strange forms and sultry beauty of the South Sea Island flowers in Frank Biddle's painting suggest exotic decoration for an unusual room—perhaps.

A beautifully patterned flower piece in both form and color by Eugene Speicher furnishes the key-note for a fascinating arrangement in his own studio.

were made very real, the texture most carefully studied and quite botanically; they were really flower documents and could have served as illustrations for garden books. They were so perfect in fact that upon going into a garden one was quite likely to think, "Why, these roses are as perfect as a painting!" The artists of this school sought not only the exact shade, the precise number of petals, the very texture of the petal, and all the thorns that could be put on stems to make them true to life, but a drop of dew was often added and the water in the glass bowl was made clear and sparkling.

This was extremely interesting work, it showed much research, much love of the flower garden, it was very educational and widely popular. This type of flower painting prevailed in England as well as in America and not only did it appear in easel pictures but as decorations for china, for wall papers, in fact, it invaded almost every phase of industrial art.

There is not a shadow of this point of view left in the art of the modern American flower painters. At present our big men handle a bunch of flowers as though they were seeing through the color, perceiving beyond the perfume, sensing out of the velvety texture a finer essence of beauty—what might be called the spirit of the flower. In this search they paint not merely petals and stems but their own emotion over the beauty of the flower. You see this wonderful assembling of form and color, you feel it quite alive, with the power of growth and the power of fragrance, and you receive from the painting the sensation the artist experienced when he did the sketch. It is only a repetition of what the great musicians do with sound. They are not contented to imitate sound, to give you the tinkle of a bell or the voice of a mocking-bird or the roar of the ocean; they want rather when you are hearing their great symphonies, their fanciful and magical sonatas, that the miracle should come to you of the joy you experience yourself when you are hearing a bird sing or the ocean booming against rocks in a storm, or they go beyond this and create a sound that stirs your heart to romance, that brings tears to your eyes with the quality of sheer wonder.

Art must forever be the Open Sesame to a world of magic, the power that gives wings to carry you up to the very edge of the infinite; art must saturate your heart with joy or wonder or terror, it must break down barriers, it must overwhelm your spirit. "For a man's reach should exceed his grasp or what's a Heaven for?" Browning found the wisdom of struggle, as all men who seek to capture ineffable beauty must. And once a man's imagination takes flight, he cannot be content to copy Nature's finest moments; the loveliest thing in the richest garden is not enough. The artist can only be satisfied if he has made you think and feel and understand life more piercingly.

Thus the modern flower painter fashions his art; not consciously, but instinctively. Whatever is beautiful in face or form, in sound or perfume, opens up new adventurous paths of beauty to him. In painting a panel of flowers or a...
CUPBOARDS THAT SAVE TIME AND STEPS
Some Suggestions for Built-in China Closets Between The Dining Room and The Kitchen
HARRY C. RICHARDSON

The china closets shown on these pages are a far cry from the elaborate affairs of our grandmothers' day that usually showed so little relation to the architecture and woodwork of the rest of the room. The shining rows of Lowestoft and Crown Derby could not quite compensate for the awkward pieces of furniture that fortunately of late have been banished from our dining rooms.

The charming cupboards pictured here successfully solve the problem of limited space. They are not merely convenient and practical but extremely decorative and prove that this type of cabinet when well designed can be a charming and effective addition to the modern dining room. They have been planned primarily for the small house or apartment, the home that employs only one maid. The shelves built in the wall between dining room and kitchen hold no "best dishes" but the china necessary for everyday use. They obviate the necessity of a pantry and save countless steps, time and energy. The dishes are washed in the kitchen, placed on the shelves and reached from the dining room side when the table is being set. During the dinner the later courses and dessert can be placed on the shelves ready for use; where two closets are used, as shown in the sketch at the bottom of the page, the dishes for the various courses should be placed in one side and the other kept clear to receive the used ones. If the kitchen sink is placed near the two cupboards, the saving of mileage will be appreciated by any housewife.

In the sketch at the top of the page is shown a console effectively set with flower vases and a bowl of fruit. Above is a built-in cupboard with sliding mirror doors set in wrought-iron frames, which can be opened and closed without removing any of the things

If the small formal dining room boasts a fireplace, these mirror-doored cabinets built in on either side would prove both decorative and useful. The shelves go through to the kitchen, thus saving countless steps, time and energy for the busy housewife to say nothing of economising space.

One of the simplest and least expensive to install of the inter-kitchen-dining room cupboards is the corner cabinet shown at the right. The shelves provide plenty of room for the dishes in everyday use and silver, linen or electrical appliances may be kept in the lower part.
on the table. If no console is desired, this type of cabinet can still be used and the doors hinged to open outward.

One of the simplest and least expensive installments for the inter-kitchen and dining room closet is the corner cupboard arrangement found at the bottom of page 40. It is effective in any dining room, and its roomy proportions make it a welcome piece of furniture to the family with many possessions and limited space. If desired, it may be purely decorative, with gaily painted shelves as a background for one's cherished china. In the lower part may be kept linen, silver or electrical appliances.

The cabinet pictured at the right has been designed to harmonize with the old Queen Anne walnut chest beneath it. It is painted vermillion and the glass front and sides are hinged with cretonne of Colonial days. Like all the rest, this cupboard opens through to the kitchen.

In a Georgian room the cabinet shown below would be not only extremely practical but of unusual decorative value as well. The beautifully paneled doors conceal ample shelf room for china and glass and in the roomy lower portion might be kept the table linen in everyday use.

A strictly modern cupboard is also shown below. The middle section contains shelves that go through to the kitchen to hold the glass and china continually in use. The doors are of antique glass, sufficiently opaque to conceal the contents. On either side are shelves which could be painted a strong, deep blue, as a fitting background for some unusual bits of old china not in use every day.

These inter-dining room kitchen cabinets, so attractive in design, are a boon to the busy housewife, as they save time, energy and the endless steps spent in going to and fro.
The front view of Mrs. Arthur H. Marks' house shows how admirably the old has been blended with the new. The original house consisted of the portion between the entrance portico and the gable at the end of the service wing.

A REMODELED COLONIAL HOUSE

On the garden side is a loggia of Colonial design which connects the living room and the new music room. This loggia is one of the new features. Andrews, Rantoul & Jones were the architects.
January, 1922

To the south is a broad lawn irregularly bounded with shrubs, instead of the old-time farmyard which occupied this space. All the grading and planting here has been accomplished during the past two years.

At YORKTOWN HEIGHTS
N. Y.

Opening directly off the end of the music room is a little brick-paved rose garden with a central pool and stone benches on either side. A pipe organ is an important feature of the interior of the room.
I  F black to you means somberness and dismal melancholy, just let me take you to a gay little room that I know where black candles and cupboards fairly sing with delight, black chintzes and chairs glow with color, and the very sun is gay as it strikes aslant on the bowl of petunias and tawny zinnias on the black table top. Ah, yes! there is plenty of color in this gayly black little room: pools and splashes of purple and yellow and red reflected daringly into deep glistening surfaces, hues seemingly more brilliant because they are surrounded by shining areas of black. The scheme grew from small beginnings,—a mere length of cretonne did the trick; and because its gay black ground formed such a setting for the mauve birds with orange wings and tails, with yellow crests, the rich blue branches with their leaves of apple and jade green and gold, it was easy to see that black in the same large masses that formed the background of this cretonne would also form gay backgrounds in the furniture of this dining room for brilliant flowers and plates.

A pale, almost faded looking mauve was chosen for the walls, and so neutral it was that it gave the effect of warm grayness. The furniture was emasculated black, the drawers and shelves of the cupboards and chests were painted a brilliant jade green; the cretonne was used to curtain the windows and to cushion the little black chairs; the china was of that Japanese kochi that comes in plain brilliant colors: some was black, some yellow, some gold, some mauve, rich blue, and a bit of orange red lined with yellow gleamed here and there, china that had been picked up as it was needed, and showing a glorious hodge-podge of color. Black tapered candles in yellow crockery sticks, pewter and peacock flower bowls, and a rug of gray added notes of interest. This dining room was as vital and alive and as colorful as any I have ever seen.

For it must be understood at once that decorative black things, and particularly black furniture, are never dead black. No furniture is dead, no matter what its color: it is vitally alive with lights, and shadows, and color, covered; and what causes that orange glow on the front of your walnut buffet, the greenish light on your antique oak desk, and the patch of rose on your ivory dresser. All this will lead up to your appreciation of black furniture until you will find that it really does not look black to you, but an adaptable surface for the reflection of delightful color combinations in your colorful room.

Not only does black take its place among the colors of brilliance because of its power of reflecting them, but it is a fact well known to artists and decorators that the addition of black as a background, as an outline, or an accent, intensifies and renders more gorgeous any color harmony. Large quantities of black in a room scheme, such as the gay little dining room that has just been described, make it more richly colorful; a small black object added to a group of highly colored ones does but enhance them; and a black ground, or bits of black in the design, or a black outline do much toward strengthening cretonne, designs for pillows, table covers, and many other articles that are used to beautify a house.

The most aptly black is the room in which are slips of blanket black velvet lined with silver cloth, and embroidered in the ends with peacock, jade green and yellow, with silver centers in the flowers and orange tassels at the corners.

Black ground cretonne is always especially colorful; but it is not always the heavily furnished room that responds best to its use. For, acting on the knowledge that black is a powerful decorative medium, the black ground of a hanging, a screen, an upholstery gives a too pale and delicate room the strength it needs. The whitewashed walls and pale gray paint sometimes seen in the interior of a country house positively require hangings of black gay with orange and mauve and rose, or some other colorful combination; and the anemic prettiness of the rose bedroom is enhanced fourfold by the addition of some black and gold and blue.

The startlingly effective living room that I have chosen to illustrate the decorative use of black depends chiefly on its color scheme for its unusualness. The lemon-cream walls, the black floor, and the peacock woodwork would start almost any room in the effective direction, and in this particular instance there is little to be desired, since the room is as comfortable and cozy as many a more prosaic one. It is not all dash and sparkle. Black is present as an accent in the ivory ground curtains with their straggly flowers of deepest rose and
blue; in the black and gold lacquered cabinets, Chinese Chippendale pieces that are the room's proudest possession; in the black lamp and shade, the latter boasting figures of rose and blue and gold. Black stripes the mohair that upholsters the sofa and two chairs that match it; noteworthy furniture with frames lacquered in lemon and gold, the mohair in rose, blue, yellow and black. The lemon yellow ruffled pillow placed in one corner of the sofa has a deep pink rose with black leaves in its center; the other pillow is of black satin; the candle sconce shades are black grounded with decorations of yellow and rose; the rugs are black and gray; the ivory basket on the mantel is filled with spun glass flowers of rose and black,—a new feature and of great decorative value if chosen carefully. The gray walls and the ivory woodwork of the other living room I have chosen are seemingly more conventional than the lemon and peacock of the first one, but when upholstered furniture of black sateen piped in orange and embroidered in wool of rose, orange and blue is installed, conventionality does not seem of much importance. And it is thrown to the four winds when the furniture is painted a rich dull blue, the floor is covered with an ashes of roses carpet to match the silk guaze pull curtains at the windows, and the overdrapes are made of an imported linen, gray grounded, but stunningly figured with flowers and leaves of orange, yellow, rose and blue. There is another note of black to be found in the black grounded glazed chintz pillow roll that may be used on the floor for the feet, or in any one of the chairs; being glazed, it is easily dusted. The bowl of rose and blue flowers on the table beneath the mirror is of black also; the chest is painted in two shades of blue and black; the mirror matches in color; the little table is of plain blue; the legs of the black sofa and chairs are of blue.

I am also showing an informal dining room in which gay black figures. The furniture is frankly a Chinese red, with the tops of the tables enameled black. The chintz curtains are black glazed chintz with tiny flowers of red, blue and yellow, and the inner curtains are of cream silk guaze with tiny ruffles of plain red, yellow and blue, one for each color. The walls are cream like the woodwork, and the floor a very dull blue, nearly covered by an oval rug of black and gray. The red chairs have tie-on pad cushions of the chintz fastened with dull gilt cords and tassels; there are antique gilt pear-drop handles on the serving table. The bowl on the table is of brass, and there has been an effort to have as much brass as possible in the room, since it is very effective with this scheme. The china is

(Continued on page 58)
ANYONE who undertakes home building is faced with a good many details; deciding whether the stairs shall come down at the right or left, seeing that the pantry shelves are not too high, that the fireplace has a workable draught, and, of course, that every available inch is devoted to closest space. But any attention given electric wiring is generally limited to trusting the contractor, yet a few visits to new homes or conversations with those who have built homes will show that to secure the greatest economy and usefulness from wiring the home builder should give it much personal attention.

Not that architects and electrical contractors are untrustworthy or incompetent. They simply cannot be expected to give the wiring undivided attention, because they first usually find themselves occupied with problems of design and the second must of necessity keep all the jobs under their charge moving toward completion. The result is that every piece of wiring, though embodying the best practice, is as much like every other piece as adaptation can make it, whereas it should be as sharply individual as the house of which it is a part.

No one wants a house exactly like another’s because the requirements of no two families are identical, and the same is true of electrical wiring. This is one reason why the wiring should receive the builder’s attention, and the other is that any changes or extensions after construction will prove more costly.

WIRING is not like porch screening or draperies. Once in, it is there to stay, and any additions or alterations will cost considerably more than they would if included in the original construction, because, in order to carry connections only a few feet it is often necessary to pull up hardwood floors, pierce concrete foundations, or “fish” wires through partition.

So really adequate wiring should be planned in the beginning, wiring that suits the house and meets the needs of the family. The cost will probably be increased, but this increase is certain to be less than if the work were postponed until after original construction, and no example of this is perhaps more to the point than that of outlets.

Time was, not so many years ago, when irons and vacuum cleaners were simply connected to lamp sockets. Since then the number of electrically heated and electrically driven devices used in the home has increased to such an extent that not even a socket for this purpose on every fixture is sufficient and the factions of cord and the strain on fixtures have made conditions so unsatisfactory that a fitting known as a “convenience outlet”, or outlet box, has been developed.

This is a little metal-clad receptacle designed for installation in the wall or baseboard (special types are designed for the floor) set flush with the surface and arranged for the attachment of a two-blade plug or the Edison base screw plug. Such an outlet proves more satisfactory than the lamp socket because no lamps will have to be removed while it is being used, because it eliminates the dangling cord, and because it has far greater current-carrying capacity.

At least two should be installed in practically every room. Many rooms will require from four to six in order to make adequate provision for the convenient use of appliances and lamps, and in any room the presence of one of these outlets will be found more than merely convenient. They consume no current. Though all may not be used immediately, the time is likely to come when a rearrangement of furniture or the addition of more portable lamps or appliances will disclose the need.

For example, if they are provided in living room and dining room, the vacuum cleaner can be operated in each on a short length of cord without connecting it to a spare socket in the hall with a half-mile of trailing cord, as is usually the custom. Similarly (this will appeal to the man of the house), if one is installed in the bathroom one of the radiant heaters, so convenient on cold mornings, can be plugged into it without cutting off any of the light so necessary for agreeable shaving.

EXT to outlets the most important detail of wiring is switches. Switches are expensive. As an item, their cost for a given job may amount to more than the wire. But instead of permitting architect or contractor to stint, the home builder should be particularly careful to see that switches are provided plentifully, for they give electric lights their element of convenience and make current saving possible.

Of all switches the type generally most neglected is that known as the three-way or “three-point”, the sort used to control a light from either of two locations, hall lights from upstairs or downstairs for example. This use is generally the only one to which the switch is ever put, whereas lights in the basement can be controlled from the basement itself or first floor, lights in the attic from the attic or floor below, in the garage from garage or house, and any of these or similar possibilities which apply should be considered carefully because the convenience is well worth the outlay.

Uniformity of location is always desirable for switches, particularly when trying to find the button in the dark. So, whenever possible, have all installed at the same distance from door frames, on the same side of doors, and at the same height above the floor. If left to themselves contractors will sometimes mount switches shoulder high or higher, because this saves material. For the greatest convenience a switch should be at a height of from 48" to 54". Obviously switches must not be installed back of doors.

It is customary too for contractors to group the several switches in one room in a single place. This is sometimes convenient, but more often confusing, as everyone who has had the experience of turning on three or four switches before finding the right one can testify. If it is desired to eliminate this, switches should be divided, even to locating them at opposite sides of the room.

Of actual illumination, practically the only point that requires the attention of the home builder is to see that ample light is provided in all places where it may be needed. The living room and dining room are well taken care of as a rule, but in too many cases the basement, attic, garage and halls are given only perfunctory attention and some architects and contractors even have a tendency to consider bedrooms well lighted by only a single wall bracket.

This is wrong. Light outlets should be provided at every point where they may be needed, and the wiring plans should be checked to see that this has been done before work is started.

Of the lesser details which go to make up the completely satisfactory job, one that is obviously worth while yet often overlooked, is pilot lights. These are small lamps, sometimes tinted, mounted in convenient locations and connected so they will burn as “telltale” whenever certain other lights are burning.

For example, a pilot light may be installed in the back hall and connected to the base- ment circuit. Then as long as basement lights are burning this pilot will burn, thereby making it unnecessary for your next-door neighbour to come over to remind you that you’ve left your lights on. In a similar way pilots can be added to attic, garage, and porch circuits, and sometimes to electric ranges. Their installation cost is seldom great and they will generally show saving by preventing carelessness.

Added convenience can also be gained by having the supply cabinet, the steel box containing the fuses for branch circuits, placed in hall or kitchen. This requires little attention normally for fuses are seldom burned out. But when one is burned out this cabinet must be got at and speedily if service is to be resumed.

In the kitchen as well as in the bath and laundry, porcelain sockets will be found to give more agreeable results than the usual brass type. Occasionally fixture wires inside the sockets are loosened and come in contact with the outer shell making it live. Then anyone touching the shell, particularly with wet hands, is likely to receive an unpleasant shock, and in these locations or any other where the same (Continued on page 72)
A GROUP OF FOUR SMALL HOUSES

The home of Reginald E. Marsh at Bronxville, N. Y., is a Colonial design in stained hand-split shingles, green shutters and a roof of rough green slate. Porches at each end give the house balance. The front suite of bedrooms is arranged for the master and children.

The plans of these two houses are similar, except that they are reversed. They are built side by side with the living porches facing each other. Although the color schemes are the same, from the exteriors one would not realize that they are similar in plan. Tooker & Marsh, architects.

The house of Thomas B. Gilchrist at Bronxville, N. Y., has a stucco first story and hand-split shingles above. The roof is of green slate, and the shingles are stained. A Germantown hood separates the stucco from the shingles. This style is especially suitable for a setting among the trees.
The adaptability of English cottage styles to the American suburban house is proven in the home of G. W. Warhurst, at Philipse Manor, N. Y. It is of cream-colored stucco on hollow tile with red brick sills and borders around the doors.

Blue-green shutters and a low roof with three shades of green shingles combine to give the house effective coloring. Its lines are simple, and decorative detail has been reduced to the necessary minimum. Mr. Warhurst was the architect.
The home of Fred Smith, at Baldwin, L. I., is a pleasant adaptation of Colonial styles to the modern small house problem. The front sweep of the roof is a feature that gives the house unusual character.

The kitchen wing and porch include interesting details—a brick chimney stack advanced beyond the face of the wall with a decorative lattice and a brick floored porch enclosed with lattice between the pillars.

Downstairs the rooms are arranged in the simplest possible fashion. There is a house-depth living room on one side the hall, with dining room, pantry and kitchen on the other, the kitchen occupying a wing.

An ornate Colonial design pronounces the importance of the front doorway. Its carved frame and side lights are in excellent scale. A brick floor gives color to the porch. Mr. Smith was the architect of his house.

Upstairs the same simplicity is found in the disposition of rooms. Two bedrooms and a bath are provided, with a small library in the rear. Such a house is adequate for the beginning family.
ASSURING BETTER BREAKFASTS

A Breakfast Room Furnished To Catch The Morning Sun
Will Help Start The Day Aright

MARY H. NORTHEND

BREAKFAST is the one meal of the day which finds us most susceptible to moods. According to all traditions, we should rise briskly. But contrary to preconceived ideals, only too frequently arising is a languorous affair and progress toward matutinal nourishment halting and punctuated by regretful yawns.

However, our hesitant steps quicken and our befogged consciousness clears with miraculous speed when the objective in view is a naively gay, intimate little breakfast room.

The breakfast room once deemed a luxury is fast gaining recognition as a practical and desirable adjunct of the home of moderate cost. In fact, it has become a necessity of proven worth, for when properly treated, it insures a felicitous beginning for each new day.

The day when breakfast was a highly solemn affair is fortunately past. Time was when the entire family had to be assembled, clothed in properly decorous garments, before the most famished member could appease his hunger. The entire ceremony was conducted in the stately surroundings dedicated to the rites of dinner.

How much more livable does life become through the innovation of the friendly, gay, little breakfast room, its atmosphere in key with the buoyant mood of opening day, challenging grouchiness, banishing "blues" and giving a fillip to the imagination.

So a tremendous responsibility devolves upon this room—upon its location, its furnishings and its decorations. It goes without saying that the breakfast room should have a place in the sun.

Aside from this one qualification, it shows the most accommodating disposition by agreeably fitting into any available odd corner. In the tiny house, perhaps it is but an alcove adjoining the living room or kitchen; or a sunroom converted for an hour or so by setting up a gate-leg or drop-leaf table. And if lack of indoor space simply drive one to it, the expedient of converting the small side porch into a breakfast room by screening it in a summer and glassing it in during the colder weather is by no means a plan to be scorned.

But whatever its location, it may be developed into the most adorable little supplement to the comfort and morale of the entire family if approached in a happy-go-lucky spirit. And that is the way it should be approached, for here one may indulge all the pet hobbies dilligently suppressed throughout the rest of the home. Here you may be futuristic, impressionistic or Bolshevistic if you so desire.

Informality is the keynote of the room, for the simple reason that breakfast has become an admittedly informal affair, the one meal that with proper care most closely approximates the ideal of gastronomic delight.

This room is a part, yet not a part of the house, for it shares in the sights and sounds of the world outside as well. If it be of the porch or sun parlor type, the illusion of a murmurous brook may be created by the tinkling of falling water in a fountain, whether it be a simple wall basin of cement or a pool of rare marble, embellished with sculpture. And in the fountain, the cold white of marble may be enlivened with the darting flame and gold of gliding fish, the deep green of sea moss and the tender tints of shells.

Spacious windows, early sunlight and refreshing spots of candid decoration make it a jolly little room. If there be an entrancing view, there cannot be too much of it, but if a lovely outlook must perform be forsworn, cottage chintz gay with joyously blooming flowers and birds of vivid plumage should curtain windows over inner draperies heavy enough to conceal the lack of outdoor beauty. Blossoming plants, a singing bird and panels of lattice on which ivy is trained will encourage forgetfulness of a sad outlook and transform the room into a thing of joy.

For this is the room where caged birds are happiest. It is difficult to imagine them longing for freedom when they are imprisoned in such delightfully ornamental cages as may be found in some of the shops.

Even the master designers of olden days, Chippendale and Sheraton, concentrated their (Continued on page 58)
PUTTING THE SERVICE ENTRY TO WORK

A Base of Operations For Daily Household Routine, It Can Be Equipped to Help the Ease and Dispatch of Service

VERNA COOK SALOMONSKY

Practically the first thing that comes to mind is that here is an excellent place to keep brooms and other appliances. The sketch illustrates a cabinet for this purpose, equipped with hooks for brooms and brushes and with shelves above for soaps and cleaning compounds. A space has been reserved at the bottom for buckets and watering cans.

Another cabinet to accommodate the maid's cloak and aprons has also been provided. This is of particular importance if the maid does not live in the house.

The service entry is hardly complete without including the package receiver built into the exterior wall. For a small expenditure this may be had in wood or metal ready to install and will prove itself a convenience worthy of consideration. It is provided with an inner and outer door, the latter locking automatically when closed by the deliveryman. This receiver protects milk and perishable food-stuffs from extremes of temperature and from cats and dogs.

The refrigerator is placed with its back against the exterior wall to permit icing from the outside.

A small service porch within easy reach of the kitchen is a feature much to be desired, especially so when provided with a simple wooden bench for the maid. For the sake of privacy and shade provide a lattice.

The use of the usual garbage can might seriously impair the desirability of the kitchen porch as a sort of out-of-door work room were it not for the patent garbage receptacle built in one corner of the porch floor. A metal lid operated by a foot-treadle obviates the necessity of stooping.

Though slightly larger than usual, this type of entry would more than repay the additional expense of including it in house plans.
POINTS ABOUT THE NEW DISHWASHERS

Whether in Small or Large Houses the Dishwashers Save Time and Labor When Used Intelligently

ETHEL R. PEYSER

There is never any magic about household equipment. You must not expect it to do the impossible. If you have a dishwasher you must not expect it to do any more processes of washing than you expect of your player piano of playing. The dishwasher is to wash, the piano to play.

Many women have said, "I think a dishwasher is a nuisance, you have to stack your dishes, hand-scape pots and pans, carry water by the pailful and then have the job of cleaning the dishwasher itself. The only thing it does is to wash off some of the dishes."

Well, it is only a dishwasher. Doesn't the automobile have to be cleaned and oiled? Why should the dishwasher be expected to polish silver?

Yet we do solemnly think that the dishwasher attached to the plumbing of the house, so that the fresh water comes in unlifted by the operator and goes out unheeded, is the only dishwasher to buy, regardless of how it is worked—by hand, by water force or by electricity. This is only one type.

Some of the best dishwashers are made unattached to the plumbing so that they can be wheeled into the dining room and be stacked as they leave the table. This is a rather perfect type for some homes, but one must have it fixed so that when it arrives dish laden in the kitchen or pantry it can be attached to the water supply and emptied through the sewer. This is the only way to get maximum comfort, unless you or your cook enjoys hauling pails of water.

Yet we can imagine many women who would rather haul water than handle dish water. And here is where the "unattached" dishwasher wins out over the old-fashioned style of washing dishes. The chances of breakage are less where the dishes are not washed separately and re-handled for drying separately. Dishes handled when dry do not slip so readily, to fall or break.

For the most part these machines are equipped with a motor which propels a fan or paddle to spray or "swish" and whirl the water about among the dishes. The efficiency depends not only on the speed the water travels but on the direction.

For example, one of the most interesting of dishwashers is not run by hand or electricity, but is attached to the drain and water supply. The hot water is distributed and so forced against the dishes that, without soap, they are washed noiselessly. No soap is required with this machine.

It has taken us a long time to be sold to this dishwasher, but we are convinced that it is the type to use when one has to do one's own work.
January, 1922

If it has been possible to use very hot water in your dishwasher, you can leave the top of your machine off and the dishes will dry without handwork. Of course, there will be no polish on the glass and silver, but they will be dry.

The following is advice given by those who sell dishwashers:

1. You must have hot water—really hot water—to use an electric dishwasher successfully.
2. Use the soap powder the manufacturer supplies or recommends. Remember that suds are unnecessary for cleaning and are hard to rinse off, anyway. You need an ash powder which will cut grease.
3. Dishes covered with egg, flour mixtures, etc., should first be held under cold water. Hot water boils these mixtures and makes them stick closer to dishes.
4. Follow the manufacturer’s directions as to placing dishes, silver, etc. Get the knack—which is easily acquired—of putting in the dishes with the fewest motions possible.
5. Experiment with the much disputed point of whether dishwashers will wash pots and pans. Most dishwashers will clean them of everything except burnt-on food or particles which have to be taken off with a powder.
6. Note how easy it is to dry the silver and polish glassware, and that while you are doing this the china dries itself and needs only to be put away.
7. If you have a small family do not wash the dishes after every meal, but stack them in the dishwasher and wash them once a day, say after breakfast.
8. Remember that dishwashing is but one of a series of kitchen operations. To begin at the beginning, and to get the utmost value out of the electric dishwasher, glass, aluminum and enamel cooking utensils are to be recommended, wherever possible without handles, so that they do not take up too much space in the machine. In cooking and serving, clean up as you go, using as few utensils as possible in your cooking (all modern housekeepers recommend this procedure, although it does not always meet with the approval of housekeepers generally), stacking bowls, plates, spoons, etc., in the dishwasher as you work, thus having a comparatively clean kitchen when you are ready to serve the meal.
9. See that the dishwasher is properly placed in relation to the entire dishwashing per-
formance. The ideal placement is near the dining room or pantry door, so that it receives the dishes without extra steps, and adjacent to cupboard where dishes are put away.

You will perhaps think this is a lot to do, but didn’t you have to learn to “do” things on your vacuum cleaner, your washing machine, your typewriter, too? Weren’t you willing to learn how to run your own car?

When buying a dishwasher, look at the racks. Be sure they are smooth and easily cleaned, finished so that there is no naught to peel off and catch food. Also be sure these racks fit and are not cantankerous in going back into the machine. If they are difficult to manipulate the misery is untold.

In purchasing look for the following points:
1. The dishwasher must be smooth inside.
2. No corners to harbor bits of food.
3. Self cleaning.
4. Dishes placed so as to be unmovable and not stick together.
5. Cost of electricity low, from one to two cents per washing.
6. Capacity to be convenient to your uses.
7. Operates in kitchen or pantry.
8. Operates from three to fifteen minutes.
9. The water penetrates all sides of dishes.
10. Easy to fill and empty whether attached or unattached to water and outlet systems.

Some booklets advertise the fact that machines require only six quarts of water—less water than in ordinary dishwashing. The water, unless it is to be hand handled, need not trouble anyone. But it is a well known fact that dishes to be washed satisfactorily must have water used on them without stint.

The most satisfactory soaps are the white powders. A new powder, on the market, which isn’t soap at all, does not leave a greasy residue and make a difficulty of cleaning out the dishwasher. In a good dishwasher, however, the water force banishes residue of all kinds.

One manufacturer of a good dishwasher is honest enough to say that for a good effect silver and glasses should always be polished coming out of the dishwasher, because any method of washing will always leave a film. Many a dishwasher has been sold on the pretext that this is unnecessary and the result has been dissatisfaction and a psychological dislike of the machine.

To be sure, an ordinarily dirty pot or pan can be cleaned on a dishwasher. The burnt-on type of dirt must be scraped off by hand.

(Continued on page 66)
The inclosed garden of Mr. Thomas B. Lamont’s New York home suggests how effectively the feeling of the country can be transported to a city environment. The planting is restrained and thoroughly in keeping with the house, which is primarily a winter residence.

Evergreen shrubs and trees are massed around the little gate that leads in from the street. Against the brick wall the varied greens of boxwood, rhododendron, and cedar form a pleasant contrast and note of color. Lewis & Valentine, landscape gardeners.

AN EVERGREEN GARDEN IN TOWN

WALKER & GILLETTE, Architects
THE HOTBED AS A GARDEN NECESSITY

Properly Made and Managed, It Will Help You Realize that Perfection of Gardening Results Which You Are Seeking

B. FRANCIS DASHIELL

A GOOD hotbed intelligently made and used is a necessary part of the modern garden and a source of unending satisfaction to the home. Every gardener should have a good permanent hotbed, for it will assure plants for his grounds.

The principal purposes of the hotbed are the production of early vegetable and flower plants for transplanting to the garden and flower beds in the spring, and also to force a supply of fresh vegetables during the winter season. Head and leaf lettuce, radishes, green onions, beets, endive, spinach and parsley are among the small low-growing vegetables that can be brought to maturity in the hotbed throughout the winter months. So in this manner the hotbed in connection with the garden can be made to supply a constant growth of certain vegetables all through the year.

The hotbed shown in the plans accompanying this article is one that can be easily made and used and contains several important and improved features over the ordinary style of hotbed. It is designed to fulfill the needs of the average home and garden and will be found to be a very satisfactory all-around type. As a hotbed is in more or less continuous operation it is self-evident that the construction should be permanent and of a material that will withstand the peculiar deteriorating properties connected with the use of a hotbed. Obviously, stone, brick or concrete have the best lasting qualities.

The plans call for a hotbed with 3" concrete walls and inside dimensions of 15' 2" in length and 5' 3" in width. The walls are to extend 18" below the surface of the ground. The front wall, which should face to the south, is extended 12" above the surface and the rear wall to the north extends 18" above the surface, or is 6" higher than the front wall. This bed will use as a covering five sections of standard 3' x 6' hotbed sash glazed with 3/4" glass. In making the walls allow for spaces marked A in which to fit the sash supporting rafters, which are 3" wide and 1/2" deep. Each pair of sash is separated by a 1" strip of the same thickness as the sash nailed to the center of the sash support. End strips as at B and 2" wide are fastened to the tops of the end walls with small bolts previously set in the concrete before it hardens. The sashes should now fit snugly in position and yet be free to slide firmly in either direction.

One distinctive feature of this hotbed is that all of the sashes and their supports can be removed from the bed, thus leaving an unobstructed space in which to work. A hotbed derives its heat by artificial means and from the rays of the sun. The artificial means is usually supplied by fermenting manure. Shake out the manure into a broad flat heap in the bottom of the bed and compact it thoroughly by tramping. The manure heap should be 14" deep when compacted. The manure used should be light, fresh and with sufficient straw to prevent its packing soggy.

The sash should now be placed on for two days to allow the bed to heat, after which a layer of sifted rich loam should be spread over the manure to a depth of 4" and the bed allowed to heat for another three days, when it will be ready for seeding as desired. During bright days the bed will heat quickly and ventilation will be necessary. Furnish this by sliding the sashes down a few inches. Early in the afternoon the bed should be closed so as to heat before nightfall. Water only on bright days in the mornings so the plants will dry off before night, otherwise there will be danger of loss by damping-off by mildew or fungus. Another feature of this hotbed is the provision for a section for raising potted plants or keeping outdoor plants from freezing through the winter.

Winter lettuce, radishes, etc. should be seeded in the fall and the early winter months and in succession throughout the winter so as to provide a continuous supply. The early spring months such as February and March, are the usual time for starting garden plants. Cauliflower, celery, cabbage, lettuce, tomato, pepper, eggplant, etc. should all be seeded in the hotbed in these months according to the location in

(Continued on page 72)
The Gardener's Calendar

January

**SUNDAY**
1. The soil in the garden beds in the greenhouse should be raked and dressed with 6 inches of rich, well-rotted manure or similar material. This will help to retain moisture and improve the texture of the soil, making it more suitable for growing plants. It is important to maintain a healthy soil structure to support plant growth.

**MONDAY**
2. Make a list of the plants you would like to grow this year, noting any special requirements or preferences. This will help you to choose the right plants for your garden and ensure that you have a variety of plants to choose from.

**TUESDAY**
3. Start the first trials by sowing the first seeds of the season. This will help you to get a head start on your gardening year and ensure that you have a variety of plants to choose from. It is important to choose the right seeds, as this will affect the success of your garden.

**WEDNESDAY**
4. Water soluble fertilizer is one of the best ways to keep plants healthy. It is important to water your plants regularly, as this will help to keep them healthy and prevent them from drying out. It is also important to ensure that the soil is well-drained, as this will help to keep your plants healthy.

**THURSDAY**
5. It is quite late now to be planting out the bulbs that have been lifted and stored over the winter. It is important to plant the bulbs at the correct depth, as this will help to ensure that they grow well and produce healthy plants.

**FRIDAY**
6. In case of severe freezing weather, don't forget to cover the plants with protective coverings to protect them from the frost. Always keep the coverings on during the winter months to prevent the plants from freezing. It is also important to ensure that the coverings are well-drained, as this will help to prevent the plants from wilting.

**SATURDAY**
7. Have you thought about starting a garden this year? It is a good idea to start a garden, as this will help to provide you with fresh vegetables and herbs. It is also a good idea to plant a variety of plants, as this will help to ensure that you have a variety of plants to choose from.

**SUNDAY**
8. Start the second trial by sowing the second seeds of the season. This will help you to get a second head start on your gardening year and ensure that you have a variety of plants to choose from. It is important to choose the right seeds, as this will affect the success of your garden.

**MONDAY**
9. Water soluble fertilizer is one of the best ways to keep plants healthy. It is important to water your plants regularly, as this will help to keep them healthy and prevent them from drying out. It is also important to ensure that the soil is well-drained, as this will help to keep your plants healthy.

**TUESDAY**
10. Start the third trial by sowing the third seeds of the season. This will help you to get a third head start on your gardening year and ensure that you have a variety of plants to choose from. It is important to choose the right seeds, as this will affect the success of your garden.

**WEDNESDAY**
11. Water soluble fertilizer is one of the best ways to keep plants healthy. It is important to water your plants regularly, as this will help to keep them healthy and prevent them from drying out. It is also important to ensure that the soil is well-drained, as this will help to keep your plants healthy.

**THURSDAY**
12. Water soluble fertilizer is one of the best ways to keep plants healthy. It is important to water your plants regularly, as this will help to keep them healthy and prevent them from drying out. It is also important to ensure that the soil is well-drained, as this will help to keep your plants healthy.

**FRIDAY**
13. Water soluble fertilizer is one of the best ways to keep plants healthy. It is important to water your plants regularly, as this will help to keep them healthy and prevent them from drying out. It is also important to ensure that the soil is well-drained, as this will help to keep your plants healthy.

**SATURDAY**
14. Water soluble fertilizer is one of the best ways to keep plants healthy. It is important to water your plants regularly, as this will help to keep them healthy and prevent them from drying out. It is also important to ensure that the soil is well-drained, as this will help to keep your plants healthy.

Double Yeld Golden Westman Dennis' 72

to cars on the Stak
Hart & Vick

**Sunday**

A new good dahlia is Lake Superior, deep orange salmon. Geo. L. Stillman

Red Lambert is an especially good plum, ripening late. L. W. Hall Co., Inc.

Sunnybrook is a new scarlet colored pepper with remarkably sweet flesh. Early and heavy cropper, semi-dwarf. Courtesy W. A. Burpee Co.

Gardenia's Calendar is aimed as a reminder for undertaking all his tasks in season.

It is fitted to the latitude of the Middle States, but its service should be available for the whole country, if it is remembered that for every one degree of latitude north or south there is a difference of from five to seven days later or earlier in the garden operations. The dates given are, of course, for an average season.

In the belief that readers of House & Garden will be interested in seeing photographs of the good new little garden introductions offered by the leading seedsmen, both growers and nurserymen, we are beginning this month to illustrate the Gardener's Calendar with these worthy subjects.

It is our purpose to continue this plan throughout the year, as we feel that by following it we can prevent the subject in the most common measure. If you wish more detailed information about any of the plants illustrated, you can secure it by writing directly to the introducers.

Old Doc Leeman has not discontinued his contributions to the space which this announcement occupies.

The photograph is from the library of the Phlox Co., the breeders of the species, and if the "chromatic" does not reach his writing hand, we hope to chronicle it month by month thereafter.

—The Editors.
This company has been engaged in the making of Architectural Woodwork for more than fifty years. The illustration shows a portion of the Saloon Passengers’ Lounge, Cunard Building, New York City.

BENJAMIN WISTAR MORRIS
Architect

CARRÈRE and HASTINGS
Associate Architects

MatTHEWS Brothers Manufacturing Company
Architectural Woodwork

52 VANDERBILT AVENUE
NEW YORK

ESTABLISHED 1887

MILWAUKEE
WISCONSIN
black as a background, lined with white. Varying tones of rose, blue and yellow seem to be particularly happy with black, and if it will be remembered how many tones there are of these individual colors, the combinations may be varied indefinitely. Green is another color that may be managed with black, if yellow be used also. An attractive bedroom done in every may rely for its character upon the black notes used. Black, rose and green curtains may be lined with rose, fairly singing for their own! How much character may be made the scheme one of strength and restful charm.

Nowadays everyone laughs at the old-fashioned and uncomfortable black horily out of keeping, and it makes the small spaces of aggressive primary color may be woven into effects of sparkling freshness in daring crettonnes combined with sedately neutral materials.

But cretonne does not carry the burden of decorative curtaining alone, for color, as it is attributed to the wavy, printed or block color of green, and the walls of the flat, intricate, have been united by the use of two pairs of, short, thin curtains, one for each side, with side draperies of printed material, whereby you may pander to that guilty passion for barbiferous color simply by a yellow or green field in the flat which may readily be disfigured by a lively stenciled border of black and red. On gray painted chairs are yellow cushions, with white vertical stripes painted in the flat and in the yellow tile window boxes there is a glorious riot of scarlet geraniums amid their sunny green foliage.

Equally satisfying for gayer tastes is a breakfast room of orange and black—membered with a, gayer yellowish, yellow-

The Gaiety of Black

(Continued from page 45)

efforts upon the bird cage and the products of their craft display in their charming details the skill and art that distinguish the furniture and decoration of the old England. Vivid pheasants, peacocks and gaudy parrots may dazzlingly disport their vivid plumage on crested curtains at the window or cushions in a recessed seat. In the curtaining of this room, happy results may be obtained through the use of two pairs of, short, thin curtains, one for each side, to shade the curtains and reveal the tinted material wherein you may pander to that guilty passion for barbiferous color simply by laying red over a sunny background in striped cretonne curtains, and the green-blue painted furniture shows decorations of orange decked with scarlet and accented with lines of black.

A delicate green is combined with the deeper green of trialing vines forms the most esthetically satisfying of backgrounds, so satisfying that it quite oversteps the bounds of background combinations and dominates the entire room, for at one end, there may be a green marble basin filled with water plants carrying out the illusion of some woodland glade or bosky dell. With soft brown carpeting and white, stenciled walls behind the trellisage, like azure sky seen through delicate green tracery, the images are completely obliterated from the window, with pale blue-green light and the outlines of green and mauve furniture are softened until they seem a part of their very surroundings. The rose and gray room is essentially French, yet it is so exquisitely appealing in its quaintness that not even the crust of the master of the house could be heartless enough to complain of its saccharine ephemera. Here, windows and growing plants give it a freshness that retrieves it from association with the boudoir.

Simplicity to the nth degree distinguishes one charming breakfast room done in the Colonial spirit. The walls are painted white above low white wainscot, and the ceiling of white boarding is broken by brown stained rafters. The

Monarch Metal Strips keep out 40% more Cold Air than any other Weather Strips

Applied as elastic fillers or as covers for cracks

MONARCH Metal Weather Strips differ from all other weather strips in that they are applied in spaces around windows, doors and transoms as elastic fillers, not as covers of the cracks.

The exclusive Monarch floating contact provides a constant weather-proof fit regardless of any swelling, shrinking or warping of the wood to which the strips are attached.

Because no other strips follow the wood and keep the contact over cracks constant and even, in test after test by foremost building engineers, it has been proved that Monarch Strips keep out 40% more cold air than any other weather strips.

Another great advantage from the elastic quality of Monarch Strips is that windows, doors and transoms open and close without the slightest sticking or binding.

Accuracy of manufacture by special machinery insures accurate fitting of all Monarch Metal Weather Strips—quickly and economically installed.

Look up Monarch in the telephone book. If you shouldn’t find it, write direct to the factory, and we’ll mail you full information.

Monarch Metal Products Co.
Makers of Monarch Hurdware
500 Penrose St., St. Louis, U. S. A.
Canadian Branch:
King Construction Co., Ltd.,
40 Dover Court Road, Toronto, Canada

Assuring Better Breakfasts

(Continued from page 50)

MONARCH METAL WEATHER STRIPS

(Continued on page 50)
WHO PAYS FOR THE SPECIAL DISCOUNT?

Maybe your dealer has offered you a "special discount" on this or that make of tire.
Think his proposition over.
Ask yourself who pays for this sales inducement.
Is the dealer generously sacrificing his profit—the manufacturer his?
Or is the equivalent of the discount being taken out of the tire?
Think it over.
The immense popularity of Goodyear Tires has been built up without the aid of fictitious sales inducements of any kind.
The extra profit we might have allowed the dealer for the purpose of "special discounts," we are putting into the tire in extra value.
Wouldn’t you rather have it there, than in a "special discount"?
Wouldn’t you rather buy mileage, than a "bargain"?
We are building Goodyear Tires better today than ever before.
We are making them larger, heavier, stronger, more durable.
Are you using them?
More people ride on Goodyear Tires than on any other kind.
THE GOODYEAR TIRE & RUBBER COMPANY
Offices Throughout the World

Goodyear Heavy Tourist Tubes are especially thick, sturdy and long-lived. They come packed in a heavy, waterproof bag.
More people ride on Goodyear Tubes than on any other kind.
FREE—This Book on Home Beautifying

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodworking, floors and linoleum in perfect condition. Tells just what materials to use and how to apply them. Includes color card, gives covering capacities, etc.

JOHNSON’S
Paste - Liquid - Powdered
PREPARE IVAX

Johnson’s Prepared Wax comes in three convenient forms—Paste Wax for polishing floors and linoleum—Liquid Wax the dust-proof polish for furniture, woodworking and automobiles—Powdered Wax for dancing. Johnson’s Prepared Wax cleans, polishes, preserves and protects—all in one operation. It does not catch dust and lint—takes all the drudgery from dusting—rejuvenates the original finish and gives an air of immaculate cleanliness.

$3.85 Floor Polishing Outfit for $3.00

With this outfit you can easily keep your floors and linoleum like new. The brush will last for years and save many times its cost. The outfit includes:
1. Weighted Johnson’s Floor Polishing Brush ...... $3.00
2. Pint Johnson’s Prepared Wax (paste or liquid) ... .85

$3.85

(For $3.00. See your dealer).

This special offer is good through dealers or send $3.00 direct to us. (Send $3.50 if beyond the Ohio or Missouri.)

S. C. JOHNSON & SON, Dept. HG1, Racine, Wis. (Canadian Factory—Brantford)

Please send me, free and postpaid, your book on Home Beautifying, “The Proper Treatment for Floors, Woodwork and Furniture.”

My Paint Dealer is

My Name

My Address

Assuring Better Breakfasts

(Continued from page 58)

floor is of smooth gray stones laid in white, and the furniture of the Windsor type is dark brown. On the gate-leg table is kept a brass bowl filled with flowers in varying shades of pink, red, and white, and boxes along two sides of the room are gay with brilliant bouquets and delicate ferns.

The room would have been equally lovely had the furniture been painted yellow with decorations of bright reds and pink. A yellow veil with a black ruche throws the light of the sunny window into the room.

The hostess would have been a delight to the eye and the taste, had the table been covered with a blue tablecloth and the walls painted various shades of blue. The walls are white with the exception of the large window, which has a deep blue frame. The window is surrounded by a white trim and the floor is of polished wood.

The buffet breakfast is an adequate solution of the vexing question: how to serve a sumptuous breakfast to the house guest and yet retain the services of the maids who eat the delicious food at the breakfast table. Most informal of all breakfast services, it invites a light-hearted camaraderie certain to be appreciated by the guest. With an accompanying patter of sprightly comment.

The long buffet in one side of the breakfast room may be covered with a white runner, and on it disposed every facility to expedite service. There must be a bunny boiler set to boil the hot water and a storage heater for the cold water and plates is the service complete.

Much of the old buffet silver and that of modern American manufacturers is interesting in design. Electrical breakfast grills, toasters and a host of other contrivances of modernity are joy to the house guests and hostess. Coffee boils and bubbles merrily, slices of bread are transformed into delectable brown, “crunchy” toast, and eggs and cereal prepared in a trice through the manipulation of a few switches. The gleam of silver and the color of fruit pilled give a decorative touch to the buffet.

If You Are Going to Build

(Continued from page 24)

should the income proportions of the cozy breakfast room prove a bit cramped during a house party, say, its cheer need not be the equal of the more commodious formal dining apartment, for the regulation table in the center of the room is the combination of one of the windows and several of the folding oval tuckaway tables prove just how convenient they may be. With a couple of them disposed about the room during the morning hours, adequate accommodations are provided for the guests who desire to descend to the morning meal en masse.

This English castle famous for centuries. Or picture Notre Dame with dormer windows instead of Gothic, and imagine some of the fine Colonial houses in Salem with narrow, high French windows, and think of a high-peaked chateau with frocement windows! For many centuries in the past windows grew out of certain architectural styles. Today the type and placing of windows has as much to do with indoor comfort as outdoor beauty. Thus there is a reason for every type and placing of windows of every kind of house. You can secure large varieties of interesting, well-made windows ready to use and fitted to all usual architectural styles.

There are almost universal types of windows that fit in almost any aver-
P. JACKSON HIGGS

Antiques, Furniture, Silver, Paintings, Interior Decorations, Reproductions; Rare objects in Old English silver, Chinese porcelains—every specimen guaranteed.

Our decorating department will gladly assist in planning period interiors, panelled rooms and supply hangings, floor coverings, etc.

Inquiries by letter will be promptly attended to

11 EAST 54TH STREET
NEW YORK CITY

Can You Find
The Radiators In This Room?

You may be able to surmise where they are, but can you be definitely sure?

If there is any such doubt about it, wouldn't you say it was abundant evidence of the absolute perfection of radiator concealment?

If you could have a like result, your decided objection to having radiators is overcome.

You now know you can have all the comfort and efficiency of radiator heats, and still have none of its most glaring objection.

T & B Radiator Enclosure Grilles of Decorative Metal makes it all possible.

Send at once for booklet called: Radiator Enclosures. It is filled with enclosure ideas fitting for widely varying room treatments.

TUTTLE & BAILEY MFG CO.
2 West 45th St.
New York
Annual January Sale
Household Linens and White Goods
Send today for Catalogue No. 44

Once a year since 1893 "The Linen Store" has held a January Sale of Household Linens and White Goods. It is an event eagerly awaited by housewives all over the country.

The New January Sale Catalogue
For this occasion we have prepared a new Catalogue—a Catalogue that brings this Special Sale to you. You make your selections, and mail your order to us. A few days later you receive your parcel. In fact, it's quite as though you yourself were shopping in our store.

At New and Greatly Reduced Prices
The new January Sale Book contains accurate photographs and drawings as well as descriptions and prices of Table Cloths, Fancy Linens and Handkerchiefs. Towels, Blankets, Comfortables and Bed Linens. Neckwear, Laces, Hosiery, Sweaters and Hats. Children's Wear and Lingerie.

A note will bring this catalogue to you at once
Ask for No. 44

James McCutcheon & Co.
Fifth Avenue, 34th and 33d Streets, New York

If You Are Going to Build
(Continued from page 60)
age house: namely, casement, opening in several sizes and styles; dormer, the French, English and modern Colonial types; and the double-hung window, the latter being divided into two sections. And if you are building a Colonnade type of house, it is essential that every "light" in a casement window should be thoroughly insulated on both sides, and guaranteed tight and weatherproof. The best manufacturers of "lights" today can furnish either a double or single pane, and a combination of different size panes which are interesting for transoms and hall windows.

The equipment for opening, shutting and holding windows in place is quite elaborate in the best forms of construction. One manufacturer adds a flyscreen as a part of the original window design. It opens up into the wall above the window, where it remains all winter. This is a great convenience for those who have thirty or forty window screens which must be taken out and stored all winter, and hurried back in the spring ahead of the flies and mosquitoes. For cold countries you may consider the advisability of a roll of steel storm sash for doors and windows and often double sashes are advisable. Nothing will be of greater service to you in planning and building than the various building catalogs. They come for every detail of house construction. Have a shelf for them near the table where you work over your blue prints, and be sure you have a variety of window and door catalogs with their pages of new and old hardware and their fine illustrations of picturesque windows and doors. These little booklets will not only help you to build your own house, but they will give you a knowledge of the history of building, for many of them are written with a fine understanding of architecture and a genuine appreciation of beauty, and are executed by experienced workmen. Because we believe so strongly in the study of catalogs for the home builder, we are publishing from month to month in HOUSE & GARDEN, reviews of the newest catalogs that come to us. This month we will present some of the most interesting window catalogs.

In country houses where an extraordinary view is one of the reasons for
DANERSK EARLY AMERICAN FURNITURE

A NEW YEAR! New plans and a new vision of the constructive upbuilding of our homes as places of beauty and a personal expression of what is finest in the traditions of our American civilization! This is the keynote of the efforts of the Danersk organization today.

Whether your needs are for a choice dining room group of mahogany and satinwood; an informal breakfast room gaily decorated to go with your fabrics; or a selection of rare Early American pieces for bedroom, living room or dining room, done in the mellow tones of old wood—our plan enables you to select the individual pieces that appeal to you most, and assemble them in the spirit of a collector. Let us help you work out your decorative schemes.

Send for Early American Brochure C-1

ERSKINE-DANFORTH CORPORATION
2 W. 47th St., New York—First door west of Fifth Ave., 4th floor

---

Mc Gibbon & Co.
Established Over Half a Century

Solid mahogany gateleg table, size 33" x 45", suitable dining room or living room. Windsor chairs, solid mahogany, $18.00.

Curtains Draperies Linens
Department of Interior Decoration

1 and 3 West 37th Street New York
AT FIFTH AVENUE

---

Individualism in Good Furniture

Harmony in Furniture

Good taste demands perfect harmony in home furnishings. No matter what style or period a home is furnished in, you may obtain pieces of Elgin A. Simonds Furniture that will harmonize perfectly.

If you find a problem large or small the Department of Interior Design will gladly give expert advice and assistance. Ask any one of the best furniture dealers about this unique service or write for our interesting and helpful booklet "H." which deals with Furnishing the Home.
If You Are Going to Build

(Continued from page 62)

selecting the site, you will sometimes find enormous "lights" that seem to fill up a whole side wall of a house. This type of window gives many people a most desolate feeling, especially at twilight, as though the whole mighty glass would suddenly dissolve, and you would find yourself out-of-doors and homeless. If you read Blackwood, you know that nature sometimes has a menacing way of encroaching upon your personality, and that it is wise not to give her too much way. It is much pleasanter to coax her occasionally to come in through little panes of glass. And it is decidedly more interesting to have a window that gives you many quite different glimpses of nature, rather than to feel the whole of outdoors sweep in past you, taking possession of your house.

If you are considering the house architecturally, it is impossible to make a beautiful exterior wall with one or two of these great transparent spaces. Somehow a window seems to break the form and add a little terrifying from the inside. One man built a house at the edge of a lake, and loved the view (and it was correct) so dearly that he put in about the largest window he could find in the side wall facing the lake. And not so very long ago he informed that he intended to take it out and put in casement windows. He didn't say just why, perhaps nature had been a little bold and had encroached too far. A place where the large open space in side wall, with or without a window, is really enjoyable is in the summer camp, where you live out-of-doors and your house is only something you think a little stronger and safer than a tent, and also you are not there for very long at a time, and nature maintains her reticence toward you.

Ventilation

The old English name for the window, "windor" or "wind-door," indicates that even in the earliest days there were some ventilating problems. The world will probably always be divided into two kinds of people, those who want fresh air and those who do not, and the poor window is expected to make bearable the lives of both. Today we have not gone much beyond the placing of the responsibility of fresh air upon the window, though now and then there is a growing sense of the need of separate ventilating systems, and some of the manufacturers of stock windows are trying to meet this need with ventilating schemes inherent in window and door designs. There are furnace people who tell us that they have found the means of perfect ventilation in connection with heating systems. There are special ventilators that can be put in at the foot of double hung windows, so placed that with the window a few inches open the draught blows through the air well out into the room. But in the main, practically every country in the world expects the fresh air, and when it is desired, to come in through the window, and the foul air to go out the same way, and in many instances neither of these expectations is realized. When you begin to build take up the question of ventilation, plan for it when you are planning your heating system and decide that, whether you will have the expense of separate ventilation, whether you will expect the heating system to bring fresh air or whether you will leave it all to the windows and doors.

In your specifications for your home study deeply into the question of windows and their fittings, not only the kind of window—casement, or dormer, or double-hung or bay—but the strength of the windows, their durability, their protection in storm and in bitter cold.

In fact, all the things you have ever noticed about a window in anybody's house that you didn't like, try to rectify in the specifications of your own home. An excellent plan is to run through the specifications your architect has given you with your shelf of catalogs at hand, and when there are any terms in the question that you don't know, study your catalogs and you will be sure to find them. You will find also sizes and prices, and be able to contrast various kinds of windows in their relation to your house, and of course also in relation to economy.

There is no doubt that the shutter is again being seen on country homes. The shutter has gone through a rather tedious time. The inner folding shutter took its place for city houses and even crept out to the country. The expense of fitting up a house with shutters and the difficulty of keeping them either shut or open, and the way in which they blew about and faded, all together made them rather unpopular for a time. But many architects are beginning again to feel them essential, not only to the comfort of a house in the summer but to a certain extent to the beauty: because of the simplest, plainest country house, painted all white or ivory color, you can plan a most delightful color scheme with your shutters and windows.

There are four prevailing types of shutters today: those of all wood with panelled frame, those of solid wood, the wooden frame with many movable slats, and the jalousie, which is also known as the Venetian window and is made up of a succession of rolling slats. The jalousie has not been used so much in private dwellings in the past, and for so long within a year we have commenced to hear of it in California and in the Southwest. It seems especially suited to the types of houses built on the Pacific Coast and to the climate. The most widely used shutter today is the picturesque wooden type with simple designs, called vents, or cut-outs, in the top, and some very amusing designs are used for these vents. And if, for instance, you take a white house with Holland blue shutters, with curious little figures and patterns cut out, and wrought-iron hinges and fasteners, and a black oak door with wrought iron, and a soft green window trim, a house that has a slight air of the architectural feature, beyond its proportions, will become a most picturesque spot on the landscape.

The most generally satisfactory house can be robbed of all its pleasure by windows that are not suited to the architecture, properly fitted and adjusted. If your windows rattle or leak, your house is not a success. That is why every detail of the making and putting in of windows is so vastly important in the planning of your house. Colds and discomfort are housed in a room which is the result of carelessness in design or faultiness of construction of your windows. It is a very wise idea to have your house dried out with artificial heat before your windows and doors are hung, otherwise it is very difficult to get the best results and all the changes that take place in the construction will be felt in the windows and doors.

Reviews of Window Catalogs

Crittall Universal Casements, published by the Crittall Casement Window Company, Detroit, Michigan (Catalogue 18). This book not only shows a great variety of houses in which the Crittall windows have been placed, but all the details of making the windows and frames, and some beautiful pages of old and new hardware.

(The continuation on page 66)
A "Daylight" Laundry for Your Home

Service, convenience and the best that mechanical genius have been able to secure are at your command in a "Daylight" equipped Home Laundry.

We realize it is difficult to explain fully in an advertisement the merits of our three tub "Daylight" washing machine, a machine designed to fulfill every requirement of the home laundry, eliminating stationary tubs.

The "Daylight" method of cleaning clothes through the medium of the "Daylight" triple disc cones, using air, in addition to soap and water, is what makes the clothes white, fluffy, air blown and thoroughly clean. This fact, combined with the simplest, most convenient and effectual mechanism, means satisfaction to every user of the "Daylight" washing machine.

Send for the book on Home Laundry Plans.

PUFFER-HUBBARD MFG. CO.
3200 East 26th Street
Minneapolis, Minn.

Plans for the New Home

THERE is no equipment that will so perfectly insure comfort, convenience and economy in your new home as

The "MINNEAPOLIS" HEAT REGULATOR

"The Heart of the Heating Plant"

Automatically regulates the drafts and dampers of any style of heating plant burning coal, gas or oil. Has maintained even temperatures and saved fuel in thousands of homes for 36 years—lasts a lifetime.

Write for our attractive booklet—"The Convenience of Comfort"—complete with illustrations. Mailed free.

MINNEAPOLIS HEAT REGULATOR CO.
2790 Fourth Ave., So.
Minneapolis, Minn.

ROOSEVELT HOUSE

ROOSEVELT HOUSE is a patriotic institution devoted to the cultivation in the American youth of the principles of Theodore Roosevelt. January 6th, 1922, will be the third anniversary of Theodore Roosevelt's death. On January 6, 1921, the cornerstone of Roosevelt House was laid. Will you help to complete the work of restoration? No contribution is too small, none too large, for this all-American tribute in honor of Theodore Roosevelt.

Sign, Tear Off, and Mail the Coupon Now

Women's Roosevelt Memorial Assn., Inc.,
2 East 57th Street,
New York City

Name

Street

City

State

I enclose herewith $____ by (check) (money order) (cash) as my contribution to the Women's Roosevelt Memorial Association, Inc., in honor of Theodore Roosevelt.

& HUMPHREY

Radiantfire

Quick Warmth on Winter Mornings

What a comfort it is when the kiddies jump out of bed on a cold winter morning to have the grateful warmth of a Radiantfire ready for them in an instant! Simply turn on the gas and light a match. Abundant heat—wonderful convenience—absolutely no odor. Just pure, wholesome radiant heat that warms the body and leaves the air fresh for breathing. A style and size to fit every requirement. See them at your dealer's or the gas company's office. Full information sent without obligation.

General Gas Light Company
New York
Kalamazoo
San Francisco
JANUARY SALE OF HOUSEHOLD LINENS

EXCEPTIONAL PRICE CONCESSIONS

No. 325, Pure Linen Huckback Towels, Hemstitched. Size 22x22 ins. $15.75 Complete $17.00 Complete

No. 91, Pure Linen Huckback Towels, Size 20x36 ins. $15.75 Complete $17.00 Complete

X8 Imported Sheer Bed Spread with 8 in. hand-embroidered Monogram, boxed & laundered. 72x108 ins. $15.75 Complete 90x108 ins. $17.00 Complete

M224 Pure Linen Double Damask Table Cloths and Napkins 2yds. $12.15 Ea. 2x2 1/2 yds. $15.75 Ea.
2x3 yds. $18.25 Ea. Napkins 24x24 ins. $15.75 Doz.

W4B Pure Crepe Linen Breakfast Tray Set with hand-embroidered monogram, boxed & laundered, comprising 1 16x14 in. Tray, 2 14x14 in. Napkins. Sale Price Complete $6.75

Points About the New Dishwashers

(Continued from page 55)

Warning: don’t burn in food, or use utensils where you reduce this possibility to a minimum. It concerns you with hand-saving scrapers.

A dishwasher in the shape of a table, beautifully finished, makes it unnecessary to have an extra table about. This does its work well. One example is the table-high dishwasher, whereby the rack of dishes is lifted to a reachable height by lifting the lid.

Another application is with extra bas- kets in which to stack your dishes while the full basket is being used in the washer.

Yet another cylinder type has a cover that goes back flat, on which can be laid the tray to be washed. At present some of these machines make a slight noise in operation; yet many do not mind this. But in telling a story we must tell it all. Other of these machines used in the home are no “modest violets” either. We don’t need to listen hard to hear vacuum cleaners or patent devices, but they work well despite their blatancy.

Washing machines are made in cylindrical and rectangular forms and can be placed in small kitchens as well as large without inconvenience. Of course there are some machines called “Domestic” that are meant for the domesticity of a home where there are seventeen servants and other things equally hotel-like. They are big and efficient but the ordi- nary apartment or small home could not afford to house them.

The dishwasher really is the crux of the economic problem. Many a girl would marry gladly without a maid, if it were not for the dishwasher, and less than a min- ium. One of these days when lovers offer dishwashers in addition to the conventional platinum solitaires, they will find winning a bride a much easier task than it is at present.

American Flower Painters

(Continued from page 39)

still life, he not merely gives you a dish or a rose or a peach, but points out the thrill that such beauty can stir in your heart.

The decorative quality of painted flowers has been recognized in this century. No other painting can so quickly establish a color scheme for a room, neither rugs nor pottery can so easily guide us in the application of color. A large painting of flowers, rich in color with well managed background, placed over a mantel or some large square of a panelled wall, at once announces in unmistakable tones that this beauty can be devoured for walls, draperies, furniture and fittings.

Take, for instance, the Jonas Lee painting of peasies—from ivory to deep rose, the background an old white house with delicately painted green shutters. Immediately a vision comes of a large ivory room with black, blue or rose chiffon, a black rug and green and rose pillows.

Because of a wealth of color, richness of form, a quality that gives an almost unvarying sense of actuality, a Glackens’ flower painting sets a large room furnished in a brilliant modern manner. Life, atmosphere, mystery, beauty appealing but perishable, all reach us in the garden, and to an extraordinary extent these are qualities sensed in Glackens’ flower paintings.

Eugene Speicher, too, has this quality that stirs the imagination, in his flower paintings so beautiful, even to a mini- form and color. Speicher’s sense of decor- ation is manifest in every flower piece he has done. A beautiful room could be built up about this painting we are showing, the walls and draperies held as a background, yet not colorless.

(Continued on page 68)
Before You Build—Know the Kernerator

If you want your new home to provide you with the utmost comfort and convenience, before your architect completes the plans, be sure to investigate the Kernerator—a modern household convenience that replaces the insanitary, unsightly garbage can.

The Kernerator is a brick incinerator built into the base of the chimney in the basement when the house is erected that disposes of all such waste as broken crockery, tin cans, cardboard boxes, wilted flowers and garbage. You simply drop this material into the handy hopper door, located on the first floor in the flue. It falls down into the incinerator below and at intervals is lighted and burns itself up without odor. Non-combustibles are dried and sterilized and later dropped into the ash-pit.

It costs nothing to operate the Kernerator since no coal, wood, gas or oil is required for fuel.

Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it is installed.

KERNER INCINERATOR CO.
1025 Chestnut St. Milwaukee, Wis.

The Joy of Cooking

The kettle chuckles contentedly; the golden brown potatoes sizzle in the pan; appetizing odors from the savory roast inspire delightful thoughts of the meal to come.

No wonder women are happy in their kitchens—and no wonder they have them equipped with "Wear-Ever" aluminum cooking utensils—utensils that always can be depended upon to do their part efficiently.

Made from hard, thick sheet aluminum—have no coating to chip off, cannot rust—are pure and safe.

The Aluminum Cooking Utensil Co.
New Kensington, Pa.

In Canada: Northern Aluminum Co., Ltd., Toronto
The Charm of Furniture Wholly Your Own

There can be no comparison between quantity-made furniture and the work of the skilled hand-craftsman. Only the house in which each piece is designed and built for a single use can possess true artistic individuality.

A nationally-known authority on interior art has publicly stated: "The day will come when a piece of Rorimer-Brooks furniture will be valued just as much as we value the creations of the famous cabinet makers of the Chippendale-Adams-Hepplewhite period."

Rorimer-Brooks designers and craftsmen will serve you either on single pieces or will plan and execute a complete decorative scheme for your home.

American Flower Painters

(Continued from page 66)

In form Leon Kroll's flowers are more compactly fashioned. Even those hand-guilded blossoms, the water lilies, that droop and trail through poetry and painting of all ages, he has contrived to build up into a full rich mass that nearly fills his canvas. The actual physical beauty of flowers seems to overwhelm Kroll's interest, as in this painting shown. He is less absorbed in the intangible spirit that Glackens', Henri and Sudeck are seeking to capture.

Matilda Brown who recently exhibited a gorgeous collection of flower painting also paints for sumptuous effects, and quite splendidly succeeds. She has a sparkling palette, uses color as though it were so many jewels, gathers together all possible accessories to her purpose, as in a finely disposed and painted luster bowl the places masses of asters and poppies and long spindled blossoms against a background alive with sputtering color, and near the flowers she suspends a Chinese parchment lantern with big spots of bright green and vermilion and gold. Matilda Brown fairly pours color over her canvas, the background as well as the foreground. Her flowers are always massed to convey a luxury of outline, and a warmth of tone that is like the Gamba stop in an organ. She has a gift of bringing together colors that affect each other as certain combined instruments do in an orchestra; not harmonious, but deeply combined, but so assembled that a triumphant sound seems to emanate from their combination. The flower painting of Miss Brown's shown in this article could form the nucleus of a wonderful blue and green room with here and there touches of gold and black—a room for music and dancing.

George Biddle has painted his ultra-modern flower pieces in the South Seas Islands; in them a splendor of tropical flowers and foliage massed in tropical fashion, flowers of the deep forests with slumbering fire in their petals and strange exotic forms. These flowers are devoid of conventional arrangement. They are massed together in a great jar, and tumble down over the sides onto the table. Probably the most interesting piece of flowers to have caught, the strangeness, the sultry, dangerous quality of the South Sea Island life, of the men and women.

Collecting Japanese Inro

(Continued from page 22)

one of the compartments at a time, though moved close enough to the lid to assist in holding the trays together which are made in a thin cord of sufficient length about the knot to enable the wearer of an inro to fasten it through his girdle, which is held in place by an ornamental "button", often, very elaborately carved, and in endless variety, called a netsuke.

A noted English collector of Japanese objets d'art, the late Mr. E. Gilbertson had this to say, in his enthusiasm of the inro: "If the collector is compelled, for want of space or for any similar reason, to confine himself to one particular class of Japanese art work, he cannot do better than select into as the most desirable object. If the netsuke (pro- pounded netskey) which were attached to them are added, there is no question as to what his choice should be. As illustrations of the history, mythology, and folklore of the country they are hardly so rich as the metal-work, or the netsuke, but, as regards that extremely interesting branch of Japanese art—the branch in which they stand and always stood absolutely supreme—the art of working in lacquer, the inro is of surpassing value. It is there one must look for the most perfect examples of lacquer work of every description. Not that larger works, such as writing-boxes, perfume-boxes, etc., do not afford equally fine examples of the work of the great artists—finer, indeed, from a pictorial point of view, because of the larger space, in which the inro often finds a treatment of the subject and of the material that would be impossible to apply to the larger surface. The very size and the form in the inro often bring out the artistic knowledge of the designer—very frequently the execution at the same time—in a most remarkable manner. Wonderful harmony of color and composition are uncombined with a minuteness of detail that makes one wonder what sort of eyes and hands the lacquers possessed."

As few signatures of artists appear on old pieces of Japanese lacquer of larger size, it is interesting here to note that one does find signature more frequently on inro. A native Japanese work, the "Kogei Shiko," tells us that one, Seki Socho, in 1772, signed his name on an inro. There is also an old and rare seal belonging to the proper seal in the possession of a noted collector. The seal is a specimen of the art of the 17th Century with a very fine calligraphic design inside, and the signature, likewise, among the finest of its kind. This seal is a specimen of the art of the 17th Century with a very fine calligraphic design inside, and the signature, likewise, among the finest of its kind.

(Continued on page 72)
Oriental Rug Distinction

means thick, glowing antiques made for love of art. About 100 found annually, are harmonics of color. Such is my collection. Descriptive list mailed to critical rug folks. Then, if you like, I will prepay the most interesting pieces on approval for selection.

L. B. Lawton, Skaneateles, N. Y.

The MILCH GALLERIES

Do You serve Dreams with your Tea?

You do if you have the proper setting of shaded lights, a dainty tea service—and ambiance of misty fineness and delicacy.

These tea cloths of assorted patterns made of San Pablo and fine Irish linens, hand drawn (filet tiré) are $20. A set of six napkins is priced $12. And there are bridge sets and breakfast sets equally attractive and moderately priced.

MEGILL

New York City Porto Rico
35 E. 48th St. 21 Allen Street
New York City San Juan, P. R.

For the Foyer

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

We have on display a wide variety of ornamental furniture and fireplace mantels reproduced in Pompeian Stone and can execute original designs at moderate cost.

Illustrated catalogue on request

THE ERKINS STUDIOS
Established 1890
210 Lexington Ave., at 34 St., New York

The New York School of Interior Decoration

Correspondence Courses

Complete instruction by correspondence in the use of period styles, color harmony, composition, etc. Course in Home Decoration for amateurs. Course for professionals. An agreeable and lucrative profession. Start any time.

Send for Catalogue H.
Gla\ndioli

"Jack London"
"Gladi Plath"
"Thos. T. Kent"
"Mrs. H. E. Bothin"

T\e four most perfect and most beautiful gladioli ever put before the public. Wherever exhibited this season they have won the highest admiration.

Catalog free on Request

There is a treat in store for you in the form of a handsome catalog, beautifully illustrated, which describes nearly a hundred of our gladioli creations, as well as our Ruffled Monster Petunias, and many other things of interest.

Petunias

Dieners Ruffled Monsters (Single).

The finest and largest varieties of Petunias ever created.

Seed comes in separate colors as follows: Pink (Strong veined center), Red, Variegated, White, Red with black center, Pale Lilac Pink, Ruffled Monsters mixed.

The following varieties of Petunias are somewhat smaller than the ruffled monster, colors: Flesh Pink Frilled, Purple or Blue, White Frilled, Apple Blossom.

Any of the above varieties 50c a package

The Greatest Novelty in Petunias for 1922 is Dieners Pink Glory

Pure flame rose pink without a trace of purple. Flowers measure from three to four inches in diameter. Plants grow to a height of twelve to fifteen inches. This is the most beautiful petunia ever put on the market and is destined to become the great bedding petunia of the future.

This seed is 50c a package

RICHARD DIENER CO., Inc.

Originators and Growers of the Largest and Finest Gladioli and Petunias in the World

KENTFIELD, Marin County, CALIFORNIA

Statices In California Gardens

(Continued from page 36)

and carefully cultivated. This group of seedlings, in all probability hybrids of all the plants growing near to each other, have shown great variety of foliage, color of flower and size of plant. Variations of this first set of plants have proven themselves even more wonderful in shape, size, foliage and growth.

Some of the plants grow but a few feet from the ground, others reach a height of 5' and more with a spread of equal extent. Some leaves are a polished green, others a soft velvety texture, almost like mullein. The colors are full of interest, shades of green, lavender, lilac and grayish pink, so that she now has a plant of any height and spread and of any color for special places in all kinds of gardens. Some for shady places, some for full sun, rounding numerous for garden and porch jar, spreading ones for garden cover, delicately stemmed ones for dainty pictures, showy spikes of solid color for driveways and sea walls. She is now striving for a pure white perennial, as the only ones now in existence are not a clear white, but yellow. She has several varieties never seen before and though she has not given trade names to all these new creations, she considers the types well established and can depend upon them when planting for garden pictures which in reliable size and color are of the utmost importance.

These hybrids fill a place in Southern California garden making that nothing else can approach. Heliotrope comes the nearest to it, though it can show nothing like the variety of color, shape or types. Heliotrope requires constant care. It must be faithfully watered and blooms kept cut, while statice requires very little attention. Its rosette type is most striking and can be effectively used in innumerable places, such as edge of pool, angle of house, at foot of service wall, along terrace embankments and city parkways.

Statice seed has undoubted value in home decoration. Arranged loosely in jars, low vases and hanging baskets, it is as graceful and as beautiful in color as any of the transient flowers. It also makes suitable and lasting memorial wreaths and bouquets.

Statice sinnata, an annual which can be grown from seed, in California lives year after year, though the finest results are from plants newly grown. It should be cut back after blooming. It is quite variable, showing shades of lemon yellow, lavender pink and white. It may often reward the grower with pastel shades of pale brown, lavender pink and white. Before the war it was advertised in many different shades but they were not reliable. Now, however, by selecting and re-selecting shades are quite dependable. With cultivation these plants thrive so well that a single root has been known to produce two hundred flower stems in a summer.

Statice Bondwurthi is a decided clear lemon yellow and the stem is slender and wiry, while the others have a winged attachment to the stem which makes it appear thicker. S. Swartzii is an annual 12" to 18" high of a deep, dull, lavender pink, not very pretty and not as durable for drying as any of the others. It grows much like Princes Feather. S. latifolia, a native of southern Russia, is a well-known perennial with rather coarse, flat, dark green leaves sending up for maturity in late spring or early summer a tall gray-green stem with great fine heads resembling gypsophila. This has long been appreciated by English garden makers as a delicate harmonizer in garden pictures, acting like a filmy veil in the midst of strong colors. It is used in making bouquets for the house much as is the universal favorite baby's breath. The flowers are lavender generally but may be had in pale or deep lavenders or white.

S. tartarica, perennial, has very narrow prostrate leaves and low-growing, sparsely heads of white flowers. This variety was formerly shipped to America for use by florists in making everlasting wreaths and bouquets, but it has great and accepted value as a garden plant. S. coccio is a new perennial which may be S. perfoliata. It blooms in late summer, sending up tall, slender sprays, lilac and feathery. It is extremely choice for cut flower arrangement whether fresh or dried. It gives great promise of becoming a garden plant of exceptional value. Its worth can hardly be overestimated, for it fills a place even more important than that of gypsophila. Its foliage is like the finest of ferns, resembling somewhat the delicate Asparagus plumosus. Its habit of growth is very different from the others, for it develops underground by a system of creeping rootstock. One could hardly imagine a flower more delicate and beautiful. As a specimen plant it is not especially attractive but is lovely in masses where it has a fairy-like and exquisite quality fascinating to behold.

S. arborea develops more flowers on a stem than most varieties. The flowers are in small head clusters, pale and choice in color. It is similar to S. magnifica but develops into a taller plant. This is the kind which makes so stunning a border to one of the paths at the Stratford Inn down by the sea, near Del Mar. It is sometimes tormented by the red spider, but this is easily conquered by frequent sprays of water.

(Continued on page 72)
The Crowning Touch to the Home

It's just a house until you plant a garden. Then it becomes a home—a place where happiness can be found indoors or out—a living index to the character of those who live within. No wonder real homemakers give such care to planning beautiful gardens!

The choice of varieties is made easy for you by the S. & H. catalog. S. & H. ornamental shrubs are carefully selected, vigorous plants, with abundant foliage and finely colored bloom. All seeds listed are taken from unusually fine strains, proven by our own trials. S. & H. trees are preferred by professional nurserymen and orchardists all over the country. Nearly everything you need for your garden is listed.

Be sure to send tonight for this interesting, splendidly illustrated catalog.

THE STORRS & HARRISON CO.
Nurserymen and Seedsmen
Box 122
Painesville, Ohio

DREER'S GARDEN BOOK 1922

Has been enlarged and improved and special care taken to make it the best we have ever issued.

Especially designed to help the amateur as well as the professional gardener, whether his specialty be Vegetables or Flowers.

A large, comprehensive, handsomely illustrated book, showing in colors and photo-engravings many of the varieties offered, and giving cultural directions which assure a successful garden.

The EIGHTY-FOURTH edition of DREER'S GARDEN BOOK contains 204 pages, eight color plates, besides numerous photographic reproductions. It offers the best Vegetable and Flower Seeds; Lawn Grass and Agricultural Seeds; Garden Requisites; Plants of all kinds, including the newest Roses, Dahlias, Hardy Perennials, etc.

Write today for a copy which will be mailed free if you mention this publication.

HENRY A. DREER
714-716 Chestnut Street, Philadelphia, Pa.

Sutton's Seeds

Throughout the world, name of Sutton stands for superlative excellence in seeds. We are more than seed merchants; we are seed fanciers. For 113 years Sutton fathers have handed down to Sutton sons the skill and traditions of leaders in plant breeding and seed selection.

The illustrations show the vigor and quality of crops from which Sutton's Seeds—vegetable, flower and grass—are selected. You can secure similar results, under favorable conditions, by planting Sutton's Seeds.

Send 35c for Sutton's splendid catalog. It really costs us much more. Credited on first order of $8.00 or over.

Only 28 days required from date of your order for catalog or seeds to reach you, as we mail promptly. But you should lose no time sending for your copy of the catalog.

Sutton & Sons
Royal Seed Establishment Reading, England
The Seed Business With a Record of 113 Years

CONARD ★ ROSES BLOOM OR YOUR MONEY BACK

What use to select roses from beautiful pictures in catalogs and then find that they will not bloom in your garden? Just one way to be sure of beautiful blooms—order Conard Star Roses guaranteed to bloom or your money back.

Whether a rose expert or the veriest beginner, Conard Star Roses will bless your garden with an abundance of wonderful blooms—roses to love, to keep, to give to your friends.

Plan ahead for roses that you know will bloom. Send now for our big, illustrated catalog of nearly 200 kinds. It's free.

CONARD ★ ROSES
& JONES CO., Box 120, WEST GROVE, PA.
Robert Pyle, Pres.
A. Winter, Vice-Pres.
Rose Specialist—Backed by over 50 years' experience.

This celluloid Star tag labels your growing rose and is the sign of our guarantee—two exclusive C. & J. features.
driven with full force. *S. Persii* is a new variety extensively grown about Los Angeles. Its foliage is most individual, with petals 4½" to 6½" long and the broad spatulate blade 4½" to 8½" in length and 3½" to 5½" wide. The leaf is slightly wavy and extremely decorative. Flowers are a light lavender, very small, borne in good-sized clusters on long wiry stems.

We have a pretty native statice, white and lavender, which makes a dainty trim. There is also a delightful little statice that grows wild along the Atlantic coast, *S. Carolinum*, sometimes called Marsh Rosemary. The flowers, borne on the tips of finely branched stems, are so tiny and dainty that from a little distance it might be mistaken for mist or sea fog. Especially as it likes to wave well out into the water, blooming indeed with the salt water swirling about its feet. This hardy and unusual trait makes it of immense value to those who wish to make their gardens bloom to the very water's edge.

Statice is a Greek name meaning astrigent, given by Pliny and Linneanum, meaning meadow or marsh. The time of propagation for statice in winter, as germination of seeds begins with the first rains. There are about 180 species.

The Hotbed as a Garden Necessity

(Continued from page 55)

Still in its early as it is advisable to sow celery seed. Most other plants are more hardy and will not be so exacting in their requirements. Great care should be taken to prevent the plants from being crowded, so they will grow short and stocky instead of tall and spindling. After the plants have reached some size—that is, not the first lot of good-sized rough leaves appear—they should be transplanted. They may be replaced in another section of the bed with plenty of room around each one or set in small pots and put in the end section of the bed directly upon heating manure, as shown in the sectional elevation of the hotbed. When the time arrives to set the plants into the garden, they can be slipped out of the pots and set in the ground without disturbing the roots in any manner.

The plants should be hard off later in the spring and as the transplanting time approaches. Each night the sash should be kept open a small bit, increasing this amount a little more each night and then during the whole sash a little earlier in the morning, replacing it later at night. Towards the last the beds may be left uncovered entirely and within a few days the plants can be set into the garden without any danger of loss due to temperature change.

Collecting Japanese Intro

(Continued from page 68)

objects in the matter of illustrating the history, myths and folklore of Japan. I think they do illustrate these things prolifically as the collector soon discovers by studying the intro that come to his notice.

Aside from the private collectors of Japanese objects in this country, there are in America numerous extensive public collections of great interest in the Metropoli
tan Museum of Art, New York; the Art Institute, Chicago; the Boston Museum of Art; the Pennsylvania Museum, Philadelphia; the Brooklyn Museum of Art; the National Museum at Washington and elsewhere. Many exceptionally fine intro are to be seen on request in the shops of the important art dealers in America, and frequent public sales in the various well-known art auction rooms of New York and elsewhere bring opportunities to the collector who may not have the enviable good fortune of a trip to Japan.

Cutting the Cost of Electric Wiring

(Continued from page 46)

conditions can be expected sockets of a given type are preferred because their shells are non-conducting. In all planning it is worth while to remember that whenever wiring is done in plants are wired as if they received current from the usual central station, except that a larger size of wire is used, commonly No. 12. This should be specified, because it improves the service.
Is There a Place to Sit in Your Garden?

A rose arbor is a pleasant place for tea, or a bridge game, or an hour with a new book.

If you make it easy to spend time in your garden, you'll find that somehow or other you'll have more time to spend there.

When writing enclose 10c and ask for Catalogue "P-33."

For Pergolas—Garden Houses—Arbors Gates and Lattice Fences

HARTMANN-SANDERS CO.
Main Office and Factory
Elston and Webster Aves. Chicago, Ill.
Eastern Office and Show Room New York City

---

A New Color! — A New Size!
Schling’s Wonderful New Snapdragon
“INDIAN SUMMER”

The greatest achievement in Snapdragons to date, introducing a new and bewitching color never before seen in Snapdragons, — a lovely rich velvety and glossy copper color, indescribably beautiful!

And as for size, it is without even a near rival. The individual flowers are at least one-third larger than our most vaunted giant Snapdragons of today — the plant is much more robust, and the flower spikes are taller and much stronger, equaling those of our modern gladioli.

It would be heartbreaking not to have this marvelous new Snapdragon in your garden this year! Send for your supply at once — one dollar a pkt., 6 for $5.00 — and we will also send you your copy of our

BOOK FOR GARDEN LOVERS
A practical guide to seeds of supreme quality for gardens of every size. Full of valuable suggestions that will save you time and money, and help you to achieve success in your garden. You will have much to be proud of and nothing to apologize for if you take this book for your guide and counselor.

Schling's Seeds
26 W. 59th St. New York

---

The Leading American Seed Catalog

Burpee’s Annual is a handsome book of 180 pages with more than a hundred of the finest vegetables and flowers illustrated in the colors of nature. It is a complete guide to the vegetable and flower garden.

Burpee’s Annual is used as a reference book by thousands of gardeners. And even children enjoy reading the Annual because it is so interesting and easy to understand.

Burpee’s Annual tells the plain truth about the Best Seeds That Grow. If you are interested in gardening or farming Burpee’s Annual will be mailed to you free. Write today for your copy of Burpee’s Annual. A post card will do.

W. Atlee Burpee Co.
Seed Growers Philadelphia

---

Wagner Flowers

You can make your garden a real delight by selecting from our wide assortment of roses, hardy flowers, shrubs and ornamental trees. It is possible to plan for your entire garden with Wagner Flowers and Plants. Our landscape experts are prepared to furnish simple plans for your guidance, or handle all details of planting.

Please write for Wagner Illustrated Catalog No. 271. It is free.

THE WAGNER PARK NURSERIES
Box 71 Sidney, Ohio
CUTTING THE COST OF ELECTRIC WIRING

There is practically no reason to fear electric wiring as a source of fire. American standards are the highest in the world and once a job has been approved by a qualified underwriter's inspector, no further thought need be given to it on this score.

Bell wiring is a detail of the general wiring scheme commonly neglected. Any boy can install a bell circuit according to the prevalent version, whereas it requires much of the same planning and execution as light and power circuits to make it effective.

The chief source of trouble on these systems is the wire, and to prevent this type known as No. 16 weatherproof should be specific. This is heavier and better insulated than the common bell variety and will give far greater satisfaction.

Batteries are now rarely used to supply current for bell systems, being replaced by bell or ringing transformers fed from the general current supply. A connection for such equipment should therefore be provided when the main circuits are being run.

The annunciator, used to indicate calls from several push-buttons, should be located at a point which will always be accessible and one not too far from rooms generally occupied. Similar convenience can be assured by providing an extension bell or buzzer in at least one bedroom so that it can be switched on at night.

Fixtures are a complete subject in themselves and cannot be considered here in detail. But it does seem necessary to point out that lights were intended originally as sources of light, for style instead of illuminating characteristics has apparently been the deciding factor in their choice.

A little observation will show that our homes are far less well lighted than our offices, factories, or theaters, primarily because the interior decorator and not the illuminating engineer has been permitted to dictate the design of fixtures.

Of course fixtures should harmonize with rooms and their contents. They are too integral a part of the picture and their ornamental possibilities are too great to be overlooked. But the primary function of a lighting fixture is to give light, and give it in a manner thoroughly agreeable to the eyes. Appearance should therefore be subordinate, though the two can be happily combined if a real effort is made to accomplish such an end.

In conclusion let me emphasize the point I tried to make at the outset, that in the long run the outstanding job of electric house wiring is the job which makes necessary the fewest future alterations or additions.

This sort will cost more at first. When you see just how much more you will probably waver. But don't turn back. Include every desirable detail, every little convenience, and probable extension. If you do, you can be sure you will be able to smile sympathetically at a neighbour's wall in distraction from the midst of ripped up floors and rocketing bills and say calmly, "Yes, I suppose it must be terribly annoying. But, you see, we had all that taken care of in the original plans."

What Can Be Done With Mouldings

As a plain band in a group of moldings, notwithstanding its commonly inconspicuous character and its apparently humble function, it is an exceedingly vital member. It is really the pivotal feature of the profile (the profile is the cross section of a combination of moldings) the balancing element that preserves equilibrium and assures stability to the completed design.

To juxtapose a number of curved members, will give the profile of a cornice, particularly a rather flat cyma, and the arrange-ment of moldings—a small quarter-round, a boldly flowing cyma, which is the dominant feature, and a depressed fillet, the last named immediately framing the opening.

The composition of this little house in the Cotswold manner owe no small part of their charm to the presence of moldings and their careful disposition. The carved sandstone Tudor doorway, in the paneled oak room, likewise derives its character from the quality of the moldings and their arrangement.

We have already noted the functions of the fillet and its relation to curved members. Let us glance for a moment at the properties of some of the others.

The cyma, from its compound nature, being partly convex and partly concave, yields variety and richness through its contrast of light and shadow and the sublety of its curves. It softens angularity of line and adds grace and, in proportion to the quantity of curves, contributes either lively movement or suavity.

The cavetto supplies depth of shadow and serves to advance the projection of the profile of the whole group of molded members.

The quarter-round or ovolo also advances projection and is a particularly useful member of transition. The torus contributes boldness and stability, and a.....

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 Sashes 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—plastered, 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.
4205 Cherry Street
Cincinnati, Ohio

Soft Water for Your Home

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

A Permutit Household Water Softener is a metal tank containing Permutit material through which your water supply flows. It is connected into your present water supply system in the basement, or other convenient spot, and operates under your ordinary water pressure without additional pumps or motors. It is fully guaranteed and no chemicals are added to the water.

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

The Permutit Company
440 Broadway, New York

The Home Building Spirit

"CREO-DIPT" Stained Shingles are so adaptable to detail and to color arrangement that they are specified by this country’s prominent architects.

Either for a variegated color scheme or for a simple one color scheme, "CREO-DIPT" Stained Shingles meet the anticipation.

The "CREO-DIPT" contribution to real "home" building is made possible in this bungalow by three shades of green stained shingles for a variegated roof effect and by the 24-inch "Dixie White" Stained Shingles on the side walls.

Send today for Portfolio of Fifty large Photographs of Homes by Prominent Architects as well as color samples. Ask about "CREO-DIPT" Thatch Roofs and 24-inch "Dixie White" Side Walls for the true colonial white effect.

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

"CREO-DIPT" Stained Shingles used in side walls and roof of House of Mr. & Mrs. L. F. Besse, New Paltz, N. Y.; "Creo-Dipt" Thatch Roofs by Mr. & Mrs. J. J. O’Neill, L. I.; by Mr. Chester A. Patterson, New York City.

BAY STATE

Brick and Cement Coating

 Residence of W. W. Orcutt
C. C. & S. J. Chapman, Arch. and Bldrs.
Los Angeles, Calif.

Does Your Home Need Bay State Protection?

If the exceptional beauty imparted by Bay State were its only feature, it would still be the first choice of discriminating buyers. For Bay State makes concrete and stucco homes truly beautiful. But Bay State protects as it beautifies. It waterproofs all houses of brick, cement and stucco. Dampness will not enter in. Driving rains cannot beat through a Bay State coated wall. It lasts for years. You can get Bay State Brick and Cement Coating in white, and a range of colors. Let us send you samples. Booklet No. 2 shows many homes made beautiful by Bay State. Write today for samples and booklet.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Manufacturers
New York Office Boston, Mass.
Philadelphia Office
Architects’ Bldg.
The Bay State

"CREO-DIPT"
Stained Shingles

Portfolio
of Houses

January, 1922
Where Luxury and Economy Meet

The "Eclips" is a built-in bath for every man—beautiful in finish and appearance yet inexpensive and therefore within the reach of the average home builder.

Those who are planning to build or remold will find it to their advantage to see the Mott "Eclips" bath first.

When fitted with the Leonard Jr. Thermodynamic Mixing Valve, it is a positive luxury. This wonderful little utensil delivers the water to either the bath or the shower at any temperature desired—insuring perfect safety and greater comfort.

Send for the New Mott Bathroom Book illustrating a variety of beautiful bathrooms in color and giving many valuable suggestions.

Address Department A

The J. L. MOTT IRON WORKS, Trenton, N. J.

New York, Fifth Avenue and Seventeenth Street

Branch Offices and Showrooms

Boston

Chicago

Hartford, Conn.

St. Louis, Mo.

New Orleans

San Francisco

New York, N. Y.

Philadelphia

St. Paul, Minn.

Denver

Baltimore

Detroit

Fort Wayne, Ind.

Cleveland

Kansas City, Mo.

Indianapolis

El Paso, Tex.

Indianapolis

Chicago

Los Angeles

Dublin, Ohio

BUFFALO, N. Y.

MOTT COMPANY, Limited

Montreal, Toronto

Winnipeg, Canada

MOTT CO. of PENNA.

Philadelphii

WHAT CAN BE DONE WITH MOLDINGS

(Continued from page 74)

The beaded or astragal gives finish, elegance, and precision, and is especially valuable in imparting sharp definition and emphasis. So it goes. Each kind of molding has its own particular attributes and functions, and one may play upon their potentialities in almost endless variety of combination. But while keeping all the foregoing considerations in mind, there is one fact of great import that must not be forgotten. Two moldings may be used exactly in every particular to the technical requirements of one given definition—let us say, for example, the definition of a cyma—and yet they may be absolutely different in general aspect and quality of contour. One cyma may be refined in a pure and simple way, another vulgar; one may be instinct with the strength of restraint, the other may be merely bombastic. One cassetto may be full of vigor, the curve of another may be such that its effect is poor and puny. There is just as much between the individual examples of one species of molding as there is between the individuals of one race or nation of men. And the differences are often so subtle that they absolutely elude any more accurate verbal definition than the one we are accustomed to give them. They must be seen to be perceived. Just as the manners of men differ in endless definitions, so do moldings, which are the manners of architecture, differ widely among their fellows belonging technical- ly to the same category. Because of this element of limitless variation, in judging moldings one must exercise the utmost discrimination of their relative importance, and cast from the eye to a careful appraisal of values.

On the one hand, nothing is more subtle than a cyma. When art is at its most assured expression it can convey by slight variations in the degree of curve; on the other, nothing is more choice than the relation of one proportion to another. But the existence of these subtleties should not discourage the layman. Knowing that they exist, the interested layman will be on guard, if he or she be a person of taste, and the subtleties—instead of proving a baffling perplexity, will be an aid to ensuring results both strong and refined and to avoiding what is weak. What is perhaps more important, the stock moldings that may be had by any dealer in millwork are often of admirable profile, and the molding arrests the eye and carries the gaze along in its own direction. Thus it not only supplies a center of interest, but also the matter of everyday practical application enables one to stress height or breadth, as desired, in the case of a room or a piece of furniture, so that the apparent correction of too great or too little height, too great or too little breadth, can be materially assisted in this way.

In the second place, the degree of projection may be readily regulated in a succession of moldings. One may lessen the projection, widen the fillets and press the fillets of the curved members, or increase the projection, narrow the fillets and stress the curve of the curved members. By pressing the projection of a group of moldings, for example, one can increase the apparent size of a room or of a piece of cabinetwork without losing the enrichment which the moldings properly convey, and which we should lose in large measure if the molding units were curtailed in number. The converse of this principle, of course, is true.

In the third place, by a judicious employment of moldings one may convert an erstwhile structural cube, with four walls, a floor and a ceiling, into a room—how many times such are wetting conversion!—with some distinctive character of its own. Likewise, by the same means, one can box into an acceptable piece of cabinetwork. The process of transformation, of course, demands that the moldings and the groupings of moldings be kept in scale with the size of the room or the piece of furniture to be improved. Otherwise the business had better be let alone, as it could not be successful.

The Greeks certainly knew that moldings occupied a middle position between ornamental sculptures and the simple architectural lines or main structure, and that they imparted a rich decorative effect without interfering with the beauty of the latter. It is the pure sculpture too large for its place dwarfs its environment and destroys its scale. The same is true of ill-judged moldings or of main structure without, therefore, of observing scale may be readily appreciated.

All choice moldings, and in assembling combinations of moldings, the householder may exercise a large individual choice of his own. He may have the satisfaction of making experiments to any extent, especially if wooden moldings are used. And there is no impropriety in using wooden moldings in conjunction with surfaces of other materials, as there is ample historic precedent to demonstrate. The stock moldings that may be had by any dealer in millwork are often of admirable profile, and the molding arrests the eye and carries the gaze along in its own direction. Thus it not only supplies a center of interest, but also the matter of everyday practical application enables one to stress height or breadth, as desired, in the case of a room or a piece of furniture, so that the apparent correction of too great or too little height, too great or too little breadth, can be materially assisted in this way.

Send for the New Mott Bathroom Book illustrating a variety of beautiful bathrooms in color and giving many valuable suggestions.

Where Luxury and Economy Meet

The "Eclips" is a built-in bath for every man—beautiful in finish and appearance yet inexpensive and therefore within the reach of the average home builder.

Those who are planning to build or remold will find it to their advantage to see the Mott "Eclips" bath first.

When fitted with the Leonard Jr. Thermodynamic Mixing Valve, it is a positive luxury. This wonderful little utensil delivers the water to either the bath or the shower at any temperature desired—insuring perfect safety and greater comfort.

Send for the New Mott Bathroom Book illustrating a variety of beautiful bathrooms in color and giving many valuable suggestions.

Address Department A

The J. L. MOTT IRON WORKS, Trenton, N. J.

New York, Fifth Avenue and Seventeenth Street

Branch Offices and Showrooms

Boston

Chicago

Hartford, Conn.

St. Louis, Mo.

New Orleans

San Francisco

New York, N. Y.

Philadelphia

St. Paul, Minn.

Denver

Baltimore

Detroit

Fort Wayne, Ind.

Cleveland

Kansas City, Mo.

Indianapolis

El Paso, Tex.

Indianapolis

Chicago

Los Angeles

Dublin, Ohio

BUFFALO, N. Y.

MOTT COMPANY, Limited

Montreal, Toronto

Winnipeg, Canada

MOTT CO. of PENNA.

Philadelphia

*Showrooms equipped with model bathrooms

Copyright, 1911

What Can Be Done With Moldings

(Continued from page 74)

LITERATURE recognizes the rose as the queen of flowers, and comments, "Les Amis du Rose" wholly devoted to rose study and promotion. It is in England, however, that the most and the best has been given to the society form of rose organization. The National Rose Society is a large and strong body, supported by both the amateur and the professional growers of the rose, and with a membership including every corner of the world where an Englishman can grow a rose, or where a true rose-lover can live.

This great society does one particular service among many in holding each year two or more rose shows, at which the great rootstock of England, Ireland, and Scotland bring to attention their latest contributions to the improvement (Continued on page 78)
For Gardeners Who Look Ahead

January is the "planning month." They know, too, that it's the month for ordering. Dahlias, Philadelphia Spireas, Dwarf Evergreens, and perennials that will be wanted in early spring.

Farr's Landscape Services is prepared to help the Look-Ahead Gardener with simple suggestions for a small garden of perennials, or with detailed plans for a more pretentious planting, even a large estate. Write us for particulars.

Farr's Hardy Plant Specialties

Will be sent postpaid for $1.00.

It covers a comprehensive collection of the best Peonies, Irises, Phlox, rare shrubs and evergreens. This catalog is too expensive for promiscuous distribution, but will be sent on receipt of $1.00 which may be deducted from the first order amounting to $10 for plants, shrubs or trees.

Bernard H. Farr

WYOMISSING NURSERIES COMPANY

106 Garfield Ave.

Wyomissing, Penna.

A "GLAD" MESSAGE

Spring with all its lustre will be here before we are aware of it. Let us start a garden of GLADIOLE this season. For the small sum of $1.00 I will send to you postpaid any one of the following collections:

SPECIAL OFFER #1

3 AMERICA, 2 Bernice, 1 Lavender Pink - 1.00 Postpaid
3 BLACK HAWK, 3 MIRANDA, 3 CRACKERJACK, 3 HALLY
3 MEADOWVALE, 3 PANSY, WHITE, Light Blue

SPECIAL OFFER #2

16 Bulbs for $1.00 Postpaid

2 INTENSITY, Bright Red
2 SUMMER, Maroon Lilac
1 NAGARA, Creamy Yellow
2 MISS ELLA, Delicate Pink
2 MRS. WATT, Wine Color
2 HOA VAN, Deep Scarlet
2 SCARLETT, Pink-Lavender
2 FAUST, "Harvard" Crimson

SPECIAL OFFER #3

10 Bulbs for $1.00 Postpaid

1 CLARICE, 1 Prince of WALES, Orange
1 SCHWEABEN, 1 Pugilist, White
1 MARY FENNEL, 1 CONVENTUS, White
1 DISTINCTION, 1 WILDFLOWER, Pink
1 MRS. P. PENDLETON, 1 EMPRESS OF INDIA, Orange

Cultural Directions Sent with Each Order

Do not fail to ask for a copy of my new 1922 Catalogue, containing color description of more than 100 varieties.

JELLE ROOS

GLADIOLE SPECIALIST

BOX E, CONCORD, MASS.

Rosedale Specialties

Roses in many varieties and in large sizes for immediate effect. Also Fruits (dwarf and standard).

Evergreens in 70 varieties and many sizes, up to 25 feet. Frequent transplanting assures compact root systems that stand moving well.

Fruit and Ornamental Trees and Shrubs in great variety, including extra sizes for immediate effect.

We will issue two helpful catalogues—February and August. Send us your name and address.

ROSEDALE NURSERY

Box H

Tarrytown, N. Y.

The Roses of New Castle

The hardest, easiest growing, freest blooming rose plants in America. Always grown on their own roots in the fertile soil of New Castle. We are expert Rose growers and give you the benefit of a life time experience as shown on our select list in America. Every desirable rose now cultivated in America is included in our immense stock—and the prices are right.

Our Rose Book for 1922

"ROSES OF NEW CASTLE" tells you how to make rose growing a success. The complete book on rose culture ever published, elaborately printed in actual colors. Gives all information that you need. Send your copy to day—a postal will do.

HOLLER BROS. CO.

Box 152

New Castle, Ind.

WHAT YOU CAN DO IN JANUARY

A Personal Message from Henry Hicks

THERE is no need to wait until Spring to carry out your tree and shrubbery dreams of yours. Evergreens from three to thirty feet high, and shade trees from ten to forty feet high are good things to plant now. Shrubs can also be set out by the same methods, if you so desire. Winter planting is being followed out more and more as it becomes better understood. At our Long Island nurseries we have developed it to a science which leads us to take our planting on its success when properly done.

Winter planting should be preceded by mulching. Mulching means covering the ground with a six inch blanket of dead leaves, grass, strawy manure or salt hay to keep out the frost. If this is applied before the ground freezes four inches deep, it will protect the planting area until you are ready to dig the holes for the new stock. You simply decide where you want to plant, next muck; and then order the trees from us. For an evergreen six feet or a shade tree fifteen feet high, you should mulch a circle five feet in diameter.

Try Winter Gardening and Surprise Your Neighbors

And surprise yourself as well by your accomplishments. You will have a lot of fun making your green garden come true.

Just in case your nursery, drive around, pick branches of evergreens and red berries, get acquainted with beauties you may have known.

On Long Island, winter planting is 50% to 80% of the time. Farther inland the greater cold may interfere more and therefore winter is not well worth trying. To encourage the practice we will offer $2 for every $1 of mulching cost. That is, in setting up the new stock costs you $5, we will add $10 worth of stock to your own, free of charge.

Time saving is the greatest material achievement of the age. Hicks Nursery will save you ten to twenty-five years.

Is your place planted and are you satisfied? Have you become narrow-minded? You want to improve it if you know what to do. Send us our little book and we will help you decide. It is easier for us because we know what the plants will do in your soil and climate.

This is the time, too, to get into concrete form some ideas about changing the planting of your grounds. We will be glad to help you work them out if you will send us sketches or photographs and tell us what you have in mind. In the meantime, settle in and make the most of the time to work over with them.

And we'll be glad to send you our Home Landscapes, Gardener's Edition. It is illustrated with pastels by Miss Mary Helen Carisle and paintings by Miss Anna Winegar and Miss Laura West. It will show you how to make harmonious color combinations and quiet little gardens and children's playgrounds. They are like an outdoor room shrunk off from the sight and noise of streets and neighboring buildings.

HICKS NURSERIES

Box H, Westbury, Long Island New York

Please mention House & Garden in writing.
Organizing the Rose
(Continued from page 76)

of the queen of flowers. These shows are largely attended, and at them the expert judging of the rose petals results in the presentation to those found worthy of gold and silver medals and certificates which are the most coveted of the rose honors in the world, unless it be that the award of the international trials at the Bagatelle Gardens in Paris is more catholic in its scope.

Testing Gardens

But great as is the English rose organization, the vigorous growth in Australia, where it does not accomplish one thing which bids fair to make its younger American prototype uniquely valuable to the nation. The American Rose Society is responsible for the institution and promotion of rose-test gardens in which are planted on equal terms all attainable varieties. The public secures in consequence an opportunity to select those roses which have done best in the particular location of the garden. As these gardens already exist in such widely separated climatic zones as Washington, Lihue, Hartford, Minneapolis and Portland (Oregon), it will be noted that date of great value are made available.

It is expected that similar test gardens will be established in each location offering a distinct zone relating to rose prosperity. In addition, rose show gardens are promoted, these being planned to display the beauties of the flower, rather than for training. Such gardens give vast pleasure to the communities in which they exist, and they are of varying size. One in St. Louis is of great extent, and one being planned for Washington will include acres, while a dainty little rose garden in St. Catharines, Ontario, serves well a smaller population. It is the hope of the American Rose Society that every community of a thousand or more population establish a rose show garden open to the public, either in a park or in some similar public place.

Another result of rose organization in America is the stimulation of the production of roses used in and for our climate, which differs radically from the moister and more elevated climates of England and France. A few years ago barely five per cent of the roses in American commerce were of American hybridization, and even then the major part of the plants used were "made in Europe." Now there are many superb sorts that are credited to the United States, and twice in six years the coveted Bagatelle gold medal awarded in Paris has gone to Los Angeles, while the sturdy old English Fillar has become an English favorite. Particularly has America advanced in the production of hardy climbing roses, such as Radiance, Columbia and Gen. MacArthur have attained prominence abroad as well as at home.

A great scientific worker with roses, Dr. W. Van Fleet, is now established in the Federal Department of Agriculture with all the rose species of the world at his hand for experiment. His patience and genius have given us some superb varieties, and one sort of especial merit and adaptability is now ready for propagation. It has been named MacArthur in honor of the daughter of the Secretary of Agriculture, and the Department has made a contract with the American Rose Society for its equitable dissemination. Other roses of novel character and great beauty, being primarily adapted for wild and spread culture, will be sent out later.

Perhaps the greatest service of rose organization yet done by the American Rose Society is its publication each year of an interesting and carefully edited directory of rose breeders and rose experience. Beginning in 1916, the American Rose Annual has been issued for six years, and its 1922 publication will be available in March. Each annual is a cloth-bound volume of two hundred pages, finely illustrated, and containing not only original rose material, but love, it is the acquisition of the society who tell their experiences. Each volume is complete and distinct, with no duplication, and it is little wonder that some of the issues, supplied only to members and not available in book stores, are already at a premium, one year (1920) being out of print.

The American Rose Annual records all rose progress, describes new varieties and illustrates many of them, follows discoveries and research in rose protection from insects and diseases, tabulates the results of variety trials, and collects in entertaining form the rose gossip of America. It is small wonder, in the world, for it is the production of the best rose amateurs of the country.

An important feature of the Annual is its accurate list of all roses originated in America, with their parentage as well as the year of their introduction. This list serves a valuable record purpose, and as well prevents the duplication of names. The registration with the Society of new roses is a prerequisite to their introduction to commerce, and all the great foreign hybridizers are now providing the Society with accurate descriptions of their introductions, thus avoiding dependence upon the often too loose information sometimes made. This service of accuracy to Rose Society members is unique.

Another item of interest by this organization is provided in its committee of advising and consulting rosarians, including recognized authorities all over the nation who can answer unhesitatingly in helpful detail rose inquiries sent to them by members. Mostly mistakes are caused by carelessness and trouble are often rectified by the experience thus available.

Rose organization is further served by the American Rose Society in the sending out each autumn of a members' handbook, which includes brief minutes of the doings of the Society, late rose sales, and a geographic list of members by which one may learn just who his rose neighbors are.

A stimulation to the organization of the rose in America is in prospect for 1922 through a novel rose pilgrimage, planned to assemble a special train members who will join in a transcontinental trip to Portland, these to participate in the great Jubilee which makes the Oregon metropolis the city of roses. This pilgrimage is planned to call the attention of the nation to parks, as well as other special attributes.

Rose-lovers anywhere are eligible for participation in organizing the rose in America through membership in this active and growing Society, which now includes associates in forty-four states, sixteen foreign countries and over eight hundred communities. To join the fraternity, involving no duty but that of rose love, it is only necessary to send $3.00 to John C. Wister, secretary, 606 Finance Building, Philadelphia. He will at once send the latest rose annual and hand-book, as well as a card of membership which has an admission value to certain rose shows.

In support of this short article of Mr. McFarland’s, may I urge everyone who is even slightly interested in roses to join the American Rose Society? Their organization has done, is doing, and doubtless will continue to do great things for the improvement, better understanding and wider dissemination of one of the best of our garden standbys. It heartily deserves the help of all. Happy it is to see a nation of rapidly increasing garden lovers, to give it.—The EDITORS.
January, 1922

79

which

American

all

choice

.50

shipping,

SPECIALSEX

a

the

Crosse.

popular

name.

their

"Paul's

orders

includes

years

It's

tho

every

the

estates

for

the

natural

It

long

of

Box

D,

and

and

of

flowers,

$1.65,

cisely.

on

request.

Is

That Garden Book

for which you are looking

Is described in our new Book Catalog No. 9, recognized as the most complete list of standard books relating to American Gardening, the home grounds, horticulture and outdoor life. Mailed free on request.

Two of Our Leaders

PRACTICAL LANDSCAPE GARDENING. Just the book for people of moderate means interested in attractive home grounds. Takes up all the elements that enter into the beautifying of properties. Replete with photographic illustrations, sketches and planting plans, 264 pages. Cloth, $1.50, postpaid.

GARDEN GUIDE. Fourth and enlarged edition. The complete guide on every phase of garden planting, making and maintenance. Fruits, flowers, vegetables, trees, shrubs, all are covered thoroughly yet concisely. 256 pages and nearly 200 illustrations. Paper, $1.00, cloth, $1.50, postpaid.

A. T. DE LA MARE CO., Inc. 448 e West 37th St., New York, N. Y.

Kunderd's New Gladiolus Catalog

For 1922 describes nearly 400 varieties in Ruffled, Plain-petaled and Primulinus Types; all of them originated by A. E. Kunderd. 29 varieties are shown in beautiful colors and many others are illustrated in half-tone. Most complete cultural information is also given, with

Special Directions for Growing Show Flowers

Kunderd's Gladioli are now so well known as the best in the world that no garden is complete without a choice collection of them. No other grower has ever produced so many nor such wonderful kinds. Send for the beautiful free catalog described above which shows in colors these new Ruffled strains.

A. E. Kunderd

The Originator of the Ruffled Gladiolus

Box 2, Goshen, Ind., U. S. A.

Write today for our 1922 Seed Catalog!

For over 54 years John A. Salzer Seed Company has enjoyed an unequaled reputation as the reliable seed house of the country. Salzer Garden Seeds are sold with a money-back guarantee. All Salzer Seeds are tested at our great Cliffwood Farms estate near La Crosse. Here we maintain a force of many garden experts, under the direction of a European specialist, whose constant object is the testing, proving and bettering of the seeds we sell.

EVERYTHING FOR THE GARDEN

Our catalog comprises 134 pages, fully illustrated, showing every variety of vegetable and flower seeds, and all of the choicest strains. We have always specialized in the developing of new and advantageous varieties, and have brought out many of the most famous strains known.

This catalog will give you complete information about our new offerings, as well as giving you a complete list of the old varieties which will remain in the vegetable and flower garden, as well as for field and grass seed.

ALL NORTHERN GROWN

Our seeds are noted for their hardiness, being all Northern grown, hence less subject to frost destruction.

We also pride ourselves on having the finest collection of early maturing vegetables and early blooming flowers.

Send for this great 1922 catalog before planning your gardens for next Summer.

OUR SPECIAL COLLECTIONS

We have two special collections for country gardeners — a tame garden collection, each of which is noted at $2.50. We will send either one-of-the-backs at $2.50 each.

One vegetable collection including seeds for all common varieties of vegetable garden plants, and all of the finest strains we have been able to pick up. Our seeds are grown from seed brought in from the finest seed growers, sufficient to keep our customers supplied with the best seeds available all summer long.

Send for this collection without writing for catalog. It is the biggest value for the money you invest.

JOHN A. SALZER SEED CO., Dept. 50

LA CROSSE, WIS.

SOW-SALZER'S SEEDS

The Wonderful Paul's Scarlet Climber

Awarded the gold medal and cup at the National Rose Society's Exhibit last year. President Pennock, Society of American Florists, reports from Bagatelle Gardens, Paris: "Paul's Scarlet stood out by far the best among the climbers and attracted the public probably more than any other rose." Vivid scarlet, slightly crimson, it makes a brilliant display for a long time, being a strong grower, free from mildew, diseases and insects. By cutting back it can be made a beautiful bush rose.

Our "New Guide to Rose Culture" for 1922. It's FREE

Illustrates wonderful "Dingee Roses" in natural colors. The lifetime experience of the Oldest and Leading Rose Growers in America. Offers 598 varieties of other plants, bulbs and seeds and tells how to grow them. Entirely illustrated.

THE DINGEE & CONARD CO.

Box 172

West Grove, Pa.
Frigidaire Completes the Home

Frigidaire, the electrical home refrigerator contributes in a large measure to the convenience and comfort of modern homes. It is self-contained and automatic. It eliminates the bother and uncertainty of an outside ice supply. It maintains a dry, constant temperature, at least ten degrees colder than is possible with ice.

Frigidaire provides ice cubes for table use and delicious desserts are frozen as needed in the freezing compartment.

It keeps meats, vegetables, fruits and dairy products delightfully fresh and wholesome.

Frigidaire is a product of General Motors Corporation and is thoroughly dependable.

It is now being demonstrated in our branch offices and by Delco-Light distributors in all principal cities.

A descriptive booklet describing Frigidaire in detail will be mailed on request.

DELCO-LIGHT COMPANY
Dayton, Ohio

The price of Frigidaire has recently been reduced from $775 to $595 f. o. b. Dayton

THE RARER BULBS FOR WINTER

OF all the many flowers and window garden plants native and exotic, none is so popular as bulbs and tubers. They are the earliest flowerers; they are the individuals which brighten the home when snow and ice cover the great out-of-doors, and they are the welcome forerunners of spring.

The greater part of them are children of those regions where climatic conditions are such that they are forced to undergo a periodic state of rest. In this dormant condition they remain under ground, protected during the unfavorable seasons. Many of the most remarkable and charming bulbs are inhabitants of steppes and barren plains where, in the spring, an almost endless variety is found in size, in color and form. But in summer, the intense heat has parched all of the delicate foliage so that only the most hardy of weeds and shrubs can survive. Here the conditions are often such that the summer and winter are extreme. Only during the spring is there a dependable rainfall, producing the most profuse and luxuriant vegetation.

The withdrawing of all external parts of the plant during the greater part of the four seasons makes them ideal for window garden cultivation. The species of Agapanthus have such characteristics. They are comparatively seldom found in the window garden, although they make very attractive plants.

A comparatively high flowering shaft is produced by Agapanthus umbellatus, the white flowers of its varieties being either simple or compound. But these varieties are not so beautiful as the blue flowering species. During the winter this plant needs but little moisture; in the summer a much larger quantity is required. Liquid fertilizers should also be provided. It is only necessary to transplant them when the roots become too crowded and then only after the flowering period.

If this plant is continually transplanted, vegetative propagation take place at the expense of the flowers. If they are transplanted great care must be taken that the roots are not injured nor must they be pruned back. The same is true when the stronger bulbs are being forced.

Another beautiful and charming bulb whose habitat is South-western Europe and Northern Africa is Scilla peruviana. The flowers make their debut during the latter part of winter. They are totally different from all other species of this plant in that a tall shaft is produced on which more than 100 star shaped light blue flowers are developed which will keep for four weeks if they are not placed in too warm a place.

The cultivation of this plant is comparatively simple. The bulbs are placed in a large pot during the months of October or November in such a manner that the neck of the bulb protrudes slightly out of the soil. Then the container is placed in a dark, cool, frost-free room. After about four weeks, during which time the roots will have developed, the plant is placed in a cool or temperate room. As soon as the leaves make their appearance, the plant must be placed near a window. When

(Continued on page 82)
Lesson full natural nuts sufficient. 1 Month ship the a leaders "Questions illustrated Mississippi, our with help conducted the beautiful Rochester, our Make series i the postcard important Dahlia beautiful Greenhouse large rose AMUN Fiber, not America. W. digest is 65c; gardening is $1.50; quart.

Special offer to House & Garden readers NARCISSI Paper White Grandiflora, $1.50 doz. Sisiel d’Or, yellow, $2.00 doz. Will bloom in a few weeks, in either fiber, pebbles and water, or soil. Fragrant varieties, guaranteed to grow.

The most fascinating way is to grow Narcissi in fiber, in bowls or vases of your favorite color, to harmonize with the scheme of the room.

Schlins's Pressed Bulb Flats, 1 quart, 25c; 1 peck, 3.00; 1 bushel, 21.50.新手 Mississi, 2.00; 1 peck, 1.25.

New Everblooming Rugosa Rose

Brought in natural color in our catalog. For mass and border plantings—good for the rock garden.

Clusters of beautiful bright red flowers resembling clusters of red currants. Very double with petal edges serrated and with the beautiful deep green, healthy foliage characteristic of the Rosa Rugosa. Blooms continually from early Summer until frost.

There are over 70 of our specialties. Many others are illustrated in full color in our Free Catalog for 1922. Send for your copy today and find out about our splendid assortment of Fruit and Ornamental Trees, Shrubs, Roses, Berry Plants, etc.

L. W. HALL COMPANY, Inc. America’s Exclusive Producer of Improved European Everblooming Red Rugosa

472 Cutter Bldg., Rochester, N. Y.

(Splendid Nursery Stock of all kinds)

California Dahlias Introducing the Most Wonderful Dahlias of the Age AMUN RA The Egyptian Sun God Winner of the Gold Medal first prize at the 1921 exposition of The Dahlia Society of California Write for illustrated catalogue and colored pictures of AMUN RA We list all the famous prize winners and standard varieties of the better grade.

JESSIE L. SEAL 607 Third Avenue San Francisco, Calif.

If you are interested in GARDENS and GARDENING You Need The Gardeners’ Chronicle The Literary Digest of the gardening world This beautifully illustrated monthly magazine selects from all gardening publications the world over the most practical and helpful information for the garden lovers in America. It also contains each month several timely articles by leaders in horticultural thought. Thus it at once furnishes a digest of the latest information on the subject and is authentic and practical.

It interprets the new tendencies, points out the new creations of flower and plant life, talks on landscape designs and has very interesting departments bound to be of immense assistance to either the beginner or the advanced garden lover.

Its "Questions and Answers" department is conducted with both clearness of advice and authority. Subscribers are privileged to submit their garden problems for help from the staff of contributors.

SUBSCRIPTION PRICE $2.00 A YEAR. Send $2.00 now and your subscription will begin with the January issue. Canadian Subscription $2.15.

The Gardeners’ Chronicle of America (New in its 25th volume) 236 Fifth Avenue New York Please mention House & Garden

Contents of a typical issue

"Things and Thoughts of the Garden." "The Plant Emigrants."

"Bulbs for Fall Planting."

"Native Plants for Shaded Spots."

"How to Plant for Year-round Enjoyment."

"The Modern Dahlia."

"How to Make a Lawn."

"Birds in the Garden."

"Work for the Month in the Garden."

"In the Greenhouse Month to Month."

"A Lesson on Vegetation Plant Reproduction."

(One of a series of our home study courses on gardening.)

"Foreign Exchange."

"Book Reviews."

"Garden Club Notices."

"Here and There."

"Questions and Answers."
The Cypress "Pergola-Garage"

Why should a garage be homely? This one isn't. (Is it?)

The man driving out is the owner. He is well satisfied with the fact that he has enhanced the beauty of his grounds at the same time that he has protected his car.

The picture shows how your garage may look if you will allow us to send you, with our compliments, and with no obligation at all, the Complete Working Drawings (on sheet 24 x 36 inches) including full specifications—enough for any good carpenter to build from. Perhaps you enjoy such work yourself. If so, you can't go wrong.

It might even be possible to remodel your present garage on these lines. If you do so, of course you will know what kind of lumber to buy. "If you build of Cypress you build but once." You know "the Wood Eternal" is the champion pergola lumber—does not tend to shrink, swell or warp like so many woods—takes paint and stain beautifully, but does not need either, except for looks—lasts and lasts and lasts and lasts without them. (See U.S. Govt. Rept., reprinted in full in Vol. 1, Cypress Pocket Library. Just mention that you'd like this book, also.)

This Pergola-Garage is A SUPPLEMENT to the 13th big reprint of VOLUME 28 of that home-lovers' guide, counselor and impartial friend, the famous Cypress Pocket Library. It is FREE. Will you write? (Today is best.)

When planning a Pergola, Mansions, Backyard, terrace-fence or sleeping porch, remember—"With Cypress you BUILD BUT ONCE."
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

PLAN YOUR FUTURE HOME NOW
SEND FOR STILLWELL BUILDING BOOKS WITH ECONOMY PLANS of New California Styles Suitable for Any Climate Famous for Comfort and Beauty

“Representative Calif. Homes” 50 Houses, 7 to 10 Rooms—$1

“The New Colonial” 60 Houses, 6 to 10 Rooms—$1

“West Coast Bungalows” 50 Houses, 6 & 7 Rooms—$1

“Little Bungalows” 75 Houses, 3-4-5 Rooms—$1

SPECIAL OFFER Send $2.50 for any three of these books and get Garage Folder FREE.

Money back if not satisfied E. W. STILLWELL & CO. Architects 723 Calif. Bldg., Los Angeles

The “WHITE HOUSE” Line—STEEL DRESSERS WHITE ENAMELED

Side Unit. No. 50 Dresser. Broom Closet. This Combination occupies a space of 8 ft. 10% in.

Make the working center in your kitchen Sanitary, Attractive and Durable

Install Steel Dressers in place of built-in wooden cupboards

Manufactured in a Unit System Catalogue on request

JANES & KIRTLAND

133 West 44th Street New York

Drumfire Dishwasher

Washes dishes glass and silver quickly and perfectly. Water from hot water fauceh both washes dishes and runs the machine. It "shoots off the grease." Washes vegetables also. The Drumfire is truly a new wonder! Costs only $45. Plans for a new home should surely include a place for the Drumfire permanently installed. We believe in it so sincerely that we give a free trial for 10 days in your own kitchen to responsible persons. Write to our factory direct.

THE DIETZ MANUFACTURING CO.

Dept. C-7, Cincinnati, Ohio

THE MOST HOUSE for the Least Money

Before you build—Be sure you read

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 in to be enclosed one man may do it with 400 feet of fence (Fig. 1) while another may foolishly consume 1460 feet (Fig. 2). The same principle applies to house design. This is only one of 16 radical ideas in 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.

These and many new ones, never before published (over 200 in all) have been compiled in an attractive cloth bound volume, now ready. Send $1.49 for your copy to

N. Montgomery Woods
Camp Ave., ASBURY PARK, N.J.

An independent water supply for the suburban or small town home.

Hoosier Water Service provides well or cistern water for use when and where you need it. The equal of city water service at a fraction of the expense.

Any form of power, electricity, gasoline engine, or windmill may be used. May be installed in any home without remodeling.

Tell us depth of your well, form of power you wish to use, and number in family, and permit us to submit an estimate on equipment suitable for your home.

Bulletin F describing our complete line of equipment, will be sent to anyone upon request.

FLINT & WALLING MFG. CO. Dept. D, Kendallville, Indiana

True Colonial Design

Leavens Colonial Furniture represents the true furniture of our ancestors, distinguished by that simplicity of line that has kept the real colonial pieces so well loved throughout generations.

In the Leavens line you will find no adaptations—no "improved" designs. Nothing but the better pieces of the pure colonial patterns.

Personal preference may be exercised in the matter of finishes. Unfinished pieces supplied if desired. Write for Set No. 4 of illustrations.

WILLIAM LEAVENS & CO., INC.
32 CANAL STREET, BOSTON, MASS.
The Economy of Kelsey Health Heat

If we were to tell you how little coal the Kelsey Warm Air Generator consumed in heating a house of any given size, you would be inclined to think we were making extravagant claims.

But if you are interested, we shall be glad to tell you, not what we claim, but the experience of people who have used the Kelsey for years.

The Kelsey is unique in its system of circulating the hot gases on all four sides of its zig-zag tubes, imparting so much of the heat to the fresh air that passes through them, that very little heat goes up the chimney. It goes where it belongs—into the house. In fact the smoke pipe is so cool that it can be touched with impunity.

Let us tell you how little it will cost you for fuel to keep your house cozy, filled with a constant supply of warm, fresh, humidified air, improving your health and decreasing your expense account.

The Kelsey
WARM AIR GENERATOR
(Trade Mark Registered)
237 James St., Syracuse, N.Y.

New York Office 565-K
5th Ave., (Cor. 46th St.)
Boston (9) Office 405-K
P. O. Sq. Bidg.

The Rarer Bulbs for Winter
(Continued from page 82)

planted at least every year. The older specimens, on the contrary, need be transplanted only when the roots have completely filled the container, or when the flowers become light yellow in color. In the meantime the top soil of the flower pot should be replaced annually. When transplanting, the runners which are formed yearly and serve to propagate the species, should be removed so that they contain a few roots, although new ones will be formed if they are lacking. These are planted in a flower pot after the cut surface has been air-dried. Clivia can also be propagated through seeds, but since these require a long time before they are ripe, they weaken the plant's vitality considerably if they are allowed to develop in the normal manner.

Clivia desires a large, roomy pot and a rich, loose soil. A mixture of good hotted soil with leaf mold and loamy field soil with the addition of sand fulfills all requirements. During the plant's period of growth it should always receive a plentiful supply of water, and during its flowering period liquid manure must be provided to maintain good blossoms.

Ismenes

The species of Ismene are much easier to cultivate than Clivia, but in spite of the simple procedure few of them are found in the hands of the lover of flowers. The Brazilian plant's type propagating species is Ismene calathina (Hy- menocalis calathina).

After the flowering period they are cared for like another window garden plant until the leaves begin to die back. Then the quantity of water required by them gradually decreases until the leaves have completely wilted. The plant is now in its period of rest, and it is therefore placed, with its pot, in some cool, frost-free room. During the month of February, the dormant bulb is transplanted into a mixture of hot-bed soil and sand. Then it is taken to a warm room, the soil slightly moistened, and the water supply gradually increased with the increase in growth. All the seed bulbs are removed while transplanting, since only strong and vigorous plants will flower. The tiny seed bulbs must first be developed in the garden before they can be used. In the fall they are removed and kept in a frost-free place during the first winter.

Hymenocalis speciosa from the West Indies is another bulb which is seldom found under cultivation. After it has flowered, it requires a period of rest for about 12 weeks and during this time it should only be sparingly supplied with water. The bulb is transplanted as soon as new shoots make their appearance, great care being taken that the thick, fleshy roots are not injured, and it is placed in a comparatively large pot which has been provided with a good foundation of potsherds. Here it is so placed that it slightly protrudes from the soil which consists of leaf mold and loamy garden soil mixed with sand. Much water is required during the vegetative period. The flower shaft is so large that it must be supported.

Growing Freesias

The flowers of Freesia refracta readily make their appearance and the delicate apricot-like fragrance which is emitted from the bulb on which it is blooming. Five or eight equally strong bulbs are usually placed in one container which should not be too large. The type of soil best adapted for these plants consists of a rich fertile soil mixed with leaf mold which is to be uniformly moist. The plant is then stored in a cool place until the roots have grown thoroughly through-out the pot. Later, when the bulbs begin to show their shoots, they are placed near the window to develop in the light.

When the grasslike leaves have fully developed the flower shaft is formed. At this stage of the plant's development it is advisable to give it a liquid manure. When the flowers have ceased to bloom the water is gradually decreased and when the leaves begin to die and turn yellow no more water should be given. The leaf masses are then cut off and the bulbs with the pot taken to a cool place where they will receive but little light. During July or even later, the plants are again transplanted and kept in a roomy place in the winter.

Since it is a very simple matter to cultivate Freesia in this manner, it is best to transplant these bulbs at intervals of about two weeks and in this way securing flowers through the entire winter. The bulbs should be covered with 1" of soil.

Propagation by seeds can easily be carried out. The seeds, when ripe, either in March or April, are quickly planted so that flowers can be secured for the winter. All that is required is early transplanting of the young seedlings to the hothed. On the other hand, these plants also propagate themselves by seed bulbs which do not require any particular attention in order to secure strong bulbs which will readily flower.

E. B. A.
AN APPRECIATION by IGNACE J. PADÊREWSKI

"The supreme qualities of the Steinway piano have been for many years universally recognized. Musicians and the musical public have long regarded it as the standard of perfection. It would seem from this that the summit had been reached, for with the attainment of perfection progress is stopped. And yet, in the case of the Steinway, this law of nature seems to have been defied. I feel obliged to declare, upon revisiting Steinway Hall after an absence of many years, and I do most emphatically declare, that an astonishing progress has been achieved. To the former qualities, now magnified and intensified, an entirely new quality has been added, one which once was considered almost incompatible with the character of tone—an easy, light, surprisingly agreeable action. Another thing—I have tested a very large number of Steinway Concert Grands, and I have not been able to choose any one of them as the best, because all are best. . . . There is something in the history of the Steinway family to bring joy to the heart of every one who is devoted to his profession. The Steinway piano is an unmistakable product of love of profession, and to it I pay my tribute of high esteem and admiration."

Steinway & Sons and their dealers have made it conveniently possible for music lovers to own a Steinway.
Prices: $850 and up, plus freight at points distant from New York.

STEINWAY & SONS, Steinway Hall, 109 E. 14th Street, New York
The Garden of Mme. Pavlovna, which is one of many shown in March

Contents for February, 1922. Volume XLII, No. Two

A LITTLE PORTFOLIO OF GOOD INTERIORS ........................................ 35
J. C. Demarest & Co., Decorators

WHEN FURNITURE WAS MADE OF PAPIER MACHÉ .................................. 38
Mary Fanton Roberts

IF YOU ARE GOING TO BUILD .......................................................... 39

IN AN OLD GARDEN OF ITALY .......................................................... 42

Robert Carriere

FABRICS FOR FURNITURE .............................................................. 44

CLOCKS ADD INTEREST TO THE MODERN INTERIOR ................................ 46

Old Globes and New ................................................................. 47

CONCRETE WORK IN THE GARDEN .................................................. 48

A VARIETY OF TIE BACKS .............................................................. 50

A GROUP OF HOUSES IN CLEVELAND ............................................. 51

Howell & Thomas, Architects

WHAT LIES BEHIND THE SEED PACKET .......................................... 54

E. L. D. Seymour

THE VALUE OF THE ANCIENT WOOD .................................................. 56

Ethel E. Peyster

WHEN FURNISHING THE SUN ROOM .................................................. 58

The Gardener's Calendar ........................................................................ 60

Subscribers are notified that no change of address can be effected in less than one month.

Copyright, 1922, by Condé Nast & Co., Inc.
Title House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY CONDÉ NAST & CO., INC. 13 WEST FORTY-FOURTH STREET, NEW YORK. CONDÉ NAST, PRESIDENT; J. M. WYETH, VICE-PRESIDENT; W. K. BUCHELL, TREASURER; G. E. MOORE, SECRETARY; RICHARDSON WHITNEY, PUBLISHER; MORRIS S. LEMMON, MANAGING EDITOR; HEYWOOD CAMPBELL, ART DIRECTOR. EUROPEAN OFFICES: 24, RUE DE L'AVENUE DE L'ARC DE TRIOMPHE, PARIS; 16, CARTER STREET, LONDON, E. C. SINGLE COPIES 50 CENTS. Entered as second class matter at the Post Office at New York, N. Y., under the Act of March 3, 1879. PRINTED IN THE U. S. A.
SIMPLICITY IN THE FRENCH MANNER

Something of the spirit of a French country house is found in this view of the Cleveland residence of I. Joseph. The walls are canvased and painted an old ivory. A green stripe outlines the wood casings and chair rail. This same apple green is found in the curtains, together with a gray ivory stripe. The floor is of walnut laid in herringbone style. The only paneled part of the room is that formed by the simple wood moldings above and beside the fireplace, accenting the opening and framing the bookshelves. Howells Thomas, architects. Frances Heilprin was the decorator.
WANDERING TABLES

Though Fixed Furniture Lends Dignity to a Room, the Small Movable Pieces Give It a Livable Atmosphere

EMILY BURBANK

In the creating of beautiful rooms the decorator, whether amateur or professional, has two classes of furniture to consider: the permanent pieces and the movable or "wandering" pieces.

The decorator begins by placing against the walls or at ends or sides or in the center of his room those permanent pieces whose rôle it is to give to the composition balance or, if you prefer, a quality of sustained repose. In this class are large, heavy tables with more or less stately proportions, large chairs, large sofas, desks, cabinets, pianos, mirrors, sideboards, bureaus, beds and wardrobes. Each of these permanent pieces is placed in what the practised eye considers to be, according to a preconceived scheme, its inevitable position. It is not moved unless the entire scheme of the composition is to be altered; to do so would, to the artist eye, be like removing a foundation stone, the balance would be lost, the effect built up with careful consideration would fall to the ground.

But the human quality of a room is largely due to those pieces of furniture easily shifted from place to place to fill the need of the moment. They lend movement, they indicate life and usage. Any room intended for ordinary use, for the informal life of a family, is not only inconvenient but unhome-like and rigid in appearance if lacking "wandering" tables and chairs. If one may judge from ancient frescoes and reliefs even the early Egyptians and Greeks realized this fact and used small tables to support lamps near larger tables, a couch or stately chair.

This use of a small table to hold a lamp is the surest way of quickly getting an intimate, informal atmosphere into a room which before, by reason of the high wall or ceiling lights, was formal, perhaps austere and forbidding in spite of beautiful furnishings. The wall torch of the ancients and our modern high lights both suggest times and places demanding space for continuous movement. High lights are especially for halls, reception and ball rooms—not for the living apartments.

Endless are the rôles filled by the wandering tables. We were recently examining a collection of them brought from Italy, France and England and could not help longing to hear each charming bit of old mahogany, satinwood, pear, chestnut or walnut reminisce. For, like wandering people, they must have played many a part during the course of their careers, and could unfold fascinating tales, if they would.

Of course a table of this type need not be an antique to have interest, for a quite modern movable table may, in the first month of its existence, record what sounds very like the outline for a temperamental story.

We have in mind one "Wanderer," an antique of lovely sable brown Italian walnut, which has been caught changing character many times in twenty-four hours. It lives in a wee modern flat with very high society as to furnishings and each night acts as bedside table; next day after breakfast, cosies up to the poudreuse, holding its owner's book and cigarettes; again in serious moments is work-table and close to desk, holds the telephone. But most thrilling of all rôles, from the table's point of view, is when lights are made and curtains drawn, to play annex to tea-table and hear gossip in more than one language! Such wanderers are the envy of many a "fixture."

In the Victorian age of our grandmothers small tables were popular but not seen "at large," so-to-speak. They were then, as a rule, "placed." It was not quite good form for even the smallest and lightest of them to flutter about.

We have it from one of our stately social queens of the '70s that the first time she broke her rigid Victorian line by drawing away from the wall a coquettish little table, it was proposed that she should be associated with some crime of which she was clear.

\[Image\]

Into the making of small tables designers of period furniture put their finest skill. Consequently such an example as this painted satinwood table finds itself at home in a formal setting or a coffee table.
For formal occasions one uses the wall brackets; but for more intimate hours of music and conversation a lamp and small table easily carried about are a boon to the hostess.

A lacquer table, each day shifting its position to fill some need of the moment, her neighbors set her down as rather outre!

That day is past. Convenience and comfort are now the slogans when furnishing a home and the odd, empty table for ash-tray or after-dinner coffee cup, books close to arm-chair by fire or vase of flowers intended to give the needed note of color to a drab part of the room, are rarely at rest.

Persistence on comfort has brought to the fore nests of tables that can be easily stowed away after tea or a card party. Our skillful reproducers turn these out with Oriental design and finish, a style to combine well with any period. For other tastes there are here in our midst creative experts ready to follow every whim of the home-maker.

There are no more delightful models in wandering tables than those of the 17th and 18th Centuries, realized dreams of the master cabinet-makers who designed and made by hand individual pieces for the aristocracy of England, France and...
The card table is the most familiar of wandering tables, but this dainty cigarette table, the laud of an inveterate smoker who plays bridge, appears as a novelty.

Italy, manipulating rare woods of many shades as deftly as a painter does his colors. There are also the painted tables, designed by the Adam Brothers and Sheraton with decorations by such gifted artists of the brush as Angelica Kauffmann, tables lovely beyond words and treasured by their fortunate possessors.

For an intimate dinner with servants banished, now, as in the 17th and 18th Centuries, small serving tables are placed conveniently to right and left of the hostess.

Strings, watering-cans and baskets for flowers, fruit or herbs of their own raising. Wandering porch tables for magazines, fruit or perhaps a fern brought in from the woods, come in dashing or modest colors.

One could talk on endlessly about wandering tables and how they came to be. (Continued on page 76)

Garden or loggia tables of stone and marble, reproductions or the originals brought over from famous gardens of the old world, fall into the class of "fixtures" but today these are supplemented by "wanderers" of the lightest and most indestructible material, to be carried hither and yon by our lady gardeners who want conveniently near them scissors, clippers, strings, watering-cans and baskets for flowers, fruit or herbs of their own raising.

As an annex to one's desk is an old Italian table that serves for telephone. A tray top prevents things from rolling off and in the drawer may be kept the book...
On the northwest side one can see indications of Tudor influence in the detail of the house—the oriel window, for example, and the overhang of the sleeping porch. Although the roof appears complicated, it is really massed for climax, in a steadily mounting series of hips and ridges.

A view of the service wing shows the kitchen porch, the two-car garage and chauffeur's quarters joined directly to the house. The rugged character of the rough masonry and brick is preserved in the round-arched openings, square-topped windows being used only beneath the woodwork of the eaves.
February, 1922

This sunny corner of the garden is flanked by a brick pergola and dominated by the chimney. The interesting character of the masonry and the varied and colorful treatment of the stucco are clearly suggested here.

Slightly projecting buttresses help give the house its character as of a thing which grows naturally from the ground. This southeast view shows, on the right, the dining room and hall opening on the sunken garden, and, to the left, the mullioned bay window of the living room.

Standing at a corner by the chimney one sees the water garden—looks across the lily pond and up the canal with its bridged stepping-stones, to the fountainhead and pergola. Vines will eventually cover the square brick pillars of the pergola and form a shady bower below the roof.

THE HOME OF E.A. CHOATE, RYE, N.Y

W. K. Rainsford, Architect
THE INSUBORDINATION OF ROOMS

WHAT is it that makes us love some rooms, some very hideous rooms at that, and equally hate some beautiful ones? If the answer to this question should be “natural perversity,” the answer would be wrong. Not for that reason at all do we like and dislike such places. Something appeals to us in the atmosphere, in the spacing of furniture, in the feeling that real habit and character have grown up in certain four-walled spaces because of the behavior and occupations of the people who inhabited them. This is also the secret of our dislike, even more than of our liking; the fact that certain other rooms have had no chance to reflect the habits and occupations which result from character, because nothing of especial importance to anybody has ever gone on in them. An unused room may be finely proportioned, may be beautiful in color, stately in arrangement, and about as interesting as a drop-scene at the theatre! What is vital in a room is the life which is, or has been, lived in it. That, and always that, gives it its greatest interest. Every house should be the proper background for its inmates.

ANY metropolitan Americans, who live in largish-sized houses, or as the newspapers gorgeously proclaim it, “reside in elegant homes,” are accused of having contracted the “Second story habit.” It is said, and with some justice, that they leave very few signs of themselves, as selves, in the rooms to which visitors are admitted; no favorite books, no easily taken up bit of work, no clew to their particular kinship with the world. In some library, or boudoir, or sitting room above are all the symbols of individuality. Apparently some of us are unable, or we do not think it seemly, to relax and show our every day characters in the rooms where friends, acquaintances and strangers come to partake of our hospitality. And this seems strange to strangers. Not that in other countries there are no rooms,—whole floors indeed,—set aside for purposes of formal entertainment; suites such as only our most perfect dreams have ever equalled; rooms of magnificent ensemble and exquisite detail. But these belong to the great houses and palaces where grandeur has been of natural growth and grandees are at one with it; not to the usual or even the unusual city homes of democracy, whose atmosphere should be one of simple friendliness and warm welcome,—an atmosphere not always attained by the rich rooms of rich persons whose social habits have still a few generations to travel for ease.

THANK goodness the Creator of the World was no democrat, but a mighty despot, making the universe in accordance with His own wishes, and unbiased by any opinions whatsoever. Had our earth been the output of a company or the result of a conference of powers, even of a peace conference, we should doubtless still be in a state of whirling chaos. As it is, we seem to have brought ourselves to a mental point where few people trust themselves, or anybody else, in matters of government, commerce, manners or taste. The great middle-class—many are so terrified, each of the other’s judgment, that they live, move, and have their being either in concert or in secret. And the two states have little in common. The old generation of autocrats and aristocrats, on the contrary, were not afraid to live their lives before their own class, or any other, as they pleased to live them. Well, they have passed, or are passing fast, and we can only be grateful that they knew their own minds and could impress their quality upon the world while it was their oyster. Now that it is everybody’s old shell-fish (and a fine stew they are making of it!) one sees a vast difference.

WE of today are apt to be a little self-conscious about the sort of stage we have had set for ourselves and perhaps somewhat dwarfed by the scenery. Sweeping Italian draperies, dignified English mantels, delicate French gilding can completely efface their modern owners. “I made this”, says the lady of the house proudly, and all the time the haughtiness of the room may be absolutely extinguishing her. No wonder we feel, like Mrs. Dombey, that we ought to make an effort. And so a number of us put on our company manners with our company frocks,—not being sure that our natural ones are nice enough to go with them,—shut the door on the “living room”, and rustle downstairs to meet our kind on the sterile, if neutral, soil of the formal plutocratic apartment. Surrounded by affluence on every side, we are yet stranded in spirit because the affluence has not grown up with us or become accustomed to us; is not even our natural taste in affluence, perhaps. We are no more at home among the gorgeous furniture and hangings, the painted panels, glittering chandeliers and gleaming mirrors than our guests are. We venture among our possessions, as they do, for the purposes of conventional sociability only.

ONE might try to trace the attitude back to that old fashioned respect for the “best room,” so deeply ingrained in New England ancestors, and conjure up homely pictures of its horse-hair furniture, its marble topped tables, and the fluted or spotted shells upon its mantel shelf. But in reality the cause is not so justifiable. “Best rooms” of this description had the utmost character in their stiffness. They were the outcome of the saving spirit in those who lived a stern and rigorous life, allowed themselves few luxuries, and took infinite pains to preserve the poor possessions they had. And the rooms represented them well. They were the growth of their hard, strict taste. No silver-tongued decorator could have persuaded them to change the “parlor” into a Louis XVI boudoir. They valued things for their old associations and what was good enough for them was good enough for any one who entered their doors. “The “best room” was not with them, any more than it is with the “Second storyeys” of today, a room of intimacy. But at least it was a subordinate room. It did not cost them the last penny in their pocketbooks and then defy them.
Let us design our homes as we lay out our gardens—for pleasant glimpses; for the shaft of sunlight in a dark hall, the sweep of the stairs, the intimate view, as here, where one pushes back the door of a Georgian dining room and sees a little breakfast porch gay with Pompeian colors and a black marble floor inlaid with white. It is in the home of Benjamin P. Johnston at Rye, N. Y. Lewis Colf Albro was the architect.
ARIOUS magazines of late have published articles on reconstructed New England farm houses. There has been quite a flair for the abandoned farm with its green-shuttered white house on formal Colonial lines, surrounding meadows dotted with apple orchards that end in a swirling brook in the hollow. There always is a brook. New England is a-bubble with them and real estate agents have capitalized the brook enormously. They never mention the mosquitoes.

Mr. Cobb reads magazines as well as writes for them. He read many articles that set forth the joys of an abandoned farm and immediately became imbued with a desire to own one and visualized a modest home among the sunny byways of New England. Many things came of this desire — among them a charming book — but it was not towards Connecticut that he finally turned his footsteps, but to the rolling Westchester hills that overlook the wide reaches of the Hudson River. Here on the top of a rising hill, studded by age-old elms and overlooking a sweep of forty miles of rolling land, glades and deep dells, with the help of his friend and architect, Mr. Wm. G. Massarene, he built a house of dignified simplicity of line that managed to avoid the new and shiny appearance characteristic of so many American country houses today. Many elements contributed to this effect of age. For the lower part of the walls stones were used, taken from ancient fences surrounding the land, which, according to local gossip, dated back to pre-Revolutionary days. They were thick with lichens, and of that delightful hue only age can give. For the upper walls an abandoned brick yard near by had been ransacked and yielded bricks of a rare texture and color made possible by long exposure to wind and sun. The roof is unusually interesting. Field slates in all colors, sizes and thicknesses were procured and laid on irregularly, giving rather the effect of a thatched roof. The heavy beams appearing beneath the eaves and gables were found in this same brickyard, delightfully darkened by fifty years of Hudson River climate. It was this clever blending of old materials, this usage of stone, brick and slate found on the ground that at once placed the house in tune with the countryside, an integral

*High on the Crest of a Wooded Hill Overlooking the Wide Reaches of the Hudson River*

*Old stone and brick colored by wind and sun give the house the appearance of having lived. Wm. G. Massarene was the architect*
In the dining room an arched ceiling tinted sky blue and decorated plaster walls preserve the Italian spirit. Wall decorations by Gunn & Burgo.

part of the surrounding landscape. An effect infinitely to be desired.

Quite away from the house, down a wooded slope and on the banks of a little pool is another house, a smaller one, considerably smaller, as it had once been an ice house. This place has been done over much in the manner of the main house and is extremely livable and picturesque, with a flight of old stone steps and wide, overhanging gables. Here it is that Mr. Cobb, surrounded by giant oaks and interrupted only by the cries of scarlet tanagers or the more melodious song of the Baltimore oriole, weaves those intriguing tales of mystery, humor and romance that have delighted thousands the world over.

The house is delightfully built on different levels, the right lower wing being entirely taken up by a large room that is a combination of drawing room, living room and library, done much in the Italian manner. Rough cast plaster walls, a pale blue ceiling, adding enormously to the apparent height of the room, and decorated plaster beams make an excellent setting for the antique walnut and gold furniture and great comfortable chairs covered in that warm wine colored velvet one finds in Venetian palaces. For contrast, we find a large couch done in black velvet undershot with gold, and an interesting old needlepoint chair. The hangings are rich rose and gold brocade, and the warm terracotta hued walls catch and hold the sunlight which filters through thin gold gauze curtains from no less than ten windows.

The stone fireplace of ample proportions gives an air of livableness to the dining room. It is of gray stone which contrasts pleasingly with the terracotta walls.

One expects to find books in Irvin Cobb’s house and it is not surprising that one entire side of the room is lined with built-in bookcases, the many-toned bindings adding much to the general effect of an already colorful room. Few people realize how enormously interesting books can be in a scheme of decoration. Set into an arched opening, their variegated bindings take on a decorative quality that is unusually effective when contrasted with surrounding walls paneled in some neutral shade. Often they provide all the color that a room needs.

Of exceptional interest is the dining room, which is in the left wing off the main terrace of the second story. As in the living room, the Italian spirit is amply carried out in dark woodwork, rough plaster walls and a sky-blue arched ceiling with border motifs in water colors. Interesting cove windows, set high up in the wall, are hung with a vivid Jacobean chintz, and the old Italian walnut furniture and over-stuffed couch are covered in a taupe brocade in a Renaissance design.

This room was built around a very beautiful old Italian dower chest of richly carved and gilded wood, which is in vivid contrast to the other dark furniture and deep taupe rug. The front panel of rose brocade shot with gold is the most insinuating color note in the room and is the tone best needed to bring out the beauty of an intricately carved Venetian mirror hung directly above. It is a livable room in spite of the high ceiling and austere aspect of the plastered walls. A balcony running the entire length of one side is an interesting architectural feature breaking, as it does, the expanse of wall space.

One end of the living room is lined with built-in bookcases, the bindings making vivid color notes against the plaster walls. Decorations by the Frankl Galleries.
AN AMERICAN WORKER IN THE CRAFTS

The Colorful Creations of Marie Zimmerman Show a Wide Range of Materials and Designs

GILES EDGERTON

That erratic, capricious coquette—color—who flaunts her beauty to adorn one century and hides beneath black cloaks of fear in another; who pours her glory over canvas and marble for one race and time, and vanishes mysteriously for generations; that captivating lure to prince and pauper, to youth and age, has at last brought her witcheries to bear upon the art and artistry of this Puritan land.

Greece with all her beautiful white art also found value in polychrome ornament, for the Parthenon friezes, for her statues, even for the decoration of costume. India never built splendidly without color. She, too, had a great sense of the beauty of white, but intensified this with delicate tracery of red, blue, black and gold.

French imagination has never quite been caught up in the magic of pure color. Subtlety, strange-ness, the eccentric in color combination have held Paris enthralled always in the art world. For generations in America we have suffered from Parisian subtlety and Puritan reticence. We have thought color obvious and "unrefined." And this blight has spread over art, architecture, dress and all manner of industrial art production. More than fifty per cent of the small homes in America are furnished in grays, wood-browns, dull-greens—a whole nation hypnotized by the idea that color is not genteel. Terrible devastating word! But we are escaping; orange color no longer startles us like an oath, flaming scarlet surprises and pleases us in paintings, decorations and millinery. Fabrics are woven with gay designs in brilliant green, blue and red, intensified by black. Rare and delicate tones are still, of course, deemed essential for old period rooms, and white and mahogany dominate Colonial interiors. Nevertheless we are pleased with Poirot glass and Czechoslovak china, with East Indian embroideries, brilliant Durant potteries. And even in the more modern period rooms, different types of decoration are brought together with occasionally a very spirited note.

In such work as that rare artist-artisan Marie Zimmerman is doing, color is an essential part of the value of her achievement. She is handling metal, especially iron and copper, in new ways, often with simple, spacious flower-like outlines, and patines that vary from the gold of an old Cypress glass to the deep red of Chinese enamel, the blue of an East Indian turquoise and verdigris that shades into silver and gold.

Miss Zimmerman seldom uses brass. She feels that it is an unresponsive medium. "Just as you do not react to certain people, flowers or music." And with copper, bronze, iron, silver and gold she accomplishes a variety of beauty in art objects, in rare industrial art pieces, in the exceedingly lovely accessories of women's toilet. American walnut she prefers to all other woods and handles it in a fashion that expresses her appreciation. She has made some fine walnut doors with wrought iron hinges and latches and locks, some interesting chests carved, inlaid with color and with elaborate fastenings of white iron. Occasionally if she comes across pieces of rare old Cuban or East Indian mahogany, she will work them into a jewel casket, which, in turn, will rest on a finely designed wrought iron pedestal.

Her combination of wood and wrought iron and enamel and semi-precious jewels
February, 1922

is something wholly individual yet marking a tendency in the finest of American industrial art. Once we are launched in an appreciation of the inherent essential beauty of all metals, jewels and colors, we will work out rare and original conceptions because we have in this country no traditions for art or artistry; we have no fine old goldsmiths to help and hinder us; but we have marvelous new semi-precious stones in great varieties, which with a rich handling of metal and stones and a completely free spirit in design, should make us in years to come perhaps the very best craftsmen the world has ever seen. Except in rare instances we are far from it now. There are just a few genuine loving workers, like Miss Zimmerman, who are breaking paths on stony roads, but who are making very clear our stupendous possibilities for a beautiful, rich industrial art in America.

Like most real artists, Miss Zimmerman is an excellent organizer. We have so long had the stupid notion that artists did not and should not understand business, that they were incapable of conducting their own affairs, that we permit ourselves to be astonished when we find that people with imagination also have business ingenuity and ability. As a fact, executive ability and keen business sense require imagination, just as creative expression does. And the finer the artist, the more he has real contact with the world, the surer he is in cutting the channels in which he wishes his art to move. Not that he prefers buying and selling or that the traffic of his art wins his interest, but that he knows how to organize art and life; and that both are born of much the same impulse cannot be questioned.

Miss Zimmerman has trained an old blacksmith in Pittsburg into a most capable craftsman and he has done some of her most beautiful wrought iron work on his old forge where formerly he shod horses.

In the same way, up in Maine, she found a farmer who was at heart a craftsman and he helps her now with the carpentry work for her furniture and jewel boxes; in other words she is not only an organizer but a teacher. And this again is a predominating quality among great artists—the desire to teach in the finest sense, inspiring others to work and enabling them to know how to accomplish.

Miss Zimmerman is as great a lover of woods as she is of metals. She never stains or paints a wood, but handles it with loving care, bringing out all its natural beauty. Her patines for metal work are developed with the affection with which she carves her woods, cuts her stones and presses straight pieces of iron and copper and bronze into lace-like fantasies.

Some of her finest furnitures are made of wrought iron, as, for instance, the table for the house of Mrs. Glen B. Grosbeck of Cincinnati. It somewhat suggests the wrought iron tables of Medieval Italy, and its top is made of old Italian marble. But the standard, the strong riveted supports, the beautiful ornaments of vines and wreaths and flowers are essentially Miss Zimmerman’s own way of handling iron, in which you always find strength and permanence with delicate beauty. On this table are two wrought-iron candlesticks showing also a device which is wholly Miss Zimmerman’s. Real candles are used in the upper part of the candlestick, but back of a finely modeled large iron leaf is placed an electric light which throws a diffused glow on the wall and out into the rooms, so that you have the sense of the delicate flickering candlelight, and yet the warmer, fuller lighting of the room from the electricity.

In another picture which illustrates this article a tall, slender candlestick is shown, exquisitely designed and modeled for candles only, but above it is an electric sconce with the lighting back of a silk shade. In practically all instances Miss Zimmerman combines the two kinds of light with satisfactory effect.

For a client who wanted table ornaments that in no way interfered with delightful table intercourse, Miss Zimmerman designed (Continued on page 78)
Let us imagine an average sort of house set down somewhere near the center of an average sort of lot. The size and shape of either cannot make any particular difference in the setting forth of the following idea—an idea meant to suggest a practical and artistic method of making the grounds about our houses really livable.

In order to focus our minds more clearly upon the subject, let us think of the house as being in the state of a floor plan of the first or living floor, and this placed in its proper location upon a miniature reproduction of the lot at the same scale as the floor plan. Now, contrary to the usual procedure, let us consider the outside walls of the house not so much as outside walls, but rather as partitions separating from the rooms within the house another series of "rooms" without that will surround the house and extend right up to the boundary line of the property on every side. In other words, let us imagine the house plan itself to be merely the nucleus of a "floor plan" that will cover the entire lot. On this supplementary floor plan that surrounds that of the house there will be figurative rooms and hallways, possibly some steps, and doorways and windows. The rooms outside will have their counterpart in those within; the flower garden corresponding to the living room, the vegetable garden to the kitchen, the tennis or croquet courts to the playroom, the drying yard to the laundry, the lawn or grove to a quiet library and the drives and paths to the hallways.

Of course it is considerably more difficult to lay off such a series of outdoor rooms on a surface as irregular as that of the lot is apt to be than it is on a perfectly level floor. Besides, in the interior one does not run into trees and bits of water here and there, all of which either must be incorporated in the scheme or removed from the scene. But all these seeming disadvantages, cleverly handled, will only heighten the charm of the outdoor arrangement to a degree of which the interior could never dream.

First of all in this house out-of-doors there are the exterior walls to be considered. These will consist of some sort of enclosure along the boundary of the property to insure a feeling of privacy—a feeling, by the way, which so few grounds and gardens in this country enjoy. Such an enclosure should be an adequate protection against the gaze and intrusion of outsiders. The more complete this protection becomes the more completely will our grounds and gardens—and ourselves as well—lose that quality of self-consciousness that comes in to dampen beauty and pleasure.

The enclosure can be anything from a wall to a hedge. Whether it is a wall of brick, stone or stuccoed tile, a fence or lattice stained or painted, a dense border of shrubbery or a clipped hedge of hemlock or hornbeam or privet, will depend upon its appropriateness to the architecture of the house and the conditions of the site, as well as to the amount available for its construction and maintenance. The same suggestions concerning the outside enclosure will apply to the partitions between the interior spaces that form the next consideration.

With regard to these interior spaces it may be argued that the grounds should not be cut
The flower garden, which corresponds to the living room indoors, should be immediately accessible from the living part of the house. It has definite walls and furniture up, but that they should remain open and free from any fetters whatever; in other words, that they should be left as Nature intended them. Well, if they were to be left as Nature intended, they would be of practically no use whatsoever as far as comfort, convenience and pleasure are concerned; nor would they at all times meet with our ideas of beauty. On the other hand, if they were to be so arranged and so treated that they might be at once useful and beautiful, they would achieve a real meaning as the outdoor part of the house.

When the drives and paths from the street to the house have been compared to the hallways within it may be seen how necessary it should be to have them made as convenient and direct as possible. If we bear in mind at all times some of the principles of house planning with which every amateur is familiar we shall find that we are not only conserving space on the grounds, but, by careful and efficient planning, putting a vast amount of interest and charm into the house out-of-doors. When the hallways, then, have been devised and the type of exterior walls decided upon, we can think about the rooms in the order of their importance.

The living room, or flower garden, should be placed so that it is immediately accessible from the living part of the house. If it can actually adjoin the real living room it will not only prove more valuable and enjoyable, but will act as a setting for the house at the same time. If, like its counterpart within the house, should be separated from connecting rooms or hallways by a partition of some kind: a hedge or a wall or a lattice. Next to the garden, if there is a room on the place, a small lawn or grove, enclosed by a more informal barrier possibly, will make a contrast to the garden and will make a room of a different character in which to sit. The service portions of the grounds—the vegetable garden and the drying yard—should be located conveniently to the kitchen and laundry without neglecting the necessity for suitable exposure in each case. These spaces, also, should be enclosed in order to preserve their distinct identities and, from a practical standpoint, to make each easier to keep in condition.

The location of the playground will depend upon the amount of space it requires and the size and shape of the available space. If the game is tennis there will naturally be needed a far greater area than if the game were, say, croquet, or if only sufficient room for a child's sandbox were wanted. In almost every case, the attempt to include on a given lot a certain number of spaces for various forms of use and pleasure will resemble the putting together of a rather intricate picture puzzle. It will not only require skill, but in quite a number of cases it will require the ability to part company, with as good grace as possible, with a cherished tennis court or small fruit garden.

A moderate sized place whereon this method of design has been used is shown in the accompanying plan and photographs. Here the house had been built and was surrounded by an open lawn on every side. The arrangement, though simple, was not expressive of the various uses to which the grounds were put. After the drive had been located and an enclosure for the whole property devised, attention was put on the several spaces that were required for just such an average sized domestic establishment. A garden was designed adjoining the living side of the house and was enclosed within a wall.

(Continued on page 72)
The Boeotian city of Tanagra was one of the principal burial places of these figurines. They were found in ancient tombs, groups such as this, dating from the Fourth Century B.C. or later.

GREEK TERRA COTTA FIGURINES

These Are Generally Collected With the Inner Eye For Few Are So Fortunate As to Possess the Genuine Articles

GARDNER TEALL

From times immemorial the pious and the wise of the world have declared against the sinful luxury of making ourselves unhappy over the things we cannot have, of refusing to be refreshed or comforted with the sight of wonderful objects when their acquisition is something we know to be quite beyond our wildest hopes. Syrus declared that the things which belong to others please us more, and that which is ours, is more pleasing to others.

Ben Jonson insisted that the soul of man is infinite in what it covets. Let us qualify that to declare, that the soul of the collector of antiques and curios, the lovely objets d'art of wonder-working yesterdays, is infinite in what it appreciates whether or not the things are in one's own keeping.

I suppose that in all literature there is not a cold douche for collectors quite so cold as these words from the quill of good old Bishop Maut of Killaloe and Killenaragh, Down and Corner, who himself was, indeed, an indefatigable collector of materials to weave into his famous History of the Church of Ireland: "There is not a vice which more effectually contracts and deadens the feelings, which more completely makes a man's affections center in himself, and excludes all others from partaking in them, than the desire of accumulating possessions. When the desire has once gotten hold of the heart, it shuts out all other considerations, but such as may promote its views. In its zeal for the attainment of its end, it is not delicate in the choice of means. As it closes the heart, so also it clouds the understanding. It cannot discern between right and wrong; it takes evil for good, and good for evil; it calls darkness light, and light darkness. Beware, then, of the beginning of... for you know not where it will end."

I first came across this admirable passage the evening of the very day I had come home with an original en-

(Above) An Athenian figurine of a comic actor from the Fourth Century B.C.

The Canosa Vase is a famous example of Greek sculpture ornamented with figurines and the Medusa head. The date is somewhere between the Third and Fourth Century B.C.

From Tanagra came this terra cotta figurine of the infant Eros

Forgery of Tanagra figures are common. This is an example of recent work

Terra cotta figurine of an Athenian comic actor contemporaneous with the others shown

Another figurine of Eros, dating from the Fourth Century B.C.

(Continued on page 68)
INVITING COLOR IN THE HALL

Walls: A gray, toned toward mauve
Floor: Hardwood—a darker shade than the woodwork color
Woodwork: Maple or stained a maple color
Staircase: A black and white mosaic of rag woven carpet
Lighting: Several Colonial brass sconces with two branches for electric candles. No shades

The Accessories: An 18th Century grandfather’s clock
Four Queen Anne chairs in maple wood, fiddle-back, the seat coverings blue and white grot-point, old or modern. Two placed on either side of the hall
Between two of the chairs a long narrow trestle table in maple wood of any 18th Century American design, for visitors’ hats and garments
Over the table a map of the world that has been glazed. Other early American maps or printed portraits
Between the opposite chairs an iron plant stand holding a large rubber plant or orange tree
At the end of the hall a marble bust of a Colonial celebrity on a column—it could be of terra cotta or plaster. Washington or Franklin is suggested as subject

THE MINIATURE HALL WITH MANY MIRRORS IN AN APARTMENT

Walls: The small wall space hung with a gray green brocade, old or modern
Floor: Sapphire blue and white inlaid marble, painted wood or tile in imitation of the same. A design of small stars is effective
Woodwork: A deeper tone of the green
Lighting: One large blue glass star suspended from the ceiling by a silvered chain

The Accessories: One or two narrow Italian benches, the woodwork a sea-green Venetian lacquer decorated with a pinkish design. The covering could be a pile, shell pink velvet
Above a bench a large square Venetian mirror. The frame silvered instead of gilt
At one side of a bench or between benches a marble column holding a large white pottery urn of classic shape
On the opposite wall an arrangement of old mirrors in silvered frames. The mirrors will enhance the beauty of the hall if they have become slightly dimmed and powdered by time
They should all hang on silver and pink cords
A closet in the hall which receives the visitors’ hats and garments could be painted in imitation of an old Venetian cupboard door, matching the color and design of the bench

A HALL WITH A LANDSCAPE BACKGROUND FOR THE COUNTRY HOUSE

Walls: Old landscape paper in tones of gray with vivid blue sky or one of the numerous reproductions of old paper
Floor: Hard wood or stain. No rugs
Woodwork: A pale yellow
Lighting: Crystal branches mounted in brass or bronze and fitted for electric candles. No shades
Stairs: A soft blue carpet that blends with the blue sky background of the paper

The Accessories: A spinet that has been converted into a writing table
Over the spinet, a large painting of a hunting scene, with dashes of vivid red
Before the spinet a Georgian stool of any wood covered in old flowered needlework
A set of 18th Century hall chairs. They could be reproductions of old designs
Triangular stands for potted plants at either side of the doors add to the charm of a landscape papered hall
Arrangements of old guns, swords or pistols, the brushes of foxes, the stuffed heads of foxes holding the hunting horn and old flags add interest if used sparingly

THE NARROW EARLY REPUBLICAN HALL FOR THE LITTLE CITY HOUSE

Walls: Pale green and white striped wall paper
Floor: Hardwood with one or two hook rugs of a flower design on a pile color
Woodwork: White paint
Lighting: Old American lamps converted for electricity in iron wall brackets. Simple pink shades with green band
Stairs: Dull wine color velvet pile carpet
The Accessories: Two Duncan Phyfe or Sheraton mahogany console tables or copies of the same
One on either side of the hall, or if the hall is very long and narrow both on the same side
Over one place a gilt mahogany mirror with a painted top; over two, a print or painting of a ship, or a sporting print important enough to dominate the hall
At the end of the hall a lyre-shaped hat and cloak and umbrella stand is a pleasing addition. Such stands following a bastard Empire model were made in America in large numbers during the first half of the 19th Century
Two or three old silhouettes on either side of the mirror add a human interest

A HALL THAT IS HALF SISTER TO A LIVING ROOM AND A LIBRARY

Walls: A deep glowing orange
Floor: A brown velvet pile carpet
Woodwork: Unfinished pine, without stain or varnish
Lighting: Old ships’ lanterns for electric lights arranged to please individual taste

The Accessories: Where possible built-in bookcases of unfinished pine copied from a simple Georgian design. The shelves should hold old calf-bound books to add interest to the color scheme

A grandfather’s winged chair covered in a flowered orange velvet
Two stools that match the chair
By the door two large blue and white delft jars. One kept filled with masses of foliage, the other to be used for umbrellas and sticks
The wall space might hold an old banjo clock or a gilt barometer
Ship models over the bookcases would be a pleasing touch
A fur rug or two would take away the formality of a large stretch of carpet
A graceful design of acorns and oak leaves in brass leaf, antiqued, makes the tie-back above. Courtesy of Agnes Foster Wright.

Old-fashioned glass flowers in pastel shades set in a ruche of taffeta make alluring tie-backs. From Agnes Foster Wright.

Distinction is brought to this dressing table by the mauve taffeta hangings caught up with bunches of glass flowers in pastel shades. From Mrs. Gillette Nichols. At the top are quaint green and white glass tie-backs only 1" in diameter. Curtains and tie-backs from Agnes Foster Wright.

Reproductions of Colonial glass rosettes 4 1/2" in diameter may be had in crystal, blue, opal, amethyst or topaz. Courtesy of MacBride.

Clear crystal makes the tie-back above unusually effective when used with colorful glazed chintz hangings. Courtesy of Mrs. Gillette Nichols.

The painted tie-back above is exceptionally decorative with plain hangings. From Agnes Foster Wright.

A VARIETY of TIE-BACKS

In an old French room hung with a toile de Jouy in yellow and mauve, this Empire tie-back, exquisitely designed and fashioned of gilded brass is an accessory of unusual charm. From Fakes, Bisbee, Robertson, Inc.
Country house decoration, especially the decoration of remodeled or restored farmhouses, affords an opportunity for informal treatments of great charm. Both antiques and the easily procured reproductions of cottage furniture find themselves perfectly at home here. To show how effectively this old-time atmosphere can be created, the Little Portfolio this month is given over to five views of the home of J. C. Demarest at Rockville Center, L. I. The house, which is about 160 years old, was used as a store in Revolutionary days. This view in the dining room shows a reproduction of a favorite Colonial design in wallpaper. The curtains are bright green glazed chintz. The decorations are by J. C. Demarest & Co.
Another view of the dining room shows an interesting use of simple furnishings. The corner cabinet is painted red and lined with green, the table and side chairs painted dark green and the armchair old blue. A screen has been made of scenic wallpaper. Interesting old whale oil lamps stand on the mantel, with shades taken from Godey prints, and flanks a lacquered tray of antique design. The Colonial woodwork, which has been carefully preserved, is painted a café au lait color. This harmonizes with the wall paper, which has a café au lait ground on which are grape clusters and urns in blue and green.

In old-fashioned houses it is best to use those simple colors that were favored in Colonial times—bottle green, maize yellow, scarlet, cornflower blue and even magenta. The shades in this bedroom are of a glazed chintz in these gay colors, and give color interest to the room. Walls and woodwork are biscuit. The wrought iron floor lamp has a shade of maize colored glazed chintz bound in blue green, the chintz being pleated, which is a smart revival of an old style. An armchair in old gold has brilliant flower decorations. Dotted Swiss—the perfect material for country house curtains—has been made up simply.
A scenic paper of bridges lends an air of lightness to the living room. It is a copy of an old design found in Salem, reproduced in the original colors of old blue, greens and browns on a cream ground. The broad boards of the floor are painted a dark earthy brown, an excellent color for floors. One small chair is painted violet and the wing chair finds interest in a covering of fawn and dull blue brocade. Brass candlesticks and andirons contribute their glints of color. Again the curtains are dotted Swiss, this time edged with blue. The fold-up tray table is a convenient modern bit of furnishing.

A pot of paint can go a long way toward enlivening old furniture; without it the decoration of restored country houses would be quite difficult. The pieces in this bedroom were revived by coats of paint; the bed and the bureau, both quaint in design, are painted bluish green with flower decorations. The mirror is dull gold—old mirror frames of delightful designs are readily procurable—and on each side is an old green pressed glass candlestick. The diamond pane casement windows were salvaged from a house about to be dismantled. The ladder-back chair, a favorite Colonial style, is painted old yellow.
When Furniture Was Made of Papier Mâché

A Strange Product of the Nineteenth Century, It Is Now Enjoying a Pleasant Revival Among Collectors of the Curious

PAPIER mache, like many another art, has suffered from the obloquy and neglect which are one result of an over-long run of popularity. Its beginnings are ignored, and the names once famous in a famous trade are scarcely known today, yet the development of decorated papier mache was an interesting and characteristic outcome of the 19th Century.

The name “papier mache” has been called incorrect, and “papier collé”, or pasted paper, suggested as a truer descriptive title. But, as a matter of fact, the earliest papier mache was not made from sheets pasted together, but from pulp, that is to say, paper reduced to a viscous, clay-like mass, and pressed to shape in dies, or molds.

The art was first essayed in England in order to compete with Japanese importations, and it was used for toys, snuff boxes, and such small wares. John Baskerville, a celebrated maker of japanned goods, introduced it into Birmingham, and by 1770 we find the manufacture of “Papier Machie” already established. Among Baskerville’s apprentices was a youth named Henry Clay, and he seems to have been the first to experiment with sheets of paper pasted together and pressed into a mold of metal or wood.

This material, he claimed, could be sawed, turned, planed, and the parts joined and mitered like wood, and that, after japanning, it could be brought to the highest pitch of polish by the human hand. Out of his patent Clay realized a huge fortune, and the papier mache trade in Birmingham originated from his enterprise. Briefly, his process was as follows:

Sheets of soft gray “blotting” paper were stuck together by paste on to a tray or “core” of metal or wood in the required shape; this “core” was well greased with tallow, and the pasted paper worked into it, and molded to its shape by hand. It was then baked in a stove for some hours at a temperature of 100° till perfectly dry, and then rasped to remove all roughness and inequality from the surface. Sheet after sheet was added—sometimes two at a time, sometimes four—and the same proceedings repeated on each successive layer till the proper thickness was obtained. Next, to make the material damp proof, it was immersed in linseed oil and spirits of tar, and dried once more, in a furnace with not less than 200°.

After this, any trace of roughness that remained was smoothed away with plane and rasp, and coat after coat of lampblack and tar varnish applied, till a surface perfectly level and glossy was achieved. Then after a final baking of twelve hours it was ready for the artist, decorator, and varnisher.

No sooner had Clay’s patent expired than a host of other manufacturers took up the trade. Invention followed invention, new processes, and new decorations and new uses for the material were patented. Some were ingenious and useful, some were crazy, such as Charles Lewis Decrest’s scheme for making houses and bridges in papier mache, which he put forward with all seriousness.

From one of these firms sprang the famous house of Jennens & Bettridge (1816), originators and producers of the “inlaid” and painted pieces that collectors are after today.

From the first Jennens & Bettridge realized the potential value of papier mache, and the extent and variety of purposes for which it might be used. Early in the 19th Century it was employed chiefly for the making of small odds and ends—the handscreen and the tray, for although patents for furniture making had been obtained, little practical use was made of the idea until Jennens & Bettridge took it up and made whole suites in papier mache.

Joseph Booth (one of their employees) had (Continued on page 72)
W e plan fair and hospitable entrances to our houses because we wish our welcome to begin before our handclasp and to extend beyond our portals. Our doors become an invitation.

A door may have a quite simple appearance yet be rich in constructional detail. Good proportion, craftsmanship, style, appropriateness do not depend upon size. A door in a cottage may have character and distinction, and gain it by realizing its purpose, its intimate relation to the house, its ability at once to greet the eye pleasantly and give out a sense of charm and welcome—what you might call a benevolent door.

What a power to impress the observer the famous Mediæval architects manifested in the design and construction of cathedral entrances and the doorways of great palaces of England and Europe! In some of the architectural triumphs of the Continent the door becomes a part of the design of the entire façade, and sometimes quite a simple door is woven, by a scheme of rich ornamentation, into the development and decoration of the whole front of a building. The Palladian motif accomplishes this effect in Colonial architecture.

The entrances to great cathedrals were built to tempt people to enter them. Religion itself was made a temptation in those early days; it held power for mystery and romance and danger. Religion knew how to build doorways to entice the spirit and feed the soul with wonder—great coved ceilings, with canopied niches for dimly remembered saints; spacious, with vast height, and carving round and about, expressing aspiration and hope, reaching out from the doorway, up over the walls to the very hem of the pinnacle! These doorways lure you, encompass you, gather you thrilled and reverent into the dim prayer-soaked depths of Religion's stronghold. The architect is indeed a diplomat who is able to plan an irresistible entrance, whether for church, theatre, bank or home.

It is interesting to note that almost every well-developed type of architecture eventually specializes on the entrance. In the days when the great Gothic cathedrals were being built to express man's hopes and fears, a type of domestic Gothic also sprang into existence that developed some of the most beautiful home entrances ever designed. The finest of them are still to be seen at Tours and Amiens and Beauvais. A wonderful domestic Gothic doorway at Tours has a finely pointed oval top, pillars ending in richly carved slender towers; above, lacy traced trees reaching in delicate spreading branches almost to the roof. At Beauvais a famous double door is set in stone pillars running up in true Gothic form and melting into the carving of the windows above.

Some of the most beautiful Renaissance doors were of wood set in carved oak frames. Examples of these doors in England were designed by Sir Christopher...
Wren late in the 17th Century. Both the frames and architraves of the doors are carved oak with a pointed doorhead carrying leaded lights. One beautiful Wren door in Kings Bench Walk, London, is set in a frame of grouped Corinthian columns. In Yorkshire are seen some of the best of the 16th Century plank oak doors.

The very old towns in Spain, Seville, Zaragoza and Burges, possess marvellous doors with stone frames flanked with massive carved pillars. In many of these the doorhead is filled with heraldic designs, sometimes developed in carved wood, sometimes in stained glass.

In sharp contrast to these doors of magnificent design and structure, are those of unpainted pine in some of the old English homes. The finest of these are in the earliest Adams' houses, the only ornamentation being exquisitely carved delicate scrolls.

Today doors are far more individual than ever before in the history of architecture. Of course if you are building a Colonial house you will study the Colonial type of door. You will probably turn to your many catalogs on doors and find them immensely helpful. If your door takes you into a modern Tudor structure you may decide to have a simple entrance, incorporated in the very scheme of the façade, or you may want a paneled wood door finished with a pointed hood, covered with old tiles or slate, with round oak columns supporting the roof, possibly carved. If you like best the Italian type of architecture, your doorway will be quite simple, like the big square windows, drawn back a little into a concrete recess with a delicate frame and no ornamentation. There are probably no doorways more delightfully varied and interesting than those suited to the half-timber house. You can follow the precedent established by this type of house in England, France or Germany, and doors for half-timber can be as you desire, simple, with just a little hooded porch, peaked with tile roof, or they can extend out over the entrance with elaborate pointed roofs, richly carved pillars and fine detail construction.

If you are building just a plain house, developed from the floor plans that suit your need, the house that is very modern and only to be found in America, you will plan, or your architect will plan for you, quite an individual door in harmony with the lines of your house, but something that expresses your own idea of a pleasant hospitable entrance to your own home.

If for instance Mr. Lindeberg has planned your house with rich arrangement of architectural masses, or if Mr. Forster has designed a rural structure, the type that he does for a Long Island estate, or if Mr. Baum has built you a "cottage" that has the beauty of detail that would suit a picturesque lane in Kent, or if Aymar Embury II has developed a bungalow for you that brings
you a glimpse of India, but with every known modern comfort, you will have an entrance door that will be unusual, creative, delightfully adapted to the building material, expressing your own ideas, a new type of doorway that spells America.

For a new and interesting domestic architecture is being developed today in this country, which in spite of its relation to Italy, Spain, Greece or India, is American, suited to our way of living, our climate and social conditions. The best of our younger architects are thinking clearly and freely about the kind of home that modern Americans like to live in. They are designing these homes with every interior detail suited to our present day ideals of living. Domestic architecture has always expressed a social ideal, and for this reason we are gaining today types of homes that express a practical and somewhat material civilization.

Very special study is given in this architecture to make the details, roofs, windows, doors, etc., as convenient and pleasant as possible. If you go about over the country, Long Island, Connecticut, New York, Washington, California, you find an ever-increasing number of charmingly individual homes, with more or less personal, pleasant doorways. The door to the Towle house, designed by Edson Gage, finely

(Continued on page 62)
Much of the rare beauty of this garden is due to the work of Jacapo Salviati, who, in 1510, having married Lucrezia di Medici, daughter of Lorenzo the Magnificent, set about to make a garden of what were originally battle-scarred fields.

(Below) The stone pine is rare in Tuscany. When one is so fortunate as to possess a fine specimen, it is given a place of prominence in the garden layout. Here it stands on an edge of the terrace which looks across the valley toward Fiesole.

The platform around the castle, once an area kept unobstructed for defensive purposes, was transformed into a terrace, with flower-bordered paths, clipped trees, and statuary.

At the head of a long avenue of cypress trees stands the villa, with ivy clinging around the entrance door and covering the many scars accumulated through centuries of strife.
Coming out of the ilex forest from the entrance gate, the first glimpse of the Villa Salviati transports one back into the dim ages of mediaval pageantry, before the dawn of the Renaissance.

AN OLD GARDEN OF ITALY

The Villa Salviati, Near Florence

No records remain about either the building or the builder of Castle Salviati, although it is one of the finest and most widely known villas about Florence. The history of the family who reared this monument to their power and magnificence, on the other hand, may be found in all the records of Florentine history. The principal portion of the building rises in the form of a massive square tower, crenelated and with buttress-like walls sloping out upon the terrace; the remainder rises around a courtyard with graceful Renaissance arches supported on Corinthian columns of gray Fiesole stone, broadening out at each corner, whence the Salviati watched for the sign of approaching danger in a time when Florence and its countryside were torn with civil strife.

In 1510 Jacapo Salviati, after marrying Lucrezia di Medici, daughter of the illustrious Lorenzo the Magnificent, laid out the terraced gardens with great taste, and it is to him that we owe the delightful prospect of the villa of today. The broad platform that in former days surrounded the villa as one of its defenses, inasmuch as no enemy could cross it without being fatally exposed to the view of the defenders within, has been transformed into a plaisance with flower-bordered walks, charming statuary and ivy laden balustrades. On the north side of the terrace, that lies at the foot of the tower, one looks across the valley at nearby Fiesole with its monastery crowned summit. To the south of the villa and on the same level is the principal garden laid out in a formal manner with brilliant beds of flowers, lemon and orange trees set out in great earthen vases and all the other features of the formal

(Continued on page 62)
FABRICS FOR FURNITURE

Beauty of Weave and Variety of Design Are Characteristics Which Distinguish the New Upholstery Materials

MARGARET McELROY

In choosing fabrics for furniture the first thing to consider is the type of chair or sofa to be covered and the amount of usage it will receive. Colors can come afterwards. So if you have a sturdy Jacobean or early Italian chair seek out some material in weave and design that conforms with the period of the piece, one that is equally sturdy in pattern and do not choose a delicate flowered brocade, lovely in itself, but totally out of key with the spirit of the chair. In the same manner, let an 18th Century flowered or striped silk be put only on a little chair or settee of equally graceful, delicate proportions.

Fabrics have never been so beautiful in design and color as they are today and among the many new weaves, and reproductions of the old, patterns can be found to suit practically any type of furniture.

There are the taffetas and satins, the cotton, wool, mohair and silk damasks, some woven with an extra heavy linen thread to make the figure stand out, that are so effective in rather formal rooms; while among the innovations, there is a mohair with the loops cut and uncut in a pattern of little squares, each square accented by a small French knot. This fabric is made from the fleece of the Angora goat and is extremely durable and effective on furniture.
The fabric at the top is artificial silk, extremely durable and effective. Below is a striking satin with Egyptian figures in gold. The fabric underneath is linen and might be used to cover a chaise longue.

Heavy striped taffeta sprinkled with bunches of gay little apples covers the Louis XV chair above. This fabric comes in a variety of color combinations.

At the top is a striped satin brocade in a Directoire design. Below is an interesting cut and uncut mohair, tobacco colored, accented with French knots in gold.

Antiqued satin is a reproduction of an old weave. It is made from the silk of the wild silk worm, which is coarser and more uneven than the cultivated worm silk. With this are woven linen threads, making the fabric slightly rough and uneven, giving it a mellow appearance of age.

Crewel work on linen makes excellent covering for an occasional chair as the soft colors of the wool embroidery tone in with the rest of the scheme.

Grospoint makes an excellent covering for the seat of the fine old Chippendale chair in the center.

Extremely effective for a hall or sun room is the black and orange Pompeian damask above. Below is an interesting soft velour printed in an old herringbone design in green, blue and mulberry on a buff ground.
An eight-day clock adapted to a Colonial interior is of mahogany with a colored print showing an old New England village. 24" high, 12" wide. Strikes every thirty minutes. Priced at $27.30

This hand-painted clock in lacquer finish is decorated in bright colors of red, yellow and green. 14" high, 9" wide. Eight-day movement, striking every thirty minutes. Priced at $50

In the sketch above is shown a boat clock used in an old secretary. It strikes eight bells as they are rung on board ship and comes in either nickel or brass with a silveryed dial. $15.75. Width 7"

(Above) A reproduction of a Willard banjo clock with an eight-day movement has a mahogany case, gilded metal side ornaments and decorated glass panels. It is 173/4" high. $12.60

(Right) An electric clock guaranteed to run a year without winding is 5" high and comes in ivory, ebony, mahogany, brown or polychrome. $35

(Below) A ship's clock that rings eight bells has a silveryed dial and may be had in either brass or nickel. 105/8" high, one-day movement. $15.75

(Left) A traveling clock in black or red leather is 3" high with a one-day movement and intermittent alarm. It may be purchased for $6

A miniature Gothic clock only 81/2" high is of mahogany with a reproduction of an old print of the first savings bank. Eight-day movement. $11.03

CLOCKS ADD INTEREST TO THE MODERN INTERIOR

And they may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City. All prices quoted include the 5% tax.
Little did the cartographers of old Spain and Holland realize the decorative possibilities of their colorful spheres covered with quaint charts and symbolic markings, one of which is sketched above. The photograph shows a modern globe in a fireplace group.

Besides the celestial and terrestrial globes, we find the orrery, an astronomical machine made to represent the motions of the planets. Usually of ebony, it becomes highly decorative if placed on a painted commode between two colorful flower paintings.

If one does not possess a globe dating back to at least the 17th Century, it is possible to have a modern reproduction that is almost as effective. Above is one that combines successfully with an old lacquer secretary and Queen Anne chair. Shown by courtesy of P. Jackson Higgs.

In the room below a pair of globes has been used with striking effect. On an old block piano and silhouetted against cream white walls, these spheres of delicate color combine with the portrait and quaint needle-point bell pulls in creating a group of old-world charm.
Simplicity suggestive of a well designed sundial marks the bird bath in the center of the sunken garden. Converging flagged paths carry an impression of vistas and pleasant distance and at the same time naturally lead the eye to the central point of interest.

CONCRETE WORK IN THE GARDEN

Permanence and Charm Are Both Attained by the Proper Use of Concrete for Pergola Pillars, Bird Baths and Other Architectural Features

The idea of using concrete in a garden may at first sight appear unsuitable. This material is usually associated with civil engineering and the construction of bridges, banks, etc.; certainly not with a surface to which flowers are likely to cling. A glance at the photographs on these pages will suggest an entirely different use for concrete, and one that will appeal to the architect or landscape gardener rather than to the engineer.

The problem which led to its adoption in constructing the pergola and bird bath shown here is one shared by many people who are designing new gardens or re-arranging old ones, particularly so, perhaps, when they surround a new house or wing. The plans for these gardens may be most satisfying in theory, but a review of the actual site is apt to be extremely disheartening. No matter how excellent the final achievement of the builder may be, the surrounding ground is invariably strewn with unsightly débris. When, however, it is realized that this unsightliness may be converted into the beauty of pergola pillars, the situation becomes more hopeful.

Where concrete surfaces of considerable area are contemplated, it is usually well to plan some sort of planting to act as a foil for the flat tones of the artificial work. One of the most satisfactory things for this purpose is the common Boston ivy (Ampelopsis Veitchii), whose tiny, cup-shaped stem roots will cling firmly to the rough surface. Although not actually an evergreen like the less hardy English ivy, ampelopsis holds its leaves through the greater part of the year, and even during the middle of winter the delicate tracery of its stems is pleasantly effective. In the course of time the natural growth of the vine becomes so dense as to hide the concrete completely. Should this be undesirable, judicious pruning will remedy the situation and keep the plant within bounds.

Concrete lends itself admirably to garden seats and benches, where its permanence and strength as well as its appearance of clean simplicity count heavily in its favor. The form of these artificial stone rest spots depends largely upon how much labor and expense one cares to incur in preparing the moulds. As a rule, ornamentation should be carefully avoided—it is utterly out of keeping with the character of the material. Flat, rectangular seat surfaces without arms or backs, supported on broad, solid legs, whose outlines are simply curved, look well. It is often more satisfactory to purchase benches from some firm which manufactures them than to bother with the details of mould making and casting.

The illustrations show part of the remodelling of an already existing garden, in order to enlarge which it became necessary to move a wooden boundary fence. It was at this stage that the use of concrete was first suggested to the designer. The oak posts of the fence, having rotted at the
The success of this innovation suggested the application of concrete to the pergola which had been built about eight years previously with larch poles. These had rotted in the same way as the fencing posts.

Before beginning operations the roses were taken down, and tied for the time being to temporary supports. The dwarf brick walls and piers were built with bricks, obtained locally, set in cement mortar with the roughish joints which are seen in the photograph. There is, however, no actual reason why the walls should not have been made of concrete, which would have had the advantage of reduced cost.

In order to make the pillars, moulds were made from old floor boards, so arranged that by knocking out eight wedges the mould could be taken to pieces.

In this particular case the concrete used was composed of four parts of small stones or gravel to one part of Portland cement. Efficient substitutes for this mixture could be made from a variety of materials. Broken stones, tiles, bricks, or clinker may all be used.

A judicious choice of materials makes it also possible to vary the surface of the concrete in a legitimate way. It is needless to point out that artificial and formal rock facing are to be avoided.

The bird bath in the center of the sunken garden is also of concrete. In this case the medium proved by no means economical, because the mould, which took twenty-nine hours to construct, was only used once.

The moulded curving of the circle was formed with the aid of a metal mould. This was attached to a metal rod, the length of which was equal to the radius of the circle. The rod was pivoted at the center of the circle and rotated, the metal mould thus giving their final shape to the sand and cement. Dark oak was used for the beams of the pergola and for the garden gate.

Concrete pillars set on brick or concrete bases are far more permanent than pergola supports of wood. If they are octagonal, as here, the play of light and shadow upon them will gain in effectiveness. The pillars are cast in sections which are set one upon another to build up the required height.

Growing vines are a distinct asset to concrete work, softening as they do the austerity of the surface. Climbing roses such as Dorothy Perkins or Dr. W. Van Fleet can well be used for pergolas; planting one at the base of each pillar and training it to cover the top. To cling to the concrete itself, ampelopsis is excellent.
THE CARE OF FURNITURE

How to Keep New Pieces Looking New and Antiques Mellow and Well Preserved in Their Old Age

Injudicious cleaning is a foe almost as deadly to fine furniture as neglect, some would say deadlier, for deeds have been done in the sacred name of cleanliness that, to the lover of beautiful things, are little short of murderous. Pumice stone, to remove the patina from an old cabinet; marbles and ivories scoured to a chalky white; inlaid tables washed with a strong soap solution; old brass lacquered, and tapestry chemically cleaned, these and their like are as destructive as the unchecked hand of Time.

Up to a point, time is necessary to bring good furniture to its fullest perfection and beauty, and pieces, originally coarse and crude, gain in value and charm as the centuries pass. All the clever imitations in the world cannot quite reproduce the translucent softness and the mellow gold of 18th Century satinwood, nor give to oak that clovebuddy gray tinge which only time imparts. Carolean tapestry and Victorian woolwork alike are mellowed by the years, and every one knows how disastrous to an old frame is re-gilding, and how often an old picture is spoiled by restoration. In short, the care of furniture might be summed up as keeping new things new, and preserving the material condition of the old, and the enrichment of that surface quality which is the tangible effect of time.

To this end polish of some kind is essential as it helps to preserve as well as to beauty the wood, but it should be borne in mind that the different woods need different treatment, and that what is right for solid oak and mahogany, is unsuitable for fine inlaid and veneered pieces.

Walnut is a wood that takes a high and brilliant polish. It benefits by rubbing, and the more it is rubbed the better it looks; walnut that is dull has lost half its beauty. It has a fine close grain, and for polishing walnut, satinwood, rosewood, and similar woods a good polish should be used. This is only intended to give a light surface polish, and not to penetrate the wood; therefore it must be used sparingly, and not on the principle that if a little is good, more is better. A little polish and a light hand will soon give a hard mirror-like sheen, but if too much is applied it simply lies on the surface and results in streakiness. A very occasional application of olive oil is good for inlaid woods; it prevents that dangerous dryness which often causes inlay and veneer to begin to chip and crack. The oil should be rubbed in with warmed linen rags and after an hour or so wiped off with clean cloths, and the piece repolished. Oil is a kind of polish in itself, but it needs a good deal of labor to obtain a fine surface, and is, therefore, not convenient for that purpose though of great value to the wood.

For oak, with its coarse, open grain, wax preparations should be used. It is a mistake to let oak furniture grow dull once it has been worked up into good condition; a little attention every day is easier in the long run. Oak dining tables, when no cloth is used, need considerable care, and here over-waxing is the commonest fault. A table that has been overwaxed simply collects dust, and this is rubbed in day after day until the surface of the table becomes quite dulled. When this happens the desperate remedy of washing must be resorted to.

People are far too ready to wash their furniture, and sometimes the damage done outweighs the benefit. Soda, for example, does remove wax and grease, but it should never be used for washing any old furniture but deal. The proper way to wash furniture is to do it bit by bit, drying as you go along, and using only castile soap and warm water. A chamois is often advocated, but plenty of clean linen cloths answer the purpose better. If the washing is carried out on these lines the furniture will not come to any harm, and it will be thoroughly cleansed. Then, when all dampness has evaporated, apply fresh wax, and give a final polish with clean cloths.

Too much stress cannot be laid on the damage that is done day by day with dusters that are dusty, and polishing rags that are saturated with dirt and cream. Sometimes, incredible as it may seem, the wax is even put on a half-washed surface.

The question of polishing is debatable ground. It is often adopted for a dining table to ensure the appearance of a perfectly polished surface without trouble; from this standpoint, a high varnish-polish has something to be said for it. On the other hand, there is a depth and an indescribable quality about an old hand-polished surface that is lacking in the other, with its mechanical perfection and mirror-like reflections. It should be remembered that the varnish polisher's touch is final, and, once done, his work can never be undone, and when the surface of the piece polished has become scratched and stained, there is nothing for it but to have it French polished all over again.

With antique furniture a sharp look-out must be kept for signs of decay, and with new pieces for deterioration. Chips of veneer or scraps of beading should be repaired at once, loose chair-rails and stretchers immediately put right, and, above all, watch should be kept for the active and industrious woodworm. When a little dry dust emerges from a hole it is a sign that some one is at home and busy, and he must at once be put out of action or the piece is sooner or later doomed to destruction. Empty holes of bygone sappers may be stopped up with wax. Walnut and oak, especially the carved pieces, are subject to woodworm. There are various specific chemicals which can be had from most dealers, and these should be used according to the direction; but undoubtedly a complete cure—short of fungicidal—has still to be discovered. Benzine will do a good deal to keep woodworms at bay, but when stopped in one quarter they are apt to appear in another, so vigilance is necessary.

Old brass must either be hand polished or allowed to tarnish when the difficulty of polishing is too great to be undertaken. At the same time badly tarnished handles spoil the appearance of many fine pieces of brass and cabinets. A cut lemon, used like a sponge, removes all discolorations from brass, but, of course, it does not polish; this must be done in the usual way, and then, with an occasional rubbing, the handles ought to remain bright.

If there is any risk of the lemon juice staining the wood the handles should be taken off to be cleaned.

Ormolu may be carefully washed with castile soap and a fine little brush that once a year, otherwise no treatment beyond dusting is recommended. Ormolu polished with any of the ordinary brass preparations, will be ruined.

Marble acquires in time a peculiar gloss and sleekness and a yellowish tinge that should be preserved; as a rule careful brushing and dusting with a piece of old silk should be sufficient. Nevertheless, from one cause and another, some marble, especially chimney-pieces, becomes so dirty and discolored that a thorough cleaning is inevitable. When this has happened the following receipt will do the work without damage. To half a pound of washing soda, dissolved and boiled, add a large piece of whitening, mix into a thin paste, apply to the marble, and leave it on for two days, and then wash off with a weak solution of alcohol.

Mirrors are not among the easiest things to keep beautiful; they tarnish very soon, especially in town, and although, as a general rule, damp should be kept from their surface, wet cleaning must be resisted to when all else fails. Here whitening is the agent, mixed with very little water, laid on the glass, and allowed to dry, then wiped off, and the surface polished with a leather.

Gilded furniture should not be treated in any way. A soft duster alone is needed; a little tarnish does not detract, but adds rather to its charm. Re-gilding is a very questionable process, and is never really satisfactory; there is quality about old gilding that is not easily matched. Furniture of this kind suffers more from rough handling than the more robust pieces; it is easily bruised and chipped, and needs very tender usage. Lacquer can be treated exactly in the manner described for the finer grained woods, that is to say, lightly polished with a trace of furniture cream. This ought not to injure any gilding that there may be, but care should be exercised, and if there is the faintest sign of gilt on the cloth it let be a warning not to touch again with polish.

(Continued on page 74)
The residence of William Halle is a balanced design in white shingles. The central portion on the first floor contains the living and dining rooms with chambers above. Service rooms are in the right wing and a large living room porch with vaulted ceiling and stone flagged floor in the left.

(Left) Entrance to the Halle residence is found through a court created by an extension of the wings, an intimate little garden with paved walks and filled with beds of old-fashioned flowers. The left wing shown here extends from the service portion and houses the garage.

THREE HOUSES AT CLEVELAND, OHIO

HOWELL & THOMAS Architects
The architectural value of the painted brick wall is excellently shown in this view of the service entrance to the home of Julius Feiss. The house was built in 1917 and three years after had the quality of a house that had been built fifty years, as the rain washed off bits of the paint here and there, allowing the color of the brick to show through faintly. These walls are of painted common brick, an item in economy that prospective builders might well consider when planning wall surfaces of unusual merit. A trimmed peach tree and vines further enrich these plain walls.

The garden front of the home of J. Joseph has a pleasant arrangement of windows. The bays are an extension of the dining and living rooms. Simple in outline, they are given a touch of color by the wrought iron balconies. Decorative panels pronounce the three loggia windows. Stone-paved walkways create corners for flower beds in front of the bay windows. This front faces the links of a country club. The house is of hollow tile plastered, and has a roof of variegated slate, which gives a pleasant blending of color tones.
The living side of the home of Julius Feiss has a dignity of scale and design that any owner might be proud of. Details are simple and direct. The cornice is adequate, without any affectation of overhang. Balanced windows assure this façade its dignity. The portico let into the house itself and marked by classical columns is a beautiful detail. So also are the French doors with arched tops that give entrance to this portico. The wrought iron balconies and the heavy down pipes are both decorative adjuncts. Blinds painted blue green afford relief to the white painted brick wall.

In some of our early American houses built on the classic style there is a force and impression of strength given in the simplest way by the handling of columns and the building of entrance porticos. That same force is found in this portico on the entrance front of the Julius Feiss house. The texture of white paint over common brick can be easily seen in this view. One can also note that the architects have set the window frames well back into the wall, giving opportunity for the creation of pleasant shadows.
HERE comes the new crop of seed catalogs! The first of them, no doubt, are already in hand—as welcome, as alluring, as inspiring of hope and determined effort as ever. Yet how many of us, I wonder, have any definite conception of the facts that lie behind the pages of those catalogs and beyond the counters and bins of the seed stores we deal with? Such facts as: how many seeds are grown and planted in a year; where and by whom they are raised; and how they are handled in reaching, ultimately, their respective packets and envelopes? Very few, probably, and it is really too bad, for we could get a lot more out of our study of the catalogs—not to mention our gardens—if we were able to appreciate more fully what the seed business is and what it does outside of its application to our individual gardens.

Two or three summers ago I visited the trial grounds of one of the country’s large mail order seed houses where are tested out each year not only the seeds handled by that company, but all obtainable varieties and strains of the important garden crops. I don’t recall how much land they covered, but it took us the better part of a day to inspect even a fraction of them, and superficially at that. I have no idea today how many kinds of vegetables were growing there, but it took ten or a dozen large, closely printed sheets to list the varieties and strains. And as I marked the acres of fertile, carefully tilled soil and the rows upon rows of melons, cucumbers, cabbage, tomatoes, corn, peppers and all the rest growing upon them and realized that it was all merely a laboratory, a sort of experiment station and proving ground from which scarcely a cent of direct revenue could be expected by the seed firm, there came to me the first of a series of new impressions of what seed selling really means.

Besides this actual production of seeds, there are additional side-issues of the business which must be maintained in order to keep up with the procession. The testing of novelties, for instance, both domestic and foreign, in the hope of discovering something unique and exceptionally valuable; the introduction of this or that new variety on the chance that it will fill a definite need and leap into favor; the analysis of the public taste and the determination, a year or more in advance, of what seeds and how many of them it is going to want—so that sufficient, yet not excessive stocks may be grown in good time; the carrying of these stocks from harvest time until the frantically busy spring season when the bulk of a year’s business must be done because we are so prone to put off ordering until the last minute; the establishment of prices that shall be acceptable to the consumer and still safeguard the dealer in the many risks he has to carry and assure him a nominal return on his investment; and the constant search for improved methods of growing, curing, packing, distributing and advertising so as to supply us with the seeds we need and provide for the continued future welfare of the industry. All these are essential, unavoidable phases of a business of which most of us ordinarily see and realize only the final and smallest activity as represented in the catalog.

Investigation unearthed almost inconceivable statistics concerning the growing end of the seed business—totally distinct, yet absolutely inseparable from the selling end. Radish seed is harvested and marketed by the ton; farms there are on which entire five and ten acre fields are devoted to single varieties of common flowers, such as nasturtium, aster and the
like; 2,000 acres in California grow nothing but sweet peas and produce approximately a million and a half pounds in a season; one dealer handles each year some 20,000 pounds of nasturtium (*Tropaeolum*) seed; they are also special pedigreed seed crops that are sold wholesale in trade packets holding one-thirty-second of an ounce, and from which the returns are at the rate of $10,000 or more per acre! One could be forgiven an exclamation of surprise on learning that, as a nation, we make use every year of some 200,000,000 pounds of vegetable seeds, millions of bulbs, and hundreds of thousands of dollars' worth of the finest flower seeds obtainable.

To secure these prodigious supplies we have long scoured, and still call upon, all the corners of the earth—Australia and the Argentine, Japan and the Canary Islands, Holland, France, Denmark, Italy, Germany, Scandinavia. But while we may well be grateful for both the material and inspirational help obtained from foreign lands, there has been a steady decrease of imports and a corresponding growth of home seed production as our farmers and seed growers have gained in ability and learned how to employ our varied soils and climate in the production of seeds equal, if not superior, to those grown anywhere else in the world. Cheap labor in other countries was long a controlling factor, but with the perfection of labor-saving machinery and under the influence of the wartime demoralization of international trade, the United States has made tremendous strides from the position of one of the heaviest importing nations to that of an important exporter as far as garden seeds are concerned. Although last year and the year before we brought in approximately five million pounds of vegetable and flower seeds, these, it will be noted, comprise only from one-fiftieth to one-fortieth of the total consumed in any one year.

Even the technical problems of bulb growing, to which Holland, France and Japan have long held the key, are now being satisfactorily solved in different parts of this country. Only last fall I watched the planting of more than a million daffodil, tulip and hyacinth bulbs in southern New Jersey where two Hollanderers (one already well on his way to American citizenship) are combining Dutch and Yankee methods with every promise of excellent results.

Begun, we may say, about 1784, when David Landreth established the first American seed farm near Philadelphia, our domestic seed business passed another landmark in 1882, when Grant Thorburn started the first seed store in New York City. In Civil War days there were probably half a hundred seed farms in operation; by 1867 some 2,000 acres were devoted to garden seed production, and twenty years later this had increased to 7,000 acres—largely in beans and peas, and mainly located in New England, New York, Pennsylvania and adjoining States. By the beginning of the 20th Century the acreage of the two seed crops just mentioned was, in itself, over 100,000; while today more than 200,000 acres distributed from one end of the country to the other (as indicated on the accompanying map) are required to produce the flower and vegetable seeds that we gardeners plant.

In every case investigation and observation have led to the adaptation (Continued on page 76)
THE VALUE OF THE ANCIENT WOOD

Although Fast Being Supplanted by Porcelain and Metal, Some Kitchen Utensils of Wood Are Still Unsurpassed

ETHEL R. PEYSER

In these days of metals, electricity and enamels, one is very prone to forget that there is still virtue in the ancient wood, which with true aristocratic gentleness, has given way to those more parvenu products that boast their sanitary qualities.

Today there are still things of wood for the kitchen, pantry and laundry which are retained to advantage and other things which can be kept, if not with advantage, at least for utility.

Some purchasers have wasted time in their zeal to kill entirely the wood tradition and substitute metals in every instance. To save this time, this article is written and dedicated to those who would have the right thing be it of the darker ages or of this so-called sanitary or enlightened era.

For example, could one ever use a metal plank for planked fish or meats? Of course not! The wood itself in this case gives up its own essence as it combines, through the medium of heat, with the juices of the food cooked on its surface. What metal could do this without imparting the metallic taste to the bill of fare?

These planks come in different sizes and shapes. The best are of oak. Some cost more than others. But the thing to remember is that a plank is like wine, the older it is, the better it is. As it is used and becomes impregnated with the empyreumatic flavors of the food stuffs, the more exquisite becomes its quality and the better flavor it imparts to the food.

According to Nicholas Sabatini, Chef of Delmonico's, the best thing to do with a plank when you buy it is to keep it for at least six weeks, to be sure that it is seasoned sufficiently. After using a plank, do not soak it in water, but clean it off with a damp cloth only. Then keep it under a weight of some sort to prevent any probable warping of the wood. Mr. Sabatini was very insistent about the plank being of oak, as any other wood imparts too definite a flavor of its own to the food stuffs cooked on it.

Ironing boards have never been replaced with metal to any large extent. It is their "give" when swathed in "white stuff" that makes them comforting and usable. Even the modern bracketed ironing boards are wooden with the exception of their metal joints and arms, enabling them to be folded against the walls or put out of the way. So, too, the sleeve and skirt board. Time would be wasted in hunting for a more modern material to use for these staples.

Ironing folding tables are neat little things for the small house. These are made of white wood. They will not last a lifetime but they are inexpensive and useful.

Skrill boards come from 5 to 6' long and the sleeve board around 18" to 20" long.

In some cases where there is available both a wooden article and a china or metal, it is often better to get the non-wooden. For example, the wooden salt box; good enough in its way but it is outranked by the china, porcelain or composition boxes, because these materials look better, wear better and cannot help being smoother and less fibrous than the wooden variety. So would we rather buy sharpeners, flour sieves, some of the pot racks and sink racks in metal garb than wood, although there are some sink racks of wood which not only have a porcelain lining but save breakage of china.

Chopping bowls of sugar maple (not Southern maple) are kitchen necessities. These do not splinter and they make the din of chopping less obnoxious. The rotary chopping machine is not always analogous to the chopping bowl, for who could chop parsley as well in a chopper as with blade and bowl?

Wooden bread boards and cake boards, of course, are invaluable (pie "boards" are better of marble, porcelain or their cognates). These must be of hard wood such as maple or birch and so made as to be knotless, crackless and long-grained. A damp cloth will remove traces of material used thereon.

The onion should have its own little chopping board for obvious reasons.

Noodle boards are oblong, usually of white wood and come from 14" x 20" to 20" x 30". These have a descending ledge at the near side to hold fast to the table and an ascending ledge on the far side to keep the dough from sliding off. Bread boards are round and are from 10" to 11" in dia-
February, 1922

Potato, slaw and bread cutters are merely wood receptacles with cutting blade insertions.

Knife drawers or racks with grooves to keep the knife blade inviolate are too little used. This is one of the things that will make the kitchen a more proper tool chest, prolong the life of cutlery and save time in the search for wanted knives on the part of the worker. These are being made in compact, useful fashion to meet the needs of the well-ordered kitchen. We can't stress the housing of cutlery hard enough—and it is a real housing problem.

The pot cover rack for those who do not hang up their pots is a great comfort. It is inexpensive and easily installed. With these cover racks one easily identifies the cover and it doesn't get lost in a dark closet, although many folks think quite the contrary and scour the newer methods of hanging up pots and their covers to the public gaze.

The question of serving butter delightfully is taken care of by keeping it in the ice box in a stone crock, and making butter balls with little wooden butter pats. There are also wooden butter prints, which enable one to serve butter in forms with a probable little raised design on its top surface. These come in a flattened butter ball size and also in 1/2-pound print moulds.

The question of wood in the kitchen becomes acute in the handle situation. Brushes, brooms, and mops of all kinds have wooden handles, and the handle makes for comfort and comfort for efficiency. Therefore it is not out of place here to give a few suggestions as to what a handle ought to be:

2. Easily held in hand (if on scrubbing brush, sink brush, etc.).
3. Long enough to do the work (if on wall or ceiling or radiator brush).
4. Set firmly in its socket and easily set in (if on mop, wall brush, etc.).
5. Non-snapping, not brittle (if on a wall duster).
6. Enamelled to resist heat and water.

The mallet and the potato masher are heavy tools and quite necessary. The former is usually of hickory or lignum vitae, the latter of maple. The potato masher's function is obvious, but the mallet is often needed for cracking a bone or ice. For fixing lobster and making a chicken go a long way a mallet is quite a little "fixer".

(Continued on page 62)
In a room of this kind sunlight is the principal factor so it is wise to avoid heavy draperies. The windows above are hung with sheer gauze curtains in a delicate putty shade, the color of the plaster walls. Mrs. A. Van R. Barnewall was the decorator.

This unusually beautiful screen with its colorful birds, fruits and foliage is quite in the spirit of a sun room. Painted on leather and then antiqued, it has a mellow tone that is exceptionally decorative. It is 6’ high, $150. Arthur Lasslow was the artist.

The graceful arrows and delicacy of the lattice work design of the basket make this plant stand unusually decorative. Of wrought iron, 44” high. May be finished in green or black and gold, $40.

A wrought iron stand of unusual design has a deep copper bowl to hold either a plant or flowers. It is 44” high and finished in antique green. It may be purchased for $35.

WHEN FURNISHING THE SUN ROOM

All the articles shown on these pages may be purchased through the House & Garden Shopping Service, 19 W. 44th Street, N.Y.C.
A gay chintz for a sun room has brilliant birds on a black or cream ground, $3

The delicate wrought iron stand and deep glass bowl make this aquarium desirable, $35

A wrought iron stand holds a decorative metal bird cage painted either red, green, black or maroon. Cage $12, stand $18

A decorated wrought iron holder is large enough for one pot of ivy, 12" high and a 12" chain. Complete $18

Colorful porcelain birds are charming accessories in a sun room. The gay little parrots shown here are 12" high and may be purchased for $10 the pair

The porcelain parrots above have yellow breasts and reddish orange feathers. They would make interesting spots of color against gray plaster walls

From the Philippines comes this decorative stool of strong wicker in black and tan. It is 19" high and 14" wide and is priced at $15

Painted furniture is used to best advantage in a sun room. The set pictured above is unusually graceful and might be used in a breakfast room where small pieces are a necessity. The octagonal table is 28" high and 32" across. The set is black with gold decorations but may be had in other color schemes. Table $30.50, chairs $13.75 each

A comfortable chair covered in any color denim with legs painted to harmonize or finished in walnut or mahogany is priced at $52
### THE GARDENER'S CALENDAR

#### February

<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>The first flowers to greet us are the Snowdrops, &quot;fair maid of February,&quot; brave little flowers! See how they hang their bells as if to greet the wind, &quot;Our Lady's Bells,&quot; we call them, and the name is fitting, for nothing in Nature speaks more plainly of courage and purity. A. L. Urban.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. Plant stakes are necessary, as we all wish that the plants would not require staking, but they do, and it is well to propagate them on stakes now. If you can't afford it, some in the woods.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Y. Morrison is pale lavender-violet and purple. Glen Road Iris Gardens</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Sunnybrook pole lime bears early and heavily, W. Alice Burpee</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The first flowers to greet us are the Snowdrops, &quot;fair maid of February,&quot; brave little flowers! See how they hang their bells as if to greet the wind, &quot;Our Lady's Bells,&quot; we call them, and the name is fitting, for nothing in Nature speaks more plainly of courage and purity. A. L. Urban.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>P. Plant stakes are necessary, as we all wish that the plants would not require staking, but they do, and it is well to propagate them on stakes now. If you can't afford it, some in the woods.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>B. Y. Morrison is pale lavender-violet and purple. Glen Road Iris Gardens</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Sunnybrook pole lime bears early and heavily, W. Alice Burpee</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
February, 1922

Winter days invite your KODAK

Autographic Kodaks at your Dealer's

Eastman Kodak Company

Rochester, N.Y.

The Kodak City
The Value of the Ancient Wood (Continued from page 57)

The coffee mill and the sink rack can be as well made of wood as of metal. Yet, a team of carpenters who need not to purchase the metal ones for those wanting them. The wooden ones themselves are really more of hardware than of wood. The mouse trap of wood used once and then to be thrown out is rather a pleasant idea than using the same impregnated trap over and over again. These are cheap and ready to use at any time.

The wooden salad set, knife, spoon, fork, are rather inexpensive but seem to be passing out of fashion. Yet, it is most used. It is common that they need little description, yet a few suggestions may be of real value. The table with the stove is all important in the kitchen. It is so valuable, indeed, that it has been lately combined with the dish-washer and the effects refrigerator to suit any kitchen in the limited spaces to install these quite noble but less royal things.

The wooden top of maple is most satisfactory and probably of all the table tops most used. Yet, those that can afford the wooden table with marble top and German silver trimmings, nothing could be more perfect even though they are so thin.

Finally, if there be benefit in this article let the reader take from it suggestion for the wooden garden. Few people think of the kitchen as a realm for gifts. In our experience of furnishing this house are been a boon to many householders, especially at the wooden wedding period.

An Old Garden of Italy (Continued from page 43)

Illustrates this point. It is made with four wide solid oak planks. The frame is of oak pilasters slightly beaded and the lintel is a square oak beam. The wood, as in the half-timbered construction of this house, is oak, weathered very dark. Little circular lights are let in about one-third of the way down each plank. There is no other ornamentation. The effect is rich, appropriate, and weaves in beautifully with the general design of the facade. And though there is in the door a hint of old Yorkshire or a return to pioneer days in America, it is nevertheless definitely original and yet subtle in the architecture.

Medieval houses with many case-multipart windows often carry a very simple door almost emblazoned in the facade, in many instances recessed back from the wall surface with no decoration except possibly a corbeling of brick around the arch, which decoration would be repeated about the windows. A doorway as simple as this was recently designed for the home of Philip W. Henry. The door frame here, like the house, is of rough field stone laid up in a wide fielded arch. At intervals the stones above the arch are corbelled out into the wall of the house. There is no other suggestion whatever of decoration. The door is of oak in narrow panels very simple and dark, and the whole effect is both rich and pleasing.

One of our illustrations, the home of A. K. Wampole, is of direct Tudor inspiration, yet the actual entrance is concerned the doorway is so much a part of the structure of the house that it seems to reach up to the very top of the peaked roof; above it the door lintel is a group of windows. There are also windows either side of the actual doorway, so that the whole facade of the house is dominated by this imposing entrance.

The plaster doorway has been in vogue for several centuries here and in England. A fine type of the 18th Century English house shows some of these doors wrought in stucco and painted. The one on the Illustration is the plainest and most simple. A much more elaborate is the plastered doorway which is a symmetrical adaptation of a romantic Italian entrance, with the arch and frame moulded into decorative effects. The louvered projects over the arch, giving a slight effect of a hood and directly over the door itself is a half circle light. As that they are also in height, if the plaster the doorway is most harmonious as well as picturesque.

In many of the old Philadelphia stone houses the doors were of the plainest nature, with different sized panels, painted and set in a very narrow flanking. An interesting example of this is the doorway of the old court-house of Chester, Pa., which was built early 19th Century. Another other painted doorway of the 18th Century comes from Suffolk, England. It is a perfect example of the design, the projecting lintel being supported on narrow fine pilasters painted white. The darkness and solemnity of the dark wood cuts the frame, making an interesting black and white effect.

Two richly designed doorways of Santa Cruz and old homes from Gloucestershire, England. One is very simple and one quite ornate; the latter is the doorway of Bourton House, Gloucestershire. It is late 17th Century and quite Greek in design. The open pedi- (Continued on page 64)

FREE—This Book on Home Beautifying

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refresh and keep furniture, woodwork, floors and linoleum in perfect condition. Tells just what materials to use and how to apply them. Includes color card, gives covering capacities, etc. Use coupon below.

JOHNSON'S Paste - Liquid - Powdered PREPARED WAX

Johnson's Prepared Wax comes in three convenient forms—Paste for polishing floors and linoleum—Liquid Wax the dust-proof polish for furniture, woodwork, and automobiles Powdered Wax for dancing. Johnson's Prepared Wax cleans, polishes, preserves and protects—all in one operation. It does not catch dust and lint—takes all the drudgery from dusting—rejuvenates the original finish and gives an air of immaculate cleanliness.

Are You Building?

You will find our book particularly interesting and useful if you plan on building or remodeling. It tells how to finish inexpensive soft woods so they are as beautiful and artistic as hard-wood. Enables you to talk intelligently on this subject to your architect or contractor.

Our Individual Advice Department is in the hands of a corps of experts who give all questions on wood finishing prompt and careful attention. Do not hesitate to bring your wood finishing problems to us—there is no obligation whatever attached to this service.

S. C. JOHNSON & SON, Dept. HG2, Racine, Wis.

(Canadian Factory—Brampton)

Please send me, free and postpaid, your book on Home Beautifying, "The Proper Treatment for Floors, Woodwork and Furniture."

My Name: ____________________________

My Address: ____________________________

My Paint Dealer is: ____________________________

(Continued on page 64)
Crane's Writing Papers

For four generations one family has devoted itself to keeping paper-making up to the standard of quality that was obtained in those far off handcraft days when its mill first started.

Out of the papers thus produced our designers create stationery for social use in which nothing is spared to make each sheet, envelope and box reflect credit on the quality of the paper.

EATON, CRANE & PIKE COMPANY
NEW YORK - PITTSFIELD, MASS.
Interpreting The Spring and Summer Modes

"THE LINEN STORE" is now showing its beautiful new Importations of Cotton and Linen Dress Fabrics for the Spring and Summer.

These are of amazing loveliness—products of the best European looms. There are dainty weaves adaptable to the season's fashionable silhouette of soft, flowing lines; others with more body and crispness for the popular bouffant modes. Novelty, beauty, smartness, characterize them all. And quality—consistent with traditional McCutcheon standards!

Write for samples of these exclusive materials. See what exquisite new frocks they will make for you.

Imported Novelty Dress Fabrics

Write for Samples Today
Imported Dotted Swisses—in new color combinations of vivid backgrounds with white dots or dots of contrasting color. Navy or Black with white dots and scores of novelty figures, checks, plaids, etc. $1.50 and $2.00 a yard

Embroidered Swiss Drop Stitch Voiles—White or colored grounds with large heavy embroidered dots in white or colors. Very smart combinations, many shown here for the first time. 36 in. wide. $2.50 a yard

Swiss Organdies—Made and dyed in Switzerland (to our special order), and finished by the famous "Giander Process," thereby insuring a permanent finish so essential in this fabric. White and fancy plain shades. 40 in. wide. $1.00 a yard

English Print—The ideal fabric for women's, misses' and children's garments, aprons, millinery, and hundreds of everyday uses. The small Chintz and Grenade designs now so much in vogue will make instant appeal. 32 in. wide. 35c a yard

Dress Gingham—Hundreds of new and fashionable dots, checks, stripes, plaids and plain shades. 32 in. wide. 35c, $1.00 and $1.25 a yard

Handkerchief Linens—A new range of most attractive printed Handkerchief Linens, fine sheer quality, white grounds, with dots, stripes or checks in brilliant colors. Entirely new this season. Also a complete assortment of plain shades. 36 in. wide. $1.50 a yard

(Continued from page 62)

If You Are Going to Build

The core of the veneered door is usually made of white pine and the veneer is whatever wood you like that is appropriate to your house. For the outside door, the veneer is put on a quarter of an inch thick. For the interior doors not more than an eighth of an inch is used. If you are building a moderate priced house, it is a wise precaution to send to different manufacturers for door and window catalogs. Then your architect can decide whether he will put stock doors in his specifications or have them made by your local builder. In the veneered

(Continued on page 63)
More Good News from Simmons

This is the first time Simmons has been able to announce to women nationally Simmons Mattresses—built for sleep. Now, anywhere, everywhere—these clean, wholesome mattresses, sealed in carton-rolls, are deliverable at any home.

As you would expect of Simmons—these Mattresses are built entirely of pure, clean, new kapok or cotton. No "renovated" materials.

Mattresses of these standards are so far away from articles of ordinary consumption, that no healthy-minded woman can afford to spend her sleep-money for anything else.

Like Simmons Beds, built for sleep—sanitary, luxurious sleep.

Your choice of five styles—at a popular range of prices—

Purple Label
Blue Label
Red Label
Green Label
White Label

A Service due the American Public

Today Simmons can give the public a complete sleeping unit. Beds, Springs and Mattresses, each built to fit the other—all built for sleep. In this way, you secure a real guarantee of sleep satisfaction.

Look for the Simmons Label

SIMMONS COMPANY

NEW YORK  ATLANTA  CHICAGO  KENOSHA  SAN FRANCISCO  MONTREAL
(Executive Offices, Kenosha, Wis.)

SIMMONS BEDS
Built for Sleep

FREE BOOKLET ON SLEEP!
Write us for "Sleep and its Environment."
If You Are Going to Build
(Continued from page 64)

MANY similar expressions
have been received from
pleased purchasers of

ELLIOTT'S
WORLD'S BEST
SEEDS

Write today for our catalog which is
really an invaluable text-book on the
cultivation of vegetables and flowers
and lists the choicest varieties of full-
sized, perfectly developed, thoroughly
tested seeds. You will find many
specialties not possible for you to get
from any one but us.

Read the guarantee in our catalog.
Twenty-nine years of experience en-
ables us to pledge satisfaction or your
money back.

ELLIOTT NURSERY CO.
Let Evergreens Increase the Charm of Your Home

IMAGINE that home in the photo without evergreens! Wouldn't its exterior be so much bricks and stone and mortar?

The charm evergreens give doesn't fade when Old Jack Frost thrusts forth his withering hand. Therein lies the permanent ornamental value of well-chosen evergreens.

But—be sure to choose well. We are ready to give you choice specimens from the largest stock of evergreens in the world—millions of the most desirable varieties. And—at a modest price, quality considered.

HILL'S EVERGREENS

The proud product of a family that has made better evergreens its one business for over 60 years. Specify Hill's Evergreens when you consult your landscape architect, nurseryman or florist. Send in your name and address for a Complimentary Copy of our 1922 Book, "Home Trees Ever Beautiful."

The D. Hill Nursery Co.

Evergreen Specialists for over sixty years
Box 301, Dundee, Illinois

The D. Hill Nursery Company, Inc.
Box 301, Dundee, Illinois
Send me a Free Copy of your 1922 Book, "Home Trees Ever Beautiful," at once.

Name ...........................................

Address ...........................................

Send me a Free Copy of your 1922 Book, "Home Trees Ever Beautiful," at once.

Post Office ....................................

State ........................................
The Electrical Refrigerator for Modern Homes

Frigidaire is a practical, self-contained, electric refrigerator. It automatically maintains a dry, constant temperature at least ten degrees colder than is possible with ice.

Fruit chilled in Frigidaire comes to your table with a delicious freshness—equal to that which is usually associated with only the finest of hotel service.

A special compartment provides the means for freezing drinking water into small cubes for table use. Here also ices and dainty desserts can be frozen.

Frigidaire is now being demonstrated in all principal cities by our branch offices and distributors. They will gladly explain its unusual features.

An illustrated booklet describing Frigidaire in detail will be mailed on request.

Delco-Light Company
Dayton, Ohio

The cleverness of this modern forgery can be seen by comparing it with the authentic group shown at top of page 32

Greek Terra Cotta Figurines

(Continued from page 32)

graving by Dürer, a miniature which might turn out to be a Cosway, a fine Japanese print from the Nihon Minato Tsukushi series by Hiroshige and a bit of Persian lacquer the like of which I never had seen before or since. Did it rebuke me, throw me into the slough of remorse? No, dear reader! Did it keep me from sallying forth the day following to prowl in my favorite antique shop haunts and to fetch therefrom a plate of the maiolica of Deruta, a Wedgwood jampot and a Sheffield Plate candlestick? No, dear reader!

But just here I must make the point that had it not been possible for me to have these fascinating things—and I had a place for them all—I still would have derived immense pleasure from just seeing them, from knowing about them. Indeed I collect with the inner eye quite as frequently as with the outer purse. Were no pleasure, no true pleasure to be derived from seeing things, but only from having things, what earthly excuse could we have for displaying our treasures to the inspection of others, who would go to museums? I acknowledge, with becoming admission, that as there are more good talkers than good listeners in the world, there are fewer good seers than either. But this, I think is because we have not all come to understand the happy pastime of seeing things with interest, of collecting for the mind’s eye with the inner eye, bidding the imagination to make such actualities as tickle our fancy truly our own.

All this, if you have been patient enough to read this far, is to assure any blow of disappointment in learning that this little discourse on Greek Terra-Cotta Figurines holds forth no hope to the collector that these delectable objects of antiquity are at all likely to cross his collecting path unless his steps are bent museumwards! Once in a blue moon a genuine Tanagra or other Greek terra cotta figurine will turn up in some important metropolitan sale of a famous art collection, and now and then a genuine figurine of ancient fabrication will be found in the hands of a well-known art dealer. There are, of course, countless forgeries of figurines, and numerous very attractive and very "like" reproductions in plaster or in (Continued on page 70)
Furniture by
COOPER-WILLIAMS

A SUGGESTION

Replicas of authentic old American and English pieces in mahogany lend distinction to the small house or apartment.

INQUIRIES INVITED THROUGH YOUR DECORATOR

COOPER-WILLIAMS INC.
284 Dartmouth St., BOSTON
2 West 47th St., NEW YORK

French
Hand Made Furniture

Experience teaches that in the long run it is economy to buy the best. When enjoyment is increased by the same qualities which make for intrinsic value, as in fine furniture, how doubly important it is to choose wisely. A piece of authentic, hand made furniture from the French factory has all the charm of a family heirloom and the sturdiness to serve for more than one generation.

Branded underneath every piece, this mark is a guarantee of quality.

WM. A. FRENCH & Co.
Interior Decorators, Makers of Fine Furniture
90 Eighth St., S., MINNEAPOLIS, MINN.
Greek Terra-Cotta Figurines
(Continued from page 68)

modern terra cotta. Very fine reproductions are often beautiful and inspiring, and if one cannot have the moon, they are worth having for their own sake, not, of course, as terra cotta in any sense are even approximating the aesthetic qualities of the originals, notwithstanding the fact that certain forms of Greek terra cotta figurines have been known to confound museum specialists, and over certain ones controversy has occasionally raged bitterly. But despite all this, Greek terra cotta figurines have an interest for the collector, for the lover of this beautiful and it is well for one to give the acquire this beauty, such a holiday, now and then, as it may be found in a visit to a museum where such objects are to be found, or even to pore over illustrations of these beautiful bits of miniature statuary. Certainly knowing a little about their history adds to one's knowledge of the wonderful things that have been handed down to us by the ancients.

Early Greek Clays

The Greeks were proficient in the use of clay from an early period in their history. The vast number of pieces of Greek pottery extant and many terra cotta figurines attest that. An eminent authority on Greek antiquities, H. B. Walters, writes in his "Greek Art" as follows: "It is characteristic of the Hellenic race that from its earliest beginnings it did not employ clay for utilitarian purposes exclusively, but soon hallowed the womanly works of clay for material for producing images not only of its deities, but of animals and human beings. The history of the Greek word for sculpture is indicative of the antiquity of this usage; from a verb which means literally 'to mould or knead,' e.g., in wet clay, and we of any material, was derived the recognized classical word plastike, the 'plastic' art. Both Greek and Latin writers bear witness to the primitive use of clay for sculptured images."

Pausanias, the celebrated Greek traveler and geographer of the Second Century A. D. tells of seeing in the Athenian Potters' Quarter a group of fine terra cotta figures, "Apollon in Amphitheater," at the feast of Amphitheatron. Elsewhere he speaks of other figures which were of baked clay, such as a Thesues and Skiron group.

While Pausanias' reference is the earliest known one of which I am aware, it is very certain that Greek terra cotta figurines were made at a period antedating his own by many centuries. The Mycenaean period (1100 B.C.) certainly produced many such terra cotta statues-in-little. Referring to this fact Dr. Samuel Reinach says in his "Apollo" "The Greeks never ceased to model these from the Mycenaean times onward. They have left us a whole world of statuettes representing gods and goddesses, heroes and genii, men and women engaged in the pursuits and pleasures of familiar life, caricatures, animals, reduced copies of famous statues... they were the least costly among artists' inventions." Draped and undraped, they represent all the varieties of the human form. These statuettes, representing gods and goddesses, heroes and genii, men and women engaged in the pursuits and pleasures of familiar life, caricatures, animals, reduced copies of famous statues... they were the least costly among artists' inventions.

Tanagra figurines is a name that is often attached to terra cotta statuettes by reason of the fact that the Boeotian city of Tanagra was one of the principal burial places for these figurines, from the ancient tombs of which locality so many fine examples have been excavated. The finest of the Tanagran statues date from about 300 B.C. In these figures and groups the influence of the great Athenian sculptor, Praxiteles, is to be observed. Various clay was used in various localities, at least five varieties were employed in Athenian figurines. The moulds in which, as terra cotta statuettes were formed were usually of the same material as the figurines, as has been demonstrated by the two recent excavations at Thebes. Generally a number of moulds produced the different parts of a figurine, these parts were carefully joined before firing. Indeed, a large number of forms could be produced by a skilful combination of the techniques. The details were modelled by hand and the result was that after the formation of the artist who gave these figures a lot of care to theploying the moulds, there was no suggestion of mechanical workmanship about them. Instead they were the work of a skillful and virile true works of art. Color and gilding were generally added, traces of which still remain on many pieces. I can imagine that the process of firing the figurines was one requiring great care, for we may remember Plato's story of the fire that befell the attempt to bake the terra cotta chariot intended to adorn the Temple of Jupiter on the Capitol of Rome, and the clay swelled up, and the kiln had to be destroyed. The Tanagra figurines were mainly draped figurines of Greek gods and goddesses, sometimes, never, and the first to have been given the costume completed with hats, fans and velli, characterized as was called the 'Garay of Greek art' by Reinach observes "by the most delicious grace and studies!" The hands of the figurines, exhibited at the Handiwork of the Museum of Fine Arts, Boston, are a remarkable collection of Greek terra cotta figurines, the best studied, says "they suggest very vividly at least the outward charm of Greek life as one might have seen it in the streets of Athens." A French writer quoted by Walters says of the Tanagra figurines "All of the Tanagra figurines are sisters but the things are twins!" The Tanagra figurines appear to date after the period of Alexander the Great since 332 B.C. Commenting on the Mycenaean period Reinach says "This necropolis has furnished a large number of figures representing women and children, naked, playing, frolicking, and indulging in a variety of animated movements. We note a number of these Anicastic school of sculpture which loved mobility and exuberant life, to the schools to which we owe the frieze of the great altar of the ancient art in the temple of Athena Parthenos, with its taste for familiar scenes and caricature, obviously influenced by the brilliant sculptors of Myrina." These Myrina figurines are well known and loved, the school to which we owe the frieze of the great altar of the ancient art in the temple of Athena Parthenos, with its taste for familiar scenes and caricature, obviously influenced by the brilliant sculptors of Myrina.

Arkansas Soft Pine
SATIN-LIKE INTERIOR TRIM
for homes of good taste at minimum cost. With Spring building just ahead, it behooves home lovers who will build this year to be up and doing. May we send you a copy of the book with our compliments?

Arkansas Soft Pine Bureau
220 Boyle Building
Little Rock, Arkansas

THIS HOUSE IS SHOWN in our new book of home designs and how to build them. It is an excellent plan, as are the eleven others included in the book which, under the title of "Home and Happiness," points out numerous distinct and individual advantages of Arkansas Soft Pine.

House & Garden

(Continued on page 72)
The Gian Galeazzo suite shows the distinctive design of Tobey-made furniture. We shall be glad to send you our brochure V.
**Greek Terra Cotta Figurines**

(Continued from page 70)

Imagination astir! How they evoke thoughts of human kinship between the people of the yesterday's of Helas and our own selves. Neither the idealized marble sculptures nor the pictorial Greek vases exert the magic over us that the word of the figurine inevitably does. John Fiske declared that in the making of a historian there should enter something of the philosopher, something of the naturalist, and something of the poet. In the making of history one should add, something of the artist! What do we owe to Diphilos and those other artist-modelers of the Greek terracotta? Ah, we should not close our eyes to these little clay Lares and Penates, or our ears to their knocking, because we may not hope to have one of them accept our invitation to come and join the little Dresden shepherdess or the Chelsea Piper strolling on our pet mantel-shelf!

**The Development of a Landscape Plan**

(Continued from page 31)

that not only made it a distinct room to itself but helped to tie the house to the ground. Connected to the garden by an arched opening of the wall is an oval lawn, formally shaped but in contrast to the more strict formality of the garden. On the other side of the garden, reached by a more incidental gateway, is the children's playground. Convenient to the kitchen a hedge enclosed space for a vegetable garden was planned.

Such a layout, compared to one where there is nothing but an ornamental lawn, is similar to an interior composed of the customary rooms compared to one in which there is only one large room and in which all the functions of one floor of the household are performed. It is a type of arrangement that not only increases the usefulness of the grounds but heightens their charm by providing a means of passing from one space to another. The varying character of these spaces, and the fact that each is more or less screened from its neighbor, gives to a tiny journey about the grounds a quality of surprise and adventure where before the whole scene was visible at a glance and the interest quickly dissipated. It is a type of design that has come down from the finest traditions of garden design of England and Italy, and it is one that should be given more consideration in the planning of every place, whether large or small, in this country.

**When Furniture Was Made of Papier Mâché**

(Continued from page 38)

both ingenuity and artistic talent, and soon his decorations for papier mâché in "The Chinese Taste" had become famous. The paper mache was dipped in water and the japanned surface rubbed with it, always with a circular movement, and sponged every now and then to see how things were progressing. Any scratches were removed with a wet flannel and rottenstone, and the final polishing was done with the bare hand. Girls with soft palms were employed in the papier mâché works for that purpose, and they were obliged to wear chamois gloves to preserve their hands. When this polishing was done the piece was ready to be gilded with gold paint and gilding, and varnish concluded the work.

In 1832 the idea of using a naturally painted group of flowers with the pearl inlay was introduced by a man named Edwin Haseler, who had a pretty gift for flower-paintings and had just finished his apprenticeship with Jennens & Bettridge, and in this way he turned to account his talent and his knowledge of the papier mâché trade.

Tables and tea trays, desks and albums now were put on the market with a group of flowers in natural colors and arrangements, pointed in the center, and bordered with some light and one or two "chips." Natural flower paintings in connection with papier mâché were at first neglected, and the trade considered the innovation a very daring one, but it hit the public taste, and Mr. Edwin Haseler and the host of imitators who followed kept busy with their rose, periwinkle, lily, auricula, and anemone posies for the next thirty years. In 1845 a new way of decorating papier mâché was evolved. The first subjects chosen to illustrate this new method were views of cathedrals and of the "stately homes of England." Landscape followed, and by degrees a
DANERSK EARLY AMERICAN FURNITURE

So many have told us that if inquirers could only see our factory it would become the most powerful force in making friends for Danersk Furniture! That is because they have seen the wide variety of choice schemes worked out for specific settings of individual purchasers. Here also they see the fine craftsmanship that enters into construction which is not visible in the finished product, but which nevertheless accounts largely for the integrity of Danersk Furniture.

Send for Early American Brochure C-2
ERSKINE-DANFORTH CORPORATION
2 West 47th Street, New York
First Door West of Fifth Avenue—4th Floor

DANERSK EARLY AMERICAN FURNITURE

Here a little group in Wedgewood blue and white—there a quaint selection for a dining room of rare Early American pieces, with Side Draw Table, Butterfly Serving Table and Cupboard of the period of 1690. You must see Danersk Furniture to understand it, and before you purchase, no matter where you live, you owe it to yourself and to your home to find out the interesting possibilities it presents.

Write us or visit our shop
326-328 East 38th St. New York City
Telephone Murray Hill 8536.
When Furniture Was Made of Papier Mâché

(Continued from page 72)

distinctive type of decoration was evolved, and presently applied to schemes of a less pictorial character. The decoration was developed, chiefly, and emphatically, in bronze and finished with colors and gold, and painted with extreme dелиcacy in oils. The work which distinguished by a peculiar translucency, which was the result of using transparent colors over pure gold and silver; skies done in this manner were considered particularly "natural" and effective; the imitations of stained glass windows, too, were much admired.

The pearl-shell inlay used, but, more often and originally, the effect depended on the use of transparent pure color over gold, silver and bronze.

Just about this time (the early and mid '70's) an inventor kind of paper mâché had been put on the markets to meet the demand for cheapness. This material was, in fact, little better than the pulp which preceded Clay's patent for making the true papier mâché in 1775. Pulp is easily recognized by its uneven surface, due to hard and insoluble particles in the heterogeneous mass of paper from which it was made. True papier mâché was made from homogenous sheets of gray spongy paper; it is distinguished by levelness, surface and a texture of indefinite smoothness and gloss. It is also much harder, heavier, and more durable than the pulp material which bears its name. This cheap material greatly facilitated the descent of decorated papier mâché, but its utilities saw the beginning of its decline, and by the end of the 'sixties the glory had departed. It was a brief revival in the papier mâché trade in 1876. The conventional patterns of half a century back were looked up, "chaste" formal decorations being supplanted by the Etruscan, Persian, and other styles which were adopted. This final phase is quite unmistakable; there is less painting and no bright colors; the pearl shell is cut into regular lengths and most carefully inlaid. All is restrained, correct, and emphatically "neat," and the papier mâché fabric thus decorated is of the finest quality.

Withal, there is nothing lacking about most of this latter-day work; it is, perhaps, too conscientious; the "first fine careless rapture" has gone from it, and that which was counted "excellent taste" in 1856 is, perhaps, more to the mind of 1912.

Exactly where this decorated papier mâché stands in the history of art is not a point easily settled. The spell it exercises may be traced back to that of an old Roman Valentine—the scalloped edges, the flamboyant curves, the gilding, the painted roses, and the "feeling"—are all there. And those who can see nothing in the valentine but "sentimental old rubbish" had better not try to find much more in papier mâché. Frankly it is for ornament and not for use, for therein lies its weak point.

Time does not improve it; the chairs are better not sat in; the tables are better not stepped on; the glass is not damaged; the trays; pole-screens are wilted by the fire; ink-stands will not withstand the ink. And then what care, what vigilance is needed to keep its condition up to the mark; no hand but the lover's should touch it, the common duster spells ruin to its beauty, and the creams that put a shine on mahogany will not be healthy for the glider: the handling of papier mâché; further, its arrangement in modern surroundings needs some tact. It is to look anything but absurd and pathetic.

To all these drawbacks the collector is fully alive, yet he is thankfulness accept Devil's version: "It's expensive, but is it Art?" and go on with his collecting just the same.

The Care of Furniture

(Continued from page 50)

Painted and decorated furniture has a certain fragility, and, like French furniture of the carved and gilded order, it cannot be served under the most severe climatic conditions. It is the only screen cloth which can be expected to last when used near salt water or in the tropics.

You can obtain Jersey Copper Screen Cloth, 16 mesh (coarser should never be used) in most of the better grades of custom made screens, and from hardware and building supply dealers throughout the country. Manufacturers attach a label which identifies it.

On request we will gladly send you a booklet entitled "A Matter of Health and Comfort." If you are a home owner you should read it.
BUILD NOW
And let Sargent Hardware add the final touch of beauty and security to your home.

“"Yes, every detail is correct”

HOMES that people admire don’t “just happen.” You will usually find that every detail is the result of careful planning.

Take hardware for example. Some folks consider “door-knobs” a mere incident in building a house. Others realize that the hardware can also add a touch of genuine beauty—they choose Sargent.

Sargent Hardware is made in designs to harmonize perfectly with the architectural and decorative scheme of your home. Sargent locks give the kind of security that is so certain that you cease to think about it.

Write for the Sargent Book of Designs to discuss with your architect.

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

Protect your home throughout

Inside as well as outside doors should be equipped with Sargent Day and Night Latches. Linen closets, clothes closets, cellar, attic and other doors should be protected to make the security of your home complete.
Join the A. R. S.

The American Rose Society devotes its time and effort to the study of the Rose as the universal flower. It has members in forty-three states and sixteen foreign countries.

The American Rose Society arranges rose pilgrimages to famous rose gardens; promotes rose-shows in various parts of the country; publishes books and bulletins devoted to the Queen of Flowers.

Full Membership Privileges, $3.00 which for new members joining before May 1, 1922, will include

A Two-Dollar Rose Coupon, 2.00 This coupon will be accepted as cash by several of America's foremost rose-growers in payment for $2 worth of Rose bushes (or other plants), your own choice, to be selected from their 1922 catalogs.

The American Rose Annual for 1922 A splendidly illustrated book of 200 pages, giving interesting stories of Rose progress and the achievements of American amateur rose-growers. This book is supplied to members only. The 1922 issue will be ready about March 1.

The Member's Handbook supplements the Annual with much valuable information about Roses, and gives a complete list of members so you can find rose-lovers in your neighborhood. Ready about September 1, 1922.

A Card of Membership admitting you free to all Rose shows in which the Society formally takes part.

Advice from Research Committee Members can secure advice from a committee of Rose experts about varieties, cultivation, insects, diseases, habits, color, and other characteristics of all known Roses.

All of these will be given to new members who join before May 1, 1922. Send your name, address, and check for $3 payable and directed to the American Rose Society

JOHN C. WISTER, Secretary
606 Finance Building, Desk II, Philadelphia, Penna.

Wandering Tables (Continued from page 21)
The tale winds back through the centuries and involves us in the old story of the development of the home of man. We have referred to the ancient's use of small tables in their effete existence. Let us now glance at the Dark Ages in Europe and see how the home of the feudal barons began with one Great Hall for all purposes and both sexes. It is here that we find the dean of wandering tables. We get parts whose restlessness. One can imagine those solid, stately carved ancestors, the feudal days, and the flowers with desperate approval of their superficial descents,—our cherished wandering tables and the ebullient ballet dancers for movement!

What Lies Behind the Seed Packet (Continued from page 55)
of certain crops to just those conditions best suited to their growth. For instance, raises some 5,000 acres of watermelons destined never to be eaten, but merely to provide something like 600,000 pounds of seed. Georgia has more than 500 acres devoted to seed peaches. New Jersey, partly in connection with its extensive pickling activities, utilizes the seed product of 450 acres of tomatoes. In Michigan 2,500 acres or thereabouts are annually entirely stock from seed; Colorado with more than 5,000 acres of vine crops supplies the bulk of the top quality see-er seed, and its 100 tons of musk melon seed; Idaho raises the vast beans and peas on more than 40,000 acres; and Washington, California, Montana with the West, $20,000 help to account for the more than one hundred million pounds of 3,000 commodities that are handled each year. A small part of the eastern half of Long Island shares with the Detroit vicinity the comparatively small but important position of the cabbage and cauliflower seed planted throughout the country—and cauliflowers are the most perishable and expensive of all.

But it is in California that we find some of the most truly imposing proportions—California where it is raised is probably 60 percent of the country's 1,000 acres of cauliflower seed, and where nearly 2,000 acres are devoted to lettuce, 1,000 to radishes, more than 1,000 to pumpkin and squash, more than 2,000 to peas and beans, and 484 acres of the country's 500 acres of carrot seed, nearly 2,000 to onion seed and 181 acres to such a minute seed as parsley. These figures interpreted differently mean, for instance, 500 tons of lettuce seed, nearly as much radish seed, and at least 600 each of carrot and onion seed every year.

In the realm of flowers some 200 acres are devoted to seed; 150 acres in the Los Angeles district alone to more than 50 distinct varieties of zinnias; and from 250 to 500 acres to such miscellaneous sorts as aliums, mignonettes, stocks, petunias, poppies, etc. The production of nasturtium seed—about 100 tons—is probably as much as the whole of Holland ever produced even in its palmiest days; and to sweet pea devotees, or to peoniers, the average annual output is sufficient, in the words of one authority, "to give every sweet pea and child in this country a 15-foot row in the garden and still leave a handsome margin of several hundred tons for export purposes."

Perhaps the most wonderful part of this is that California's rise to supremacy in the seed growing game has taken place only within the last twenty-five, thirty, or at most, fifty years; yet almost as amazing, in another way, is the realization that this industry there is still but in its infancy.

Now how are these vast quantities of seed produced? By farmers for whom they are raised? Some seed houses, like some gardeners, raise their own supplies, in part, especially when from some particular novelty or popular strain. Others (the smaller firms as a rule) buy practically radish stock from jobbers and wholesalers in bulk, repackaging it in their own containers. A third, and, as of the prevention of the intermixing of varieties, wherever a farmer may devise his entire farm to a single variety of bean, sweet corn, watermelon, cucumber; or his farm may be a large acreage, divide his land up checkerboard fashion so that no two adjoining beds of any one variety or flower will grow side by side. If he is a specialist working to improve or propagate a particular variety, he is entrusted with some firm's recent introduction, he will restrict the extent of his activities but give his crops the most exact and meticulous care, screening every superior plant to prevent cross fertilization, and watching their progress day by day and preventing the inclusion of any variety or flower by careful attention.

You can imagine the amount of work required in increasing any new seed stock from perhaps a handful of seeds from a chosen plant, through gradually increasing plantings, each of which has been carefully examined and "rogued" or weed of undesirable specimens, until sufficient seed is on hand to justify offering it through the usual trade channels.

In some important districts economies are effected by means of a seed house in the supervision system, in which one man, familiar with local conditions and the abilities of the neighboring farmers, will take a contract with the farmers from as many seed houses and sublet them to the farmers of the section at a slightly lower figure and be able thus to supervise the growing of many more seeds than could safely be concentrated on one farm: he saves the seed firm the trouble and expense of keeping inspectors in the field and, dealing with men he knows, he is able to distribute the different contracts to his hire and the seed merchant's best advantage—

(Continued on page 78)
The Crowning Touch to the Home

It's just a house until you plant a garden. Then it becomes a home—a place where happiness can be found indoors or out—a living index to the character of those who live within. No wonder real homemakers give such care to planning beautiful gardens!

The choice of varieties is made easy for you by the S. & H. catalog. S. & H. ornamental shrubs are carefully selected, vigorous plants, with abundant foliage and finely colored bloom. All seeds listed are taken from unusually fine strains, proven by our own trials. S. & H. trees are preferred by professional nurserymen and orchardists all over the country. Nearly everything you need for your garden is listed.

THE STORRS & HARRISON CO.
Nurserymen and Seedsmen
Painesville, Ohio

A Garden Full of Gladioli for $2.00

The Gladiolus is one of the most satisfactory flowers grown and there is no reason why every family cannot enjoy this grand flower—it is as easy to grow as the potato.

Bloom from July to frost if you plant a few bulbs each month from April to July.

For TWO DOLLARS we will send 50 Bulbs of our Grand Prize Mixture, which covers every conceivable shade in the Gladiolus Kingdom.

Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

ORDER YOUR BULBS NOW so as to have them to plant when you begin making your garden.

Simple cultural directions in package.

Mail this advertisement, or present it at our store, with Check, Money Order, Cash or Stamps, and secure this splendid collection, sent prepaid to any point in the U. S. east of the Mississippi. For points West and Canada add 25c—(22.25).

Our 1922 Spring Seed Annual sent on request.

Stump & Walter Co.
30-32 Barclay St.,
H. G.
New York City

NATURE'S loveliest gift — roses — will be yours in abundance if you order Conard Star Roses. Hardy, field-grown plants, raised with skill and knowledge gained from over 50 years' experience. Thoroughbred roses of so high an innate quality that we can safely guarantee their bloom.

Our big illustrated catalog of nearly 200 glorious roses, is yours for the asking. Write for it NOW.

CONARD ★ ROSES
& JONES CO. Box 126 WEST GROVE, PA.
Robert Pyle, Prop., A. Winters, Vice-Prop.,
Rose Specialist—Backed by over 50 years' experience

"This celluloid star tag labels your growing rose and is the sign of our guarantee—two exclusive C. & J. features."
Burpee's Annual
The Leading American Seed Catalog

Burpee's Annual is a complete guide to the vegetable and flower garden. It is a handsome book of 180 pages with more than a hundred of the finest vegetables and flowers illustrated in the colors of nature.

Burpee's Annual tells the plain truth about The Best Seeds That Grow. If you are interested in gardening or farming, Burpee's Annual will be mailed to you FREE.

Write for your copy of Burpee's Annual today.
Just tear off the coupon and fill in the space below.

W. ATLEE BURPEE CO.
Seed Growers, Philadelphia

Gentlemen:
Please send me a free copy of Burpee's Annual.

Name

R. D. or Street

Postoffice... State
Kunderd's Wonderful New Ruffled Gladioli

are now well known as the best in the world. You cannot afford to do without them in your garden next summer. No other grower has ever produced anything to compare with these marvelous new types and colors.

Send for Free 56-page Catalog

illustrating 19 of these new Gladioli in natural colors and many others in halftone. Most complete cultural information is given, with special directions for growing show flowers. The most beautiful and instructive Gladiolus catalogue ever issued.

A. E. Kunderd, Box 2, Goshen, Indiana, U. S. A.
The Originator of the Ruffled Gladiolus

The man with the wheel hoe

Planet Jr. garden tools have made home gardening possible and popular. They have changed arduous drudgery into a healthy, outdoor pastime in which the whole family shares. A few minutes a day, walking in a natural position with a Planet Jr., will keep your garden free from weeds.

Know the summer-long satisfaction—and economy—of fresh, crisp, tender vegetables for your table. Put in as big a garden as you want. Planet Jr. will keep it fresh and growing. Get a new idea of how really good garden "sass" can be when it comes straight to your kitchen from your own garden.

For the large home garden one of the most popular tools is the Planet Jr. No. 4 Combined Hill and Drill Seeder, Single Wheel Hoe, Cultivator and Plow. It will plant in hills or continuous rows accurately in a perfect line, and will do the cultivating right through the season.

Write for the complete Planet Jr. catalog showing the many Planet Jr. seeders and wheel hoes with illustrations of how the different implements and attachments work.

S. L. Allen & Co., Inc.
Dept. 34
5th & Glenwood Ave.
Philadelphia

Beckert's Seeds

Plan now to make your garden the prize garden of your neighborhood. Send for Beckert's Catalog of Seeds, Bulbs and Garden Supplies for 1922, full of information on the selection, planting and cultivation of Vegetables and Flowers.

Beckert's Seeds have for nearly fifty years been the choice of a host of highly successful professional gardeners and florists. Buy your seeds where experts buy them.

With Beckert's Seeds you will get more pleasure and bigger profits from your garden, be it large or small.

Richly illustrated catalog free for the asking

Beckert's Seed Store
Dept. H.
101-103 Federal St.
Pittsburgh, Pa.
WHAT YOU CAN DO IN FEBRUARY

A Personal Message from Henry Hicks

February is the ideal time to make plans for the improvement of your landscape and garden. Before the rush of Spring work and Spring planting begins, take the best time to order the trees, shrubs and other stock needed to achieve your ideals.

As you sit by the open fireplace during these long winter evenings, you can insure your dreams coming true, if you but dream to achieve some of the ideas suggested in our "Book of Ideas." We call it the "Commuter's Edition of Home Landscapes." It will be sent to you, upon request to readers of House & Garden.

There is no time like February to take definite steps to achieve improvements. With the suggestion and inspiration of our book and the help we can give you by supplying the finest quality stock, we actually make it easy for you to achieve your ambitions.

WE WILL HELP YOU MAKE YOUR DREAM GARDEN COME TRUE.

The story grows at Hicks Nurseries is growing right now, and it will continue to grow right for you. It will produce the effects it should. In other words, the plants will succeed need not. Whether you want small evergreens for planting around the house foundation, large ones to be used as wind-breaks and to create "cozy nooks" for your reading joy, you can depend on Hicks Nurseries supplying you satisfactorily.

Berried shrubs will make your grounds beautiful all the year round, and help in making them more inviting. Birds combat insects. Thus berried shrubs are insurance against many forms of pests. We have dogwood and other shade trees to give you comfort on hot summer days. Yellow flowering roses for arm and porch trellis; fruit trees or other green and growing things known to delightful home gardeners. We have them already ready to supply it.

We specialize in plants that will create an immediate effect. We give special care to the cultivation of the plants and have some from ten to forty feet high which we can transplant to your grounds. This is a new development in American horticulture and we are the first to practice it successfully. Full fledged landscapes the first season after planting, are readily accomplished with this fine stock.

Send us a photograph or sketch of your grounds, telling us what effect you would like, and we will study your problem and work out its solution. Much actual planting can be done right by our specialists. This is an added incentive to bring your grounds to a level of attractiveness to those who know yours in this month of February.

Shrubbery and flowering roses are the economical, intimate elements of your landscape. For many years we have been giving you how bare and new, or old and overgrown your gardens may be, the Hicks catalog will help you. The "Commuter's Edition" illustrated with pastels by Miss Mary Helen Carlin, has descriptions telling how to make small gardens. You can understand it. Time saving trees are what you should select in February, frequently you can plant them in February, for they are dug with beall balls of earth and the ground rarely freezes deeply on Long Island. You can save 5 to 25 years by purchasing your trees now at Hicks Nurseries. You can see why they are guaranteed to grow satisfactorily because they are trained and dug right.

VISIT OUR NURSERIES

We welcome your visits to our nurseries. Come and see the Holly, nible the sweet Silver Thorn and the more highbush cranberry. Pick a Winter bouquet of Holly, Leucothoe, Laurel, Fir and many other evergreens for your winter garden. Collect many stones and stumps for your naturalistic garden. Send us photographs or sketch, tell us what you want to do, what you want to accomplish this year and we will try to help you.

If you plant a plant, you can make it live any time.

(Signed) Henry Hicks

HICKS NURSERIES

Box H, Westbury, Long Island

Please mention House & Garden in writing.

And the birds can help you

Now is the time to make plans for the birds coming back. These feathered friends save trees and shrubs and plants from thousands of insect pests. You need them. Of course everyone knows the birds want to make them neighbors, year after year. That is what Dodson Bird Houses do.

Birds are strangely particular. A lifetime's study has made Mr. Dodson authoritative on both Bird Houses and birds. His houses are all many times proven.

Write Mr. Dodson about the growing things on your place, and the birds you can attract. He knows all vicinities. He is helping everywhere. Some of the most beautiful places in America, and some of the most modest, owe the blessings and beauty of the birds to Dodson Bird Houses.

JOSEPH H. DODSON, Inc.

731 HARRISON AVENUE KANKAKEE, ILLINOIS

FREE

Mr. Dodson's fascinating booklet, "How Your Birds Feed and How to Win Them," is sent trouble free and in all the styles of Bird Houses and Mr. Dodson's valuable suggestions. A colored bird picture suitable for framing will also be sent free.

Dodson Spesner trap guaranteed to rid your premises of this noisy, quarrelsome pest. $8.00.

MALONEY'S

Purple Mistletoe House cottage style 24 compartments, 18 inches high, 12 inches dia. Price $1.75.

Maloney Bros. & Wells Co., 5 State Street, Dansville, N. Y.

MALONEY'S

Water - Lilies

In Your Garden?

You can enjoy them this season. You don't have to wait, for they bloom the first summer. All you need besides the plants is a water-tight tub or half-barrel with a little soil and water.

A Good Lily For Tub Culture

$1.50

Water - Lilies

in your garden

William Doogue has large cup-shaped flowers, bright pink, with a pleasing fragrance; a garden in itself; in flower, send for our catalog. Learn more about the fascination of Lily culture. Besides a catalog of varieties, the book contains cultural directions and many illustrations. You'll be interested if you like flowers, send today.

Independence Nurseries

Box H

Independence, Ohio

World's Best Dahlias

Send for the Leading Catalog

J HICKS

Peacock

A Dahlias

Peacock

Farms

BERLIN

NEW JERSEY

TOWNSEND'S TRIPLEX

Floats over the uneven ground as a ship rides the waves

The Greatest Gran- Cutter on earth.

The Greatest Gran-Cutter on earth.

Cute a Swath 85 inches wide.

S P TOWNSEND & CO.

244 Glenwood Ave.

Bloomfield, N. J.
Is a reliable guide to Vegetable and Flower culture that no amateur or professional gardener can afford to be without.

The EIGHTY-FOURTH edition is larger and more complete than ever. It shows in eight color plates some of the DREER SPECIALTIES and its 224 large pages give photographic illustrations of many of the varieties listed, besides complete cultural directions for successful growing. It offers the best Vegetable and Flower Seeds; Lawn Grass and Agricultural Seeds; Garden Requisites; Plants of all kinds, including the newest Roses, Dahlias, Hardy Perennials, etc.

A copy mailed free if you mention this publication.

HENRY A. DREER


"THE HOME RESTFUL"

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 time to plan for Spring improvements. Let us help you! Send for our handsome free Book, "Beautiful Home Surroundings."

WYMAN'S

Framingham Nurseries
FRAMINGHAM, MASSACHUSETTS

A Moderate Priced Power Mower for Medium Sized Lawns

Here is a Power Lawn Mower that will be welcomed by thousands of home owners who have large lawns to care for.

We call it the Ideal "Junior." It is a machine that fills a greater need than any power mower ever built. It is surprisingly moderate in price, absolutely dependable, easy to handle, and costs but a few cents per day to operate. It is a simple mower that anyone can run with splendid results.

In general principle, the Ideal Junior is exactly the same as the larger Ideal Power Lawn Mower which is giving universal satisfaction upon thousands of the best-kept lawns in the country. It is smaller and lighter in weight, having a 22-inch cut. It will mow from 3 to 4 acres of grass per day. Just the machine to use when there is too much grass to economically cut with hand mower, yet where the lawn is hardly large enough to warrant the purchase of a larger power mower.

Also used by golf clubs for work on putting greens, and by parks and cemeteries for close cutting, trimming around shrubbery and as an auxiliary unit to the larger power mowers.

The Ideal Power Mower for Large Lawns

For larger lawns the standard Ideal Power Lawn Mower has no equal. It cuts from 5 to 6 acres of grass per day, doing the work of 6 or 7 men. There is no other power mower on earth, whether for estates, public parks, golf courses, college grounds, industrial grounds, cemeteries, etc.

For Large Parks and Golf Courses

For large parks and golf courses we build the Ideal Triple Power Mower which cuts from 25 to 30 acres of grass per day.

Ideal Power Lawn Mower Co.

R. E. OLDS, Chairman

403 Kalamazoo St., Lansing, Mich.

World's Largest Builders of Power Lawn Mowers.

CHICAGO, ILL. 11 E. Harrison St.

NEW YORK, N. Y. 270 West St.

IDEAL Power Lawn Mowers


February, 1922

Bobbink & Atkins

Ask for
Catalog

Visit
Nursery

Ask for
Catalog

ROSES
LILACS
EVERGREENS
RHODODENDRONS
TREES AND SHRUBS
ROCK GARDEN PLANTS
OLD-FASHIONED FLOWERS
FRUIT TREES AND BUSHES
OUR GIANT-FLOWERING MARSHMALLOW

Japanese Yew
The Hedge Plant of the Future
and
Evergreen for Everywhere
Ask for special pamphlets
We grow Nursery Products to complete
Plantings of any Magnitude.

Nurserymen & Florists
Rutherford New Jersey
Garden flowers in Berry not great receives four this plant New only When cells, under I. gayly this darkness the J. flowers the flower few decline, not will cloud is a GARDEN endorsed World's plants definite Size, the is the the an- heat the greatest, few cloud, that gathering the fruit is easy and comfortable.

The plants we send out will bear fruit the first season planted, and they multiply rapidly.

Awards Medals and first-class certificates by the Massachusetts Horticultural Society; Horticultural Society of New York; American Institute of Science, and other leading agricultural and horticultural bodies.

The famous raspberry, acknowledged to be the finest under cultivation today, is now available in sufficient quantity to permit us, as originators, to offer it at a more favorable price. Strong, field-grown bearing plants $6.00 per dozen, $49.00 per hundred. No less than a dozen, nor more than a hundred plants sold to any one person. Safe delivery guaranteed in proper time for planting, if ordered now.

La France Giant Everbearing Red Raspberry

Big, Juicy, Sweet Berries from June until November

La FRANCE is beyond question the king of all raspberries—a proven variety for American gardens. It is endorsed by the leading horticulturists and berry growers. It produces firm, luscious, wonderfully flavored berries with few seeds—almost twice the size of other varieties.

Best in Size, Taste and Productiveness

It will survive the bitter winter weather, is seldom troubled by insects or disease, and it has large strong canes carrying so few thorns that gathering the fruit is easy and comfortable.

The plants we send out will bear fruit the first season planted, and they multiply rapidly.

Awards Medals and first-class certificates by the Massachusetts Horticultural Society; Horticultural Society of New York; American Institute of Science, and other leading agricultural and horticultural bodies.

This famous raspberry, acknowledged to be the finest under cultivation today, is now available in sufficient quantity to permit us, as originators, to offer it at a more favorable price. Strong, field-grown bearing plants $6.00 per dozen, $49.00 per hundred. No less than a dozen, nor more than a hundred plants sold to any one person. Safe delivery guaranteed in proper time for planting, if ordered now.

The Clock of Garden Flowers

There are plants which flower early in the morning, and there are plants that flower late in the afternoon. Some of them are so sensitive to the life-giving rays of the sun that, whenever a cloud veils it from sight for a short time, they close their delicate and gayly colored crowns. Others are real night owls, jealously protecting their flowers from the least ray of light and beginning to open them only when dusk of darkness begins to fall.

The sun, undoubtedly, is a great factor in the opening and closing of the flowers, but heat is not without its influence in this direction; under normal conditions, both are equally important. It is the heat rays which produce an elongation of the cells, and it is the light rays which are changed to heat rays within the plant.

But such a simple explanation is not sufficient: plants are organs which have not only become accustomed to their environment, but have adapted it to their own requirements so that flowers often close at definite periods of the day. When the sun is in its meridian and the heat is greatest, very few are the plants which open their blossoms—by far the greater majority close them at this particular time. When the sun begins to decline, other flowers commence to open their corollas and this continues until darkness has set in. Here the flowering period has been adapted to the flying time of various nocturnal insects. The day flowers have accustomed themselves to the bees, their relations, and other insects which fertilize the flower by bringing the pollen of one blossom to the stigma of another plant of the same species.

As long as a plant keeps its flowers closed it rests or sleeps. Under this condition it receives certain advantages. Why should the flower open or even remain so when the insect species which is essential for pollination does not fly? That this sleep of the plant is comparable to the sleep of animals, which requires rest, is hardly possible. The similarity is only an apparent one. In a way it is mysterious that, on a sunny day, various species of flowers open or close at definite times.

The span of life of a flower differs with the species and lies between large bounds. Some live only a few hours, usually from morning to noon or from afternoon to night. Others last a few days. The wild rose lives two days, woodbine (Lonicera caprifolium) three, foxglove (Digitalis purpurea) six, Alpine violet (Cyclamen) ten, and the crocus lives twelve days. Flowers with a large (Continued on page 86)

By eight o'clock the sun has drawn apart the petals of the spicily fragrant grass pinks which edge the perennial border.
Dogwood Should Be Planted

At the very first sign of spring—just as soon as the earth begins to loosen—and for perfect results they should be planted while still dormant, so that they may be thoroughly acclimated right from the first bloom.

We advise that you order your dogwoods now, for shipment about March 15th. By doing so you insure the best selection of stock, and an early planting. This is of great importance.

As an added inducement for you to order now (for later delivery) we have arranged the following special prices.

Yellow Dogwood
2 to 3 ft. $4.50 Each or 6.30 per Doz.
3 to 4 ft. $3.75 Each or 5.00 per Doz.
4 to 5 ft. $2.75 Each or 4.00 per Doz.
5 to 6 ft. $1.75 Each or 3.00 per Doz.
6 to 8 ft. $1.25 Each or 2.00 per Doz.
8 to 10 ft. $1.00 Each or 1.50 per Doz.

Green Dogwood
2 to 3 ft. $11.25 Each or 13.50 per Doz.
3 to 4 ft. $9.75 Each or 12.50 per Doz.
4 to 5 ft. $7.75 Each or 10.00 per Doz.
5 to 6 ft. $6.00 Each or 8.00 per Doz.
6 to 8 ft. $4.50 Each or 6.00 per Doz.
8 to 10 ft. $3.00 Each or 5.00 per Doz.

On request, our service department will be delighted to inform you just how to proceed in getting the maximum results with them, or for that matter, with any other growing problem which may require expert knowledge. A request for this consultation entails no obligations whatsoever.

Our booklet “Suggestions For Spring Planting” sent on request.

“Successful for over a century!”

AMERICAN NURSERIES
H. EDWARD HOLDEN, General Manager
562 Grand Central Terminal
New York

Best and Biggest Berries

“PLANTS THAT KEEP FAITH”
FOR REAL SUCCESS

A dependable stock of superior small fruit plants selected from the famous collection of the country’s foremost specialist in berry culture.

<table>
<thead>
<tr>
<th>Variety</th>
<th>Number of Plants</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supreme Tasteful Strawberries</td>
<td>500</td>
<td>$2.50</td>
</tr>
<tr>
<td>Giant Meaty Blackberries</td>
<td>300</td>
<td>$2.25</td>
</tr>
<tr>
<td>Luscious Raspberries</td>
<td>200</td>
<td>$2.00</td>
</tr>
<tr>
<td>Gooseberries and Currants</td>
<td>150</td>
<td>$1.75</td>
</tr>
<tr>
<td>Spendid Heavily Rooted Grapes</td>
<td>100</td>
<td>$1.50</td>
</tr>
</tbody>
</table>

These and a complete stock of garden roots, fruit trees, roses, hardy perennials and other ornamental plants are listed in a fine new catalogue. No. 104, which is sent for the asking. Free advice by a berry expert to all who are interested.

J. T. LOVETT, BOX 152, LITTLE SILVER, N. J.
For 44 Years a Specialist in Berry Culture

Planting plans for garden and grounds

Not a book—but specially prepared plans to meet your requirements. Made by one who knows plants through life-long experience. They enable you to do little or much at a given time. Artistic plans—they have that quality, also.

A visit to your grounds may not be necessary.

Write for details of our proposition stating size and condition of your grounds. Address

J. H. MEYER & SONS
220 Fulton Street
New York

A NURSERY CATALOG
of Unusual Helpfulness

That is what folks say of Green’s Nursery Catalog.

A Catalog that is a Text Book

Helpful information about fruit culture, written by Charles A. Green, makes our catalog one of the most valuable for intending planters. Instructions on planting and care of fruit trees and descriptions of varieties written in such a manner as assist judgment. It will be sent with our compliments to readers of House & Garden. The 1922 issue will be even better than its predecessors. You should have it at hand as a guide in planning your garden activities for 1922.

Fruit Specialists Since 1881

From one end of the country to the other the nursery stock of Charles A. Green is famous for its hardiness. Northern grown, vigorous and well-formed trees. Experienced planters who have seen our big fields of fruit trees have said that they were the best in the country. Not only are they large vigorous trees full of vitality, but they have come from buds of trees now bearing fruit at Green’s Fruit Farm. Thus they can be relied upon to be absolutely true to name, which is one of the most important things in connection with tree growing.

Mr. C. A. Green’s assistants of long experience have learned how to dig, pack and ship trees so that they will reach their destination in the best possible condition.

GREEN’S NURSERY COMPANY
132-142 Green St., Rochester, N. Y.

A Complete Vegetable Seed Collection
FOR COUNTRY $2.50

One of the principal joys of owning a country home is having delicious fresh vegetables and crisp salads, right out of the garden, every day, all Summer long. Here is our complete vegetable collection for country estates for only $2.50. Enough to set out a garden of 1500 square feet, and all the finest varieties of our best strains.

MONEY-BACK GUARANTEE
Salzer Seeds are the best garden seeds to buy. They are sold on a money-back guarantee. We maintain at Cliffwood Farms a corps of many experts, all under the direction of a European garden specialist, who are constantly proving and bettering the strains of our seeds. Here we have developed some of the most famous varieties of vegetable and flower types known to horticulturists.

ALL NORTHERN GROWN
Salzer Seeds are all Northern grown, hence harder and less subject to the danger of frost.

Our $2.50 Cliffwood vegetable collection will provide an abundant variety for your table, and all of the earliest and choicest strains. This big collection actually represents a much greater value, but we offer it to you to introduce you to the high quality of Salzer Seeds.

Write for Catalog

When ordering the $2.50 Cliffwood vegetable collection, don’t fail to ask for our new 1922 catalog. It is the biggest and handiest seed book we have ever issued and includes everything for the country estate, including vegetable, flowers, field seeds, grasses, ornamental plants, etc. This beautiful, 134-page book will be sent FREE on request.

John A. Salzer Seed Co., Dept. 50, La Crosse, Wis.
Established 1866

SOW-SALZER’S-SEEDS

The Green Velvety Lawn

That you desire next summer must be fed now. Cover your grass with a liberal coat of our specially prepared cut tobacco stems.

The biggest and most effective fertilizer for your garden next spring.

Write to-day for special leaflet explaining the value of our products to gardening either indoors or out.

Lancaster

TOBACCO PRODUCTS CO.
220 Fulton Street
Lancaster Pennsylvania

6740 Chew Street, Germantown, Philadelphia, Pa.
A COMPREHENSIVE DIGEST OF HORTICULTURE

The Gardeners' Chronicle

Has been well described by one of its readers in the following letter:

"I have for a long time wanted a broad, comprehensive digest of horticulture in general and truly realize that the Gardeners' Chronicle will fill the bill. I have the honor of belonging to the Gardeners' Club of the House of Virginia."—Mrs. H. L. C., Lexington, Ky.

The Literary Digest of the gardening world.

This beautifully illustrated monthly magazine selects from all gardening publications the world over the most practical and helpful information for the garden lovers in America. You will read very carefully each month several timely articles by leaders in horticultural thought. Thus it at once furnishes a digest of the latest information on the subject and is authentic and practical.

"I am not a gardener, but employ two, and subscribe to your paper. Always find something instructive and interesting in it. Your selecting articles from other papers is a good idea, for then your readers seldom miss a good thing."—W. C. E., Highland Park, Ill.

It interprets the new tendencies, points out the new creations of flower and plant life, talks on landscape designs and has very interesting departments bound to be of immense assistance to either the beginner or the advanced gardener.

"I think the best number of the Chronicle is excellent and I am recommending it to everyone as being the best purely gardening paper."—Miss H. L., New York City.

Its "Questions and Answers" department is conducted with both clearness of advice and authority. Subscribers are privileged to submit their garden problems for help from the staff of contributors.

"The two issues of the Gardeners' Chronicle I have read very carefully and I came to the conclusion that the Gardeners' Chronicle is just the thing an amateur will enjoy and appreciate."—S. A., Detroit, Mich.

SUBSCRIPTION PRICE $3.00 A YEAR. Send $3.00 now and your subscription will begin with the January issue. Canadian Subscription $3.15.

Gardeners' Chronicle of America
(Now in its 25th volume)
286 Fifth Avenue New York
Please mention House & Garden

GRAPES From Your Own Garden

CAN'T you picture them—their rich, fruity fragrance, the velvety bloom of some and the pearl-like luster of others, the fullness of their sun-drenched clusters? Can't you taste their aromatic sweetness, pleasantly refreshing and stimulating as only home-grown fruit can be?

You can have such grapes, right on your own table, from your own trellis or arbor. Their vines need not occupy much space, nor will they call for special soil or expert care. If you make a selection from this list, your satisfaction will be guaranteed.

RED: Lady-Love—This will be the first red grape on your table, large in both hands and berry. Fresh bitter and juicy, sweet and sparkling. Suggested for making jelly or juice. $1.50 each.

Lolita—This handpicking bunch of all grapes, berries, large, compact, like that of a good shipper and keeper. Exceedingly productive. Fine for jelly. $1.50 each.

BLACK: Concord—America's most popular grape. Excellent flavor, hardy, healthy and cheap for the table or juice. Bunches in midseason. $1.00 each.

Campbell's Earle—Flavorful, juicy and tender, nursery and aromatic flavor. Excellent bunch and berry and a good keeper. Suggested for jelly. Early $1.50 each.

WHITE: Diana—The standard white grape. Very large, hardy clusters. Fresh, dry and juicy. Flavor of the best. Extremely productive. More will not do justice to this grape. Try some for yourself. $1.50 each.

These prices are for extra, selected, three-year-old roots delivered to your door. Vines that will bear fruit in the shortest possible time, after planting. Order now and we will send them in the spring at the proper planting time.

T. S. HUBBARD COMPANY
Grape Vine Specialists
Box No. 35 Fredonia, N. Y.

Before Doing Your Spring Planting

See Huntington's Prices

Quality as usual—Service: the same
Prices greatly reduced

Largest list of gladioli in America

Finesst seeds; perennial plants, separate list of perennial seeds—over 200 varieties. Write for catalog.

Ralph E. Huntington
Painesville Ohio

The Wonderful Paul's Scarlet Climber

Awarded the gold medal and cup at the National Rose Society's Exhibit last year, President Pennock, Society of American Florists, reports from Bagatelle Gardens, Paris: "Paul's Scarlet stood out by far the best among the climbers and attracted the public probably more than any other one rose."

Vivid scarlet, slightly crimson, it makes a brilliant display for a long time. A strong grower, free from mildew, diseases and insects. By cutting back it can be made a beautiful bush rose. Plants from 2 1/2" pots, 36c. 4 for $1.00, postpaid. 2 year old plants, 96c each, $9.00 per dozen; large specimen plants, 96c each. By express, with soil on roots. Plants on their own roots.

Our "New Guide to Rose Culture" for 1922. It's FREE

Illustrates wonderful "Dingoe Roses" in natural colors. The lifetime experience of the Odeon and Leading Rose Gardeners. A fine book for those who love flowers and other plants, both and seeds and tells how to grow them. Beautiful limited.

THE DINGEE & CONARD CO. Box 272 West Grove, Pa.
THE proverbial charm of English gardens is due to a great extent to the remarkable vigor of English seed and the purity of the strains. This outstanding superiority is present to a marked extent in American gardens when planted with Sutton's Seeds.

In England, we raise the breeding of plants and the selection of seed to the dignity of an art. Superlative quality is our only standard; first in growing flowers and vegetables of unusual excellence, and finally in selecting seed from perfect specimens only.

Our catalog, as unusual in its way, as Sutton's Seeds, will be sent for 25c. This will be credited on first order of $8.00 or over.

Only 28 days required from date of your order for catalog or seeds to reach you, as we mail promptly. But you should lose no time in ordering the catalog.

Royal Seed Establishment
READING, ENGLAND
The Seed Business with a Record of 115 Years

Rock Gardens
We specialize in the planning, and creation of Rock Gardens, Rock Walls and all forms of Alpine Plantings.

Choice and Rare Hardy Plants
Our Specialty
Our circular is very interesting and helpful. Sent on request.
Consultation by appointment.

WOLCOTT NURSERIES
CLINTON ROAD J ACKSON M ICHIGAN

A MOTO-MOWER
For Only $175.00

We announce a new model 24-inch mower—exactly the same simple, durable construction as our larger, more expensive machines, for the remarkably low price of $175.00.

It is a well designed, carefully constructed machine—the simplest mower on the market—only eleven moving parts—about one-third as many as the average power mower—and weighs only 160 pounds—about half as much as other mowers of similar capacity. Built by an old, well established concern.

Used in New York City parks and by hundreds of other cities, estate owners and institutions throughout the country. Send us the dimensions of your grass areas, and we will give you an estimate of what your cutting cost and time should be, and the savings you could expect, together with an interesting book about the MOTO-Mower.


The Moto-Mower Company
3242 East Woodbridge Street, Detroit, Mich.

Distinctive Landscape Designs

ONE of the most gratifying features of B. F. Barr & Company's service is the Landscape Architectural Division. Its corps of experts are skilled in the designing of original and distinctive home settings. If you have a planting problem, whether it be for a vast estate or modest lawn, consult these experts now. Their service is free.

Thirty years devoted to the culture and harmonious arrangements of fine stocks have enabled B. F. Barr & Company to obtain for its clients unusually satisfying results.

B. F. BARR & COMPANY
Keystone Nurseries, 100 Barr Building, Lancaster, Pa.

GALLOWAY POTTERY
FOR
GARDEN & INTERIOR
Interesting pottery will add charm to your garden and home. You may select from a pleasing variety of Bird Baths, Fonts, 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.

Rosedale Specialties

Roses in many varieties and in large sizes for immediate effect. Also Fruits (dwarf and standard).

Evergreens in 70 varieties and many sizes, up to 25 feet. Frequent transplanting assures compact root systems that stand moving well.

Fruit and Ornamental Trees and Shrubs in great variety, including extra sizes for immediate effect.

We will issue two helpful catalogs—February and August. Send us your name and address.

ROSEDALE NURSERIES
Box H Tarrytown, N. Y. The Majestic Douglas Fir
Wagner Flowers and Plantings

PLAN to make your grounds more beautiful this spring by planting Wagner hardy flowers, roses, shrubbery, evergreens, and ornamental trees.

Wagner stock has long been favored by flower lovers because of its vigor and full blooming qualities.

To make your grounds more harmonious, there is available Wagner Landscape Gardening Service. The broad principles of this service is to create a garden of originality and loveliness. Whether you have a modest suburban lot or an extensive estate, our garden experts can aid you. Plans submitted by mail or by a representative.

You'll find much in interest and value in our new catalog. It tells of Wagner flowers and the Wagner Landscape Garden Service. There is a copy for you if you will write. Please ask for No. 279.

WAGNER PARK NURSERIES
Box 79, Sidney, Ohio

Nurserymen Florists Landscape Gardeners

(Continued from page 82)

The Clock of Garden Flowers

number of stamens usually are short live while those that produce but few last comparatively long.

When, early in the morning, the sun just rises above the horizon, the flowers of the gayly colored morning-glory begin to open. An hour later, at five o'clock, the poppy, awakening from its nap, unfolds its four petalled, colored crown. A half hour later the wild rose is kissed awake by the rays of the sun. At six the deadly night-shade, which usually is found growing luxuriantly on the garbage heap, opens its not unbeautiful violet colored flowers. Thirty minutes later, at six-thirty, the flowers of the potato break through their envelope in the kitchen garden, and at seven the sky-blue, star-shaped corolla of the chisery will have unfolded itself.

These are the insipicuous plants, and after about seven o'clock the majority of the more aristocratic flowering buds begin to pulsate with life. The dainty petals twist and stretch. The protecting sepals can not withstand the pressure longer; they burst asunder, revealing the wonderfully tinted petals. The general hour of awakening in the flower garden has arrived, and the most profuse varieties attracted by the light and heat of a new day begin to unfold their delicate flowers.

At eight o'clock the carnation awakens and begins to send out its spicy fragrance. Thirty minutes later the white pond lily opens its large and brightly shining petals and, as it rises above the water, it turns toward the sun and follows its course through the sky. At nine o'clock this plant is followed by Mesembranthemum crystallinum whose peculiar white flowers contrast so wonderfully with its thick and succulent foliage. The tulips, as if they were loath to awaken from their long sleep, gently open their flaming corollas at nine-thirty. But at the same time the wild lettuce goes back to its rest; it seems as if it could not endure the ever increasing strength of the still rising sun. Between ten and eleven the flowers of Mesembranthemum nudiflorum awake, opening completely and drawing the life-giving rays of light, for all Mesembranthemums are children of the sun, opening their petals only under its influence.

About twelve o'clock the flowers of Calendula arvensis begin to close and a little later, between twelve and one, Dianthus prostralis follows.

By afternoon, many of the plants flowering early in the morning have closed again, apparently put to sleep by the intense heat, while others have willed away. The flowers of the potato, chisery, and the common dandelion remain open to about two or three o'clock, but then they begin to nod and slowly close. At four these are followed by Mesembranthemum crystallinum and (Continued on page 88)
Spring Travelling

The International Travel Bureau of the Nast Publications is a service maintained for the convenience of our readers. It is right here in the heart of New York City, where all the big transportation companies have their headquarters.

Its business is to know all about passports and sailings, time-tables and connections, Pullmans, cabins and hotels, and all the machinery of travel.

No matter where you want to go, Florida or California, Europe or the Orient, we will tell you how to get there most agreeably, what to see and when to see it most effectively.

You incur no obligation by consulting us.

Interview or Write
TERESA THOMPSON SPEED
THE NAST INTERNATIONAL TRAVEL BUREAU
25 West 44th Street New York City

for HOME OWNERS

10 BOOKS on landscape gardening

A WONDERFUL collection of books covering every phase of Home Landscape Gardening, sent all charges prepaid for Free examination.

These remarkable books tell in simple words and show by over 100 attractive illustrations just how to lay out your grounds, choose plants, care for shrubbery and trees, prepare the soil, plant seedlings and transplant, create beautiful and artistic homescapings, full of color and charm. The books are worth the price alone.

Ten books (in attractive containers) written by Landscape Architects and edited by the eminent authority—Ralph Donner, B. H. A. M. A., for five years head of the Professional Course in Landscape Gardening, U. of Ill.; head of Summer School of Landscape Architecture, Lake Forest; author of "Design in Landscape Gardening".

UNUSUAL OFFER
SEND NO MONEY

Free Inspection. See these books, read them, judge the pictures, judge the prices, judge the matter. If satisfied mail check. If not return the books with postpaid. You will not owe one cent.

Group Plantings

by the foot or by the group—from hardy borders to evergreen plantings and hedges. New booklet, soon to be off the press, fully describes and illustrates them. Your name NOW will insure your receiving a copy.

H. CLAY PRIMROSE, Pres.
3906 Frederick Avenue
BALTIMORE

Cedar Acres

Gladioli and Dahlias

"Bulbs That Bloom"

I have been specializing with Gladioli for over twenty years.

Cedar Acres true to name bulks that bloom bring orders from "glad" lovers the world over.

BOOKLET OF CULTURAL DIRECTIONS telling you how to grow the best bulbs will be sent on request.

The New

Orchid-Flowering

Primulins-Hybrids

will bring you gladness and beauty beyond words—such delicate colorings for house and garden effects.

We will send collection of 25 bulbs for $1.25, prepaid; 100 for $5.00, express prepaid.

If you love flowers you'll love the Primulins.

B. HAMMOND TRACY
INCORPORATED
Wenham, Mass.

Established 1890

Beautiful Home Surroundings

PFUND'S

DEPENDABLE

Trees :: Shrubs

Perennials

PFUND NURSERY CO.
"ELMHURST NURSERIES"
Elmhurst, Illinois

A Central West Nursery specializing in Trees and Shrubs Adapted to the Central West.

Send for catalog to Chicago Office, 8 E. Huron Street

for 1922

VICK'S

GARDEN & FLORAL

GUIDE

IT'S FREE A WORTH WHILE BOOK WRITE TODAY

For vegetable growers and all lovers of flowers. Lists the old standbys; tells of many new varieties. Valuable instructions on planting and care. Get the benefit of the experience of the oldest catalogue seed house and largest growers of Asters in America. For 73 years the leading authority on vegetable, flower and farm seeds, plants, bulbs, and fruits. 12 greenhouses. 500 acres.

Vick Quality Seeds Grow the Best Crops the Earth Produces

This book, the best we have issued, is absolutely free. Send for your copy today before you forget. A postcard is sufficient.

JAMES VICK'S SONS, 18 Stone St.
Rochester, N. Y.

Send me your library of Ten Home Landscape Gardening Books. I will return them or send $1.50 in full payment within five days after receipt.

Name

Address

Town and State

Coldwell Lawn Mowers
"MAKE BEAUTIFUL LAWNS"

The Coldwell Model H Combination Motor and Roller Lawn Mower is a substantial, economical machine, that has stood the test of time.

COLDWELL LAWN MOWER CO.
NEWBURGH, N.Y., U.S.A.
ILLUSTRATED CATALOGUE UPON REQUEST
In Anticipation of Your Garden Joys And Planting Pleasures

For you who know so well the added pleasure of gardening and planting anticipations, we have the Ten-Ten Spring Catalog all ready, ready for you to sit down with, and mull through unhurriedly. Ready, so you can in the most pleasurable, easy-to-do way, make your selections, and order early, so you can surely start early.

Everything is arranged in the true Ten-Ten way, of groups of Ten. It is complete in vegetable and flower seeds, perennials, flowering shrubs, evergreens and shade trees, and fruits as well.

It contains ten pages of delightful talks about old historic trees, that you will particularly enjoy.

Charmingly illustrated, as of yore.

You are most welcome to a copy.

A Peep Into The Ten-Ten Book

Suppose you want plants for a shady corner—the Ten-Ten gives you a list of Ten.

Suppose you want a collection of the best Heathers, the Ten-Ten gives you a group of just such a Ten.

Just glance over a few of the headings below, and you will quickly see how easy it makes the making of selections,

1. Ten Annual Flowers for Cutting.
2. Ten Annuals for dry sunny spots.
3. Ten Perennial seeds for Spring sowing.
4. Ten Hardy Pahasces.
5. Ten plants for Home Decoration.
6. Ten plants for walks.
7. Ten Shrubs for Heages and Boundary Planting.
8. Ten Evergreens for Foundation Planting.

Gladly will we send you and your friends copies of the Ten-Ten Book.

The Clock of Garden Flowers

(Continued from page 86)

the grass lily (Anthericum liliago). At about five the white pond lily closes and disappears into the water to await the coming of another day. The evening primrose (Oenothera) opens its yellow blossoms at six o'clock in the evening and attracts the earlier night moths. Soon thereafter the poppy goes to rest, usually closing at six-thirty. At this time life stirs the buds of Oenothera acutissi; they swell, become thicker and thicker, until finally they burst forth so rapidly at seven o'clock that the eye can scarcely follow their movements. They remain open throughout the night, but in the early morning hours they quickly wilt away.

About thirty minutes later, at seven-thirty, Mirabilis jalapa begins to flower, and at eight the golden yellow blossoms of Hemerocallis fulva have completed their cycle and have faded away. Now, one by one, the brilliant white stars of the tobacco plant begin to open, but their delicate perfume is soon wafted away by the light evening breeze. At the same time, at eight-thirty, the flowers of the various night-blooming ornamental gourds are open. Then the night moths enjoy the nectar which was so closely guarded from the butterflies during the day, their long coiled proboscis being deeply sunk into the calyx of the flowers.

Between nine and ten the night-flowering cactus opens its nearly white and fragrant flowers, and just before midnight the night-blooming cereus (Cereus grandiflorus) awakens and spreads its large silver-shimmering flowers. This blossom closes again at about two o'clock, but having become soft within these few hours. And when the sun appears on the horizon at the beginning of the new day, its beauty has passed away.

The specific time elapsing between the unfolding and the closing as well as the willing of the flowers is variable and is largely dependent upon both the locality and the altitude. Although a clock of flowers is not as trustworthy as one of the stars, and pinion, a certain degree of dependability is possible if the weather is fair. At all events, it is well worth the labor to give a clock of flowers a tiny spot in the garden, for many an intimate little detail will then be unfolded before one's eyes which otherwise would only be passed unnoticed.

E. BANE.

ENGLISH BROAD BEANS

THE English broad or Windsor beans are not as well known in this country as they deserve to be. They are as good as limas and are much easier to grow, being as hardy as peas. They should be planted as soon as the ground will permit. The dry bean is nearly as large as a five-cent piece and of a yellowish-green color. I have read of fakers going about the country in districts where they had never been grown and selling them to the farmers under the name of "urgu" beans at very high prices. These beans are common enough in France and in England, in which latter country they are used for stock feed and known as "horse beans."
Bigger, Better Flowers, Vegetables and Fruits
And More of Them
You can produce bigger flowers, of more brilliant color and more delightful fragrance; Fruits and Vegetables, of better quality and in greater quantity; Shrubs and Trees of all kinds benefited by the use of little tablets which science has produced. Complete, immediate-acting, highly concentrated fertilizer.

They increase production, heighten color and improve quality. Their use is highly profitable. A tablet to a gallon of water is excellent for Lawns.

The name of the tablet is Stim-U-Plant. Used extensively by florists, market gardeners and nurserymen. Use them now in greenhouses, conservatories and for house plants.

Convenient, odorless, stainless, easy to use. There is no substitute. Price 75 cents per 100; $1.50 per 1,000, postpaid.

Earp-Thomas Cultures Corp.
80 Lafayette St.
New York City

Meehan's New Price List

Describes and gives prices on 647 different plants. Gives prices for 1, 10, or 100—quotes 1700 different sizes.

Simple, comprehensive, convenient, it saves time and correspondence.

We will gladly send you a copy free.

STILLWELL
THE VAN DUSEN NURSERIES
C. C. McKay, Mgr., Box B
Geneva, N. Y.

When your hardware man suggests you “buy a Pennsylvania Quality Lawn Mower,” it’s because he knows from past records of his customers that he is offering you the most economical and efficient lawn mower you can buy.

At Hardware Dealers and Seedsmen
English Broad Beans

(Continued from page 88)

The green shelled beans are excellent when cooked in about the same way as are limas or any green shelled beans. These beans are good with boiled bacon or other meat. In every case they should be boiled in cold water and care should be taken not to allow the beans to become too ripe or they will be tough. The green shelled beans also cause the plants to put out new blossoms which may be made—one that would be trial to all and the blossoms to be planted very early. Otherwise I treat them about the same as bush limas, planting them in hills three beans to the hill about 2½ feet apart. The English morning glories are grown as a decorative plant, somewhat closer together in double rows about 6 inches apart, somewhat in the same manner as peas are grown. It is claimed that as soon as the plants reach maturity the tops with their flowers should be broken off, as this checks the growth of the plant and causes the blossoms along the sides of the stalk to be the best. These tops are said to make an excellent boiled vegetable when cooked in the same manner as spinach or other so-called "spring greens."

In some localities a late planting might be made—one that would bring them into bearing in the cooler summer weather, as they would stand considerable frost. A season of succession planting should indicate their growing season for any locality.

These beans may be had of several of our larger seed houses and at the branch stores of the English seedsmen. There are several varieties but I consider Carter's Colossal the very best.

ARCHER P. WHALON.

PRUNING & DISBUDDING DAHLIAS

ANYONE interested in dahlias ought to know something about the structure of the plant. Above ground it consists of two things: bloom-bearing stalks and leafage. The main stalk proceeds directly from the tuber. This main stalk puts out lateral stalks, usually in pairs, one on each side. They push out from the angle made by the main stalk and a leaf and may form a cluster about half a foot in diameter. These primary laterals each put out in the same manner secondary laterals, which in their turn put out tertiary laterals, etc.

Each stalk bears one bloom only, in most cases, two flowers first. After a pause the primary laterals follow, making the first crop, and after another pause the secondary laterals—the second crop.

It is my observation that the tertiary wood is of little or no consequence, as the reason is usually over before it flowers, and blooms, if any, are trivial. A plant whose habit it is to put out numerous laterals will produce only small blooms, no matter what pruning and disbudding may be done. If such a plant is laboriously restricted to one bloom, such bloom will not be very much larger than it would be if the plant were handled in the usual manner.

It is apparent also that blooms of such a plant will be very short-stemmed. Whoever wants blooms of any considerable size, and with long stems, need not bother with such plants. Their nature cannot be changed.

For my own part I do not harbor any plant that puts out many laterals. Most of my Dahlias put out only a few leaves from the primary laterals, and a dozen or at most two laterals each. In my judgment all tertiary wood may be sacrificed in these cases, as it makes its appearance only after the blooming season.

Where you see a bud on secondary wood flanked by two smaller ones, the latter are teratoids just starting and had better be removed one by one, as they use up the vitality of the plant. It is all that needs to be said about pruning and disbudding. Not more than two main stalks should be allowed. I prefer only one.

JOSIAH T. MABEAN.

NOTES OF THE GARDEN CLUBS

THE Garden Club of the North Shore, which was organized in 1919, Mrs. Julius Rosenwald is the president. There are 30 women members and two men as honorary members. Meetings are held once a month, during the summer, and on field days, besides private gardens, places of natural interest such as the "Flats" and the "Dunes" are visited. In the late summer and fall two flower shows were held, one in Winnetka and one in Highland Park. Financial aid has been given by the North Shore Club to the Chicago City Gardeners Association.

THE Minnesota Garden Flower Seed Company, which Mrs. John S. Crooks is the president, has 300 members, men and women, the majority of whom do practical work and some are professionals. The purpose of the society is "To increase knowledge and interest in the cultivation and pricking of all plants." Meetings or field days are held every month, usually in St. Paul and Minneapolis, in the Public Library Building of each of the Twin Cities; but the January meeting was arranged by request at the University of the Farmers Short Course, when papers were read by Mr. C. A. Kirland on Growing Gladioli in Small Yards and by Mr. John S. Crooks, of the Rainbow Gardens, on Gladioli from the Larger Point of View. Also Miss Wickstrum spoke on the Preservation of the Wild Flowers. Flower Seeds for Our Gardens, Early Starters, Novelties, etc., were the subjects treated by Mr. Armstrong of the Armstrong Seed Company, at the February meeting, and Mrs. M. L. Countryman talked on What to Grow in Poor Soil and Fall Seed.

In March, by invitation of Prof. Roberts of the Zoological Department of the University of Minnesota, the society went there for a talk on Birds, illustrated with moving pictures. Seeds by members, or bought by the society, or received from the Government, were distributed at the April meeting, with informal Talks on Seeds.

Topic for the Fall Program included Peonies, Iris, Bulbs, Good Annuals and Good Perennials, but the main topic was Winter Bouquets. In May there was a non-competitive Flower Show and Plant Exchange at the University Farm School, St. Anthony Park, and in June when the Horticultural Exhibit was held at the University Farm School the Minnesota Garden Flower Society's Annual Flower Show (open to amateurs and professionals) took place.

(Continued on page 94)
PINK GLADIOLI of Surpassing Beauty

I will send two bulbs of each of the following magnificent exhibition sorts, a dozen bulbs in all, for $7.50 postpaid. There are no finer.

Mrs. H. E. Bothin
Majestis
Mrs. Doctor Norton
Mrs. John R. Walsh
Marechal Foch
Jack London

The Lovely Blue Eryngiums

The exquisite, thistle-like flowers are the picture of grace. Distinctive in the garden and wonderful cutting material. The color is a grayish green, overlaid with amethyst. They are hardy.

ERYNGIUM ZABELI—forms noble specimen clumps—height three feet—large blue flowers.
ERYNGIUM OLIVERIANUM—Masses of small dainty flowers. Height 4 feet.

Six small plants of each for $6.50 postpaid, a dozen plants in all. Larger plants $10.00 for the dozen, carefully packed.

An interesting catalog for the asking.

W. L. CRISSEY
"Gladiolus Farm"
Boring, Oregon

Parley Delegates Stroll in Pan-American Garden

WITH the peace of the world in their hands, how appropriate that the delegates to the Arms Parley should seek a stroll in the peaceful gardens about the Pan-American Union to ease their minds when the Conference becomes too heated and involved. MOON'S Trees and Plants were used extensively in these gardens and for the home-owner they can produce the same relief from nerve tension. A few minutes each day spent in the garden does much to make a buoyant, happy life.

Our new catalog is full of information about Trees and Plants that will give you this same restful comfort and invigorating influence. Why not ask us for a copy now, while you are thinking about it?

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

Box-Barberry
The Ideal Edging Plants for Northern Gardens

In seeking an attractive dwarf hedge for use on the grounds of J. Armory Haskell, Red Bank, N. J., which would meet the following requirements:

1. Absolute hardiness
2. Ability to withstand severe shearing
3. Uniformity of growth and habit
4. Attractive winter fruting effect
5. Freedom from disease and insect attack

BOX-BARBERRY stood pre-eminently among all the other plants considered. Due to increased demand and large propagations, prices have been greatly reduced for spring, 1922.

The Elm City Nursery Co.
Woodmont Nurseries, Inc.
Box 194, New Haven, Conn.
Originators and Introducers of BOX-BARBERRY

The Roses of New Castle

Are the hardest, easiest growing, freest blooming rose plants in America. Always grown on their own roots in the fertile soil of New Castle. We are expert Rose growers and give you the benefit of a life time experience and the most select list in America. Every desirable rose now cultivated in America is included in our immense stock—and the prices are right.

Our Rose Book for 1922
"ROSES OF NEW CASTLE"
tells you how to make rose growing a success. The most complete book on rose culture ever published, elaborately printed in actual colors. Gives all information that you need. Send for your copy to day—a postal will do.

Heller Bros. Co.
New Castle, Ind.

Wouldn't You Like a Water Garden This Year?

Surely you can have it as easily as a garden of annuals, for Water Lilies can be grown wherever there is room for a tub or half-barrel.

Water Gardening is Unusual
But not impossible. Send today for my 1922 booklet and see the wonderful colors and read the accurate descriptions of many rare and beautiful varieties. Write today.

William Tricker
662 Forest St.
Arlington, New Jersey

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. Write for a copy on newstands.

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 (260 plans) and year's subscription to Keith's—$4.50.

Keith Corporation
516 Abby Bldg.
Minneapolis Minn.
Let Soft Water Beautify Your Skin and Hair

There is nothing like Soft Water to beautify the skin and hair. It cleanses the pores of all impurities, leaving the skin soft and velvety and the hair fluffy and brilliant—it is nature's own tonic for the body. And you can have soft water from every faucet in your house no matter how hard, how unsatisfactory your present water supply.

A Permutit Water Softener transforms any water supply, automatically and without the use of chemicals, to a clear water that is actually softer than rain. It is a simple metal tank, containing Permutit, connected into your water supply line in the basement or other convenient spot and operated under your ordinary house pressure without any additional pumps or motors. at an average cost of about 50 cents per week. It is fully guaranteed.

Thousands are in use in all parts of the country. Send for our free booklet, "Soft Water in Every Home."

The Permutit Company
440 Fourth Avenue, New York

Will Your New Home Be Truly Modern?

You wouldn't build a fine house and install an old-fashioned stove in it to supply the heat. Yet this would be no more out of place than to erect a modern residence without equipping it with a Kernerator—the approved system of garbage disposal found in so many of the better homes built during the past decade.

The Kernerator is a brick incinerator, built in the base of the chimney when the house is erected. It takes care of all household waste—rags, sweepings, wilted flowers, broken crockery, tin cans, garbage. This material is dropped into the handy hopper door, located on the first floor in the flue, and it falls into the brick incinerator in the basement. At intervals it is lighted and burns itself up without odor. Non-combustibles are dried and sterilized and later dropped into the ashpit. The Kernerator costs nothing to operate since no coal, wood, gas or oil is required for fuel.

Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the finest homes in which it has been installed.

KERNER INCINERATOR CO.
1025 Chestnut St. Milwaukee, Wis.

Lunken Windows Installed in Residence of Mr. T. Melby, Wellesley Hills, Mass.
Architects: Blakell, Clegg & Whittemore, Boston, Mass.

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 Screens 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.

For details and specifications see Sixteenth Edition Street's Catalog, Pages 780-783 inclusive.

The Lunken Window Co.
4206 Cherry Street
Cincinnati, Ohio

Unique Serving Table That Is A Warming Shelf

First, there was just an obtrusive radiator standing out in all its unpleasant insistency. Then a shelf was put over it, with opening between the top boards, for the heat to pass. But still the radiator was in plain sight. After which dissatisfaction, we designed the enclosure in its combination of wood and Decorative Metal Grille.

If you are tired of seeing your radiators standing around your room like iron sentinels, we will gladly send you our Radiator Enclosure booklet, which is filled with numerous suggestions and definite information.

TUTTLE & BAILEY MFG CO.
2 West 45th St.
New York

We have a large number of stock grilles in Decorative Metal. Or will gladly make them from special designs.
The Decorative Value of TILES

The proper material, for the expression of decorative ideas in any part of the home, is TILE.

Tiles serve in the desired way in the library, sun room, hall, vestibule, and for the fireplace.

They are doubly valuable in service and attractiveness in the kitchen, bath room and laundry.

Write for our Home Suggestion Book

THE ASSOCIATED TILE MANUFACTURERS
1234 Seventh Ave., Beaver Falls, Pa.

CRITTALL
Steel Casements
for artistic residences and other substantial buildings
Made in varied designs to meet all conditions

Crittall Casement Window Co., Manufacturers DETROIT

It Protects a Home and Makes it Beautiful

Bay State Brick and Cement Coating serves a two-fold purpose for all houses of brick, cement, and stucco.

It imparts a rich, dignified beauty that makes a home truly distinctive. And it protects a home by waterproofing it.

For Bay State Brick and Cement Coating finds every pore and crevice, and permanently seals them against dampness. The hardest rain cannot beat through a Bay State coated wall. Snow, sleet, foul weather or burning sun will not harm it. This beautiful finish lasts for years.

Bay State Brick and Cement Coating comes in white and a complete range of colors. Let us send you samples of your favorite tint. Booklet No. 2 is illustrated with homes made beautiful with Bay State. Write for booklet and samples today.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Manufacturers
New York Office
Architects' Bldg.
1524 Chestnut Street
Boston, Mass.

BAY STATE
Brick and Cement Coating

In recommending "CREO-DIPT" Stained Shingles for side walls and roofs, the architect renders his client a service that will be even more appreciated a few years hence than today.

"CREO-DIPT" Stained Shingles combine adaptability to varied detail and true artistry either in plain or variegated color effects with distinctive qualities of permanence and economy.

The open market does not afford such quality in shingles or stucco.

Send today for Portfolio of Fifty Large Photographs of Homes by Prominent Architects as well as color samples. Ask about 24-in. Dixie White Side Walls for the true Colonial White effect.

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

"CREO-DIPT"
Stained Shingles

[The H. S. Pogue Residence, Cincinnati, Ohio
G. C. Burroughs, Cincinnati, O., Architect]
Without Legs—

Authorities may differ in regard to the exact height, but there is no question as to the advantages of the sink without legs where height is entirely optional. The unobstructed floor has an irresistible appeal. It is in line with modern ideas. The wall hung sink is entirely practicable and it has come to stay.

Of course, adjustable legs are furnished if desired, but Mott Enamel E Iron Kitchen Sinks of all sizes are designed to hang on any type of wall with absolute security, and without legs.

The same high quality and moderate prices that characterize Mott Bathroom Equipment are evident in Mott kitchen sinks. Write for full description and prices.

Address Department A

The J. L. MOTT IRON WORKS, Trenton, N. J.
New York, Fifth Avenue and Seventeenth Street
Branch Offices and Showrooms:

- Boston
- Chicago
- Cincinnati, Ohio
- Cleveland, Ohio
- Jacksonville, Fla.
- Los Angeles
- Milwaukee, Wis.
- Philadelphia
- Toronto, Ont.
- Winnipeg, Canada
- MOTT CO. of PENNA.
- MOTT COMPANY, Limited

MOTT SOUTHERN CO.
- Atlanta, Ga.
- Charlotte, N. C.
- New Orleans
- Memphis, Tenn.
- St. Louis
- New Orleans, La.
- New York
- MOTT CO. of CALIFORNIA
- San Francisco
- Los Angeles

Showrooms equipped with model bathrooms

Notes of the Garden Clubs
(Continued from page 90)

with awarding of prizes. The proceeds of the sale of flowers are given to some philanthropy. Another show was arranged in September in combination with the Minnesota State Fair Association and prizes given.

The Garden Club of Elgin, Ill., nois, founded in 1916, and whose President is Mrs. Henry A. Price, is composed of 35 active and 10 associate members, women; and 10 auxiliary members, men, who meet each month from February to November, inclusive. Other meetings may be called by the Program Committee. Eligibility for active membership depends on doing personal work in one's own garden and being a resident of Elgin Township. Associates are former active members. The auxiliary members are only required to be interested in gardening.

The topics of the programs are prepared almost entirely by the club members and have included Newer Lilacs, Transplanting Seedlings. Right Use of Annuals, Plants That Should Be Better Known, and The Garden Background of an Essential, The Blue Flower Border, Joys of an Herb Garden, Drought and How to Meet It, What Other Garden Clubs Are Doing, The Charm of Color,

The Secret of Continuous Bloom, Winning of Perennials and Annuals, Necessities and Lists of Books, and the usual horticultural subjects, generally two topics appearing on the same day.

Two meetings are devoted to The Question Box. In May a breakfast is arranged at a member's place in a wood filled with flowers, many of which were brought from different parts of the United States. In June there was a visit to the Chicago Park. In July one to the Lotus Bed; in August one to Lake Geneva to attend the Flower Show and to one of the finest of which are those of Mr. John Mitchell, Mr. R. I. Crane, Mr. Simon B. Chaplin and the Charles L. Hutchinson Estate.

In the spring and fall exhibitions open to the public are held in a building in the center of the town, when some flowers are sold. The exchange of plants among the members is in charge of a committee of the Transplanting Seedlings. Right Use of Annuals, Plants That Should Be Better Known, and The Garden Background of an Essential, The Blue Flower Border, Joys of an Herb Garden, Drought and How to Meet It, What Other Garden Clubs Are Doing, The Charm of Color,

Your Dog and You

The new dog owner soon develops an interest in other dogs of the same breed as his own, comparing their appearance with his and wondering how good his dog appears to other people, especially to experts, who know the fine points of a dog—points that the average person does not know exist until he begins making these comparisons. Of course his dog will always be the brightest and most intelligent of his kind, but even the most devoted master likes to know how his dog would show up with the best of other dogs of the same breed. The surest way to acquire this knowledge is to attend the dog shows, for the results of the judging there show what has been considered the best type of each breed. There is also no better way for a prospective owner to select the breed of dog he prefers—for the dog shows, as they are run to-day, bring together the finest dogs in the country, and no breeder can truly claim superiority for his dogs if he is not willing to enter them in competition with others of their kind. Dog shows for all breeds are held frequently in all our large cities and their surrounding suburbs, and as they are usually held on Saturdays and holidays they make an interesting object of a motor trip to anyone at all interested in dogs.

In addition to all these all-breed shows there are frequent specialty shows for one breed only when a very large number of dogs are brought together for competition. Such a near future show was the recent show held at Mineola, Long Island, by the Shepherd Dog Club of America, when merlins were shown and judged. The shepherd dog is undoubtedly one of the most popular dogs in the country today, in spite of his origin of old and the short time that it has been known here. It is a magnifi-

cent dog of strength, beauty and intelligence and its great value is due not to its suitability to country life which has received such impetus in the past few years. It is to be hoped that the prominent breeders of these dogs will proceed to develop from the fine specimens they now have here an American shepherd dog without resorting to foreign importations.

This has been successfully done in the case of the Chow-Chows. With the comparative few dogs that were originally imported from China and England we have developed a dog that far surpasses its original Celestial prototype. This dog has the same excellent temperament and loyalty and is as the shepherd, but also adapts himself better to city life. His popularity is at last place with the popularity of the automobile, since he is a motor car with quite the aristocratic dignity of the Chow. One must own a Chow to be able to appreciate the steadfast loyalty of his nature, for he concentrates all his devotion and affection on his own master, but even the most casual visitor could not help but admire the fine quality of the dogs exhibited at the recent show held in New York by the Chow-Chow Club of America.

In New York City also was held the specialty show for Boston terriers, probably the most popular of American-bred dogs. These active little dogs are deservedly popular pets and noted for their keen intelligence.

The most important of the all-breed shows to be held in various places in the United States are:
- Jan. 23-27—Fifth Annual Field Trial, Pinehurst, N. C.
- Jan. 27—American Pomeranian Club, New York City.
- Jan. 30-31—Pinehurst Kennel Club, Pinehurst, N. C.
- Feb. 21-23—Eastern Dog Club, Boston, Mass.

Nana Louise Moore.
P. JACKSON HIGGS

Reception room in the Georgian style

AUTHENTIC ANTIQUES
ACCURATE REPRODUCTIONS

For a single piece of rare period furniture — or a complete room — we are prepared to furnish authentic examples, or make accurate reproductions of the best quality.

We will gladly assist in planning your interiors.

Inquiries by mail will receive prompt attention

11 East 54th Street
New York

Todhunter MANTELPieces
fine reproductions of choice
Early English & Colonial originals

ANNOUNCEMENT
of
REMOVAL TO LARGER PREMISES
in a more convenient location

The many pieces of hand wrought metal work of fine craftsmanship which are now on display, will be found of considerable interest to the seeker for high class period reproductions, both for the hearth and home in general.

FIREPLACE EQUIPMENT
HAND FORGED COLONIAL HARDWARE

A cordial invitation is extended to visit our new galleries at

414 MADISON AVENUE
Between 48th and 49th Streets
(formerly at 101 Park Avenue, New York)

Protect your walls, decorations and draperies with
Shapco Radiator Shields

They direct the heated air out into the room, prevent unsightly smudges on your wall papers, and protect furniture and decorations from dirt and dust.

Equipped with Patented Dust Trap
An exclusive Shapco feature — inconspicuously placed under the top of the shield, where it catches and retains the rising dust and soot carried by the heated air. Easily cleaned with a damp cloth.

Beautifies Any Radiator
In addition to their practical value, Shapco Shields add grace and beauty to any radiator. Artistic in design, have metal back and sides, with tops of metal, various colored marbles or plate glass over cretonne, damask or brocade. Write us for full information and name of nearest dealer.

Sodenmann Heat & Power Co., 2302 Morgan St., St. Louis

Cassidy Company
INCORPORATED
Designers and Manufacturers of Lighting Fixtures
101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY
Fine Hearth Fittings
In Brass and Iron
Catalogue H sent on request
THE H.W. COVERT COMPANY
137 East 46th Street, New York

The New York School of Interior Decoration
103 Park Ave., New York City

Correspondence Courses
Complete instruction by cor- 
respondence in the use of period styles, color, harmony, composition, etc. Course in 
Home Decoration for amateurs. Course for profes-
sionals. An agreeable and lucrative profession. Start 
any time.

Send for Catalogue H.

DIRECTORY of DECORATION & FINE ARTS

Mr. Galsworthy paints from flowers freshly picked in his own Surrey garden, for he is a flower lover as well as artist

There is a simplicity and almost botanical accuracy about these still lifes which commands the approval of a flower student and decorator alike

Oriental Rug Distinction

means thick, glowing antiques made for love of art. About 100 found annually, are harmonics of color. Such is my collection. Descriptive list mailed to critical rug folks. Then, if you like, I will prepay the most interesting pieces on approval for selection.

L. B. Lawton, Skaneateles, N. Y.

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 decoration (shown).
The Name

REED SHOP

is synonymous with Reed Furniture of the Highest Quality.

Artistic Charm, Luxurious Comfort and Lifetime Durability are Distinguishing Features of our Exclusive and Unusual Creations.

We specialize in Exceptional Designs which create an atmosphere of Refinement and Quiet Elegance.

Imported Cretonnes and Linens—Interior Decorating

The REED SHOP, INC.

591 FIFTH AVENUE, NEW YORK

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

A reproduction from our

JANUARY EXHIBITION

of

PAINTINGS

OF CALIFORNIA

by

F. BALLARD WILLIAMS

Announcements of our other exhibitions as well as our January ART NOTES giving items of current art interest will be mailed on request.

WILLIAM MACBETH INCORPORATED

450 Fifth Avenue At Fortieth Street New York City

EXHIBITION

of

Scottish and American LANDSCAPES

by

J. Stewart Barney

EHRICH GALLERIES

January 16th to 28th

707 FIFTH AVENUE NEW YORK

The MILCH GALLERIES

"Land of the Navajo, Arizona"

by Albert L. Grall, N. A.

EXHIBITION—PAINTINGS by

Bruce Crane

Elliott Daingerfield

Granville Smith

F. Ballard Williams

January 13 to February 11

Paintings by HARRY VINCENT

February 13 to 25

Latest Booklet on request

108 West 57th St. New York

The Night Rack

An orderly attendant for day clothes at night. Each garment has its place—all in one place. Clothing held to form, freshened and ventilated. Racks in mahogany and walnut. Ivory and colored trays made to match samples. A useful and attractive service for bed and dressing rooms. For men’s and women’s clothes. Price $15.

ROVE RAYMOND STUDIOS

HUNTINGTON, WEST VA

EXHIBITION

of

Scottish and American LANDSCAPES

by

J. Stewart Barney

EHRICH GALLERIES

January 16th to 28th

707 FIFTH AVENUE NEW YORK

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

HOUSE & GARDEN

19 West 44th Street New York

who will gladly help you secure any article necessary to your decorating scheme.
ON HOUSE & GARDEN'S BOOKSHELF

A NEW book by Mrs. Frances King is always an event in American horticulture, for she is one of those indelightable women who are working to make gardening a vital part of our national life. From time to time House & Garden has been fortunate in having her name on its pages; some of that material is now gathered into book form.

"The Little Garden" (Atlantic Monthly Press, Boston) is an attempt— and a success—to impart the necessary information regarding the making and maintenance of small gardens into a little space. The book has only 94 pages, but it contains all the required information generously sprinkled with the same garden wisdom which is characteristic of all of Mrs. King's writings. The charts are especially valuable.

"PAGES FROM A GARDEN NOTEBOOK" (Charles Scribner's Sons, New York) is for more advanced gardeners, but its horticultural sophistication is so charmingly written that the veriest beginner will comprehend and enjoy its pages. Some of the chapters will be remembered by readers of House & Garden—"Lilacs and Other Spring Flowers," "PAGES FROM A GARDEN NOTEBOOK," "AN ENGLISH GARDEN IN SPRING," "On Forming a Garden Club" and "Summer Thoughts in Winter." The reviewer of the Club on seed catalog is quite an unusual contribution, and Mrs. King's appreciation of the Arnold Arboretum makes a charming and worthy chapter.

In Mrs. King's writing there is rarely that controversial note which one does not so often in "Gardens," "Studies in Gardening," but there is a level-headed garden wisdom which is not to be outwitted by this or that new gardening fallacy. Mrs. King has become to American garden lovers what Gertrude Jekyll is to the British. We could not recommend more pleasant or fruitful winter reading for gardeners than these "PAGES FROM A GARDEN NOTEBOOK."}

TO all that great army of garden lovers, experienced as well as beginning, who seek a handy reference work in one volume that teaches all phases of ornamental and utility planting work, the fourth and enlarged edition of the "GARDENER'S Toolbox" (T. De La Mare Co., New York), comes as a happy ending of the quest. Written by such acknowledged authorities as Britton, Seymour, White and others, and edited with a thorough understanding of the niche in the garden library which it is designed to fill, this excellent 380-page handbook is devoid of technical expressions which might puzzle the layman. It is "fitted to" the very essence of practicality, with a note of contagious enthusiasm in its introductory passages which is sure to arouse gardening ambitions.

A brief summary of its contents shows chapters on raising vegetables, fruits and flowers; planning, planting and maintaining the home grounds, the suburban garden and the city lot; the care of roses, fruits, vegetables, flowers, ornamentals, trees, shrubs, lawns, perennials, bedding plants, ornamental grasses, shrubbery, flowers, ferns, weeds, trees, winter storage, canning, attracting birds, garden furniture, etc. Moreover, nearly 300 plans, diagrams and informative photographs supplement the text and crystallize its teachings.

We cannot recommend the "GARDEN GUIDE" to all who are looking for a clear-cut, accurate survey of the whole subject of the home grounds and their planting.

H O W  T O  T R A N S P L A N T

In order to get the best results from the early garden fruit and vegetables, they must be transplanted without any break in the plant's life. This does not mean that they can be transplanted at any time, but that the best results will be obtained if the plant is transplanted as late in the fall as possible. The plant should be dug with all its root and soil, and the roots should be knitted together so that they will grow together. After the plant has been transplanted, it should be placed in a place where it will receive plenty of sunlight and water. The plant should be left in place until the weather becomes very mild, when it can be cut off and dug up and taken to the new place.

For the best results, the plant should be dug with a spade, and the soil should be held in the root and placed in the hole. The plant should be transplanted as soon as the weather becomes mild, and the plant should be watered daily.

For the best results, the plant should be dug with a spade, and the soil should be held in the root and placed in the hole. The plant should be transplanted as soon as the weather becomes mild, and the plant should be watered daily.
Pound wise

There is a *false* thrift, and a *real* thrift.

False thrift orders the cheapest and vaguely hopes for the best.

Real thrift, insisting on the best, finds that in the long run the best is usually the cheapest.

In homes where real thrift prevails you are very likely to find the IDEAL TYPE A HEAT MACHINE. The owners of such homes buy it because it gives perfect warmth; and are delighted to discover later—after a winter’s use—that it pays for itself in the fuel it saves.

If you plan to build or remodel, send for our book about the IDEAL TYPE A HEAT MACHINE. Mail your request to either address below.

AMERICAN RADIATOR COMPANY

*MAKERS OF THE FAMOUS IDEAL BOILERS AND AMERICAN RADIATORS*

104 West 42nd Street
Dept. 23
NEW YORK

816 So. Michigan Ave.
CHICAGO
House & Garden
THE APRIL CONCERTO

ONE of the most fascinating sights at a symphony concert is the man who plays the kettle drums. First he thumps one, then he thumps another, each with a different tone, then he tunes 'em up and touches them ever so lightly to see if they are all right, then he thwacks them again. Sometimes it's just a touch to round out a note, sometimes a regular, low beating, like the pulsations of the heart, and at other times he seems determined to drown out all the other instruments by his concatenation.

Preparing issues of House & Garden is just like that. Half a dozen subjects have to be touched and made to respond. March and its garden Allegra energetic, is no more over than we have to twist the keys and tune up for the interior decoration adagio. And while the garden concerto is being played fortissimo, the decoration notes in the same issue must be pianissimo and the architectural notes a good mesza voce. If only one note and that too loudly is played, it will drown out the other instruments in the orchestra of reader opinion. So when you go through an issue of House & Garden you can visualize its editor as a rather agile, stout little man with a shining bald pate, surrounded by the glittering battery of kettle drums of gardening and landscaping, decoration and furnishing, building and architecture and house equipment, thumping now soft on one, now loud, thwacking and beating, tuning up and tuning down. And all for the same purpose as the man in the orchestra—to give roundness and finish to the notes in that joyous symphony of home creation.

In this April concerto of decoration there are some brilliant passages, as the critics would say; the theme is carried all the way through. There isn't very much languorous reverse, to be sure, or many muted phrases; it has a quick animated movement from start to finish. From the start of the editorial page, which is now placed, as you notice in this issue, in front of the frontpiece, to the last page of reading matter in the number, there is a constant repetition of this decoration motif, relieved here and there by notes of landscaping and vegetable gardening, small and large houses, practical kitchen data and pages of shop things.

Contents for March, 1922. Volume XLI, No. Three

Cover Design by H. George Brandt

If You Are Going To Build.......................... 42

Mary Faxon Roberts

The Rose In America Today.......................... 44

J. Horace McFarland

House & Garden's Gardening Guide................. 45

H. Stuart Orloff

An Adobe California Home.......................... 50

James Osborne Craig, Architect

Tree Fruits to Plant This Spring.................. 51

Robert S. Lemmon

Silver—A Study in Precious Effects.............. 52

Naturalized Narcissus............................ 53

Where Practical Gardening May Be Learned........ 54

Ella Wister Haines

A Group of Three Houses.......................... 55

What You Should Know About Electricity........... 58

Ethel R. Peyser

Rich Color In a Small Kitchen.................... 59

Mrs. A. De Voo Cummings, Decorator

The Backyard Contest of the Little Garden Club.... 60

For Spring and Summer Gardens.................... 62

The Gardener's Calendar............................ 64

Subscribers are notified that no change of address can be effected in less than one month.

Copyright, 1922, by Condé Nast & Co., Inc.

Title House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY CONDÉ NAST & CO., INC. 19 WEST FORTY-FOURTH STREET, NEW YORK. CONDÉ NAST, PRESIDENT; FRANCES L. WURZBURG, VICE-PRESIDENT; W. E. BICKFORD, TREASURER; M. MOORE, SECRETARY; RICHARDSON WRIGHT, EDITOR; ROBERT S. LEMMON, MANAGING EDITOR; HENRY OSBORNE, ART DIRECTOR; EDWARD ROYAL, BUSINESS MANAGER. BRITISH OFFICES: ROLEX HOUSE, DREAMS HOUSE, LONDON, W. C., PHILLIPS, OXLEY & R. E. HOWARD, MANAGING EDITORS. Distributed in United States, Colonies, Canada and Mexico by ADAMS BRADLEY & COMPANY, 1430 IN FOREIGN COUNTRIES. SINGLE COPIES 1 CENTS. ENTERED AS SECOND CLASS MATTER AT THE POST OFFICE AT NEW YORK CITY UNDER THE ACT OF MARCH 3, 1879. PRINTED IN THE U. S. A.
THE HAPPINESS THAT COMES FROM LIVING

in the midst of color is so easy to acquire and yet many women are afraid of it. They are haunted by unhappy memories of Aunt Abigail’s front parlor—a terrific riot of reds and blues, yellows and greens, with the flowers on the curtains fighting with the fruits on the furniture, and the fruits on the furniture swarming at the figures on the carpet.

But that nerve-racking confusion wasn’t really the fault of the colors. It was the fault of the figures. With a plain background you can have as many bright and joyous shades as you want—striped and figured hangings and gaily painted furniture blooming with decalcomania flowers (they’re in vogue again, you know)—so long as you cover your floor with a single-toned Klearflax rug, thick and reversible.

Some Suggestions for Decoration

A PARTICULARLY effective dining-room might have a floor painted or tiled in black and white on which a mole Klearflax rug is placed. The panelled walls are painted aleaf green, and green taffeta curtains, green and tan striped chair covers complete the color scheme. Lighting fixtures of crystal and jet add a sparkling accent.

A library should have dignity, and walls and fabrics should not be of too pronounced a pattern since the bindings of the books are so decorative. The walls may be done in warm tan, with an

WHAT KLEARFLAX IS

KLEARFLAX is a beautiful, thick, heavy, reversible, long-wearing floor covering made entirely of pure (flax) linen. This linen (flax), the sturdiest of all textile fibres, is stiff when new, for unlike the individual strands of cotton, silk, or wool, flax fibre is composed of bundles or grouped strands. This characteristic stiffness of new linen makes Klearflax endurance and beauty inseparable forever, for new beauty comes as use and wear work their softening and refining magic in separating these grouped strands.

A small quantity of these unseparated fibres are purposely retained in the yarn for stiffening. Only with your hand can you detect their seeming harshness, and though the Klearflax surface runs smooth, the reinforcing fibres still remain buried in the yarn to give that sturdiness and flat-lying quality so essential in a good rug.

Klearflax weave and color are being imitated with yarns of dead wool, hemp, jute, grass, or paper, which cover an even poorer warp substitute. For years we have pioneered in the development of an all-flax linen yarn, fostering the culture of American grown flax for textile uses. Our efforts have produced the only rug that improves with wear—one that you can always tell by its sturdy feel. To protect you against the cheap unsatisfactory substitutes which have sprung up as an inevitable result of Klearflax success, you will find our trade-mark in the binding or on the guarantee label attached.

A Clean Rug That Improves With Wear

PILE fabrics hide and absorb dirt. Klearflax resists dirt. Its firm, tight weave prevents spots and dust from penetrating and becoming imbedded. Easy work to keep Klearflax clean with broom or vacuum. Surface soil and spots vanish when rubbed with a cloth wrung out in Ammonia or Carbona, and all the time you know your rugs are clean. And fresh, too! For as the yarn is dyed before it is spun, vigorous brushing freshens the surface and up comes the inimitable flush of Klearflax color.

No wonder, then, that many love their old Klearflax, if anything, better than new, for Klearflax actually improves with wear—becomes softer and more silk-like. Professional cleaners rebind and, if desired, re-dye Klearflax even after seemingly hopeless abuse, and this is only possible because of the age-old enduring pure linen of which Klearflax alone, of all floor coverings, is made.

A catalog in color, giving essentials of and suggestions for correct room decoration, will be sent free on request.

KLEARFLAX LINEN RUG COMPANY

DULUTH, MINN.

NEW YORK  CHICAGO  BOSTON
THE MALE AND FEMALE OF IT

As Seed Catalogs Prove, Flowers Are a Female Diversion for Those Who Seek Beauty; Whereas Vegetables Are the Masculine Portion Because They Feed a Man and Satisfy His Weaknesses

For some time I've been puzzling over the problem of why most men prefer to grow vegetables. It seems almost an axiom that, in the gardening world, flowers are the feminine portion and vegetables the masculine. Whether the idea is tenable or not, one generally thinks that cultivating vegetables demands the superior strength of men, that it requires more muscle exertion and endurance to hill up a patch of corn than it does to hoe a patch of asters. Again, some estimable people think the vegetable endowed with more masculine qualities than the flower. This may be so. I've never seen anything masculine in a radish, I must confess, and as for pole beans, they are the very incarnation of the feminine clinging vine.

This problem bothered me until the new batch of spring catalogs arrived. Heretofore I have turned directly to the flower pages because I was most interested in them; this time a sense of duty made me read about the vegetables. I learned some strange facts.

Vegetables are deliberately named, pictured and baited to appeal to certain obvious masculine weaknesses. They appeal to a man's innate habit of boasting, to his unblushing love of food, to his illogical method of judging the value of an object by its size.

Turn to the vegetable names. Visualize the proud gardener, his chest expanded, his face glowing with the smile of pride. About him, line on line, are the rows of his vegetables. Does he speak of his peas as being Snow-on-the-Mountain or Love-in-a-Mist? No! He calls them Early Giant, World's Record, Bountiful, Ideal, Prizewinner, Dwarf Defiance, Superlative, Abundance, Phenomenon, First of All, Ne Plus Ultra, Matchless, Perpetual, Fillbasket, Peerless, Premium, American Wonder, Pride of the Market. He speaks of his beans as Kings of the Garden and Early Leviathan. His beets as Eclipse. His watermelon as Mammoth Ironclad. His lettuce as Big Boston and Mammoth Salamander. His cabbage as All Heart.

Not satisfied with this boasting he needs must display his gourmet's avarice in their names. To him all vegetables are succulent, and he rolls the word sensuously around in his mouth. He fairly drools in anticipation of them. He names a watermelon Yellow Ice Cream, a lettuce California Cream Butter, a cabbage Tender and True, a muskmelon Delicious Gold Lined. And to show what it does to people who eat it, he calls his corn Howling Mob.

As to the male pride of size, turn to any vegetable catalog. Here's a pumpkin as big as an alderman's corporation. Here are beans towering into the empyrean like the Woolworth Building. Here is a solitary onion completely filling the inside of a No. 8 Stetson. Here are ears of corn as long as baseball bats and tomatoes as big as balloons.

Flowers, on the other hand, are sentimental, shy and modest. They hide their beauty behind Latin names difficult to pronounce and hard to understand. The lovely crimson-spotted evening primrose veils its identity under the forbidding name of Oenothera Bistolata Veitchii. True, there are a few asters referred to as Giant and Comet and some ageratum that are labeled Perfection and once in a while through the Latin there sounds-like a sudden blare of brass in a pastoral monotony of muted strings—a shout of Splendoris and Flore Pleno! But they are not usual. There is rarely any talk of gigantic sizes. Let the cosmos grow to six feet, let the verbena sprawl amazingly, yet of these there is little boasting. And the names these flowers are given—Love Lies Bleeding, Heart's Ease, Virgin's Bower, Mourning Bride, Fairy Lily, Gold Dust, Forget-me-not, Baby's Breath—feminine and tender and picturesque and quaint, every one of them.

Flowers are a proof that man does not live by bread alone. Vegetables he grows for his stomach's sake, flowers for his heart and soul. The one stimulates and satisfies the appetite, the other stimulates aspiration and has a heavenly way of satisfying it. Flowers are necessary to a complete life. We should plan to grow so many rows of asters and zinnias each year just as we figure on the table requiring so many rows of potatoes and bush beans. Let us plan to feed the heart as well as the stomach.

And yet the heart cannot be expected to function unless the stomach is well supplied.

Oscar Wilde observed that the empty stomach was a cause of revolutions. The historian Buckle attributed the discontent in Ireland to the fact that the peasant lived mainly on potatoes and fish.

As in peoples so in individuals. It may be vulgar to remind ourselves of the fact, but it is a solemn truth that the high road to a man's heart lies through his stomach. The finest and best counsel that can be given a bride is to "feed the brute." Lack of food or food poorly prepared is at the bottom of more marital discontent than all the whiskey ever drunk. Romance is a fine thing and by it many a maid has captured her man, but to keep him at her side through better and worse let her see that he is well fed. For while man may be made in the image of God, that Divine Wisdom also endowed him with a stomach, and, as if to set the example, there is a powerful lot of good eating and drinking in the Bible. The paunch and cheerful countenance of the glutton are preferable to the lean and hungry look of the Puritan. Let us not despise the gourmet; his life has its divine aspects.

Because of these reasons, the average seedman's catalog presents the ideal balance of life. The vegetable pages are a veritable gourmet's guide to gastronomic delights, they satisfy the petty, forgivable and altogether human vices of the male; the flower pages are a guide to spiritual affairs—to beauty, to the refreshing love of color and the balm of fragrance that at all times have symbolized the ideal of womankind. These two together make a full life. And the ideal is attained when the vegetable-loving male can also enjoy the tenderness of flowers that reflect the beauty of Heaven; when the flower-loving female can listen, with a reasonable amount of patience, to the boasts of him who grows onions as big as a hat.
THE MERIT OF WINDING STAIRS

Upon the stairs depends much of the individuality and character of the hall. If they run straight up, they are commonplace. If they have a landing, they are both easier to ascend and more pleasant to look upon. But for real beauty build winding stairs. They require less room than the ordinary type and the sweep of the curves is a relief to the otherwise rectangular aspect of the hallway. In the home of Mrs. Monroe Douglas Robinson, at Syosset, L. I., the hallway is a bright, sunny spot, furnished with old hooked rugs and early American pieces, but its crowning glory is the winding stairs with delicately turned, white balusters, curving, broad treads, graceful newels and trim mahogany rails.
OVAL GARDENS FOR DIFFICULT SITES

In Landscaping to Ground Contour Lie Many Possibilities for Charming Effects—The Oval Garden May Be the Solution for that Irregular Site Which Has Been Puzzling You

ELS A REHMANN

To mold a garden to contours is to have a plastic appreciation of the landscape. To adapt the form of a garden to the existing undulations of the ground is to interpret the very character of the country. In the plan of a garden you should be able to read the conditions upon which it was developed.

Walls and terraces, stairways and cascades are signs of the dramatic interpretations of abrupt slopes and hillsides. Large water basins, long vistas, great formal gardens are signs of almost theatrical interpretations of level grounds. Gardens that have curving lines show that they have adapted themselves simply and, let us say, lyrically to gently rolling country. That is perhaps why oval gardens have such placid charm. An oval adapts itself so gently to easy contours. It melts into the moderate undulations of the landscape. Demanding no revolutionary changes in grades, it achieves its effectiveness without conscious effort.

Oval gardens, I think, are rare. One reason is because a great many country houses today, those that consider the garden as a real part of the house plan, demand a more formal—or to be more exact a rectangular—basis for the design of the immediate surroundings of the house. In creating these surroundings the ground is apt to be remodeled to fit them. On the other hand, there are houses that do not demand these formal surroundings, houses that do not dominate over their settings, houses that seem to merge with the very landscape. They are at home beside the hedgerow and the rugged edge of the woods. They like the brook to run beneath their very windows. They are surrounded by lawns that gradually turn into field and pasture with winding river and hills in the distance. Meandering paths winding their way brooklike between flower borders, wild gardens and rockeries. Lawns with naturalistic flower planting around them are often best adapted to such houses. Then again, there seems a middle course, situations where the house requires less dominant lines for its adjoining gardens and where the surrounding country desires less rugged treatment of its garden foregrounds. Sometimes when this happens there is a chance for an oval garden.

An oval is a formal geometric figure, to be sure, but an oval garden can be as informal as may be. An oval garden can be almost wild in character and yet the gentleness of its curving line keeps it from being too rugged in treatment. An oval garden can be the very expression of delicacy, for the softness of its line accentuates exquisiteness in flower planting. What a garden of straight lines and rectangular forms gains in strength the oval garden gains in serenity, and the continuity of its curving line makes it an emblem of repose.

While the garden of straight lines and rectangular forms gains strength, the oval garden creates serenity and becomes a perfect emblem of repose. In it there need be no pavements, but only the soft carpet of grass under foot. A simple pool in the center there may be, and a wooden bench at the vista's end. In place of walls or hedges, the more natural enclosure of trees and shrubs—the whole a park-like spot of unique charm at the home of Mrs. Bayard Dominick, Rumson, New Jersey.
Oval gardens demand no pavements but love the soft carpet of grass under foot. Sometimes, to be sure, stepping stones with wide grass joints between wander gladly around them. Oval gardens demand no architectural features to accentuate their beauty. Sometimes, to be sure, a simple pool can be placed in the center, or a wooden seat is enough of a feature for the eye to dwell upon at the farthest curve. Oval gardens have no need of walls or even of hedges, for they like the more natural enclosures of shrubs and trees. That is why, perhaps, they fit into old-fashioned parklike places; why they are at home in the midst of fields with orchard backgrounds, and why they nestle into little clearings in woodlands.

Here are three oval gardens. Take the first one shown. I made my first visit to the place one bitter cold day in January when the house was empty and snow covered the ground. There was little that was inviting for those first impressions from which gardens grow. Even the ground in the midst of scattered trees lit then by a faint winter sun I knew would be deep in shadow by early summer. It was, however, this very spot in the shelter of an evergreen windbreak along the boundary of the property that promised to become a garden—primarily because it was on the axis of wide steps that lead down from an old-fashioned porch almost a story above the ground. An oval shape was chosen for the garden primarily because its curving line drew the scattered oaks and maples together into a protecting enclosure. Not only that. An oval effaced the necessity of grading the slightly sloping ground and seemed best fitted for a quiet shady garden which appeared almost like a sunken garden when seen from the deck-like porch.

It became a garden full of shade-loving plants, in reality a green garden, for the foliage effects with all their varying greens of axifrage and violas, of tiarella and pachysandra, of columbines and meadow rues, of ferns and funkias, of laurels and abelias, of clethras, New Jersey teas, viburnums and cornels were considered more carefully than the flowers. As a green garden it is valuable, too, as a foil for the great horsehoe-shaped border of bright flowers that encloses the lawn in the sunlight beyond.

In the middle of the grass oval that lies within this shadow-laden enclosure is an oval pool. Evergreen evonymus creeps over the brick coping and here and there where a bit of sunlight seeps in a Silver Moon rose trails over the coping so luxuriantly that its long streamers almost hang into the water. And all around are vines, honeysuckle and clematis and perennial pea so intermingled that they look like a great green wreath adorned here and there along the edge with forget-me-nots in luxuriant masses.

The second garden is quite different. A lovely autumn day brought me to a quiet house in the country where a little living porch opened upon a lawn that sloped gently away to an orchard with woodlands beyond. This second garden became an oval because it adapted itself so easily to the setting, because it disguised the unevenness of the ground—it tilts slightly to the east, so that one side of the garden is a foot or more lower than the other—and because it made possible the use of planting that was really gardenesque in character in such a manner that it would suggest more naturalistic material.

All the planting is arranged in such a way that in effect at least it completes the continuity of the oval. All the shrubs in the enclosure are so arranged, the Persian lilacs in balanced groups, the common lilacs scattered singly between, the clumps of forsythia and of bridal-wreath at stated intervals. All the flowers in the outer borders are arranged with this same idea in mind, larkspurs and hollyhocks, cosmos and asters distributed in balanced clumps, yellow day lilies and Harrison Yellow roses and dahlias spotted singly through the borders, iris in sweeping curves, scattered daffodils followed by bands of annual phlox and scabiosa, even the intermingled edging plants along the stepping stone path are arranged to accentuate the oval lines of the garden.

And within the stepping stone path the same idea is carried out. Peonies are spaced at equal intervals, laurels and fragrant azaleas are scattered between them, clumps of wild roses are placed at the ends of each segment with clumps of white chrysanthemums near by. Each variety, as it comes into bloom, accentuates the shape of the garden. This is a succession of single effects quite complete in itself, planned so that whatever neglect the rest of the garden might receive these borders in full view of the house would remain permanent and of good appearance. Within this border are white daffodils and poet's narcissus planted as a kind of repeat pattern, a clump or two of each kind in each of the four segments of the oval. When their flowers disappear, Convallaria minor, the dwarf morning glory, is sown over the top to make a broad edging around the grass. Even in the very earliest of the effects Golden Spur daffodils that fringe the grass are planted one by one in a quaint row all around the oval grass plot.

A July day brought me to a third place. From the door of the living hall I looked out

---

*House & Garden*
upon a bare lawn bounded by a stiff clipped hedge and surrounded by neighboring places that with their old trees reminded me of English parks. Now, twin English elms break the line of the hedge and create a vista into the park beyond and flower gardens are tucked away on one side where before there was just a useless triangle of sloping ground. You can see them in the plan—a little round ante-garden enclosed with Japanese dogwoods and Persian lilacs full of light blue flowers with a sundial in the center; an oval garden built half into the slope with a pool in the middle festooned, as it were, with boxwood edging; and besides an added bit of interest in a shady path that wanders up and down along two sides of the triangle.

Gardens are sometimes such exquisite little places that when they are very near big houses they need to be so hidden away in secluded corners like jewels in their cases. Everything else on a place can be quite obvious and in full view, but a garden can be a surprise. It is sometimes just such awkward situations, such tilted ground and such irregular shapes, that hold fascinating possibilities.

I like to think of this oval garden as I saw it last July when it was just a year old. There were verbenas and forget-me-nots and polyantha roses in the center beds and there were pinks and lobelias, annual larkspurs and annual phlox and Delphinium belladonna in the outer borders. They made a delicately embroidered pattern in buff and pink, blush and blue and a bit of rosy scarlet between the scrolled boxwood edging and the arborvitae enclosure.

Within its simple shape the oval holds a treasure horde. With every elaboration of the design, enlarging the garden into whole series of concentric ovals, grows the wonder of its effects. Even these three simple plans hold many a suggestion for a variety of situations.
In both the design of the house and its furnishing the traditions of the American home have been maintained. The essential ideals of comfort and simplicity are preserved. The living room is of excellent proportions, generous in size without being too large. The ancient effect of a low ceiling is given by the two boxed beams and the wide mantel. Walls are paneled and painted cream. Against this is hung a colorful chintz. Furniture is mainly early American.

To a certain degree the house suggests "Westover" and the other plantation homes on the James River. This rear loggia commands a view of many miles of unbroken country. It is a deep shadowed veranda with slender columns, a paved stone floor and an entrance pronounced by a wide door, with a wrought iron balcony and Palladian window above. The French doors and blinds are characteristic. An old lantern also preserves the traditions.

THE HOME OF
GEORGE DE FOREST LORD
WOODMERE, N. Y.

W. H. BEERS and F. C. FARLEY
Architects
A LARGE
COLONIAL HOUSE IN THE
SOUTHERN STYLE
CHARLES W. LEAVITT
Landscape Architect
CONVENTIONALITY demands that we exercise only three-fifths of our sensory relations with fellow human beings. A friend approaches—we voice a greeting, we listen for the reply, and we clasp hands. But although flavored lip-sticks may have been invented, we must go to New Guinea for the serving of Long Pig. How humorous and absurd are the dictates for the _person qui sent_! In the conservatory he is permitted to enjoy the odour of the rose, but the most evanescent of whiffs from the distant kitchen must be ignored. He may kiss milady's hand, but he may not inhale the delicate emanation from her palm. Yet she often challenges this very sense with some one of a hundred delicate perfumes—filched from the kingdoms of the animal or the plant.

As we well know, racial body odours are as distinct as physiognomy—the musky scent of the Negro, the strange spicy odor of the East Indian, the sweaty whiff of the Mongolian, and—so we are told—the scent as of mutton of the Anglo-Saxon and the Latin.

Our near-sighted, keen-nosed dogs tell us that individual odours are as distinct to them, and a month in jungle or forest clears our own nostrils of the films of gasoline, leather, oil, soot, tar, and the hundred and one smells of our cities which deaden the sense until it hardly functions. Then, and then only, do we know the joy of full-sensed life.

Many of us, besides the Breakfast Autocrat, know that "memory, imagination, old sentiments and associations, are more readily reached through the sense of smell than by almost any other channel." And it is significant that kings of old brought as gifts to the infant Jesus, gold—and two perfumes.

No one in the jungle can fail to stop enchanted at the sight of a vast lavender blanket of vine flowers thrown over the trees, or to be brought to tense immobility by an abrupt, piercing scream from some hidden creature. But when a wall of acrid scent strikes the face like a tangible thing—the trail of some passing insect or fleeing mammal—or when wave after wave washes down on a gentle current of air from a host of invisible tree-top blossoms, if these thrill us like colour or sound, we add the joy of a new, primitive, animal perception to conscious-human appreciation, a pleasure not to be withstood.

But such colours are not idle pigments spread for our artistic enjoyment, the scream or song is not casual or meaningless, and neither is scent distilled nor given forth by animal, insect or flower without reason. When, as in decayed flesh, we find odour as a mere by-product of chemical action, we soon discover that it is mimicked by insect and flower for their own selfish, vital purposes. Some blossoms smell like flesh, others like old fish. The flowers of a relative of our strawberry-bush recall fermenting wine, while there is an amusing prohibition thought in the fact that the woody stems of the same plant have the odor of cattles!

Our jack-in-the-pulpit and especially skunk cabbage are past masters in this art of mimetic deception and their trump card is odour, all the rest following naturally.

Even before the snow is melted, while violets and anemones are still inchoate sap, this lowly marsh plant sends forth its gas barrage, in this case a summons to all the small folk to whom decay stands for the hope of coming life. Up wind come midges in their thousands, the scent becoming ever stronger until they are led direct to the curled leaves. Here the odour is re-inforced by sight—the lure of scent diminishes and the visitors begin to follow the green line. The leaves have the very colours of decaying flesh, yellowish-green and purple, the entrance is smooth and inviting, the interior, sheltered from rain and wind, is often twenty degrees warmer than the outer air, and here in this sanctuary, midges, flies and small carrion beetles collect, performing their part of involuntary fertilization, deceived in every sense. So popular a resort are these fetid spathes, that spiders, in their turn, come within and spread their filmy entanglements.

As for the odours pleasant to our nostrils distilled by flowers, all were of vital use ages before the first human nose was fashioned. There are many hundreds of groups of these scents, classified not by their odour, but by their chemical makeup. Indeed there are all sorts of complexities, as in garage.

Among the scents of spring none is more delicate nor distinctive than that of the lilac in full flower, where the leaves are noisously scented to discourage the browsing of sheep and cows, while the flowers are honey-sweet to attract insects. Other flowers smell like vanilla in the morning and violets toward dusk. And again we see bees visiting small, inconspicuous blossoms which to our senses are odorless, showing that like the extreme vibrations of heat and sound, there are doubtless odours too delicate for our detection.

Like rockets bursting in mid-air from their point of departure, many flowers, such as those of the lime, yield a comparatively faint odour when held in the hand, while at a distance of a hundred feet or more, the air is heavy with their perfume.

There is a delicate adjustment, a conservation of odour in flowers, those which are fertilized by honey bees becoming scentless at dusk when these insects have returned to their hive, at which time other blossoms first fling their perfumed invitations to the keen-sensed fliers of the night.

I have paddled slowly through a maze of arching mangrove roots at the close of day, when the breathless air seemed winnowed of every particle of odour. Ten minutes later, in the quick-falling tropic dusk, returning through the identical water-way, every inhalation was heavy-sweet with the outpouring incense from the myriads of male orchids clinging to the branches and overhanging roots.

The effect of the closing down of night was potent, instantaneous, remarkable in its power. A few minutes before, these hundreds of blossoms gave forth not a hint of odour; now there were thousands of tiny torrents of heavy scent overflowing the petal cups, and pouring downward, spraying out in all directions, summons as powerful as search-lights or trumpet blasts.

A tiny moth flew along the surface of the water, wavering, irregularly, but holding a general steady-direction, headed for the opposite shore. Suddenly a whirl of orchid perfume reached its quivering antennae, and it turned as abruptly as if it had struck against a tangible barrier. Swiftly up wind the insect retraced its aerial track, straight to the nearest orchid cup, as an iron
AN UNUSUAL ENTRANCE

The charm of this entrance to the home of Francis Keil at Scarsdale, N. Y. lies in the fact that it is eminently suitable for the materials used. The walls are rough stucco. Above, casement windows are set in a hand-adzed timber frame. The path and the platform before the door are of rough flat stones laid irregularly. To suit these elements, the simplest sort of entrance was devised. The door is set in a deep, shadowy recess. Each side the walls are rounded and the span above has a slight curve. Foundation planting adds materially to the effect. A. J. Thomas was the architect.
(Left) The herb garden, laid out on lines derived from the Italian parterre, in geometric beds radiating from a circle, is a style still to be found in England. It is a relic of early Italian influence on English garden design. This example is at St. Fagan's castle, near Cardiff.

While the use of flower boxes is quite common here, we might well adopt the French and Italian habit of setting out pots of flowers in a row or in a colorful group, as shown in this view of a French hostelry.

The bathing pool at Coombe Bank, near London, is an architectural feature of conventional stonework set against a background of tall trees and with rough grass growing right down to the edge. The head of the pool is marked by a stone bridge.

This view of the rosarie of M. Georges Truffaut at Versailles shows a wall of flat stone edging the pool. It is surmounted by a low wall and, further along, by a parterre. A profusion of Dorothy Perkins roses covers the bank.
EIGHT NATIONAL TYPES WHICH ARE ADAPTABLE HERE

(Right) Dry wall gardening is extensively practised in England and should be more popular here than it is. In a garden such as this English type, the wall supports the upper level. A broad herbaceous border and lawn fill one terrace. Then come the wall and the lower level of the rose garden.

One of the most picturesque of the gardens in Golden’s Green near London is Madame Anna Pavlowa’s at Ivy House. From the more formal planting near the house, irregular turf walks lead down past the rose garden and beds of herbaceous plants.

The London garden is equivalent to our city backyard garden, but both its design and style differ from ours. It is usually excavated to various levels and laid out with stone paths and dry walls. Flowers are tucked into sunny corners.

The garden of M. Sicault at Saint Cloud, France, shows a remarkable water garden in a restricted area. A series of small pools laid out quite close to the house contain iris and other luxuriant aquatic plants.
HE report, published recently in the gardening press, that Curtis' "Botanical Magazine" would be taken over by the Royal Horticultural Society comes as assuring news to all collectors of old garden books. For this magazine has enjoyed publication since 1788 and both its earlier and later numbers are much sought after.

Of equal interest to collectors is Paxton's Magazine of Botany, a series begun in 1834 and differing from Curtis in that it published more general gardening news and suggestions. These two would form a fair beginning for one desiring to collect old volumes on this fascinating subject.

The sport would only then be begun, however. Gardening in the past has produced hundreds of books that contain not only contemporary observations of value to the student of garden and flower history but much valuable material applicable to gardening today.

On these two pages we show illustrations from Curtis, Paxton and three other volumes that represent only a small fraction of the possibilities to be found. Some are from the Transactions of the Horticultural Society, a fascinating series, and the others from two Dutch works. The later of the two Dutch books, "Magazijn van Tuin-Sieraaden," published in 1802, contains a varied collection of designs for garden layout, architecture, furniture and accessories. The other, "Den Nederlandtsen Hovenier," published in 1696, shows designs for bulb gardens, trellis and sundials and contains, in addition to a gardener's calendar of each month's work, observations on bee keeping, cooking recipes, wine-making, and so on.

In an old Dutch book of garden designs and accessories, "Magazijn van Tuin-Sieraaden," published in 1802, is found this amusing scheme for a garden swing propelled by man power.

A garden bench to rest between large rocks, as suggested by the same Dutch work on gardening.

Mignonette, as shown in "The Botanical Magazine or Flower-Garden Displayed," Volume I, 1787.

Statice sinuata has not changed from the day Curtis showed it in color in his "Botanical Magazine".
March, 1922

This design for a lattice rose arch as an entrance to a garden is found in a fascinating volume of garden designs, "Den Nederlandtsen Hovenier," published in Amsterdam in 1696.

Design for a garden chair from a 19th Century Dutch volume.

Chrysanthemums from an English book of 1824.

The pyramid and pillar were favorite devices used by 17th Century Dutch gardeners, on which vines were trained and placed at accent points in the garden. From "Den Nederlandtsen Hovenier".

In this same work, "Magazijn van Tuin-Sieraaden," is exhibited this plan for a section of decorative wooden railing.

A double gate for an entrance drive is in the same book. It is applicable for that purpose today.

A third design for double gates has closed bottom panels and open tops. It is a high gate, but could be easily built.

From the same "Magazijn" comes this design for a garden gate.

Another single gate to accompany the double design above.

Although more difficult to make than the others, this Dutch design is perfectly suitable for some modern gardens.

Fig marigold as Curtis pictured it in Volume I of his magazine.


This single wooden gate of simple construction is found in an early 19th Century Dutch volume of garden designs.

A garden chair from "Magazijn van Tuin-Sieraaden".

The pyramid and pillar were favorite devices used by 17th Century Dutch gardeners, on which vines were trained and placed at accent points in the garden. From "Den Nederlandtsen Hovenier".

Although more difficult to make than the others, this Dutch design is perfectly suitable for some modern gardens.
Painted Tapestries

A Whimsical Development in Decorative Art from the Brush of Putnam Brinley

Giles Edgerton

In his “painted tapestries” Putnam Brinley has achieved a new idea in wall decoration. He is painting in oil on canvas, yet producing the feeling of tapestry. He is not working with a technique that would imitate a tapestry stitch, but with design and that curious handling of people and landscapes without perspective, which is not only characteristic of tapestry but of many old Japanese watercolors.

These canvases are crowded with detail, just as a tapestry is; but the subjects Mr. Brinley uses and his method of drawing are exceedingly modern. Brilliant colors are employed after the manner of the old Gothic embroidered panels. And in an astonishing way the fashions of today are woven into these designs—short skirts, sailor hats, men in business suits, horses and dogs, boats, the sea, flowers and trees are brought together in interesting patterns. Just as formerly, indolent ladies in trailing gowns lolled at windows and knights on gaily caparisoned steeds dashed about to impress the ladies.

In the “painted tapestry” shown at the National Arts Exhibition, called “The Picnic,” you feel movement throughout the canvas: women hurrying about setting the tables, children rushing up to see if the picnic lunch is ready, young men arriving on horseback, little dogs with an appraising eye on the lunch baskets. There is no high light, no center of interest, and this seems to be a mistake, although it might be difficult to achieve in a drawing without perspective. There seems to be no one, figure or tone more important than any other. The effect is decorative and the color extremely well spotted, but the sense of the canvas as a whole is confusing.

A cheerful inconsequential feeling pervades the design, while the Gothic colors seem quite suited to soft shirts, tweeds and knickers.

Mr. Brinley did not deliberately set out to create a new phase of art in these “painted tapestries.” Last fall he found himself tired of painting Connecticut in apple-blossom time and Bermuda in winter sunlight, of making lithographs that brought back tragic war memories. Then one day in his New Canaan studio the whimsical idea came to him to “paint” tapestries. Why not? If the tapestries of the 17th and 18th Centuries told fascinating stories of their times, why not everyday life of this century?

(Continued on page 68)
### WHEN WILL THEY COME UP?

*After the Seeds Have Been Put in the Ground, One Watches Eagerly for Their Sprouting—This Article Tells When to Expect It*

RALPH MORNINGTON

The seeds of our garden flowers, whether perennials or annuals, or the seeds of grasses, grains, trees, etc., are, in fact, fertilized ova with embryos formed within. Each is an independent reproductive body containing a miniature dormant plant, which on germination gives rise to a plant like that from which it came.

All seeds have an outer hard or brittle covering known as a seed coat which hermetically seals the structure within and checks further development or activity. The living cells pass into the resting place and this protected structure with its dormant cells is the seed.

Germination is the awakening of the spore-bearing generation, having power to assume a definite living form. The seed coat is broken or penetrated through some thin spot or opening. The root tip emerges first and soon curves toward the soil, sending out rootlets, and becomes anchored; the hypocotyl or stem appears then and forms a strong arch having one of its limbs anchored. The stem straightens and the cotyledons, which are somewhat oval or heart-shaped seed leaves, spread out to the air and light. Additional rootlets are formed, the main stem grows, the first and second true leaves appear and the generation is then established.

By various devices seeds are separated from the parent plant, either through natural efforts, by hand or mechanical operations. When gathered they are usually ripened for a period of time before they are cleaned and ready for sowing. The drying and ripening period varies in seeds from two weeks to three months or more.

In order for seeds to germinate it is essential that they be supplied with moisture and the right temperature. The period of rest may be long or short, depending altogether on the suitable influence of moisture, temperature and oxygen when the seeds begin to show life.

Usually seeds germinate best when they are fresh—that is, less than one year old. The percentage of germination will be greater than in seeds which are not more than one year old. There are exceptions, however, for example the cucumbers which retain their vitality for a number of years, or the very hard bony seeds like the viburnums which do not germinate until the second year. It has been found that certain seeds take even a longer period. A number of our perennials require from forty to one hundred and twenty days or even longer to germinate in the open ground. A moderate temperature with sufficient uniform moisture and light will shorten the time required. Properly prepared and fertilized seed beds will help, still further.

Seeds sown out of doors in the open should be planted deeper than in houses or frames in order to insure more uniform moisture. Full directions usually appear on the seed packages.

The accompanying charts of germination of seeds are based upon reasonable normal outside conditions and are generally held as spring sowing. The length of time will vary, depending on how well suited the conditions are. The plants may appear from ten to fifteen per cent earlier or later than indicated by the tables.

Transplanting from the seed beds to other quarters or permanent location, when necessary, should be undertaken after the true leaves appear.

(Continued on page 84)

<table>
<thead>
<tr>
<th>Botanical Name</th>
<th>Common Name</th>
<th>Average Period of Germination Days</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acroclinium</td>
<td>Everlasting</td>
<td>8-15</td>
</tr>
<tr>
<td>Agatha</td>
<td>Blue Daisy</td>
<td>18-20</td>
</tr>
<tr>
<td>Agteratum</td>
<td>Floss Flower</td>
<td>8-12</td>
</tr>
<tr>
<td>Amandanthus</td>
<td>Amaryanth</td>
<td>20-25</td>
</tr>
<tr>
<td>Anthotheca</td>
<td>Snowdragon</td>
<td>20-25</td>
</tr>
<tr>
<td>Arctotis</td>
<td>African Daisy</td>
<td>10-15</td>
</tr>
<tr>
<td>Argemone</td>
<td>Mexican Poppy</td>
<td>20-25</td>
</tr>
<tr>
<td>Astor</td>
<td>Lady Slipper</td>
<td>10-12</td>
</tr>
<tr>
<td>Begonia</td>
<td>Begonia</td>
<td>15-20</td>
</tr>
<tr>
<td>Brachycarya</td>
<td>Snowy Daisy</td>
<td>20-25</td>
</tr>
<tr>
<td>Broomilla</td>
<td>Amethyst</td>
<td>18-20</td>
</tr>
<tr>
<td>Calceolaria</td>
<td>Calceolaria</td>
<td>15-18</td>
</tr>
<tr>
<td>Calendula</td>
<td>Pot Marigold</td>
<td>10-12</td>
</tr>
<tr>
<td>Callicarpa</td>
<td>Tickseed</td>
<td>10-12</td>
</tr>
<tr>
<td>Canpanula</td>
<td>Canterbury Bells</td>
<td>12-15</td>
</tr>
<tr>
<td>Canna</td>
<td>Saffron (Indian Shot)</td>
<td>25-40</td>
</tr>
<tr>
<td>Carnation</td>
<td>Margaretta Carnations</td>
<td>8-10</td>
</tr>
<tr>
<td>Celosia</td>
<td>Cockscob</td>
<td>20-25</td>
</tr>
<tr>
<td>Centaurea</td>
<td>Bachelor's Button, Sweet Sultan.</td>
<td>6-10</td>
</tr>
<tr>
<td>Geranium</td>
<td>Snow-in-Summer</td>
<td>8-10</td>
</tr>
<tr>
<td>Chrysanthemum</td>
<td>Chrysanthemun</td>
<td>5-8</td>
</tr>
<tr>
<td>Cineraria</td>
<td>Cineraria</td>
<td>8-10</td>
</tr>
<tr>
<td>Clarkia</td>
<td>Clarkia</td>
<td>8-10</td>
</tr>
<tr>
<td>Cobla scandens</td>
<td>Cup and Saucer Vine.</td>
<td>15-20</td>
</tr>
<tr>
<td>Coleus</td>
<td>Flame Nettle</td>
<td>20-25</td>
</tr>
<tr>
<td>Cosmos</td>
<td>Cosmos</td>
<td>6-15</td>
</tr>
<tr>
<td>Datura</td>
<td>Trumpet Flower</td>
<td>15-18</td>
</tr>
<tr>
<td>Delphinium</td>
<td>Larkspur</td>
<td>15-20</td>
</tr>
<tr>
<td>Dianthus</td>
<td>Pinks</td>
<td>18-20</td>
</tr>
<tr>
<td>Dimorphotheca</td>
<td>Georgia Tea</td>
<td>15-20</td>
</tr>
<tr>
<td>Dolichos</td>
<td>Hyacinth Bean</td>
<td>15-20</td>
</tr>
<tr>
<td>Eschscholtzia</td>
<td>California Poppy</td>
<td>5-10</td>
</tr>
<tr>
<td>Espalaynus</td>
<td>California Hummingbird</td>
<td>10-15</td>
</tr>
<tr>
<td>Galiardia</td>
<td>Blanket Flower</td>
<td>12-15</td>
</tr>
<tr>
<td>Glosinia</td>
<td>Glosinia</td>
<td>15-20</td>
</tr>
<tr>
<td>Gomphrena</td>
<td>Glope Amaryanth</td>
<td>15-20</td>
</tr>
<tr>
<td>Gourds</td>
<td>Gourds</td>
<td>15-25</td>
</tr>
<tr>
<td>Gypophylla</td>
<td>Baby's Breath</td>
<td>15-20</td>
</tr>
<tr>
<td>Helianthus</td>
<td>Sunflower</td>
<td>15-20</td>
</tr>
<tr>
<td>Helichrysum</td>
<td>Strawflower</td>
<td>5-10</td>
</tr>
<tr>
<td>Heliotrope</td>
<td>Cherry Pie</td>
<td>10-15</td>
</tr>
<tr>
<td>Humulus</td>
<td>Jap Hop</td>
<td>15-20</td>
</tr>
<tr>
<td>Hummeneaula</td>
<td>Yellow Tulip Poppy</td>
<td>10-12</td>
</tr>
<tr>
<td>Iberis</td>
<td>Candytuft</td>
<td>5-8</td>
</tr>
<tr>
<td>Impatia</td>
<td>Zunibar Balsam</td>
<td>8-12</td>
</tr>
<tr>
<td>Ipomoea</td>
<td>Moon Flower</td>
<td>5-8</td>
</tr>
<tr>
<td>Kochia</td>
<td>Ball of Fire</td>
<td>15-18</td>
</tr>
<tr>
<td>Lantina</td>
<td>Scarlet Flax</td>
<td>15-18</td>
</tr>
<tr>
<td>Linum rubrum</td>
<td>Lobelia</td>
<td>10-20</td>
</tr>
<tr>
<td>Lobelia</td>
<td>Lobelia</td>
<td>10-20</td>
</tr>
<tr>
<td>Marigold</td>
<td>Marigold</td>
<td>5-8</td>
</tr>
<tr>
<td>Matricaria</td>
<td>Marvelosa</td>
<td>20-25</td>
</tr>
<tr>
<td>Mesembryanthus</td>
<td>Mimoso</td>
<td>20-25</td>
</tr>
<tr>
<td>Mrlabili jalapa</td>
<td>Four o'clock</td>
<td>12-15</td>
</tr>
<tr>
<td>Myosotis</td>
<td>Nasturtiums</td>
<td>8-10</td>
</tr>
<tr>
<td>Nasturtiums</td>
<td>Nasturtiums</td>
<td>8-10</td>
</tr>
<tr>
<td>Nicotiana</td>
<td>Flowering Tobacco</td>
<td>20-25</td>
</tr>
<tr>
<td>Nicolle</td>
<td>Primrose</td>
<td>10-15</td>
</tr>
<tr>
<td>Onothera</td>
<td>Primrose</td>
<td>10-15</td>
</tr>
<tr>
<td>Papaver</td>
<td>Poppy</td>
<td>15-20</td>
</tr>
<tr>
<td>Passion Flower</td>
<td>50-60</td>
<td></td>
</tr>
<tr>
<td>Peas, Sweet</td>
<td>8-10</td>
<td></td>
</tr>
<tr>
<td>Pelargonium</td>
<td>Geranium</td>
<td>20-25</td>
</tr>
<tr>
<td>Petunias</td>
<td>Petunia</td>
<td>18-20</td>
</tr>
<tr>
<td>Phasolenus multiflorus</td>
<td>Scarlet Runner Bean</td>
<td>8-10</td>
</tr>
<tr>
<td>Phlox Drummondi</td>
<td>Phlox</td>
<td>20-25</td>
</tr>
<tr>
<td>Portulaca</td>
<td>Sun Plant</td>
<td>10-20</td>
</tr>
<tr>
<td>Prinimula</td>
<td>Primrose</td>
<td>10-20</td>
</tr>
<tr>
<td>Rhodanthe</td>
<td>Swan River Everlasting</td>
<td>10-12</td>
</tr>
<tr>
<td>Ricinus</td>
<td>Castor Oil Bean</td>
<td>15-20</td>
</tr>
<tr>
<td>Ritzia</td>
<td>Printed Tongue</td>
<td>15-20</td>
</tr>
<tr>
<td>Salsola rubra</td>
<td>Pin-cushion Flower</td>
<td>18-20</td>
</tr>
<tr>
<td>Scabiosa</td>
<td>Butterfly</td>
<td>20-25</td>
</tr>
<tr>
<td>Sclariannthus</td>
<td>Scarlet Jean</td>
<td>18-20</td>
</tr>
<tr>
<td>Thunbergia</td>
<td>Black-Eyed Susan Vine</td>
<td>8-10</td>
</tr>
<tr>
<td>Verbena</td>
<td>Verbena</td>
<td>8-10</td>
</tr>
<tr>
<td>Verbena venosa</td>
<td>Lemon Verbena</td>
<td>8-10</td>
</tr>
<tr>
<td>Verbena trilocal</td>
<td>Verbena</td>
<td>8-10</td>
</tr>
<tr>
<td>Viola tricolor</td>
<td>Verbena</td>
<td>8-10</td>
</tr>
<tr>
<td>Viscaria</td>
<td>Heltrope Verbena</td>
<td>10-15</td>
</tr>
<tr>
<td>Wall flowers</td>
<td>8-10</td>
<td></td>
</tr>
<tr>
<td>Xeranthemun</td>
<td>Everlasting</td>
<td>8-10</td>
</tr>
<tr>
<td>Zinnia</td>
<td>Zinnias</td>
<td>5-8</td>
</tr>
</tbody>
</table>
The original house was built in the 17th Century and has been restored and remodeled. From this point one looks across the rose garden and the pool with the house in the background. The garden is edged and paved with stone.

In the remodeled dining room an interesting set of old painted leather hangings has been put up over the oak paneling. The fireplace is quite simple, with a stone mantel, and colour is found in the Dutch tiles that surround the opening.

A view of the house from the front. Though seeming old the gates and posts are modern and were designed by the architect, who made considerable alterations to the house and also laid out the formal rose garden illustrated above.

THE HOME OF
RUDYARD KIPLING,
BATESMANS, BURWASH,
SUSSEX
March, 1922

A general view of Batesmans, Burwash, can be had from this side the pool, which originally was the stew pond. In the stew pond were kept the fish caught for the Friday stew. The smooth surface of the water with the wide, unbroken lawns surrounding it give an air of repose to the garden.

(Right) In England old oast houses or hop kilns are picturesque objects which can readily be converted to other than their original uses. This one has been incorporated successfully with the stable and garage. The original top of the oast house was removed and this upper section made over into a dove cote.

From the head of the pool one can see the design of the formal rose garden with the background of a high hedge and beyond it the open fields and wooded hills which surround the house. The row of pleached limes on the left was planted by Mr. Kipling to enclose the tennis court.
THE PAWPAW — AN AMERICAN FRUIT

This Near Relative of the Tropical Papaya Deserves a Place Wherever Fruit Is Grown — Some Day It Will Be Appreciated

HENRY T. FINCK

EATEN by pigs and boys." I shall never forget the surprise and indignation with which I read those few words in one of Prof. Asa Gray's textbooks of botany, after his description of the May apple. Although I left Missouri when I was eight years old I remember well how we boys used to get ahead of the pigs by gathering these plum-shaped fruits and letting them ripen in the barn, buried in the hay. Soon they became luscious beyond compare, a feast for epicures.

I made up my mind, as I have related in "Food and Flavor," that if adults do not relish this fruit, they have something to learn from pigs and boys. What would the French do for truffles if the pigs did not locate them for them? The American pawpaw (Asimina triloba) is another underrated fruit the merits of which my fresh childish palate promptly discovered. It grew wild on bushes near my Missouri home and I distinctly recall the thrills I got from its luscious, quasi-tropical, exotic flavor. I also remember how I was annoyed by the huge seeds, which crowded out just so much of the sweet pulp.

Then I lost track of the pawpaw. Often I wondered why none came to market in the cities of either the Pacific or Atlantic coast where I lived for a time. Was Prof. Bailey right when he wrote that most persons do not relish its flavor, and doubted whether it would be possible to awaken much interest in this fruit? Was it another case of "pigs and boys"? Evidently! For, in an encyclopedia for young people called "The American Educator" I found this, under "Pawpaw":

"It is of no value for the table but is enjoyed by birds!"

This didn't convince me that I must be a bird, for I had previously read in that great book "The Country Home" by the horticultural epicure, E. P. Powell: "I see no reason why this delicious fruit, a sort of hardy banana, should not be grown everywhere in our gardens." And my belief in my epicurean precocity was fully justified when I found that Luther Burbank also must be a bird, as he enjoys his improved pawpaws more than any other fruit in his Sebastopol and Gold Ridge orchards.

Here is what, in response to my question, he wrote, under date of September 11, 1920: "The Pawpaw which I am growing is a hardy Pawpaw, and will thrive in New York State and possibly in Maine. No one, as far as I know, has succeeded in raising them from seeds except myself. I obtained some most delicious varieties of the fruit from Illinois, Indiana and Tennessee, and have grown some wonderful seedlings from these, the fruit in flavor being much superior to the tropical Pawpaw, which is a totally distinct species, ours being the Asimina triloba. It is a common saying that 'the only way to make a Pawpaw live is to try to kill it,' as they are very hard to kill when once they get fairly started. The flavor of the best varieties, in my opinion, is superior to that of any other fruit, and as they can be still further improved, the Pawpaw will soon become a grand standard fruit in America, and will be cultivated like other fruits."

After reading this letter I made up my mind to become a missionary and preach the gospel of the American pawpaw. Hence this sermon.

Can the American pawpaw be successfully grown in all our Northern States? That was the first question presenting itself. Mr. Powell says: "It will grow anywhere in our gardens, but it likes water and if the season is dry the fruit will either drop or be flavorless, unless the trees are abundantly irrigated." On another page he says: "The pawpaw is as beautiful for the nursery as it is excellent for fruit. It likes moist soil but can be grown on high soil by mulching."

My next step was to find out what the Government experts had to say. In answer to a question addressed to the Bureau of Plant Industry in Washington the pomologist, C. P. Close, wrote me the following letter, dated July 13, 1921: "The American or native Pawpaw (Asimina triloba) is entirely distinct from the tropical fruit called Papaya or tree Pawpaw (Carica papaya). This last-named fruit is being grown in Florida and California."

"The American Pawpaw is native to probably all of the States east of the Mississippi River, except perhaps Wisconsin, and it is also found in the Middle Western States as far west as Kansas. The only attempt to propagate and improve Pawpaw so far as I know has been made in Indiana. Several very fine Pawpaws have been found in Southern Indiana and one of these was named a few years ago, but I think was never propagated by budding or grafting. I obtained seeds several years ago from Southern Indiana and grew a number of plants from them. When these plants fruited they produced rather small and inferior fruits. I have seen Pawpaw trees in southern Indiana growing in backyards and producing fruits of very fine quality. There has been no systematic attempt to improve this fruit. A great difficulty is that the seeds are so large. If we could find fruits with small seeds it would certainly be worth while propagating. The best Pawpaw that I ever sampled grew in western Maryland. This fruit does not have the digestive power which is attributed to the leaves of the tropical Papaya."

Knowing what the writer of this letter evidently did not know, that a systematic attempt to improve the American pawpaw has been made by Luther Burbank, I wrote the latter for further information, and he replied: "The pawpaw has always been taken as a matter of course, apparently, by Americans. It is really the most unique fruit that America has ever produced and seems to be one of Nature's partial misfits in some respects as the seed is apparently not suited to grow well under any conditions. The seeds are very much larger than they need to be under any circumstances; it is very difficult to transplant one of them after the first season's growth and is about, if not quite, the most difficult seed to germinate among the hundreds of thousands which I have tested, yet I have succeeded in producing about a thousand plants this year from my own selected seed."

"The pawpaw is a very different plant from the tropical papaya; superior to it in flavor in my opinion, but of course smaller and seedy compared with it. I think the harder Northern varieties will grow in all the States of the Union, as it thrives in Illinois and my original stock came from that State mostly."

"My method of germinating the seeds is to plant them in a mixture of turf and sand in the greenhouse in well-drained boxes where it is kept, after six months of thinking it over, they begin to sprout. These are then transplanted to shaded beds outside, where they are grown for one year and then sold for transplanting."

"We send you our latest catalog describing the pawpaw somewhat. Perhaps you may not have received it as we do not solicit eastern orders for plants, as our season makes it very difficult to hold the plants until spring opens."

In this catalog I found a picture of six eggs (Continued on page 88)
The repetition of a motif is a fundamental principle in all art. It lends dignity to a building and gives a sense of harmony to an interior. In this view of an entrance hall, stairs and reception room in the New York City home of Mrs. Lordard Cammann, the arch is the motif. It is used in the door, in an opening of the wall on the stairs and further repeated in the construction and draping of the windows in the reception room beyond. The walls are rough plastered, leaving round corners, and the wood trim is reduced to the barest minimum. Such a wall serves admirably as a background to furniture of a sturdy type. William F. Dominick was the architect of the house.
The rooms on these two facing pages are in the home of Mr. Munroe Douglas Robinson at Syosset, L. I. A scenic paper in morning glory colors forms the background in one of the bedrooms. Early American maple furniture is used and one chair is in old rose taffeta. The woodwork is pale green.

Walls painted by Caro Delvalle make an unusual dining room. It is a picturesque barnyard scene of animals and fruits done in strong, natural colors, a charming idea for a country house. Paneled doors with black strap hinges and a wainscot complete the background for the early American furniture.
The early American room is furnished in Colonial pieces. Here the walls are paneled in dark pine and the furniture is pine and maple. A printed linen in old rose, mauve and blue covers some of the furniture. Hooked rugs, brass and iron candle sconces and old glass lamps preserve the Colonial atmosphere.

Although all of the dining room walls are interesting, it is on the fireplace side that Mr. Delvaile has done much amusing decorative work. A flock of geese comes over the hill to swim in the pond. The mantel shelf forms the top of a wall on which are potted plants and the ubiquitous promenading cat.
Floors should be seen and not heard. Make your floor fine enough to be enjoyed, and then where it is necessary, cover it for comfort and quiet, for warmth and colour. Whether your floor is of blue and green Tunisian tiles, scaled from old walls in Algiers, or whether of the newest cement, over hollow tile, it must be a part of the construction of the house, a part of the colour scheme, noiseless, and daily well cared for.

There is literally no end to the variety of modern floors made today. Woods, hard and soft, inlaid and plain panels; concrete, all colours and textures, made damp proof and fireproof over hollow tile; tessellated marble, and stone in patterns; tiles in small squares, laid in one tone, but in rich colours—most green, burnt orange, terra cotta, blue like the sea; cement, smooth, in many tones, and with expensive or simple methods of laying. Also there are cork tiles and linoleum tiles, and many composition floors that are attractive and durable.

As with any other constructional feature of a house, you decide upon the floors when the plans are being drawn; the beams and foundation structure must know what kind of floor they are going to carry; also the general cost of a house cannot be estimated without a tolerable certainty as to what this foundation for floors will cost.

It is a cheerful thought (cherish them all when you are building) that the floor is one detail where economy is possible, not by selecting cheap floors, but by discriminating between good floors and exorbitant ones. There is a difference also in the price of laying the floor foundation; study into this carefully before ordering your floors. If you have plain, narrow hardwood plank floors you can economize; if your floors are inlaid with rare woods in rich patterns and fine colours, they must of necessity be expensive. Wood floors so elaborate and intricate that they are like mosaic, actually reproductions of the floors in the palaces at Versailles and Chantilly can be laid in your drawing room, if you want the most elaborate floors to be had, and many of us do; even that good old democracy.

Thomas Jefferson ordered a floor of satinwood and rosewood that cost $2,000 for his home at Monticello.

We find it necessary to make here a sharp distinction between floor materials and floor coverings; the latter will be treated at length later; the actual construction of floors will fill to overflowing the space set aside for this article.

We will not of course deal with those miracles of modern engineering—floors that carry the weight of forty-story buildings, floors that are built of thousands of feet treated hourly in great railway stations, floors of vast bridges swung over high spaces from mountain to mountain; neither do we go into the question of sanitary floors, or factory floor equipment. In this series we are writing only of the laying of the floor of the home, so we do not have to consider the enormous strength possible in a floor bed or its durability for countless generations.

Neither shall we dwell upon the final extravagances in floor making—tiles from Indian palaces and inlays from Jap anese temples. We are interested solely for the moment in home floors, comfortable, quiet, attractive resting places, for the feet of neither rajah nor priest, just ourselves and our friends.

When you are planning your home, keep in mind the relation between your floors and the style of your house and the colour scheme of the interior decoration, your various fittings and furnishings. The best effect is always obtained by having a floor fairly inconspicuous. It should be more in the background than in the wall, and keyed well below the furnishings, for instance, avoid a high oak floor with figured draperies and dark furniture; a pine floor will jump past mahogany furniture and trim; gray beech will be weak with Circassian walnut; and one would hesitate to use concrete with period furniture or marble with cottage effects.

Many people, we all know, begin to build
For a room finished in such a sturdy, heavy style as early English, the design for the floor should have that character. As shown in the sketch below, it consists of squares of narrow oak strips cement marked off to represent tiles or glazed tiles, or tile and cement makes beautiful floors for downstairs rooms with natural wood finish.

home in a semi-casual way, somewhat in this fashion—"I like Gothic windows!" "I like curly maple!" "I like cypress floors!" "I like walnut trim!" "I like Colonial wall paper!" "I like Chinese rugs!"—and in the end, the house isn't one bit what they like, it is so restless and unrelated.

This is one of the many reasons why it takes so long to plan a home successfully, and why it is wise to begin to think about your home and work over every detail of it weeks before you build.

It is best to decide first about the general woodwork and trim and fit

A room with ornate decorations in this manner requires a floor finish of equally rich effect. Consequently the design shown in the sketch above was used.

gest; then make an inventory of all furniture and draperies on hand. Only in this way can you escape confusion and worry. Do not omit a single floor, from garret to cellar, including kitchen and porch.

Will your floor be wood, concrete, tile, composition?—On what kind of a foundation?—How closely related to your woodwork and trim?—What variation from room to room? And as we have already said, keep in

(Continued on page 76)
THE ROSE IN AMERICA TODAY

New Classes Are Coming, and the Old Are Better Understood than Ever—The Future Holds High Promise for This Justly Terming Queen of Flowers

J. HORACE McFARLAND

In the past half-dozen years the rose has had more serious attention in America than in the half-dozen previous decades. As with all other flowers, the amateur, not the professional, has made most of this advance, or has made the professional advance by demanding of him better roses in variety and in quality.

This same amateur has found himself, through association. In 1916 The American Rose Society had barely fifty non-professional members; in 1922 it has more than two thousand amateurs in its ranks, in forty-three states and eight hundred odd communities, with a reach outside into sixteen foreign countries. These rose-lovers are folk of thought and action, who are doing and demanding and who have in consequence set forward in the land the queen of flowers.

The progress of the rose in America is recorded in the successive issues of the American Rose Annual, which I put together as editor, but which is the direct and honest expression of the rose-growers of the nation. In 1916 the florists, the cut-flower men, had much to say in this book, but in 1921 the amateurs did most of the saying, expressing themselves as to varieties and soils, protection and fertilization, literature and history, hopes and desires. It is because of this rapidly growing habit of expression that I have hopes, high hopes, for the future of the rose in America.

We have a long way to go to secure the proper dominance of the rose in our country, but we are on our way. We are losing some poor ideals, and adding some that are worthy.

Best of all, we are beginning to think for ourselves about roses; we are challenging the ready-made thought, mostly "made in Europe," which has delayed real progress. We are working toward roses for America and by Americans as well as in America.

Who, if he will be frank about it, desires all his favorite flowers to bloom abundantly all the time? Would we want the lilac to persist through the summer, the peony to crowd the chrysanthemum, the irises to come earlier and stay until frost? Would that sort of garden permanence be really enjoyable? Is not one of the charms of the garden, the real garden, its continual, delightful and noiseless change?

My garden is lovely on a May morning, and as lovely the same May evening, but it is not the same garden. I see the primroses burst into a yellow glory just where a little later, when they are through, I will welcome the longer stay of the blue and white platycodons. I love my changing, my ever new garden. It is full of attraction even in the bloomless late fall days when I may read so much of promise in the ripened buds, the matured crowns. In earliest spring the swelling of these same buds, the starting of these same crowns, is a pleasure I would not miss. I do (Continued on page 86)
# HOUSE & GARDEN'S GARDENING GUIDE

## A Condensed Ready Reference for the Year on the Selection, Planting and Culture of Vegetables, Flowers and Shrubs

### FOR INDIVIDUAL SPECIMENS AND ACCENT POINTS

<table>
<thead>
<tr>
<th>SHRUB</th>
<th>COMMON NAME</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>SEASON OF BLOOM</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buddleia</td>
<td>Butterfly bush</td>
<td>6'-8'</td>
<td>Pink, blue, violet</td>
<td>July to frost</td>
<td>One of the best flowering shrubs; sunny position and fairly rich soil.</td>
</tr>
<tr>
<td>Ceanothus floridus</td>
<td>Ceanothus floridus</td>
<td>4'-7'</td>
<td>Brown, white, pink, red</td>
<td>July-August</td>
<td>One of the best of the smaller shrubs; very fragrant.</td>
</tr>
<tr>
<td>Cistus</td>
<td>Cistus</td>
<td>3'-6'</td>
<td>White, pink, red</td>
<td>June-July</td>
<td>Very fragrant, a good source for growing.</td>
</tr>
<tr>
<td>Eucryphia</td>
<td>Eucryphia</td>
<td>5'-8'</td>
<td>Yellow, orange, red</td>
<td>June-July</td>
<td>Good for cutting; best effect obtained by massing with other shrubbery flowers.</td>
</tr>
<tr>
<td>Lavender</td>
<td>Lavender</td>
<td>3'-6'</td>
<td>White, pink, yellow, red</td>
<td>May-June</td>
<td>Large yellow flowers blossoming in the spring and appear.</td>
</tr>
<tr>
<td>Lonicera japonica</td>
<td>Japanese honeysuckle</td>
<td>10'-15'</td>
<td>White, pink, yellow, red</td>
<td>July-August</td>
<td>Bread leaved evergreens; beautiful at all seasons.</td>
</tr>
<tr>
<td>Phalaenopsis</td>
<td>Phalaenopsis</td>
<td>6'-10'</td>
<td>White, pink, red</td>
<td>May-June</td>
<td>Most striking when clumped; strong growth; fine blossoming.</td>
</tr>
<tr>
<td>Rhododendron</td>
<td>Rhododendron</td>
<td>12'-18'</td>
<td>Pink, red, white</td>
<td>May-August</td>
<td>Pendic blooms, a valued and favorite shrub.</td>
</tr>
<tr>
<td>Ribes</td>
<td>Ribes</td>
<td>3'-6'</td>
<td>Yellow, white</td>
<td>April-May</td>
<td>Bread leaved evergreen; magnificient when in bloom.</td>
</tr>
<tr>
<td>Spiraea</td>
<td>Spiraea</td>
<td>3'-4'</td>
<td>White, yellow, pink</td>
<td>June-June</td>
<td>Suits for drifts; brilliant in the fall.</td>
</tr>
<tr>
<td>Syringa</td>
<td>Syringa</td>
<td>10'-15'</td>
<td>Yellow, white</td>
<td>April-May</td>
<td>Fragrant, since foliage grows well even in moist spots.</td>
</tr>
<tr>
<td>Viburnum</td>
<td>Viburnum</td>
<td>5'-8'</td>
<td>White</td>
<td>May-June</td>
<td>A shrub of exceptional gracefulness.</td>
</tr>
<tr>
<td>Veronese</td>
<td>Veronese</td>
<td>6'-8'</td>
<td>Lilac</td>
<td>May-June</td>
<td>Newer named varieties appear in old-fashioned ones.</td>
</tr>
<tr>
<td>Wisteria</td>
<td>Wisteria</td>
<td>10'-15'</td>
<td>Pink, white, red</td>
<td>April-May</td>
<td>There are many varieties; each has some good point.</td>
</tr>
</tbody>
</table>

### FOR MASSES AND BORDERS

<table>
<thead>
<tr>
<th>SHRUB</th>
<th>COMMON NAME</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>SEASON OF BLOOM</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Althea</td>
<td>Rose of Sharon</td>
<td>8'-12'</td>
<td>Rose, white</td>
<td>Aug.-Oct.</td>
<td>Amongst the best of all shrubs; very hardy.</td>
</tr>
<tr>
<td>Acer japonica</td>
<td>Japanese maple</td>
<td>10'-15'</td>
<td>Foliage, various colors</td>
<td>Aug.</td>
<td>Leaves of many distinct shapes and attractive coloring; especially in early spring.</td>
</tr>
<tr>
<td>Akebia quinata</td>
<td>Akebia</td>
<td>10'-15'</td>
<td>Yellow</td>
<td>May-June</td>
<td>Unique tropical looks in rich warm soil.</td>
</tr>
<tr>
<td>Cercis canadensis</td>
<td>Carolina redbud</td>
<td>10'-15'</td>
<td>Pink, red</td>
<td>Apr.-May</td>
<td>Flowers before leaves appear; very attractive.</td>
</tr>
<tr>
<td>Chaenomeles</td>
<td>Kousa dogwood</td>
<td>3'-6'</td>
<td>White, red, yellow</td>
<td>May-June</td>
<td>Very distinctive and attractive in appearance; flowers resemble fragrant decoration.</td>
</tr>
<tr>
<td>Cornus alba</td>
<td>Dogwood</td>
<td>12'-15'</td>
<td>Pink and white</td>
<td>Apr.-May</td>
<td>Not symmetrical in shape but very striking; foliage highly colored in autumn.</td>
</tr>
<tr>
<td>Cornus kousa</td>
<td>Kousa dogwood</td>
<td>6'-9'</td>
<td>Foliage, late in season</td>
<td>Apr.-May</td>
<td>An excellent specimen plant, contrast to formal garden, does well in sun.</td>
</tr>
<tr>
<td>Rose of Sharon</td>
<td>Althea</td>
<td>8'-12'</td>
<td>Rose, white</td>
<td>Aug.-Oct.</td>
<td>One of the few early spring flowering shrubs.</td>
</tr>
</tbody>
</table>

### FOR HEDGES AND SCREENS

<table>
<thead>
<tr>
<th>SHRUB</th>
<th>COMMON NAME</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>SEASON OF BLOOM</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Berberis</td>
<td>Berberis</td>
<td>3'-6'</td>
<td>Yellow, white</td>
<td>May-June</td>
<td>Absurdly hardy, foliage light green, brilliant in autumn with scarlet berries.</td>
</tr>
<tr>
<td>Berberis</td>
<td>Berberis</td>
<td>3'-6'</td>
<td>Red, yellow, orange</td>
<td>May-June</td>
<td>Very attractive; many different forms long lived.</td>
</tr>
<tr>
<td>Hydrangea paniculata</td>
<td>Hydrangea paniculata</td>
<td>6'-9'</td>
<td>White, red, yellow, blue</td>
<td>Aug.-Sept.</td>
<td>Most popular formal hedge plant; plant, 6' to 10'; prune to shape.</td>
</tr>
<tr>
<td>Privet</td>
<td>Privet</td>
<td>6'-9'</td>
<td>White, red, yellow</td>
<td>May-June</td>
<td>Excellent for hedges, windbreaks and screens. Can be clipped to form.</td>
</tr>
<tr>
<td>Pyrus</td>
<td>Pyrus</td>
<td>3'-6'</td>
<td>Bright scarlet</td>
<td>June-June</td>
<td>Excellent for hedges, windbreaks and screens. Can be clipped to form.</td>
</tr>
<tr>
<td>Syringa</td>
<td>Syringa</td>
<td>6'-9'</td>
<td>Foliage, green</td>
<td>May-June</td>
<td>Excellent for hedges, windbreaks and screens. Can be clipped to form.</td>
</tr>
<tr>
<td>Thuya</td>
<td>Thuya</td>
<td>6'-9'</td>
<td>Evergreen</td>
<td>May-June</td>
<td>Excellent for hedges, windbreaks and screens. Can be clipped to form.</td>
</tr>
</tbody>
</table>

### VINES

<table>
<thead>
<tr>
<th>VINE</th>
<th>COMMON NAME</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>REMARKS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Actinidia</td>
<td>Actinidia</td>
<td>Silver vine</td>
<td>White, purple</td>
<td>Very rapid growing with dense foliage; good for arbors, trellises, etc. Edible fruits after flowering.</td>
</tr>
<tr>
<td>Akebia</td>
<td>Akebia</td>
<td>Chinese Akebia</td>
<td>Yellow, white</td>
<td>Good for dense shade not required; very graceful in habit.</td>
</tr>
<tr>
<td>Ampelopsis</td>
<td>Ampelopsis</td>
<td>Boston ivy</td>
<td>Violet</td>
<td>Most popular of all vines for covering smooth surfaces such as brick and stone walls, etc.</td>
</tr>
<tr>
<td>Bignonia</td>
<td>Bignonia</td>
<td>Trumpet vine</td>
<td>Very large trumpet shape; red or orange</td>
<td>Semi-climbing, especially good for covering rough stone work, tall stump, porch trellis, etc.</td>
</tr>
<tr>
<td>Clematis</td>
<td>Clematis</td>
<td>Virgin's Bower</td>
<td>Fragrant pure white flowers in August and September</td>
<td>Extremely hardy and robust; most satisfactory late flowering vine. Especially good for porches.</td>
</tr>
<tr>
<td>Eucalyptus</td>
<td>Eucalyptus</td>
<td>Eucalyptus</td>
<td>Foliage, green or grey and white</td>
<td>Extremely hardy; good in place of English ivy in cold sections.</td>
</tr>
<tr>
<td>Parthenocissus</td>
<td>Parthenocissus</td>
<td>Virginia Creeper</td>
<td>Dark green, brown foliage in late autumn</td>
<td>Excellent for cover of rocks, trees, etc.</td>
</tr>
<tr>
<td>Wisteria</td>
<td>Wisteria</td>
<td>Wisteria</td>
<td>Purple or white, immense prunus peduncles</td>
<td>Of twining, not climbing habit, especially good for pergolas, etc. Attains great height with suitable support.</td>
</tr>
</tbody>
</table>

### SUMMER FLOWERING BULBS

<table>
<thead>
<tr>
<th>FLOWER</th>
<th>HEIGHT</th>
<th>COLOR</th>
<th>SEASON OF BLOOM</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Begonia</td>
<td>12'-18'</td>
<td>Pink, yellow, red</td>
<td>June-Sept.</td>
<td>Start in heat, or plant in rich, light soil in open.</td>
</tr>
<tr>
<td>Calendula</td>
<td>12'-18'</td>
<td>Pink, yellow, red</td>
<td>June-Sept.</td>
<td>Water freely.</td>
</tr>
<tr>
<td>Carna</td>
<td>12'-18'</td>
<td>Pink, yellow, red</td>
<td>June-Sept.</td>
<td>Plant suitable varieties in rich, deep, rich soil; thin and divided for good blooms.</td>
</tr>
<tr>
<td>Chrysanthemum</td>
<td>3'-6'</td>
<td>Pink, red, white</td>
<td>Nov.-Dec.</td>
<td>Sometimes of planting from April to June for continuous bloom; store cool for winter.</td>
</tr>
<tr>
<td>Dendranthema</td>
<td>3'-6'</td>
<td>White, yellow</td>
<td>Nov.-Dec.</td>
<td>Single and double forms; easily grown; good for cutting.</td>
</tr>
<tr>
<td>Echinacea</td>
<td>3'-6'</td>
<td>Blue, pink, yellow, scarlet</td>
<td>Oct.-Nov.</td>
<td>Cut flowers same as above, but should be stored for winter.</td>
</tr>
<tr>
<td>Euphorbia</td>
<td>3'-6'</td>
<td>White</td>
<td>Oct.-Nov.</td>
<td>Good for masses or borders; plant two clumps in early spring.</td>
</tr>
<tr>
<td>Erythronium</td>
<td>3'-6'</td>
<td>Pink, red, yellow</td>
<td>Apr.-May</td>
<td>Good for masses or borders; plant two clumps in early spring.</td>
</tr>
<tr>
<td>Liliopsidum</td>
<td>3'-6'</td>
<td>White, yellow</td>
<td>Apr.-May</td>
<td>Good for masses or borders; plant two clumps in early spring.</td>
</tr>
<tr>
<td>Leucanthemum</td>
<td>3'-6'</td>
<td>White</td>
<td>Apr.-May</td>
<td>Good for masses or borders; plant two clumps in early spring.</td>
</tr>
<tr>
<td>Lysimachia</td>
<td>3'-6'</td>
<td>White, yellow</td>
<td>Apr.-May</td>
<td>Good for masses or borders; plant two clumps in early spring.</td>
</tr>
<tr>
<td>Phlox</td>
<td>3'-6'</td>
<td>Pink, red, white</td>
<td>Apr.-May</td>
<td>Good for masses or borders; plant two clumps in early spring.</td>
</tr>
<tr>
<td>Primula</td>
<td>3'-6'</td>
<td>White, yellow, orange</td>
<td>Apr.-May</td>
<td>Good for masses or borders; plant two clumps in early spring.</td>
</tr>
<tr>
<td>Tulipa</td>
<td>3'-6'</td>
<td>White, yellow, orange</td>
<td>Apr.-May</td>
<td>Good for masses or borders; plant two clumps in early spring.</td>
</tr>
</tbody>
</table>
## Flowers for Every Place

<table>
<thead>
<tr>
<th>Flower</th>
<th>Height</th>
<th>Color</th>
<th>Season of Bloom</th>
<th>Directions</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>For Beds and Masses</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Azalea (A)</td>
<td>12&quot;-15&quot;</td>
<td>Various</td>
<td>July-Sept.</td>
<td>Protect from frost by hand picking and Paris green. Very free and continuous flowering; bushy, compact growth; good for edging. (P)</td>
</tr>
<tr>
<td>Begonia (BP)</td>
<td>18&quot;-30&quot;</td>
<td>White, pink, red</td>
<td>Aug.-Sept.</td>
<td>Very graceful and attractive; good for background against tall flowers, foxes, evergreens, etc. (P)</td>
</tr>
<tr>
<td>Cosmos (A)</td>
<td>15&quot;-24&quot;</td>
<td>Blue and white</td>
<td>June-Sept.</td>
<td>Colors rather cut but brilliant; good effect at a distance. Flowers freely until frost; give good soil, fragrant. (P)</td>
</tr>
<tr>
<td>Crotalaria (A)</td>
<td>30&quot;-60&quot;</td>
<td>White, yellow</td>
<td>July to Aug.</td>
<td>Easily grown, free flowering; select color with care, avoiding mixtures. Especially good for new or poor soil; for bear flowers tall must be not too rich.</td>
</tr>
<tr>
<td>Flax (Linum) (A)</td>
<td>24&quot;-36&quot;</td>
<td>White, blue and purple</td>
<td>July to Sept.</td>
<td>Use named varieties, or keep in seed bed until frost blooms open before transplanting. Try new flowered sorts. (S B)</td>
</tr>
<tr>
<td>Fuchsia (A)</td>
<td>24&quot;-36&quot;</td>
<td>Various</td>
<td>August to Sept.</td>
<td>Inexpensive, brilliant and harmonious colors; named varieties.</td>
</tr>
<tr>
<td>Gentian (A)</td>
<td>18&quot;-24&quot;</td>
<td>Various</td>
<td>July to Sept.</td>
<td>Unexcelled for brilliant massed effect; select variety for height wanted; pinch back for stocky plants. (P)</td>
</tr>
<tr>
<td>Iris (A)</td>
<td>24&quot;-36&quot;</td>
<td>Various</td>
<td>June to Aug.</td>
<td>More brilliant for low, spreading, earlier growing; flowers to hard frost. (P or S B)</td>
</tr>
<tr>
<td><strong>For Edges and Borders</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pinks, Hardy (HP)</td>
<td>12&quot;</td>
<td>Pinks, white, mixed</td>
<td>June to Aug.</td>
<td>Dione, silvery foliage, evergreen, very fragrant spicy flowers. (S B)</td>
</tr>
<tr>
<td>Ageratum (A)</td>
<td>6&quot;-12&quot;</td>
<td>Various</td>
<td>June to Aug.</td>
<td>Compact, needle growth; will not spread out over walk. (P or S)</td>
</tr>
<tr>
<td>Aisome (A)</td>
<td>6&quot;-12&quot;</td>
<td>White, blue, pink</td>
<td>June to Sept.</td>
<td>Treading or spreading; very grateful in habit. (P or S)</td>
</tr>
<tr>
<td>Bellis perennis (HP)</td>
<td>6&quot;-12&quot;</td>
<td>White, pink, red</td>
<td>June to Aug.</td>
<td>Vein, compact, cherry, wonderful number of butter daisy-like flowers. (P)</td>
</tr>
<tr>
<td>Marguerite (A)</td>
<td>6&quot;-12&quot;</td>
<td>Orange, yellow</td>
<td>June to Aug.</td>
<td>Dwarf sorts in named varieties; very effective for narrow borders. (P or S)</td>
</tr>
<tr>
<td>Moss (M)</td>
<td>12&quot;</td>
<td>Blue, white</td>
<td>June to Sept.</td>
<td>Best blue edging plants, especially dainty. (P)</td>
</tr>
<tr>
<td>Myosotis (B)</td>
<td>12&quot;</td>
<td>Blue, yellow and white</td>
<td>June to Sept.</td>
<td>Most beautiful, best effect; dwarf varieties, selected colors.</td>
</tr>
<tr>
<td><strong>For Shady Place</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Anemone japonica (HP)</td>
<td>12&quot;-30&quot;</td>
<td>Pale rose or white, yellow center</td>
<td>Sept.-Oct.</td>
<td>Very decorative, excellent among shrubbery or under trees.</td>
</tr>
<tr>
<td>Anemone (A)</td>
<td>12&quot;-30&quot;</td>
<td>White, red, blue, white, yellow</td>
<td>July-Sept.</td>
<td>Select dwarf, medium or tall varieties as wanted, shade for scarlet. (P)</td>
</tr>
<tr>
<td>Aquilegia (A)</td>
<td>36&quot;-48&quot;</td>
<td>White, orange, blue</td>
<td>June-July</td>
<td>Graceful, open habit of growth; nice in combination with other things.</td>
</tr>
<tr>
<td>Canterbury Bells (B)</td>
<td>18&quot;-24&quot;</td>
<td>Pink, blue, white</td>
<td>June-August</td>
<td>Winters over plants or started early in heat avoid crowding. (P)</td>
</tr>
<tr>
<td>Delphinium (HP)</td>
<td>30&quot;-48&quot;</td>
<td>Blue</td>
<td>July-Sept.</td>
<td>Geranium in garden for bloom; started in heat will bloom frost season. (P)</td>
</tr>
<tr>
<td>Digitalis (B)</td>
<td>18&quot;-24&quot;</td>
<td>White, pink, purple</td>
<td>June</td>
<td>Easily grown old favorites; winters over plants or started early in heat. (P)</td>
</tr>
<tr>
<td>Myosotis (B)</td>
<td>6&quot;-12&quot;</td>
<td>Blue, white</td>
<td>June to Aug.</td>
<td>See above; good for most situations; some fine new varieties. (P)</td>
</tr>
<tr>
<td>Petunia (A)</td>
<td>24&quot;</td>
<td>Various</td>
<td>July-August</td>
<td>Succeeds in partial shade, but blooms more freely in full sun.</td>
</tr>
<tr>
<td>Pansy (A)</td>
<td>12&quot;-15&quot;</td>
<td>Mixed-yellow to lilac</td>
<td>July-August</td>
<td>Exceptionally gay, free flowering dwarf sorts for borders. (G)</td>
</tr>
<tr>
<td>Phlox (A)</td>
<td>12&quot;-15&quot;</td>
<td>Blue, white</td>
<td>July-August</td>
<td>Treading, especially fine for porch hanging baskets, etc.</td>
</tr>
<tr>
<td>Tulip (A)</td>
<td>9&quot;-12&quot;</td>
<td>Various</td>
<td>June to Aug.</td>
<td></td>
</tr>
</tbody>
</table>

### For Cutting

<table>
<thead>
<tr>
<th>Flower</th>
<th>Height</th>
<th>Color</th>
<th>Season of Bloom</th>
<th>Directions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acanthus (A)</td>
<td>12&quot;-15&quot;</td>
<td>Various</td>
<td>June to Aug.</td>
<td>Easily grown, give sunny situations; start in heat or outdoors. (P or S)</td>
</tr>
<tr>
<td>Ageratum (A)</td>
<td>6&quot;-12&quot;</td>
<td>Various</td>
<td>June-August</td>
<td>Protect from heat; dried for indoor flowers. (P)</td>
</tr>
<tr>
<td>Aisome (A)</td>
<td>6&quot;-12&quot;</td>
<td>Yellow (orange-brown)</td>
<td>July-August</td>
<td>Give plenty of sun, keep dead flowers cut off. (S)</td>
</tr>
<tr>
<td>Anemone (A)</td>
<td>12&quot;-30&quot;</td>
<td>Various</td>
<td>June-August</td>
<td>Very showy, pinch back to get bushy plants. (S or B)</td>
</tr>
<tr>
<td>Asperugo (A)</td>
<td>24&quot;-30&quot;</td>
<td>White, pink, red</td>
<td>July-August</td>
<td>See above; treat for heat for early cutting. (P or S)</td>
</tr>
<tr>
<td>Bellis perennis (HP)</td>
<td>6&quot;-12&quot;</td>
<td>White, pink, red</td>
<td>July-August</td>
<td>Exceptionally easy growth, brilliant, rich color; avoid crowding. (S)</td>
</tr>
<tr>
<td>Canterbury Bells (B)</td>
<td>18&quot;-24&quot;</td>
<td>White</td>
<td>July-August</td>
<td>Unexcelled for use with other cut flowers; small growing every month. (S)</td>
</tr>
<tr>
<td>Delphinium (HP)</td>
<td>30&quot;-48&quot;</td>
<td>White, yellow, orange, blue</td>
<td>June-August</td>
<td>Can cut easily; keep old flowers cleaner, avoid crowded plants. (S)</td>
</tr>
<tr>
<td>Digitalis (B)</td>
<td>18&quot;-24&quot;</td>
<td>Blue, yellow, white, purple</td>
<td>July-August</td>
<td>For stronger flowering plants start early; use selected colors. (S or P or S B)</td>
</tr>
<tr>
<td>Gentian (A)</td>
<td>18&quot;-24&quot;</td>
<td>Various</td>
<td>July-August</td>
<td>Old favorite but one of the most satisfactory; try improved named varieties; avoid crowding; cut flowers.</td>
</tr>
<tr>
<td>Gentian (A)</td>
<td>18&quot;-24&quot;</td>
<td>Various</td>
<td>July-August</td>
<td>Great variety, continuous supply; sunny positions; keep cut.</td>
</tr>
<tr>
<td><strong>For Fragrance (Cutting)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Centaurea (A)</td>
<td>24&quot;-30&quot;</td>
<td>Various</td>
<td>June-Sept.</td>
<td>One of the longest blooming, especially good; winters over plants, or start early seeds.</td>
</tr>
<tr>
<td>Heliotrope (C)</td>
<td>30&quot;-40&quot;</td>
<td>Purple, lavender</td>
<td>May-Sept.</td>
<td>Make second flowering; favorite old &quot;Sweet Sultan.&quot; (P)</td>
</tr>
<tr>
<td>Heliopogon (C)</td>
<td>30&quot;-40&quot;</td>
<td>Various</td>
<td>June-Sept.</td>
<td>See above; select most fragrant plants for stock. (P)</td>
</tr>
<tr>
<td>Lavender (A)</td>
<td>24&quot;-30&quot;</td>
<td>White, yellow, purple, red</td>
<td>July-August</td>
<td>Bloom early from seed; give selected; changed colors. (S B)</td>
</tr>
<tr>
<td>Lychnis (A)</td>
<td>24&quot;-30&quot;</td>
<td>Pink</td>
<td>July-August</td>
<td>Some every month or as for scarlet, cool, moist soil. (S or S B)</td>
</tr>
<tr>
<td>Myosotis (B)</td>
<td>6&quot;-12&quot;</td>
<td>Various</td>
<td>July-August</td>
<td>Free blooming, one of the prettiest whites. (S or S B)</td>
</tr>
<tr>
<td>Pansy (A)</td>
<td>12&quot;-15&quot;</td>
<td>Yellow</td>
<td>June-August</td>
<td>Give rich soil; start indoor or in seed bed and transplant twice to select double flowers only. (P or S B)</td>
</tr>
<tr>
<td>Phlox (A)</td>
<td>12&quot;-15&quot;</td>
<td>Various</td>
<td>June-August</td>
<td>Plant deep, avoid overcrowding; water abundantly; keep flowers picked. (P and S)</td>
</tr>
<tr>
<td>Tulip (A)</td>
<td>9&quot;-12&quot;</td>
<td>White</td>
<td>June-August</td>
<td>Winter over until start early in heat to get flowers frost season. (P)</td>
</tr>
</tbody>
</table>

### For Climbing

<table>
<thead>
<tr>
<th>Flower</th>
<th>Height</th>
<th>Color</th>
<th>Season of Bloom</th>
<th>Directions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ceanothus (A)</td>
<td>24&quot;-30&quot;</td>
<td>Various</td>
<td>June to Aug.</td>
<td>Fringed, bright yellow flowers, very unique, rapid grower. (P or S)</td>
</tr>
<tr>
<td>Ceanothus (A)</td>
<td>24&quot;-30&quot;</td>
<td>Various</td>
<td>July to Aug.</td>
<td>Rapid grower; unparalled for bright display; soak or fill seeds. (P or S)</td>
</tr>
<tr>
<td>Ceanothus (A)</td>
<td>24&quot;-30&quot;</td>
<td>Various</td>
<td>July to Aug.</td>
<td>Easily grown; very free flowering; good for screening. (P or S)</td>
</tr>
<tr>
<td>Ceanothus (A)</td>
<td>24&quot;-30&quot;</td>
<td>Various</td>
<td>July to Aug.</td>
<td>Unique and fragrant; some new good varieties; start early for best results. (P or S)</td>
</tr>
<tr>
<td>Ceanothus (A)</td>
<td>24&quot;-30&quot;</td>
<td>Various</td>
<td>July to Aug.</td>
<td>Old favorite but greatly improved; for covering fences, shrub beds, etc. as well as climbing. (P)</td>
</tr>
</tbody>
</table>

### Notes:
- "A" annual, "B" biennial, "P" perennial; "HP", "HPB", and "TP" mean respectively hardy perennial, half hardy perennial, and tender perennial.
- Annuals: flower, blooms, seed and die in a single season.
- Biennials: became established the first season, and flower and seed the next spring or summer; by starting early or under glass, most of them flower the same year, like annuals.
- Perennials: flower and seed year after year; by early spring many of them will flower the first year.
- "Hardy" annuals, biennials, or perennials are those capable of surviving cold, and may be planted in rows with the hardy vegetables.
- "Half-hardy" biennials or perennials are those capable of surviving frost, but not of surviving without protection without protection.
- In the Directions: S = sow in open in the open; plants to bloom. S = sow plants in seed bed or border, to transplant to permanent positions. P = plants from frames, greenhouses, or florists.

---

*Hare & Garden*
<table>
<thead>
<tr>
<th>VEGETABLE AND TYPE</th>
<th>REPRESENTATIVE VARIETY</th>
<th>FIRST PLANTING</th>
<th>SUCCESSIVE PLANTING WEEKS APTER</th>
<th>AMOUNT OF NURSTING NECESSARY</th>
<th>DIRECTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bean, bush, Green Pod</td>
<td>Early Bonnyfield</td>
<td>April 10</td>
<td>2-3 to Aug. 15</td>
<td>1 pt.</td>
<td>in dry soil available; cover first planting 1&quot; deep.</td>
</tr>
<tr>
<td>Bean, bush, Wax</td>
<td>Rusty Pod Golden Wax</td>
<td>April 20</td>
<td>3-4 to Aug. 15</td>
<td>1 pt.</td>
<td>in dry soil available; cover first planting 1&quot; deep.</td>
</tr>
<tr>
<td>Bean, bush, Lima</td>
<td>Improved Wax</td>
<td>May 1</td>
<td>1 pt.</td>
<td>Place pods before planting in rich hills, thin to best plants.</td>
<td></td>
</tr>
<tr>
<td>Bean, pole</td>
<td>Golden Cluster</td>
<td>April 25</td>
<td>1 pt.</td>
<td>Eye down in slightly raised hill, thin to best two plants.</td>
<td></td>
</tr>
<tr>
<td>Bean, pole, Lima</td>
<td>Early Dwarf</td>
<td>May 1</td>
<td>1 pt.</td>
<td>First planting shallow, about 1 1/2&quot; deep and extra firm.</td>
<td></td>
</tr>
<tr>
<td>Beets, Ex. Early</td>
<td>Express</td>
<td>May 4</td>
<td>1 pt.</td>
<td>In dry weather, soak seed; thin well, for winter use sow about three months before harvesting.</td>
<td></td>
</tr>
<tr>
<td>Beets, main and winter</td>
<td>Detroit Dark Red</td>
<td>June 1</td>
<td>1 pt.</td>
<td>Transplant to a site with six weeks; same treatment as late cabbage; pinch out tops of stalks when &quot;bottoms&quot; are formed.</td>
<td></td>
</tr>
<tr>
<td>Broccoli Sprouts</td>
<td>Copenhagen M'st</td>
<td>April 1</td>
<td>P</td>
<td>Set out well hardened off plants as soon as ground can be worked; fertilize in rows.</td>
<td></td>
</tr>
<tr>
<td>Cabbage, Ex. Early</td>
<td>Steeping</td>
<td>July 1</td>
<td>1 pt.</td>
<td>Eight applications of manure of soda beneficial—to keep mature heads from splitting, pull enough to house in soil roots.</td>
<td></td>
</tr>
<tr>
<td>Cabbage, summer</td>
<td>Late Head Ball</td>
<td>May 15</td>
<td>3 to 4 to Aug. 15</td>
<td>1 pt.</td>
<td>Transplant seed sown June 1st; use water in bottom of holes if soil is dry; firm well.</td>
</tr>
<tr>
<td>Cabbage, late</td>
<td>Early Scarlet Kent</td>
<td>July 20</td>
<td>1 pt.</td>
<td>First planting extra thick only 1/2&quot; to 3/4&quot; deep; thin early.</td>
<td></td>
</tr>
<tr>
<td>Carrots, main and winter</td>
<td>Danaeus</td>
<td>May 1</td>
<td>1 pt.</td>
<td>Select rich, deep soil to get smooth roots; for storing plant about 90 days before harvesting time.</td>
<td></td>
</tr>
<tr>
<td>Cauliflower, spring and fall</td>
<td>Early Snowball</td>
<td>April 15</td>
<td>3 to 4 to Aug. 15</td>
<td>1 pt.</td>
<td>Enrich rows; protect from curvam, plenty of water when heading.</td>
</tr>
<tr>
<td>Celery, Early</td>
<td>Golden Self-Blanching</td>
<td>June 1</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Bowl seed early, hill to keep stalks upright; thin two weeks before using.</td>
</tr>
<tr>
<td>Celery, late</td>
<td>Winter Queen</td>
<td>July 1</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Bow seed early, thin to two weeks before transplanting; hill up; store in cellar for winter use.</td>
</tr>
<tr>
<td>Corn, Early</td>
<td>Golden Bantam</td>
<td>May 15</td>
<td>1 pt.</td>
<td>First planting in dry soil, cover only 1&quot; deep; give protected sunny exposure if possible.</td>
<td></td>
</tr>
<tr>
<td>Corn, main crop</td>
<td>Golden Gentleman</td>
<td>May 30</td>
<td>1 pt.</td>
<td>Thin to 3 to 4 stalks in hill; plant 3&quot; deep in dry weather; cultivate shallow.</td>
<td></td>
</tr>
<tr>
<td>Cucumber, for slicing, etc.</td>
<td>Davis Perfect</td>
<td>June 1</td>
<td>100 4&quot;</td>
<td>1&quot;</td>
<td>Enrich hills; thin to 3 or 4 plants; protect from striped beetle.</td>
</tr>
<tr>
<td>Cucumber, for pickling</td>
<td>Everbearing</td>
<td>June 15</td>
<td>100 4&quot;</td>
<td>1&quot;</td>
<td>Gather fruit while quite small; keep them all picked for continuous bearing.</td>
</tr>
<tr>
<td>Eggplant</td>
<td>Black Beauty</td>
<td>June 20</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>French hills; give plenty of water; protect from potato bugs.</td>
</tr>
<tr>
<td>Endive</td>
<td>Giant Puyzel</td>
<td>June 1</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Culture same as for lettuce save that leaves should be cut up early and killed for use.</td>
</tr>
<tr>
<td>Kohlrabi</td>
<td>White Vienna</td>
<td>April 10</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Treatment similar to turnips; thin out as soon as possible; begin to use while small, 1&quot; or so in diameter.</td>
</tr>
<tr>
<td>Leek</td>
<td>American Flag</td>
<td>June 15</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Transplant at size of lead pencil to deep, well enriched trenches; hill up to bleach.</td>
</tr>
<tr>
<td>Lettuce, loose leaf, for spring</td>
<td>Grand Rapids</td>
<td>May 10</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Rows seed when plants are out, and for succession plantings, thinning out early.</td>
</tr>
<tr>
<td>Lettuce, &quot;Butter Head,&quot; for spring and fall</td>
<td>Big Boston</td>
<td>April 10</td>
<td>3 to May 20</td>
<td>100 24&quot;</td>
<td>Thin out early, for fall, plant again July 15 to August 15.</td>
</tr>
<tr>
<td>Lettuce, &quot;Crisp Head,&quot; for summer</td>
<td>Boston Ice</td>
<td>May 15</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Give plenty of water; top-dress with nitrate of soda; thin out as soon as possible.</td>
</tr>
<tr>
<td>Melon, musk</td>
<td>Netted Gem</td>
<td>May 1</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Same as for musc melons; pinch out tips of runners at 5' or 6' and give plenty of water; rich, well-drained soil essential.</td>
</tr>
<tr>
<td>Melon, musk, bush</td>
<td>Henderson's Bush</td>
<td>May 1</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Grow warm, rich, soil; nitrate of soda during early growth; treat like corn; use pods while young.</td>
</tr>
<tr>
<td>Melon, water</td>
<td>Hahter Honey</td>
<td>May 15</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Mark out drills; insect up to neck.</td>
</tr>
<tr>
<td>Okra</td>
<td>White Velvet</td>
<td>April 1</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Keep clean; topdress with nitrate of soda; do not thin until well along.</td>
</tr>
<tr>
<td>Onions, &quot;set&quot;</td>
<td>Yellow Daunors</td>
<td>April 10</td>
<td>P</td>
<td>Start seedlings to rich soil; give plenty of water.</td>
<td></td>
</tr>
<tr>
<td>Onion, large Spanish</td>
<td>Gigantic Gibraltar</td>
<td>June 15</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Start seed for twenty-four-hour bed; cover very lightly; thin out early.</td>
</tr>
<tr>
<td>Parsley</td>
<td>Emerald Curled</td>
<td>April 1</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Cover first planting about 1&quot; deep; sow now only a small quantity as wrinkled variety in better flavored.</td>
</tr>
<tr>
<td>Peas, early, wrinkled</td>
<td>Gradus (Earl Marred Dwarf)</td>
<td>May 15</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Dwarf varieties 2'2&quot; to 2'6&quot;, make five plantings in light soil, or on slightly raised drill 1'/2&quot; to 1&quot; deep.</td>
</tr>
<tr>
<td>Peas, late, wrinkled</td>
<td>Alderman (British Wonder Dwarf)</td>
<td>June 15</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Make large plantings in trench; hilling in gradually as young grow; plant early plantings July 20 to August 10 for fall crop.</td>
</tr>
<tr>
<td>Peppers, large fruited</td>
<td>Hybrid King</td>
<td>May 15</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Same as for egg plants; good strong planted pots for both to get best results.</td>
</tr>
<tr>
<td>Peppers, small fruited</td>
<td>Coral Gem Bouquet</td>
<td>May 15</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Top-dress with nitrate of soda during early growth.</td>
</tr>
<tr>
<td>Potatoes</td>
<td>Grown in trench, hill in; plant on top of earth to 2&quot; deep; or bring white onions can run along fence.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Potatoes, early</td>
<td>Yellow Pomme de Paris</td>
<td>April 1</td>
<td>100 24&quot;</td>
<td>1&quot;</td>
<td>Select deep, lean soil and potatoes for planting to get good smooth roots.</td>
</tr>
<tr>
<td>Radish, Early</td>
<td>Crimson Giant Globe</td>
<td>April 1</td>
<td>3 to Sept. 15</td>
<td>100 24&quot;</td>
<td>For earliest results space four weeks in sunlight before planting.</td>
</tr>
<tr>
<td>Radish, summer</td>
<td>White Chinese</td>
<td>June 15</td>
<td>3 to Aug. 15</td>
<td>100 24&quot;</td>
<td>Select deep, lean soil and potatoes for planting to get good smooth roots.</td>
</tr>
<tr>
<td>Rutabaga</td>
<td>Golden Necklace</td>
<td>May 10</td>
<td>3 to July 15</td>
<td>100 24&quot;</td>
<td>Excellent for storing for winter; culture similar to turnips; late plantings make best quality roots.</td>
</tr>
<tr>
<td>Rutabaga, small</td>
<td>Sandwich Island</td>
<td>April 10</td>
<td>3 to July 15</td>
<td>100 24&quot;</td>
<td>Be careful to get seed thick enough; sow deep; hoe soil to get smooth roots.</td>
</tr>
<tr>
<td>Spinach</td>
<td>Victoria</td>
<td>April 10</td>
<td>3 to June 15</td>
<td>100 24&quot;</td>
<td>In cold soil, thin first to 2' apart; second thinning may be used for table; apply nitrate of soda.</td>
</tr>
<tr>
<td>Spinach, summer</td>
<td>Three Season Summer Crookneck</td>
<td>April 10</td>
<td>3 to June 15</td>
<td>100 24&quot;</td>
<td>For bush 4' x 3'; enich hills; thin to two or three plants; spread-out; cover with manure bugs.</td>
</tr>
<tr>
<td>Squash, winter</td>
<td>Hubbard</td>
<td>May 15</td>
<td>3 to Aug. 15</td>
<td>100 24&quot;</td>
<td>Thin to two plants when vines begin to crowd; watch for borers; protect from squash bugs.</td>
</tr>
<tr>
<td>Squash, summer</td>
<td>Grasy King</td>
<td>June 1</td>
<td>3 to Aug. 15</td>
<td>100 24&quot;</td>
<td>Squash hill as thick as a beet; thin out as soon as well started; cut leaves in gathering 3' or so above crown.</td>
</tr>
<tr>
<td>Swiss Chard</td>
<td>Swiss Chard</td>
<td>May 15</td>
<td>3 to Aug. 15</td>
<td>100 24&quot;</td>
<td>Use potato助长, use potato助长; or kales; same as for turnips.</td>
</tr>
<tr>
<td>Tomatoes, early</td>
<td>Bonnie Best (Chalk's Jewel)</td>
<td>May 15</td>
<td>3 to Aug. 15</td>
<td>100 24&quot;</td>
<td>Use potato助长, use potato助长; or kales; same as for turnips.</td>
</tr>
<tr>
<td>Tomatoes, main crop</td>
<td>Amber Globe</td>
<td>May 15</td>
<td>3 to Aug. 15</td>
<td>100 24&quot;</td>
<td>Use potato助长, use potato助长; or kales; same as for turnips.</td>
</tr>
<tr>
<td>Tomatoes, summer</td>
<td>White Globe</td>
<td>June 1</td>
<td>3 to Aug. 15</td>
<td>100 24&quot;</td>
<td>Use potato助长, use potato助长; or kales; same as for turnips.</td>
</tr>
</tbody>
</table>

**NOTES ON VEGETABLES**

*P—plants from frames or seed-beds.*

First figure under Directions indicates distance between rows; second between plants in row after thinning, or between hills.

Drills are continuous rows, in which the seeds are sown near together, and the plants even after thinning stand at irregular distances, usually touching.

Roots have the plants at regular distances, but so near together that machine cultivation is attempted only between the rows.

*Hills* which are usually especially enucleated before planting, are isolated groups of plants, generally about equidistant—3 or more—each way.

Thinning consists in pulling out the surplus seedlings as soon as the most of the seeds are up.

*Hilling* is drawing the soil upward toward the roots or stems; often stumps—usually a wide, slight hill is the best.

Bunching is necessary to prepare some plants such as celery and endive, for eating, excluding the lights, bunching with earth, tying up the leaves, covering with prepared paper, and storing accomplish this goal.

*"F"—plants from frames or seed-beds.*
Although it has long been the firm conviction that a tree is out of place in a garden, we are now coming to the point where we realize that the right tree in the right place is essential to a complete pictorial effect in our landscape compositions which are intimate enough to be termed gardens. The fault has been that we have placed so many limitations on this term that it has come to mean little more than a collection of beds for the display of flowers, and the necessary paths. We have overlooked the important question of a suitable background, and have forgotten that the very word garden means an enclosed area. Nor have we considered our lawns with their shade and specimen trees as part of our gardening activities, hence we have not given them as careful attention in the selection of plant material. A tree is a tree regardless of its characteristic habits, or its location, in far too many instances. What we need is a more definite idea of what to use and where to use it, and when we have these ideas firmly fixed we will be surprised at the unity, the beauty, and the dignity of our plantings.

When we select garden trees we have a different set of requirements to consider from those used in obtaining suitable shade trees for the street. We cannot be content

White birches are attractive the year through. There is a certain delicacy about their color and form, especially when seen in contrast against the dark green of evergreens. They are permanent trees, hard-wooded and resistant to storms and disease.
with securing a tree which is merely of good appearance at some season of the year, for there is such a wealth of material to choose from that we can, and should, consider more vital characteristics in order that our selections may best fill the requirements of the proposed location.

The tree, besides being healthy and of good appearance, must have a beauty of habit, a certain delicacy or refinement of outline, in order that it will lend itself with good grace to a landscape composition. It should have attractive and sufficient foliage, especially if it is to act as a shade tree, and it should have at least one characteristic to attract and maintain interest at all seasons of the year, either in foliage, blossoms, fruit, or twig and branch formation.

Another consideration of importance is the places where we need trees, the spots where their value is of the greatest importance. We need trees in our borders, where color in flowers or fruit are sufficient reasons for their being; we need trees for specimen plantings, where definite characteristics are needed to make them worthy of such prominent locations as specimen trees are accorded; we need trees to overhang and enframe the house, where high branched trees are best suited, for they will not shut out too much light and air; we need trees to frame vistas, to hide objectionable views, to serve as backgrounds, and many other uses. For each of these there are specific trees to fill the requirements.

American landscape planting, as practiced by the individual, is very apt to become extremely monotonous from the over-abundant use of flat, irregular shrubs. This is especially true when such plantings stand out against the open with no background. This defect can be readily remedied by giving consideration to an appropriate skyline by introducing various kinds of trees in small groups at irregular intervals. With

(Continued on page 98)

A venerable beech is one of the most wonderful trees. Delicate in color of bark and foliage, lifting a splendid tracery against the winter sky, it is a shade tree par excellence.

The symmetrical form of the horse-chestnut renders it especially adaptable to lawn specimen planting. In spring every branch tip bears a splendid spire of white blossoms against dark leaves.
The home of Mrs. Theodore Sheldon, at Montecito, Santa Barbara, California, is executed in adobe, the ancient Indian style of hand-plastered wall finish, and its architecture is modeled after an old style built by early settlers.

**AN ADOBE CALIFORNIA HOME**

JAMES OSBORNE CRAIG
Architect

Bring in an hospitable climate, the gallery or upper veranda, running the full length of the house, is an architectural feature. The roof is of native red tile that blends beautifully with the old stain color of the woodwork.

The house stands in a grove of live oaks and eucalyptus and its land is pleasantly laid out in an informal manner, with a stone-edged pool close to the house. Jalousies, or slatted shutters, are characteristic of this architecture.

Irregularity of design characterized these old adobe houses, affording quaint and unusual corners. Outside stairs such as these, tucked away between the house and an outbuilding, is a native device found in most adobe buildings.
The garden of combined flowers, fruits and shrubs offers unlimited possibilities. In developing it the various fruits are considered from the standpoint of their marked ornamental value as well as utilitarian qualities. Study of this plan will show how they may be made an actual part of the design without sacrifice of other plants.

TREE FRUITS TO PLANT THIS SPRING

Suggestions for Growing Apples, Peaches and the Like in Those Innumerable Places Where a Regular Orchard Would Be Out of the Question

ROBERT S. LEMMON

As a nation we are too prone to think that the fruit-growing department of the home grounds must be a unit quite separate and distinct from the flower or other ornamental sections. We have been brought up to associate apples, pears and other fruit trees with orchard planting, or at least with those strictly utilitarian parts of the grounds occupied by the chicken runs and those spaces vaguely defined as "out behind the barn." But in so doing we have been overlooking a genuine landscaping opportunity. Fruit trees are the very antithesis of unsightliness, and there is no justification at all for hiding them away just because they are vulgar enough to produce something we use as food. Can you imagine anything more appealing to an eye for beauty than the plum tree in early spring, a perfect tracery of snowy white; the pink cloud of the peach's blossoms; the fragile pink and white drifts of apple and cherry petals across the velvet of the lawn as the May sun fills the world with the green of new leaves? And later, as summer comes, think of the deepening colors of the fruits—red and purple, salmon and gold—ever richer and more lustrous.

(Continued on page 100)
SILVER—A STUDY IN PRECIOUS EFFECTS
Suggestions for Using the Elusive and Difficult Silver in the Decorative Scheme of Interesting Rooms

T HE idea of a “silver room” is not less alluring because such a room is comparatively rare, and because there are difficulties to overcome in achieving it successfully.

It is as well to recognize at the outset that where silver predominates the room will be more or less “precious” in effect, and therefore the scheme is frankly unsuited to the workaday sitting room of a large family. Rather, it should be used in a drawing room, reception room or one of those smart little dressing rooms found nowadays in up-to-date country houses and which are known by the old-fashioned name of the “powder room.” Odd though it sounds, silver is far more exciting to live with than gold, for there is a queer oblique quality about silver—an elusive charm—to be reckoned with, and the decorator may find merely a dim chilliness where he had looked for elegance.

The first point to be noted is that silver is not a colour; it has a peculiar tender sheen, and it reflects colour and light, yet remains—as it were—unalterably silver. Unlike the many shades of gold, it does not blend readily with its surroundings, and on this account silver as a note or accent is seen more often than the complete harmony.

The nearest approach to silver is gray; therefore, if the general effect of a scheme is to be silvery, gray should be used for the woodwork, with panels of silver for the walls, and a silver ceiling. Glass in connection with silver is exquisite.

The ornaments in such a room should be good pieces of old glass, with cutglass chandeliers, or sconces on the silver panels. Curtains of green or dull blue silk will help the scheme, provided the tone is right—neither too dark nor too pale. Silver fringes or cords are not advisable here; their effect would be slightly meretricious, but a good silver tassel or two on bell-pull or cushion would not come amiss.

It is worth noting that if white paint were to be substituted for the gray the whole thing would sink to insignificance.

So far as the practical side is concerned the decorator has not much to complain about today. Powder paper can be had, all silver, plain, or patterned; silvered electric fittings are made in good designs; and there are plenty of silver materials, brocades and gauze for upholstery and hangings.

The bright polish of solid silver is not desirable in connection with panels, woodwork, or ceiling; these are better with a soft, rather dull finish; burnished silver candlesticks or silver-framed mirrors are charming by way of contrast against the dimly lustrous background.

Silver leaf, which naturally suggests itself for a wall treatment, is not nearly so reliable as gold leaf, because it tarnishes quickly and turns an ugly blackish-gray in the process. To some extent this tendency can be mitigated by lacquering; ordinary lacquer, however, will not answer the purpose, it will simply turn the silver to gold. Colourless shellac made with spirits of wine will preserve the silvery look and keep it in good condition.

When wood or plasterwork is to be treated with silver it is now generally applied in the form of aluminium powder; this can be done by either of two methods.

The first is to cover the surface to be treated with japanner’s gold size, and leave it till the stage of drying which is called “tacky” has been reached; the aluminium powder is then dusted on and becomes absorbed in the gold size to form an even silvery coating. When this has been thoroughly dried it must be painted over with the colourless spirit-lacquer to ensure permanency.

In the second and more modern process the aluminium powder is mixed direct with a medium especially prepared, and applied like paint.

On woodwork silver should be used with discretion and sparingly. All doors and windows painted silver would be heavy and probably leaden in effect. One single silver door in a room, already mysterious, would be an interesting way of introducing the silver accent, but speaking generally of paint, a touch or two of silver is sufficient.

A room treated in two tones of apricot—light and shiny for the ceiling and a shade deeper for the paintwork—might have the mouldings picked out in silver, with a touch here and there of turquoise blue.

Faintly coloured Japanese prints, tinted pencil sketches, and so on look beautiful in very deep frames of silvered wood, and sets so mounted would form a charming decoration in a room with enameled walls of deep blue and a silver ceiling. Leather and imitation leather can be silvered, and sometimes look well,
While one generally naturalizes a vast quantity of one variety of narcissus, it is possible to gain quite an unusual effect in spring by planting separate groups of different varieties. The spaces left between the different groups add considerably to their effect. One may have a long flowering season by selecting early medium and late varieties.

NATURALIZED NARCISSUS

In the rock garden or in sheltered nooks can be planted some of the smaller and choicer types, such as N. minimus illustrated here, N. cyclamineus, N. bulbocodium or the hoop petticoat narcissus, and the cyclamen-flowered types such as the Angel's Tear daffodil, N. Triandrus. These are among the first blooms of spring and begin that succession of daffies which extends well into July.

Next to a meadow, an orchard is an ideal spot in which to naturalize narcissus. They should not be placed in a location where the leaves will be cut immediately after the flowering period is over, consequently a meadow or an orchard is the place for them because the grass is rarely cut until baling time, by which season the bulbs have ripened and the leaves died down. Cutting them does no harm.
WHERE PRACTICAL GARDENING MAY BE LEARNED

The Leading Schools and Colleges in the United States Which Offer Courses in Landscape Architecture, General Horticulture and the Study of Exotic Plants

ELLA WISTER HAINES

AMERICA has reached that stage in its civilization which demands beautiful and congenial environments for the life of its people, and it is to this end that the profession of landscape architecture and that of horticulture are practiced. State Universities and Colleges have in the last twenty-five years greatly extended their departments for this work, offering many attractive scholarships, and more lately including women among their students, encouraging them more and more to enter the field which was formerly considered only for men. The State Agricultural Colleges are similarly developing.

Ten years ago visitors to the Middle West, accustomed to the beautiful planting of trees, shrubbery and flowers upon the eastern and western coasts, were dismayed at the lack of interest in these things. The rolling, green prairie and less beautiful plains stretched for miles and miles. Trees were rare, shrubs rarer, and flowers, except for those provided by nature, rarer still. All this has changed. A great wave of interest and enthusiasm is sweeping the country from coast to coast. Parks, boulevards and public squares are being designed and planted, shrubs and plants are springing up in every private lot. The energy and ability of western people are fast bringing their country up to the standard of the older civilization.

Formerly landscape architecture and horticulture were professions for men. Gradually women were admitted until today schools expect them to study side by side. There are at least two schools exclusively for women, of which the Lowthorpe School of Landscape Architecture, Gardening and Horticulture for Women at Groton, Mass. is the oldest, having been founded by Mrs. Edward Gilchrist Low in 1901. This school, built about a delightful old house, gives courses in Landscape Design, Architectural Design, Drawing and Water Color, Lectures on the History of the Garden, Surveying, Botany, Plant Identification, Horticulture and Economic Entomology. No scholarships are offered although students sometimes make special arrangements to work part of their way through.

LOWTHORPE intends to give an adequate training in the profession of landscape architecture, being in a position to equip its students especially well in the knowledge of plant material and practical horticulture. At the same time it gives sufficient work in architectural design to enable the students to design garden accessories and to comprehend the plans of architects with whom they may have to cooperate in their later work. It also enables them to appreciate what landscape treatment is proper and harmonious to the style or period of architecture of the problem in hand.

As for admission, Lowthorpe's attitude is hospitable. Degrees are not required, but normal health and evidence of High School education are desired. Dr. Charles W. Elliot, President Emeritus of Harvard, wrote of the school:

"Lowthorpe is the best place I know of for training women to be landscape architects— a profession appropriate to women because, first, it creates and preserves landscape beauty, and secondly, because it promotes good housing with pleasant surroundings."

Lowthorpe, this coming season, offers in addition to the three years' course a secondary course of two years in horticulture and planting design. It is interesting to note here that four-fifths of the women already graduated from Lowthorpe have made practical use of their training and have helped people to make homes of their houses.

ALMOST every school which offers landscape architecture offers horticulture as well, but there is one school quite unique in its plan. The School of Horticulture for Women at Amherst, Pa., opens to women a wide door through which they may make a comfortable living under healthy and happy conditions, at the same time increasing production, the first step in reducing the high cost of living.

This school, which was founded in 1910, was the result of a long and cherished dream on the part of an experienced horticulturist, Jane Bowe Haines of Cheltenham, Pa., who with a group of women realized the need in America of a practical training school established along the lines of successful schools abroad. They planned a school where hand and mind could be trained together, more practice with good theory, and a shorter course than any other school in the country, sending out women fully trained to the actual work and able to direct others. This little group of founders knew even then that America was facing a scarcity of trained producers which was more serious than the scarcity of labor. A farm of seventy-one acres with commercial and educational orchards, a nursery for ornamental trees, shrubs and young fruit trees, vegetable gardens, flower gardens, hot-beds and cold-frames, a well equipped poultry plant, a demonstration kitchen and apiary, compose the school. Administration offices, dining rooms, dormitories and classrooms have been built about an old Colonic farmhouse, and rooms in the neighborhood are provided for non-resident students.

The two-year course prepares for all lines of work in practical horticulture and for the executive and teaching positions which are now open to women. Special courses are open to non-resident students and many women from the surrounding countryside avail themselves of this privilege. The school is supported by fees of students (modest), sale of produce and public gifts. The students win diplomas after two years of forty weeks each. A special summer school is held during August of each year. Professor John McFarland, Director of Botanic Gardens at the University of Pennsylvania, says:

"The school's first and perhaps most important work has demonstrated that many lines of horticultural activities can be successfully prosecuted by women. It has brought together teachers and students from different parts of the country, who in pursuing their studies have acquired that wide and accurate knowledge of economic plants whose value only became recognized during the crisis of the World War."

THE New York State College of Agriculture at Cornell University was honored in 1920 among the eight schools to receive a scholarship from the American Academy of Fine Arts, the other seven being Iowa State College at Ames, Massachusetts State College, Pennsylvania State College, University of Ohio, University of Illinois, University of Michigan, and Harvard University. This is a traveling scholarship, its students being eligible to the American Academy at Rome. The colleges which have won this honor are naturally attracting young men and women from all over the country. Cornell has efficient departments of landscape art, floriculture and forestry and offers a regular four-year course besides special courses. The institution in floriculture is planned for those who intend to make some branch of commercial flower growing their life work, and those who are interested in amateur flower growing for pleasure and home decoration. These courses have to do more particularly with the growing under glass, although the growing of summer flowers is also featured. Professor E. A. White, head of the Department of Floriculture, states that in the near future there will be a reorganization of the Department of Landscape Art and all of the plant material instruction, including trees and shrubs, will be given in the Department of Floriculture.

THE Iowa State College at Ames in addition to the honor mentioned before has received another in the appointment of one of its graduates as recreational landscape designer for the United States Government. Mr. A. A. Carhart is the first person to hold this position. His headquarters are at Denver, and besides his recreational work he has charge of all forests owned by the Government.

At Ames the quality of the work is of first importance. They do not aim to graduate many students, but to graduate them very well. Their course covers four years, and in addition to this, six months of practical work must be

(Continued on page 86)
The home of Richard E. Forest, at Rye, N. Y., is an example of how some Italian architectural features can be applied to the American country house. It is built of terra-cotta blocks covered with stucco. The roof is of variegated red and brown tile. A loggia, to the right, has a vaulted ceiling and serves the purposes of an outdoor living room.

A GROUP OF THREE HOUSES
In Stucco and Clapboard

The Italian aspects of the exterior architecture have penetrated the walls and make the rooms inside harmonize with the outside style. Thus the entrance hall has a well established Italian atmosphere, with rough plaster walls and vaulted ceiling, wrought iron balustrade and lamp, and black and white marble floor. Grosvenor Atterbury was the architect.
The home of Paul V. Shields, at Great Neck, L. I., is a bungalow in the English cottage style of architecture, executed in cream stucco and half-timber, with a tobacco brown shingled roof and doorway and trim of English oak.

A feature of the house is the entrance, which is placed in an ell, behind which is a half-timber projection repeating the roof line of the entrance. The door has simple, dignified lines. Chester A. Patterson, architect

A large living room extends through the middle of the house, with bedrooms in one wing and service rooms and garage in the other. The living room opens onto a terrace. At the right is a dining alcove.
There is a fascination about the New England farmhouse type of architecture. It is simple, gives the impression of being very livable and at the same time has a dignity which graces almost any sort of site that has adequate room. W. F. Dominick was the architect.

One of the additions in the remodeling was a broad, low, open veranda with a brick floor and a flagged pavement leading down to the garden. This porch, as well as the rest of the house, is executed in clapboard painted white and carries out in detail and mass the Colonial feeling.

The home of Mrs. Hugh N. Jackson at Greenwich, Ct., is a remodeled New England farmhouse. Its entrance terrace is supported by flat stones and relieved by a low planting. A black wrought iron balustrade serves as contrast to the white portico.
That's a watt? This is not a comic opera refrain but a question asked so many times that it is typical of the lack of knowledge people have today of the fact that they are using constantly in their own homes and in others.

We have lived to see women go to automobile schools and learn the working of the car which is theirs to drive. But as yet there seems to be no course even in the domestic science school which gives the household engineer an inkling of what is to be her mechanical field in the realm of electricity or ordinary mechanical construction.

For have you ever stopped to think that the housekeeper today really presides over an extensive electric installation? Even if she has but a telephone and an electric bell in the house, there is much that happens that ought to be familiar to her.

But people today have much more than these few things; they have at least three or four of the following: ironing machine, washing machine, vacuum cleaner, telephone, answering pad, electric light, toaster, electric piano, sewing machine, curling iron, electric range, electric iron, etc., yet the underlying principles and vocabulary are still as Sanskrit to the majority of users.

This article is but to make simple and comfortable electric terminologies and we will use this for an excuse to get at a few electrical misuses. It is to make electricity familiar rather than a stranger to the user. Nobody knows what electricity is, so, fortunately, we don't have to stop and define it. All that we know is that it acts in certain definite ways.

We get electricity from the battery and from the generator (dynamo). The battery consists of cells containing which come under the heads of dry and wet batteries in so far as they contain liquid or solid (wet) ingredients, through which the electricity is generated and passed out by means of wires. In short the battery produces electricity by means of chemicals. The primary battery produces the electricity and the storage battery stores it in the form of chemical energy. It is useless for purveying very much electrical power as there never can be enough pressure (voltage) to send along the electricity to do big jobs, unless hundreds of cells connected in a certain way were used, which would be a foolish waste of material and time, etc.

In order to obviate such manufacturing the generator or dynamo is used and electricity is made in this way by induction. In other words, we make it by letting a coil of wire (or several coils) be revolved by steam or water power (usually) as it cuts through the area of the magnetic field of a giant magnet something like those we used when we were children. This coil catches the electricity and it is led off by wires wherever we want it to perform. Coil on its spindle is called the armature, where the wire is attached to lead off the electricity from the armature and contact pieces, and the plates which make the contact with the contact pieces and to which are attached the wires of the out-going electric circuit are called the brushes. There is much more to say, but not in this article. If you are interested we refer you to Charles R. Gibson's "Romance of Electricity" for simple electrical explanations.

The motor with a few mechanical changes is the reverse of the dynamo; it works by electricity and changes it into mechanical power to work our washing machines, etc. There are on the market A. C., D. C., and Universal motors. These you will understand after the next section which takes up A. C. and D. C. electricity.

"Madam, do you use A. C. or D. C.?” asks the man selling you a washing machine. Most decent folk are quite at sea at this seemingly geographic question, and yet after all it is the most complicated single thing in the world. D. C. doesn't mean District of Columbia; it simply means Direct Current. And A. C. means Alternating Current. And on these two kinds hang all the wires of electric profits.

Direct current or D. C. is a current that runs in one direction over the wire like water through a pipe. It is simple to visualize, even if electricity does flow 163,000 miles per second. But alternating current (A. C.) is electricity which alternates and goes back and forth, generally. Even though it goes back and forth in waves of tremendous rapidity, you can see that there must be a time in this period when the electricity is for an infinitesimal space of time at low power, and another infinitesimal space of time at high. In order to keep the supply even and steady, two and sometimes three coils of wire are used in the generator to catch the electricity so that there is scant opportunity for the electric supply to be anything but even, for when one coil is up the other is down and they even up the strength of the current.

So when your salesman asks you when you buy a motor, “If you have A. C. or D. C. electricity” and you say A. C. he may go on and say, “How many phases?” Then you should find out the cut from your lighting company. He then may ask you how many cycles, which when translated means the electric period it takes for the alternating current to flow back and forth.

Now the dynamos for D. C. and A. C. electricity vary slightly, but that need not trouble us.

The reason for two kinds of electricity at all is that each, though obeying the larger laws, has its own peculiar habits and good points.

For example, alternating current can be carried long distances at high pressure (high voltage) and side-tracked by a transformer to a little home and the pressure very simply reduced. In other cases the pressure can be very simply increased. Therefore in country districts one is very prone to see A. C. in vogue.

The same amount of current, whether D. C. or A. C., is used for lighting, etc. A. C. is not used for electro-plating, etc., or for storage batteries. This is a good point to remember if you have storage batteries to supply for bells, etc., and your current is A. C. You will have to have your batteries charged from a plant which makes D. C. or install a small "converter." If you attempt to use the A. C. you will burn out your plates.

But how is electricity measured? How, in other words, do we know how much we use and how can we test our bills? The following paradigm will give the electric measures translated into the more familiar terms of water measurement:

<table>
<thead>
<tr>
<th>Electric</th>
<th>Water</th>
</tr>
</thead>
<tbody>
<tr>
<td>Volt</td>
<td>Pressure</td>
</tr>
<tr>
<td>Ampere</td>
<td>Rate of flow of current per second</td>
</tr>
<tr>
<td>Watt</td>
<td>Fraction of horsepower (H.P.)</td>
</tr>
<tr>
<td>Kilowatt (1000 watts)</td>
<td>1/2 H.P.</td>
</tr>
<tr>
<td>Resistance</td>
<td>Friction (as water resists the sides of a pipe)</td>
</tr>
<tr>
<td>Ohms (the unit of Friction as water resists the measuring resistance)</td>
<td>sides of a pipe</td>
</tr>
</tbody>
</table>

The volt takes its name from Volta, an Italian scientist; the amper from a Frenchman, the ohm from a German, the watt from an Englishman. We hear most about volts and watts. Voltage is found by multiplying the ohms by the amperes. The volt is the pressure that makes electricity flow through the wire, and the friction of resistance to its flow is measured by the ohm.

The amount of work a given number of amperes will do at a (Continued on page 66)
There is no reason why kitchens should look like operating rooms. Without detracting from their efficiency they can be made colorful, pleasant places in which to work. Proof of this is found in the kitchen of a New York home, decorated by Mrs. A. de Voo Cummings.

Although the kitchen is small it is rich in color. The walls and tiling are white. A red and white checked gingham is used for curtains and for the flounces to the range hood and the old Swedish iron lighting fixture which is painted yellow.

The furniture and woodwork are painted bright blue with red flower decorations and the top of one of the tables is covered with red oil cloth. Dishes are of colorful Italian pottery and pewter. Peasant embroidery hangs above the kitchen work table.
The Society of Little Gardens in Philadelphia recently offered prizes for plans by which an unsightly backyard could be turned into an attractive garden. This first prize scheme was designed by Prentiss French, Brookline, Mass.

The first garden calls for a series of enclosures created by hedges. In front is a turf panel surrounded by flower beds and behind is a brick-paved court with pool in the center and a vine-covered pergola background.

The third prize, awarded to Alan Cornewell Smith of New York, plans for a paved garden through which runs a canal for water plants. Behind are a grass plot and a lily pool for terminus.

By using the stone pavements in both the garden and the garage lane this third prize garden is given a pleasing sense of unity. Colour is found in the irregular beds filling the corners.
Louise Payson, of New York, won the second prize for a design that affords a vista from the gate to the pergola end. Paths and rear platform are of irregular stones and the planting mainly perennial.

To this contest three hundred designs were submitted from all parts of the country. The standard by which they were judged was high, and of them all only twenty-five were recommended for exhibition.

Among the designs honorably mentioned was one by Thomas Earle Laughlin, of Norbeth, Pa. A lattice fence is recommended and the platform at the rear is raised above the level of the front garden.

A radical departure from the other designs is Mrs. Laughlin's plan is the arbor covering the garage driveway and masking the garage. The beds are planted to perennials and the background to tall shrubs.
This green enameled garden basket 8" high holds a trowel, dibble, knife, pruning shears, flower scissors, spool of wire and ball of string $16.75

A flower-gathering basket that sticks into the ground is 20" long and 11" wide. In natural wicker $13.25. Enamed dark green $15.75

(Above) A collection of twelve dahlias of well-known varieties may be purchased for $3

The unusually attractive bird house below of rustic cedar is priced at $2

Fertilize your garden when watering. This attachment fits any hose. Complete with 48 balls of fertilizer. $3.50

An unusually business-like pair of pruning shears, made of finest steel is $3.75. They are 8½" long

Gladioli are among the most easily grown of flowers. A collection of fifteen choice varieties is priced at $2

A practical pair of fine steel rose pruning shears, only 6" long may be purchased for $1.65

Attractive flower baskets are necessary in garden work and only one distinctive in line or coloring should be chosen. Above is a basket of serviceable shape, made of firm pliable willow in natural color. It is especially adapted to holding long-stemmed flowers. 21" long, 9" wide, $7.75

The convenient bottle spray above is for house plants of all kinds. $1.50. It holds a quart

A collection of six flowers to give variety to the garden consists of an annual blue anchusa, deep violet-blue petunia, Blue Lace flower, dahlia-flowered zinnia, a double poppy and a pale primrose annual chrysanthemum. $2. Flower scissors $2.50. Celluloid garden labels $2.50 a hundred

Gladioli are among the most easily grown of flowers. A collection of fifteen choice varieties is priced at $2

Attractive flower baskets are necessary in garden work and only one distinctive in line or coloring should be chosen. Above is a basket of serviceable shape, made of firm pliable willow in natural color. It is especially adapted to holding long-stemmed flowers. 21" long, 9" wide, $7.75

The convenient bottle spray above is for house plants of all kinds. $1.50. It holds a quart

A collection of six flowers to give variety to the garden consists of an annual blue anchusa, deep violet-blue petunia, Blue Lace flower, dahlia-flowered zinnia, a double poppy and a pale primrose annual chrysanthemum. $2. Flower scissors $2.50. Celluloid garden labels $2.50 a hundred

Attractive flower baskets are necessary in garden work and only one distinctive in line or coloring should be chosen. Above is a basket of serviceable shape, made of firm pliable willow in natural color. It is especially adapted to holding long-stemmed flowers. 21" long, 9" wide, $7.75

The convenient bottle spray above is for house plants of all kinds. $1.50. It holds a quart

A collection of six flowers to give variety to the garden consists of an annual blue anchusa, deep violet-blue petunia, Blue Lace flower, dahlia-flowered zinnia, a double poppy and a pale primrose annual chrysanthemum. $2. Flower scissors $2.50. Celluloid garden labels $2.50 a hundred
FOR SPRING AND SUMMER GARDENS

An iron dibble for transplanting $0.75.
Spring-tooth weeder with 18" handle $0.50. Short handle $0.35

(Right) This compressed air sprayer used in every variety of spraying holds 4 gallons. The galvanized iron tank has an automatic shut-off. It is easily carried by handle or shoulder strap $6.50

This lattice trellis makes a substantial vine support. It is painted dark green and is 18" wide and 6' high $2.75

Above in the center is a practical garden apron made of heavy rubber. It is priced at $3. The sprayer is shown at the left with a description

For roses comes this effective fan-shaped trellis 2' high and 10" wide at top. 50c each. It may also be had in larger sizes

Above is a garden or house syringe of heavy brass equipped with two nozzles producing a fine mist or a spray. $3. A revolving lawn sprinkler that waters evenly an area of 25' to 40' may be had for $1.50

The bird trellis above stands 30" high. The parrot is green and yellow. $1

A special watering pot for seed beds and conservatories is equipped with two nozzles. One throws a spray in a half-circle which falls in the form of fine rain. It is painted red and has a capacity of 4 quarts. $6
Even if there is a late March snow you can prepare the sweet pea trench

Use sifted loam in the flats or pans where the early seeds are sown

The outstanding features of the new Sunnybrook peas are early and long bearing, thickness, tenderness and sweetness of both. Courtesy of the W. A. A. Burpee Co.

**March**

**THE GARDENER’S CALENDAR**

**Sunday**

- 20. Buds are swelling, and tender leaflets of the parsley and other winter vegetables are evident. The first tender leaflets of the lettuce and spinach may be picked for the table now.

- 21. If the weather is mild, the seedlings in the flats may be transferred to the greenhouse. If there is a late March snow, you can prepare the sweet pea trench.

**Monday**

- 22. The gardener’s calendar for the month is as follows:

  - **March 1**: Late March snow
  - **March 2**: Prepare the sweet pea trench
  - **March 3**: Plant the first crop of sweet peas

**Tuesday**

- 23. The gardener’s calendar for the month is as follows:

  - **March 4**: Late March snow
  - **March 5**: Prepare the sweet pea trench
  - **March 6**: Plant the first crop of sweet peas

**Wednesday**

- 24. The gardener’s calendar for the month is as follows:

  - **March 7**: Late March snow
  - **March 8**: Prepare the sweet pea trench
  - **March 9**: Plant the first crop of sweet peas

**Thursday**

- 25. The gardener’s calendar for the month is as follows:

  - **March 10**: Late March snow
  - **March 11**: Prepare the sweet pea trench
  - **March 12**: Plant the first crop of sweet peas

**Friday**

- 26. The gardener’s calendar for the month is as follows:

  - **March 13**: Late March snow
  - **March 14**: Prepare the sweet pea trench
  - **March 15**: Plant the first crop of sweet peas

**Saturday**

- 27. The gardener’s calendar for the month is as follows:

  - **March 16**: Late March snow
  - **March 17**: Prepare the sweet pea trench
  - **March 18**: Plant the first crop of sweet peas

**Sunday**

- 28. The gardener’s calendar for the month is as follows:

  - **March 19**: Late March snow
  - **March 20**: Prepare the sweet pea trench
  - **March 21**: Plant the first crop of sweet peas

**Monday**

- 29. The gardener’s calendar for the month is as follows:

  - **March 22**: Late March snow
  - **March 23**: Prepare the sweet pea trench
  - **March 24**: Plant the first crop of sweet peas

**Tuesday**

- 30. The gardener’s calendar for the month is as follows:

  - **March 25**: Late March snow
  - **March 26**: Prepare the sweet pea trench
  - **March 27**: Plant the first crop of sweet peas

The dwarf Muska pine is an excellent specimen evergreen. D. Hill Nursery

The soil around transplanted seedlings should be kept cultivated. A long-handled claw will reach parts of the flats otherwise difficult to get at

**Watch for and destroy insect cocoons before they have a chance to hatch**
"My Victor Records shall be my biography"

That was Caruso's characteristic remark when he was once approached regarding his biography.

The one hundred and seventy-eight Victor Records by Caruso, and many records yet to be issued, truly constitute the best autobiography of the world's greatest singer; a unique autobiography which has never been equalled for vividness; an autobiography which is itself alive and which will continue to delight all the succeeding generations.

The Caruso records include fifty-six operatic arias, twenty-three concert ballads, sixteen Neapolitan songs, fifteen love lyrics, twelve sacred numbers, five patriotic selections, and fifty-one concerted numbers, all of which are listed in the Victor Record Catalog. Any dealer in Victor products will gladly give you a copy and play any numbers for you.

Victrola

"His Master's Voice"

Victor Talking Machine Company, Camden, N.J.
ertain voltage (pressure) is known as watts.

So if by chance you ever need formula here is a little one for your card catalog:

Ohms x amperes = volts.
Volts x ohms = amperes.
Volts x amperes = watts.

1 Kilowatt = 1000 watts.
1000 watts = 1/3 H. P.
The next thing which is really the giving for the householder to know is how to compute costs of electrical usage.

The amount of electric power used, for example, by the electric light is measured in watts. Look on any incandescent bulb and you will see thereon the number of watts—usually around 50 or 60.

In order to know how many watts a light consumes, divide the number of watts by 1000 to reduce it to a something of a kilowatt. Then multiply this result by the number of hours the lamp has been lit by the kilowatt to get the kilowatt hour of electricity. The kilowatt hour, of course, multiplied by the rate per kilowatt hour in your locality will give you the cost. The rate is always figured on the kilowatt hour.

Watts = 1000 = kilowatts. Kilowatt x hours = kilowatt hours. Kilowatt hours x rate = cost.

Probably it would be a good thing to know how to read the meter, which generally consists of four little dials which are read from right to left. The first dial measures the tens, the second the hundreds, the third the thousands, and the fourth the ten thousand. Therefore if the hand in the left dial has passed 0, that would stand for 0000.

In 2nd dial nearest to 1 that would stand for 100.
In 3rd dial nearest to 2, that would stand for 20.
In 4th dial nearest to 1, that would stand for 0911.

The total is 0912 kilowatt hours and this multiplied by the rate (say ten cents) as it is in some places, would mean that the bill for this consumption would be $9.12. Now, knowing from your last month's bill that the reading of the meter then was 8200—by subtracting you find that the actual current obtained was 921 K. W. hours, which multiplied by rate (say 10 cents) gives you $92.10 as your bill.

To quote from an article in this series—electric ranges will give you an idea as to how to buy in accordance with voltage and how the cost is reckoned in watts:

"It is necessary when ordering a range to give the voltage of your electricity supply. The stoves are usually prepared for 110-220, 110 volts with two wire service from the street or 110-220 volts with three wire service. In some stoves the cut-out box is built on the range directly back of the switches. This, then, can be easily opened if anything happens. In the stock stove there is made an extra charge for voltage exceeding 220 or less than 110, because alterations have to be made.

According to the size of heating elements in the stove, etc., the wattage runs from 10,000 watts or 10 kilowatts, which is the same thing, to about 2500 watts, or 2½ kilowatts on a small three-heating-unit range. This gives its total capacity if everything goes at once. The number of metal from a lamp multiplied by our local rate, say four cents, gives the cost per kilowatt hour, which in this case would be 40 cents per hour.

Have you ever wondered how electricity changes from current to heat? Have you ever wondered how we can cook, and iron and warm a room by it?

It is due to electricity's resistance, which is measured in ohms. It is the resistance which is turned into heat. The process of overcoming resistance results in throwing off heat. It is quite familiar.

Did you ever rub a piece of wood in the palm of your hand for a little while and feel the heat given off? We will call it friction, but it is the rubbing off of heat due to expenditure of mechanical energy.

The same thing happens with the electricity. This electricity which travels at the speed of 161,000 miles a second, when it comes into frictional relation with its conductor pushes aside the molecules of the metal, and here the mechanical energy is magically transformed into heat.

Some Technical Terms

When we hear short-circuit mentioned, what does it mean to us? Well, it should mean that the path of the electricity (electrical current) has been suddenly shortened, the electricity has escaped through the ground or over another conductor.

Insulation is the covering by which the escape of electricity through the wire is made impossible. Always see to it that the insulation is in perfect condition.

All wires must be insulated. In damp places rubber covered wire must be used.

Wires must always be protected with porcelain tubes, porcelain partition walls, girders, and where they pass over pipes, and other wires, etc.

Incandescent lights are merely globes with a vacuum in which a filament of tungsten or some other highly resistant material meets the electric current and glows through its very resistant power.

The switch is merely a device to open and close the path of electricity.

The socket is the termination of two wires from the generator or battery, into which the bulb of the light is put and other connections made.

You will notice two wires on every electric connection. This is to make a complete electric circuit (ground) to and from the points where it is made.

The outlet is the opening where the socket can be placed. The more outlets you have in your home, the better off you will be for ever and ever.

A convenient outlet sometimes called a "two-wire" or "wall receptacle" is simply a place for conveniently connecting electric appliances to your electric circuit.

Fuses are things we hear much about. They are the stop-gaps really between danger and safety, for though they make a splutter when they "blow out" it is right that they should. Briefly, the fuse is a bit of lead or other metal with a low melting point so placed that when the circuit gets overloaded for any reason the metal will melt and open the circuit, stopping the electricity and preventing danger.

When the fuse burns, we call that a blow-out, but this is not the end, there is a new fuse to be used in its place.

The fuse will blow out sometimes if you allow a bit of metal from a lamp to cavort too intimately with the excitable parts of your incandescent bulb; then the wire gets overheated and the tin or lead conductor on the fuse melts and prevents the greater current doing any damage. It's simple.

(Continued on page 68)
Furniture
transcending the commonplace, well within moderate cost

The successful room not only harmonizes with its architectural background but leaves the impression that it was created to be lived in.

Thus, the planning of any interior is a matter of discriminative selection rather than extravagant expenditure—which may account for even the simplest room remaining an unforgettable picture in one's memory.

Here may be acquired groups and single pieces of Furniture possessing that subtle suggestion of livableness which is inseparable from correct design, worthy quality and perfect artisanship.

New York Galleries
Grand Rapids Furniture Company
INcorporated
417-421 Madison Avenue
48th-49th Streets ~ Formerly of West 32nd St.
New York

Furniture : : Decorative Objects : : Reproductions
This book contains practical suggestions on how to make your home artistic, cheery and inviting—explains how you can easily and economically refinish and keep woodwork, furniture and floors in perfect condition.

This book gives complete instructions for finishing all wood—hard or soft—old or new. Tells how inexpensive soft wood may be finished so it is as beautiful and artistic as hard wood.

Are You Building?

If so, you will find this book particularly interesting and useful. It will tell you how to do the work yourself and enable you to talk intelligently on this subject to your architect and contractor.

This book is the work of experts—illustrated in color. Tells just what materials to use and how to apply them—includes color card—gives covering capacities—etc. We will gladly send it free and postpaid for the name and address of one of your best painters.

Our Individual Advice Department will give prompt and expert attention to all questions on interior wood finishing, without cost or obligation. Bring your wood finishing problems to us.

S. C. JOHNSON & SON, Dept HG 3, RACINE, WIS. (Canad. Factory at BRANTFORD)

Please send me, free and postpaid, your Instruction Book on Home Beautifying and Wood Finishing. One of the Best Painters Here Is . . .

His Address is .
My Name is .
My Address is .
City and State is .

Free!

THIS BOOK ON HOME BEAUTIFYING

Things You Should Know About Electricity

(Continued from page 66)

isn't it? The little fuses come in convenient shape. Sometimes it is wise to use a rubber glove when putting them in. We have seen a sparking do a lot of burning.

Electricity is not dangerous when properly handled. It is dangerous when you use it wrongly. If you put your hand under a boiling hot steam of hot water you will get burnt. If you put your hand on a red hot stove you will get burnt; if you burn a fire in a wooden box you will have more fire than you can handle for if you inhale the gas you will die. Such is the case with electricity, which is a most controllable force if you are not ignorant as to how to use it. However, if you will put a hot curling iron on your table without turning it off for a minute you will burn a cozy little fire start up; so you would if you laid down a cigarette without putting out first. It is not accidents which are so simple because of such ridiculous carelessness.

Mr. A. M. Grant of the Manhattan Electrical Supply Company said a wise thing in reference to this subject: "Before connecting any appliance to your lamp socket turn out the light in the bulb; then you know that your current is off. Never attach anything to anything electrical until the current is off and never go away and leave an appliance with the electricity turned on."

A little more specifically, in using any electric appliance continuously, shut off the current immediately upon stopping. Do not only pull out the plug but turn off the electricity.

In using the flat iron detach the plug at the iron as well as turn off the current from the socket.

Remove the iron from the goods and detach the plug when called away from the ironing board.

Never pull the plug out by the cord; always grip it at the spring.

Always replace the plug to the frayed wires as the ends often collide and make blow-outs.

Don't leave your electric curling iron on the table cloth and do something else about the room without first turning off the current—or you'll have a cute little fire.

Care must be taken in using too many cluster plugs, because the electric circuit (path) may be overloaded. That is, too much electricity drawn over the wire which is made for a certain load. Then we have to buy new wire or your appliances should be attached to different circuits. This a good electrician will do and he will charge for the package (horsepower) over one circuit is like forcing any machinery to the breaking point. A percolator, toaster and a hair dryer are a heavy load for the ordinary circuit.

Connect at the same place only those appliances that are of low wattage.

Some firms have now made percolators and water heaters with fuse-out or safety fuse devices which melt if overloaded or allowed to heat up without any liquid in them. You must not let a percolator "percol" without any water in it. People complain more about getting a shock from their heating element burns out, either because they do this or because they have connected it with too many other devices. Electrical theory in this respect, don't forget to disconnect the electricity by pulling out the plug.

Don't get your electricity heating pad wet. In fact, don't wet any electric appliance. It is cardedly or you may have a short circuit.

Remember that electricity, magic as it can burn a cozy little fire, is not wise to be your own pilot and remember what you are doing.

Whatever the discussion in this section it has been perpetrated for unusual emphasis.

Do not have your electrical installation entirely to your architect. Watch what is happening. Remember you need as many outlets as you possibly can afford; the more outlet the better lighting you can have, the better electric comfort you can have. If you have plenty of outlets you can remove your old circuit, overloaded or overloaded, and in the future as more electric devices come into being you will have to pass them up. Outlets consume no electricity but are simply entrances where electricity can be located as soon as the appliance is connected up with and turned on.

Above all, have your electric installation put in by the most responsible and experienced people, that is, the people you can trust.

When you buy appliances always ask what voltage they require and find out what your fuse box is before you buy; also find out whether you have D. C. or A. C., and if A. C., find out what phase and cycle. These things will save you time and money and free you from any apprehension of calamity from these sources of electricity.

There is much unsaid in this tale. It would take a book to say everything.

Painted Tapestries

(Continued from page 34)

in paintings done after the manner of a tapestry? Instead of quaint portraits of dramatic days, Mr. Brinley decided to express his own generation in novel and beautiful combinations of colors, and not infringing the eye sufficiently to carry confusion to the mind. Of course, the designs could be taken to the massing of figures and incidents in old tapestries. But Brinley's art has captured the spirit, the decorative refinement, the unsounded by these old embroideries until they take place on a wall, quietly and gracefully.

It is quite possible that in the space designed for them with other decorations appropriate and in harmony, these 'painted tapestries' would lose entirely their initial bewildering.
Take a Kodak with you

Autographic Kodaks $6.50 up

Eastman Kodak Company, Rochester, N.Y. The Kodak City
AN EXHIBITION OF ARCHITECTURE

Most arts are practiced equally for the artist and the public; you hear the singer in opera and concert, you see the painter's work in galleries and studios; but from time immemorial the architect has worked silently, creating and executing his idea either for his client alone or for his own pleasure. There has never been any real opportunity to keep in touch with the work of our architects; although architecture is perhaps the most fundamental of all arts, for some strange reason architectural exhibitions have not taken their place with painting, sculpture and the crafts. To an extent the Architectural League in New York City has overcome this prejudice, and all lovers of fine building, public and domestic, who really enjoy keeping track of the work of our extremely interesting and original designers of homes should be most grateful to the organization. It has always had a sound purpose in its exhibitions, and has brought together architects, mural decorators, craftsmen, manufacturers, giving them equal opportunity for presentation and the public some idea of the stupendous progress they are making.

And now at last we are having that most desired development to the League exhibition, an individual show of one firm of architects. For two weeks at the Wildenstein Galleries the rooms were given up to the work of those makers of sumptuously beautiful homes, Walker & Gillette. This exhibition was worth many visits, because not only were photographs of homes variously housed presented, but of gardens, which had been carefully and wisely designed in harmonization with the houses, and beautifully fitted and furnished rooms of the house; all the work of this one firm of architects. What Walker & Gillette makes us realize how significant it is that our architects should also be landscape gardeners and interior decorators.

Unless the people for whom beautiful homes are being designed have very definite ideas and ideals of houses and gardens, the task of developing estates should be given into the hands of the architect. It is not easy for a landscape gardener to develop an appropriate setting for a house that he has not planned, to make it in sympathy with the architect's ideal. And who could so wisely finish, fit and furnish a house as he designed and executed it? Of course none of these ideas holds in the small house or where the inhabitants have a definite ideal of homemaking based upon real understanding.

It is a curious fact in this country we have a much greater appreciation of fine architecture than of fine decoration and furniture. Whether this is because our architects are allowed more leeway in planning houses, than our decorators have in fitting them, or whether it is an art which has made greater strides than has interior decoration, one is not prepared to say. In any case, both in New York and West, it is possible to find really significant, appropriate architecture with not a room in the house fitly turned up or beautifully furnished.

And so this exhibition of Walker & Gillette's was a lesson to everyone interested in home-making, apart from being a very great pleasure esthetically, because with its sumptuous beauty there was mingled a practical idea of comfort and utility in every detail of the planning of these homes. There is not space here to describe the different houses, or the gardens into which the home spirit overflowed so beautifully. One thing this is the forerunner of many exhibitions by architects of note, which will be welcomed not only by artists and students, but by everyone who really believes there is such a thing as an ideal American domestic architecture.

We learn with great interest that the Architectural League, which will hold its exhibition this year in the Park Avenue quarters, 215 W. 57th Street, New York City, has already this season seeks to bring in direct communication not only the architects and decorators but all those people who work with architects and decorators to make successful buildings and gardens. With the increased desire for homes which is spreading over this country, the League should be one of the most interesting spots in New York, from February 5th to March 4th.

YOUR DOG AND YOU

It goes without saying—or it should go—that if your dog is worth owning at all he is worth enough proper training to fit him for his station in life. There are no points in the training of dogs which should be delayed or avoided. Whether the least unlettered child would doubtless understand instructions to stand up straight or fluffing, the air doesn't contemplate an ideal dog without the suggestion that he is to be thoroughly trained. His brain is not so constituted as to respond in the beginning to his teacher's methods; the ordinary method of good manners in a dog is most easily laid in the early stages of your association with him—or, rather, of your training of him. Whether he be a pup or a grown-up, a thorough comprehension by him of your commands should make him do every thing he does, for his own benefit as well as yours. Unless this realization is fully effected there will always exist a troublesome difference of opinion as to whose will shall prevail. Once it is acquired, however, each subsequent step in the dog's development will be more easily and quickly taken.

Looking back upon a good many years of experience with dogs of many different breeds, I might summarize the basic secrets of successful training in three words: "Prepare, prepare, prepare." Justice—in the order of their setting down. Suppose we consider these somewhat in detail.

In dealing with a dog, particularly a unruly or untrained one, you are dealing with an animal of relative intelligence and self-will. At least, the most unlettered child would doubtless understand instructions to stand up straight or fluff. The thing was to make him do it, for example, such an order would convey no meaning to even the youngest of dogs. But he had learned it, or his sense of discipline may be defined. His brain is not so constituted as to respond in the beginning to his teacher's methods; the ordinary method of good manners in a dog is most easily laid in the early stages of your association with him—or, rather, of your training of him. Whether he be a pup or a grown-up, a thorough comprehension by him of your commands should make him do every thing he does, for his own benefit as well as yours. Unless this realization is fully effected there will always exist a troublesome difference of opinion as to whose will shall prevail. Once it is acquired, however, each subsequent step in the dog's development will be more easily and quickly taken.

Following this is the need for gradualism, gradualism, gradualism. The power of reasoning, except as it affects the acts which he conceives, is markedly undeveloped. It follows, therefore, that you must give him ample time to absorb the lesson, and order, and make the process as uncomplicated as possible. The mind works slowly in forming new ideas, and the first glimpse of understanding is easily blanched by slight distractions. Avoid confusion at any cost—confusion from outside perturbations.

(Continued on page 74)
Sometimes a dealer will seek to tempt a man away from the tire of his choice by an offer of a “special discount” on another make.

It sounds attractive.

It seems like a chance to get something for nothing.

As a matter of fact, it is too good to be true.

If a tire dealer makes you such a proposition, ask yourself who pays for this “discount.”

Does it come out of the dealer’s profit—or the manufacturer’s?

If it does, how can they stay in business?

Or does it come out of the tire?

The present unrivaled popularity of Goodyear Tires has been built up without the aid of “special discounts” or like fictitious sales inducements of any kind.

Instead of taking the cost of such inducements out of the tire, we have put extra value in.

Because of this extra value in Goodyear Tires, their cost per mile is everywhere remarkably low.

Wouldn’t you rather buy low-cost mileage, than merely low-priced tires?

Today, Goodyear Tires are better than ever before.

We are building them larger, stronger, heavier, more durable.

Despite this, their prices are the lowest they have ever been—far lower, even, than before the war.

More people ride on Goodyear Tires than on any other kind.

Cross Rib Fabric $10.95
30 x 3 All-Weather Tread . $14.75
30 x 31/2 All-Weather Tread Cord . $18.00

All-Weather Tread Cord

32 x 31/2 All-Weather Tread Cord . $12.40
33 x 3 All-Weather Tread Cord . $13.40
34 x 31/2 All-Weather Tread Cord . $15.90
35 x 3 All-Weather Tread Cord . $18.75

Manufacturer’s tax extra

Goodyear Heavy Tourist Tubes are especially thick, sturdy and long-lived. They come packed in a heavy, waterproof bag. Their new prices are also remarkably low.
Add Distinction to Your New Home

SARGENT HARDWARE is much more than a necessary detail of building. It is a finishing touch of beauty, an important element of the architectural or decorative scheme.

Your appreciation of Sargent Hardware will increase as the years come and go. Hardware is always in view and in intimate daily use. You will not be permanently satisfied with any hardware less gracefully proportioned or less perfect in operation than Sargent.

Give the selection of hardware your earnest consideration. Discuss it with your architect. Progressive hardware dealers will be glad to show you beautiful Sargent patterns to harmonize with any architectural or decorative effect.

The Sargent Book of Designs is a book of Hardware ideas for home builders. If you are building or contemplate building in the future, you may have a copy without charge. Write for it today.

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

Insecure locks on your present home should be replaced by Sargent Cylinder Day and Night Latches. They should be on front and back doors and on basement, attic, linen closet and other important inside doors.

Art and endurance in home building

ARCHITECTURAL beauty and resistance to the assaults of time, weather, and the insidious attacks of fungus decay and destructive insects are qualities every home should possess.

If your architect specifies Redwood siding, shingles, porch columns and trim, you can be sure that the wood-destroying agencies which quickly mar the beauty of many an architectural masterpiece will not cause you distress and expense.

Freedom from knots and immunity to swelling, shrinking and warping are fast winning eastern architects to a preference for Redwood siding.

A natural preservative protects Redwood. Many a Redwood shingled roof has lasted in good condition upwards of 40 years. Our Redwood shingles are all-heart wood without a single knot. They come in all styles to suit every architectural requirement. For your protection we put our trademark on every bundle of our genuine California Redwood shingles and siding.

If you are planning to build a home, send for our Redwood booklet No. 5, "Architectural and Building Uses".

THE PACIFIC LUMBER CO. of Illinois 2081 McCormick Bldg., Chicago, Illinois

THE PACIFIC LUMBER CO. of California 823 No. 5 Rector St. Bldg., New York City

THE PACIFIC LUMBER CO. of New York 823 No. 5 Rector St. Bldg., New York City

THE PACIFIC LUMBER CO. of San Francisco 823 No. 5 Rector St. Bldg., New York City

THE PACIFIC LUMBER CO. of Los Angeles 823 No. 5 Rector St. Bldg., New York City

Redwood should be specified for

Exterior Construction
Including—Colonial siding, shingles, doors and window frames, window sashes and casements, railings and newel posts, sills and water stops, ledgers and rafters, edging, planks, etc.

Interior Finish
Natural, stained or painted.

Farm and Dairy Uses
Such as silos, tanks and troughs— hog feeders and implement sheds—wood block floors, etc.

"The Western wood for Eastern homes"
THE ISOTTA

THE INSPIRATION OF A GENERATION OF MOTOR BUILDERS—FAMED FOR QUALITY THOUGH LIMITED OUTPUT—HAS PRODUCED A NEW, EIGHT CYLINDER, STRAIGHT-LINE MOTOR, SMOOTH AND POWERFUL: EQUIPPED WITH FOUR WHEEL BRAKES FOR SAFETY AND COMFORT.

SPECIAL BODIES TO CONFORM TO YOUR WHIM—BUILT WITH CAREFUL INSPECTION.

DISTRIBUTORS FOR
ITALA TOWN CARS
WITH THE LUXURIOUS FEELING
OF FOREIGN COACH WORK

ISOTTA MOTORS, INC.
10 WEST 44TH STREET,
NEW YORK CITY

THE "WHITE HOUSE" Line—STEEL DRESSERS WHITE ENAMELED

Tired?

A good night's rest is certainly worthwhile. The pleasantness of switching on darkness—slipping between the clean linen and sinking luxuriously onto a mattress which is not too soft—but so comfortable.

Your sheets and quilts are constantly washed. But, it's impossible to wash a mattress. The Excelsior Protectors will keep that mattress fresh and clean. They are made in any size and are quilted so that they remain soft and light and fluffy in spite of washing and continuous use.

The Excelsior
15 LIGHT STREET
New York
Your Dog and You

(Continued from page 70)

The imprint of Rorimer-Brooks artistry on a room or home is both a guaranty of lasting artistic worth and an assurance of essential livability. These are the sole reasons why Rorimer-Brooks service has outgrown local limitations to become national in its scope.

Mail inquiries seeking any decorative assistance, are given the personal attention of the executive staff.

The Rorimer-Brooks Studios

INTERIOR DECORATORS
FURNITURE FABRIC DESIGN
CRSTSMEN OBJETS D'ART
1132 Euclid Avenue
CLEVELAND, OHIO

The Romance of Scents

(Continued from page 28)

filing is drawn swiftly to the magnet. The following evening, just before the time for unloosing the waves of perfume, if we gently dislodge the root fingers of this same plant, and carry it beyond the zone of influence of its fel is...
FOR THE SUN PORCH

Here-and-there about the house,—charming pieces of Willow furniture will brighten the effect with its delicate tints and brilliant cretonnes.

Everlast Willow Furniture is not only attractive in design but delightfully comfortable and "lasts a lifetime"—

Everlast Furniture is so durable—because it is expertly designed and scientifically constructed. An example of this is shown here.

Note This Scientific Construction
It reinforces the seat, the legs and the sides. It gives the furniture durability far exceeding requirements. It is so unique that patents have been applied for to protect it. It is to be found only in Everlast Willow Furniture.

Ask to see Everlast Willow Furniture. It is on sale at the better Furniture and Department Stores. You can tell it by the Red and White Guarantee Tag.

Exclusive Manufacturers
UNITED STATES WILLOW FURNITURE CO.
HOBOKEN NEW JERSEY

Individualism in Good Furniture

Home Lovers
Beauty in design and finish, durability of construction and authenticity of style have earned for Elgin A. Simonds Furniture a place in the most tastefully furnished homes,

Whenever you wish help in arranging your home furnishings our Department of Interior Design gladly offers its services. Write for our illustrated Booklet "H" on furnishing your home.
If Beethoven

could be heard by us today playing his sonatas, what would we not give to know the master’s own interpretations? Today, the works of composers are preserved exactly as played by them; also the works of the classicists as interpreted by living masters. For science has perfected absolute pianistic reproduction in the Apollo Reproducing Piano.

The Apollo Piano

Without personal manipulation, the Apollo reproduces the exact interpretation of the artist in every detail of tone, phrasing, accent and pedaling.

Catalogs on Request

Catalogs illustrating the various Apollo pianos, together with the name of nearest dealer where you may hear the Apollo, will be sent you on request, without obligation.

THE APOLLO PIANO COMPANY

DE KALB, ILL.

New York Branch, 120 W. 42nd St., New York, N. Y.

Pacific Coast Branch, 985 Market St., San Francisco, Cal.

The Apollo Piano Company, De Kalb, Illinois (1423)

Without obligation, send me your Apollo catalogs as checked below:

- Grand Reproducing Piano
- Upright Reproducing Piano
- Floor Pedal Player Piano
- Installation of Reproducing Action in My Piano
- Full size Grand Piano without Reproducing Mechanism
- Baby Grand Piano without Reproducing Mechanism
- Upright Piano without Reproducing Mechanism

Name..........................................................

Address..........................................................

My musical instrument dealer’s name..........................

If You Are Going to Build

(Continued from page 42)

mind your rugs and furniture. For the greatest number of small and medium houses in this country, wood floors are most suitable. Our American homes are apt to be luxurious even when quite small, and through the centuries wood has proved to be convenient, economical, yet capable of quiet elegance; also, a wood floor furnishes a rare opportunity, if well selected, of displaying rugs to good advantage, another reason why you must record your floor surface as a background.

It is, under some circumstances, an economy to have woodwork, trim and floors all of one kind of wood, or at least to have the first story done this way, but if you are using very expensive wood for your doors and windows such as Circassian walnut, East Indian ebony, Cuban mahogany, teak or rosewood, you will not use the same for your floor, or if you are employing the softer woods for windows and doors such as cedar, cypress, redwood, spruce, hemlock, larch, again you would want your floors, in fact you would have to have them, of a more enduring wood.

There are a great variety of the hardwoods, interesting in texture with a capacity for delightful colour as for instance, ash, cherry, elm, hickory, butternut, locust, but when it comes to floor-making, we usually settle down to oak, maple, beech or birch, with certain kinds of pine, well selected, dried and laid.

The study of woods, hard and soft, the immense variety here in our own country, their endless texture and colour would make a book in itself. Of course, if you can get wood grown in your own locality, properly seasoned, that is the economical thing to do, but not always easy. The chances are that when you start to build, you will order your woodwork and floors from a manufacturer who is prepared to fill your order exactly, and to do this of course you will study your shelf of catalogs very carefully.

If you are interested in woods, and you will be when you build, you will enjoy a few important facts about them by John H. Kirby, President, The National Lumber Manufacturers’ Association.

“Wood is very strong for its weight, compared with other structural materials. The average weight of the wood ordinarily used is some thirty pounds per cubic foot; that of iron and steel is fourteen or fifteen times as much. This is a great advantage in handling. A bar of hickory greatly surpasses in tensile strength a bar of steel of the same weight and length. Similarly, a block of hickory or long leaf pine will sustain a much greater weight in compression than a block of wrought iron. (Continued on page 78)
DANERSK
FURNITURE
The perfect medium
for achieving
individuality at a
modest cost

REMEMBER that in Danersk Furniture you may choose not
only the pieces that appeal to you for a certain room, but
you may also have them finished in special color scheme without
added charge. Through the effective use of color in furniture
complete individuality, can be achieved at modest cost.
For example, the Holbrook Group illustrated above! Body
color, soft French grey! Mouldings of rich cream color with
narrow lines of mauve on either side! A charming decorative
theme in soft tones of grey and ivory handled with the tech-
nique of sculptured modelling and shadows verging on the
mauve! An appropriate block printed fabric for the windows,
and your color scheme is complete.

Whether your needs are for a choice dining room group of
mahogany and satinwood; an informal breakfast room, gayly
decorated to go with your fabrics; or a selection of rare Early
American pieces for bedroom, living room or dining room, done
in the mellow amber tones of old wood—our plan enables you
with the least cost and effort to select the individual pieces
that appeal to you most and assemble them in the spirit of a
collector.

ERSKINE-DANFORTH CORPORATION
2 West 47th Street, New York
315 North Michigan Ave., Chicago
Send for Early American Brochure C-3.

Turning a Shelf
Into a Radiator Enclosure

IN an old English Tudor house, a shelf was put
over the top of a radiator, in an attempt to
somewhat reduce its objectionable obtrusiveness.

An architect friend subsequently seeing it, sug-
gested an enclosure of wood, combined with one
of our Decorative Metal grilles, gaining a rather
unique result in direct harmony with the balance
of the room.

The effect was so satisfactory that the same treat-
ment was carried throughout all the rooms in the
house. Anticipating your question—no, the use
of grilles as we recommend them, does not reduce
the heating efficiency.

We have a very readable little booklet which goes
into these matters thoroughly.
Will gladly send you a copy.

TUTTLE & BAILEY MFG Co.
2 West 45th St. New York
A beautiful, practical cover for your radiators

UNSIGHTLY RADIATORS need no longer be the discordant note in otherwise beautiful homes. They can be covered in a manner that will convert them into attractive articles of furniture.

The Ja-Nar is an exquisitely finished, scientifically designed radiator cabinet that performs these three important functions:

It beautifies the radiators
It protects wall coverings and draperies
It gives greater heating comfort

You know how quickly the walls, hangings and even the ceilings over exposed radiators become soiled. This cannot happen with the Ja-Nar, as all the heat is thrown forward into the room instead of upward. The air is warmed more uniformly than with exposed radiators.

Each Ja-Nar is built of pressed steel, finished to match your woodwork and lined with heated insulating material. The top may be used for flower bowls or other objects and furniture may be placed beside it without fear of warping. Low radiators can be made into cozy window seats.

You will be surprised at the moderate cost of equipping your house or apartment with Ja-Nars. Write for folder containing full particulars of their many unique features. It will be sent without charge to any person interested in beautiful home surroundings. Address department S.

THE FULTON COMPANY, Knoxville, Tenn.

Manufacturers of Leakless Radiator Valves, Temperature Regulators, Pressure Regulators and other STEPHON Specialties.

Automatic Temperature Control

For warm air heating, just place the Syphon Registrherm on any convenient wall in your residence and set the indicator, thereby insuring uniform temperature throughout the control of the damper on your furnace. This little instrument is entirely self-contained; there is no electricity required, no clock work to wind or run down, and it is absolutely silent in action. It can be used with any furnace or boiler and even on systems where the steam is supplied from the outside.

PRICE COMPLETE, $35. Write for descriptive literature on the Syphon Registrherm.
March, 1922

Crucet Lamps

Fine Crucet Lamps in many different styles and sizes, which add distinction to the most beautiful room, may be had from the leading dealer in your city.

Write for booklet "LOVELY LAMPS"

Crucet Manufacturing Co.
292 Fifth Avenue
New York City

Mc Gibbon & Co.
Established Over Half a Century

Furniture, excellent reproductions of the best examples of the cabinet maker's art of past centuries, together with many small odd pieces of modern design suitable for Living Room or Library are on view in our galleries.

Furniture  Linens
Curtains  Draperies
Department of Interior Decoration

101 and 3 West 37th Street, New York
At Fifth Avenue

P. Jackson Higgs

Panelled Rooms Executed. An Example in Oak

AUTHENTIC ANTIQUES
ACURATE REPRODUCTIONS

Period Interiors

For a single piece of Rare Period Furniture—or a complete Room—we are prepared to furnish Authentic Examples, or make accurate reproductions of the best quality.

We will gladly assist in Planning or execute Period Interiors, Panelled of Rooms and Supply Floor Coverings, Hangings, etc.

Our collection includes rare specimens of Old English Silver, China, Porcelain, Lamps and other Objets d'Art.

Inquiries by mail will receive prompt attention

11 East 54th Street
New York
Have You Seen the Window Screen that Rolls up like a Shade?

In the Spring—no drudgery of replacing screens, no repairing or repainting. Just draw them down as you would a shade—instantly ready for duty.

In the Fall—no need to put the screens away to gather rust and dust. Just slide them up as you would a shade—out of sight for the Winter.

You can adjust the Hasting's Rolup screen easily without cutting or marring your windows. When not in use the screen disappears into an inconspicuous case at the top of the window frame.

The Rolup cannot push out at the sides. Metal grips—a new patented idea—sliding in narrow slots, hold it tight to the woodwork of the window. Blinds, awnings and casements can thus be easily adjusted.

HASTING'S Rolup Screen

Write to us and ask for an estimate. If your building, we have no architect about Rolups.

THE ROLUP SCREEN COMPANY
410 East 32nd Street
New York City
FRENCH
Hand Made Furniture

ONE of the advantages which contributes to the effectiveness of our work as interior decorators is the co-operation of our own factory in fashioning fine, hand made furniture for special requirements. Our designers and decorators will be pleased to advise concerning interior arrangements.

WM. A. FRENCH & CO.
Interior Decorators—Makers of Fine Furniture
90 Eighth St. S MINNEAPOLIS, MINN.

In this suite, our Walpole, the designers have turned to a simple Jacobean type, a "cottage" style found in the picturesque homes of rural England. The pieces have been slightly antiquesed. In color and finish they resemble Seventeenth century oak which has received constant but careful use.

The New Hospitality

is concerned with the skillful selection of a few dishes and their perfection; profusion has given place to harmony. Every Cresca creation is an inspiration to the hostess or the chef seeking to give highest expression to this art.

A great help is the booklet "Where Epicurus Reigns"—sent on request.

Truffles
Mushroom Powder
Hearts of Palms
Goose Liver
Grape Vinegar
Marrons Glacé
Macedoine
Pâte de Foie Gras
Petit Pois
Grenadine
Bar le Duc
Bigarreaux
Olive Oil
Rosen Paprika
and others

the W. Irving Forge, inc.
hand forged Colonial hardware.

For the friend "just crazy" over new home, camp or bungalow, what more fitting, unusual, and withal more useful gift than a piece of W. Irving HAND FORGED HARDWARE

Lighting Fixtures
Bells
Toasting Forks
Knockers
Shoe Scrapers
Door Handles
Lanterns
Fireplace Sets
Stands

write us or visit our shop
326-328 East 38th St. New York City
Telephone Murray Hill 8536.
SEA FOOD comes from the deeps clear and cold. It has a natural affinity for an atmosphere chilling as a wintry wave.

If you relish Chinook Salmon, rainbow trout or savory whitefish, you should own a Jewett Solid Porcelain Refrigerator because it retains the full flavor of its contents.

The Jewett Solid Porcelain Refrigerator is favored by the leading purveyors of food as well as their patrons. The Jewetts have been building refrigerators for three quarters of a century.

The booklet, "Flavor and Fragrance," tells you how the solid, seamless, jointless, porcelain compartments of the Jewett (an inch and one-quarter thick) preserves food quality. The booklet is mailed on request.

THE JEWETT REFRIGERATOR CO.
Established 1849
123 Chandler Street
BUFFALO, N. Y.
Canadian Jewett Refrigerator Co., Ltd.
BRIDGEBURG, ONT.

Over-Mantel and Door Decorations

THE golden age of wall decoration was probably the 15th Century in Italy. Floors, ceilings as well as walls were ablaze with color and artists vied with one another in creating new and unusual designs for the interiors of great palaces. Walls were rich in color. Painted panels and decorative plaques of all kinds adorned the space ever mantels and doors and more often, gorgeous frescoes and gilding covered the entire wall space. It was an age of unrivalled splendor in architecture, painting and sculpture—as well as decoration—and walls magnificent in color and design were a logical interpretation of the spirit of the times. The Farnese palace is today a brilliant example of that great era when background dominated everything else in decoration.

France, through the influence of Italy, began using painted wall decoration as early as Louis XII. Crude at first, it gained in opulence until in the palace of the Luxembourg and at Versailles and Fontainebleau we find decorated walls of unmatched magnificence both as to color and design.

Interiors of this kind belong to another age, an era of ornamental splendor and are quite out of keeping with the ideals and tastes of this country. The recent craze for early American decoration—those sturdy interiors of our forefathers with their plain plaster walls and general air of austerity—is a far cry from the painted and gilded interiors prevalent in the time of Louis XV. This revival of an art notable for its extreme simplicity does not necessarily mean that we are forever addicted to plain walls and curly maple furniture but it is an indication of an elemental desire for a certain simplicity in decoration, a mental state that desires effects far removed from the gorgeous interiors of the Renaissance.

Wall decoration must be handled with consummate art or else the effect is apt to be over-loaded and heavy. An all-over design tends to lessen the apparent size of a room and should only be carried out in interiors of noble proportions where the rest of the furnishings are subdued in both color and design. It all comes down to the question of whether walls are to be considered as background merely or as an important part of the decorating scheme. The former calls for plain neutral toned spaces, either papered or paneled with all the interest centering on the design (Continued on page 108)
Adherence to a period style seldom achieves a room possessing real charm. It is rather the well considered disposition of harmonious elements, the sparing use of color accents, and the subtle expression of personality, that give us enduring pleasure.

Miss Swift
Interior Decorations
41 East 55th St
New York

A QUAIN7 ENGLISH LANTERN, THAT IS HAND MADE, AND HAS MICA PANELS. CAN BE HAD INEXPENSIVELY WITH A HANGER FOR SIDE WALL OR CEILING.

CASSIDY COMPANY
INCORPORATED
Designers and Manufacturers of Lighting Fixtures
101 Park Avenue at Fortieth Street
New York City

Todhunter
Announcement
You are invited to Visit my NEW GALLERIES 414 Madison Ave New York

Choice Reproductions
EARLY ENGLISH AND COLONIAL MANTELPIECES
FIREPLACE EQUIPMENT
HAND WROUGHT DECORATIVE METAL WORK
Make $1 Do the Work of $3
Every Rose Lover Will Take
Advantage of This Offer

Every rose lover intends to get at least $2.00 worth of roses this spring. Buy them through the American rose society and your $3.00 membership in that great organization will cost you only $1, provided your application is received before May 1, 1922.

This is no Puzzle
It is perfectly clear and easy. You begin by sending $5.00 to The American Rose Society, John C. Wister, Secretary, 606 Finance Building, Desk H, Philadelphia, Penna. You will get promptly the

A. R. S. $2.00 Rose Coupon
This coupon will be accepted as cash by several of America's foremost rose-growers in payment for $2.00 worth of rose bushes (or other plants), your own choice, to be selected from their 1922 catalogues. For the remaining $1.00 Mr. Wister, Sec'y, will send to you a $3.00 membership in A. R. S. with all the privileges below:

Full Membership Privileges $3.00
which for new members joining before May 1, 1922, will include

The American Rose Annual for 1922
A splendidly illustrated book of 200 pages, giving interesting stories of rose progress and achievements of American amateur rose growers. This book is supplied to members only. The 1922 issue will be ready about March 1st.

The Members Handbook
supplements the Annual with much valuable information about roses, and gives a complete list of members so you can find rose-lovers in your neighborhood. Ready about September 1, 1922.

A Card of Membership
admitting you free to all rose shows in which the Society formally takes part.

Advice From Research Committee
Members can secure advice from a committee of rose experts about varieties, cultivation, insects, diseases, habits, color, and other characteristics of all known roses.

All of these will be given to new members who join before May 1, 1922. Send your name, address and check for $3.00 payable and directed to

The American Rose Society
John C. Wister, Secretary

The coupon good for $2.00 worth of rose bushes (or other plants) and the Membership Card will be sent to you at once. The Rose Annual and the Handbook will be forwarded as soon as published.
Flowering Dogwood

White (Cornus Florida) and Red (Cornus Florida Rubra). Generally considered by expert gardeners and other flower lovers to be among the best shrubs for landscape planting. Useful as single specimens, in masses, or in combination with other shrubs. Will grow in full sun or in partial shade. Hardy over practically all the United States. Trees 3 to 4 feet high. Leaves bright green, turning to brilliant scarlet in fall. Flowers white and pink. Indispensable for lawn or landscape. The bright red berries which appear in September and last until late in the winter enhance the beauty of these picturesque trees and attract various species of birds.

From Gardens Behind The Sun

Floating above green rolling lawns or edging the hem of the woodlands, clouds of Dogwood, pink and white, seem to have drifted down to earth from gardens behind the sun. No flowering tree so charms the eye or appeals more to the imagination. Dogwood and Spring are refreshing memories that dwell deep in the eyes of all who have ever beheld the large white petals, often diffused with pink, when glowing life and color return once more to the world.

For Your Own Lawn

It is a simple matter for you to have Flowering Dogwood, red (Cornus Florida Rubra) or white (Cornus Florida), floating and blooming across your lawn. By landscape planters they are considered the most picturesque and practical of flowering shrubs.

Send Your Order Now

to the Elliott Nursery, one of the oldest, most responsible, and respected houses of its kind in the country, and you will be sure of receiving the finest Dogwood specimens to be obtained. Full instructions regarding the planting and tending of the shrubs accompany every shipment. Thirty years of experience stand as a pledge of satisfaction. Price, White Dogwood, $1.50 each. Pink Dogwood, $2.50 each.

Our Catalogue

Our free catalogue is really a fascinating textbook on the cultivation of hardy plants, flowers, evergreens, and other shrubs. If you will mail us the coupon we shall send you the book at once.

ELLIOTT NURSERY CO.
511 Magee Bldg. Pittsburgh, Pa.

---

ELLIOTT NURSERY CO.,
511 Magee Bldg., Pittsburgh, Pa.

Kindly send me your free catalogue of popular favorites, trees, shrubs, and hardy plants.

Name
Street and Number or R.D.
City
State
Where Practical Gardening May Be Learned

(Continued from page 54)
done outside of the college year before a diploma may be secured. An additional course is offered for forestry, and there is a special two-year course for students who are not High School graduates. The work of the State University is done by these students, systems of boulevards, parks and squares being planted by them. Students are sent out from surrounding cities for ideas and inspiration and are taught that it is essential to realize that horticulture is an art closely related to architecture and painting.

A graduate of the Missouri Botanical Garden at St. Louis is one who has made a success in professional horticulture, describes this school as offering an unusually good opportunity to learn the practical end of the work. The students help in all the greenhouse and outdoor work. The instructors are all practical gardeners.

The equipment of the Garden is especially good. It was given to the public by Mr. Henry Shaw, a citizen of St. Louis, in 1860 and was maintained under his personal direction until his death, since which time, under the provision of his will, it has passed into the hands of the board of trustees.

The Garden receives no income other than funds left by its founder. Of its 125 acres, 75 are open to the public. The students have opportunity to study 11,000 species of plants in the Garden and its various houses, which include a palm house containing 150 species of palms, among which are various commercially important varieties, such as the date, coconut, sugar, Panama hat and ratten palms.

A valuable collection in the Economic House includes rubber, oils, perfumes, gums, fibers, spices, drugs, dyes and such useful plants. There is a fern house containing some rare specimens, a succulent house, a floral display house, an arid house, a house for a forced fruit house and orchid growing houses.

There are water, rose, perennial and formal gardens, and it will be seen at once that this school is a most valuable one. Its collection is the opportunity for practical work unlimited. It is difficult for students of the Mississippi Valley to learn this school and Ames, but the very high standing of the latter in the department of landscape architecture, attracts those who wish to branch off the work, while those seeking the study of thousands of rare imported plants enter the Missouri Botanical Garden.

It is impossible to describe all the excellent horticultural schools of the United States within the limits of one article. The object of this sketch is to show what is being done in various parts of the country and to attract the attention of those interested in gardening to the wonderful advantages offered for their studies. It is the coming profession for thousands of people not suited to indoor life, and what could be more useful or beautiful for America?

The Rose In America today

(Continued from page 44)

not want a tin garden, always in bloom, always alike. What has this to do with the up-to-dateness of the rose in America? Just this: we are coming to glory in the June burst of roses, and to value them properly for their greater beauty as a hexa- than as a semi-double. We know and like the single roses, the hardy climbers of magnificence and size, the peonies and the individual-flower form. We know and cherish the "wild" or native roses of America and of Asia, as never before. We are coming to accept and to love the rose as an item in the shrub border, to appreciate it with the Wards and the mock-oranges, to give us one glory of bloom as they do—but a greater glory!—and then to retire into the greenery, gathering strength for next year's finer effort.

True, we have and love the "ever-blooming" rose which too often prove either neverblooming, or with but an occasional tainting flower to keep hope alive. We struggle with these in the necessary beds which our better taste deprecates, enduring their never graceful form and their too frequent bare and leggy stems, for the sake of the rich heaviness, the delightful fragrance, and the beauty of their blooms when they are at their best. We fight the midew and the blackspot, we worry with the suckers from the stock of the poor growth of our parent plant. But with us grow a Chateau de Clou Vouteguy of dusky red beauty, an occasional Willmore of white and pink, the lovely and favorite Mme. Edouard Herriot and Los Angeles, the properly and Laurent Carle third. Mme. Abel Chatenay and General MacArthur third. The Central States give us from Ward first place, Jonckheer J. Cro, second and, Ophelia third. Meanwhile we have begun to appreciate the value of the more-often than not almost anywhere, do not need much protection or any coddling, and that many may be used as ornamentals, shrubs in the hardy border, as uniquely beautiful pillars anywhere in the garden, and as climbers over a wall or a door- way, over a fence or the rock-pile.

When I began to look at roses with a little understanding fifteen years ago, the only climbing roses accessible were Baltimore Belle, with its tight-rowed little pinkish white buds, and Prairie Queen, half-wild crimson. Now...
Your Seedsman's Reputation
and the
Quality It Ensures

All of the seeds that you purchase are bought entirely upon the reputation of the seller. You cannot judge their quality yourself as you do with so many of the other commodities you buy. Not even the most thoroughly trained seedsman or horticulturist can give a satisfactory opinion upon their quality without exhaustive tests.

Thus the wise and experienced buyer investigates first the reputation of his seedsman. It is his best, in fact, his only assurance.

The business of Peter Henderson & Company was established in 1847 and has been built to its present proportions by the most careful attention to quality. The third generation of Hendersons are in charge to-day and there is something more than just a plain business relationship existing between themselves, their employees and their customers.

When you buy Henderson's seeds you buy 76 years of experience; you buy the prestige and reputation of years of successful seed raising and selling; you buy seeds that have behind them the sentiment brought out by many years of careful conscientious attention to our customers and their wants.

The very smallest part of your farm and garden costs is represented by the seeds, but they are by far the most important item.—

Henderson's Seeds are Tested Seeds.

"Everything for the Garden" is the title of our annual catalogue. It is really a book of 176 pages, replete with garden information, 16 color plates, and over a thousand half tones, direct from photographs, showing actual results without exaggeration.

Special Introductory Offer

To demonstrate the superiority of Henderson's Tested Seeds, we have made up a Henderson Collection, consisting of one packet each of the following six great specialties:

Ponderosa Tomato
Big Boston Lettuce
White Tipped Scarlet Radish

Henderson's Invincible Asters
Henderson's Brilliant Mixture Poppies
Spencer Mammoth Waved Sweet Peas

In order to obtain the largest possible distribution for our annual catalogue, "Everything for the Garden," we make the following unusual offer: Mail us 10c and we will send you the catalogue, together with this remarkable "Henderson's Specialty Collection."

Every Empty Envelope Counts as Cash

This collection is enclosed in a coupon envelope which, when emptied and returned, will be accepted as a 25c cash payment on any order for seeds, plants or bulbs amounting to one dollar, or over.

Peter Henderson & Co.
35-37 Cortlandt St., New York City

I enclose herewith 10c for which send catalogue and "Henderson's Specialty Collection," with complete cultural directions as advertised in House & Garden.
The Rose in America Today
(Continued from page 86)

Do You Know This Secret? Of you know how to avoid the usual disappointment of a poor Pea crop after mid-July? It's easy to get big crops of luscious juicy peas "falling right over one another," in steady succession even up to late August—if you learn this secret:

Instead of planting at 2- or 3-week intervals, get the following picked varieties and plant all at once in early Spring, the moment the ground can be worked. This will allow a good root system to develop before hot weather comes. The varieties will bear in the order shown below (and pictured above), beginning about June 20th and keeping up a steady succession of big mouth-watering crops until late August.

1. Schleg's Pedigree Extra-Early 20 ft. The earliest Freo grown; large, well-filled pods.
2. Gradus, or Prosperity 1 ft. An early, fine wrinkled Pea of delicious flavor.

Special Offer! Give yourself a real treat! Never mind how small your garden is—you have plenty of room for peas.

5. Improved Telephone 6 ft. Numerous pods, filled with Peas of the finest quality.
6. Heroine 1 ft. Pods are large, deep green, somewhat curved; tender Peas of uniform size.

$1.75 3 lbs. in all our Variety... 
$1.25 1 lb. in all varieties... 
$2.25 2 lbs. in all varieties...
$5.00 12 lbs. in all varieties...

Delivered FREE within 500 miles of our city, 5 cents per lb. for packages.

The Pawpaw—An American Fruit
(Continued from page 38)

The variation called alticus, noted by some erected into a species, grows us a rounded shrub of three to four feet, covered early with a mass of great white single flowers. Dr. Van Fleet has some of these breathing hybrids of altaica and Hugonion, and one of Hugoni and Radi- son, that will come in nur- sermen and the landscape architects stir themselves when they become available. They have purely "made in America," and the aggravating restrictions of Quarantine cannot shut them out.

Indeed these "new creations," of far more real value to the East than any productions of Burbankian bombast, offer to be sent out through an up-to-date arrangement between the Department of Agriculture, in which Dr. Van Fleet works, and the American Rose Society. It is not generally realized that it is about impossible for a Federal department to sell anything at an ordinary commercial way, or indeed to propagate any new plant in trade quantities. The arrangement between the American Rose Society and the De- partment continues the conventional distribution arrangement so far as it may be called upon by the American Rose society, which of course it is, but also puts material for propagation into the hands of the American Rose Society, for which Dr. Van Fleet is working, and which Dr. Van Fleet is working, to be put into climber form in his hands.

This time we can overcome the Chinese rose, of a deep and lovely pink in an informal and attractive shape, and it has been the wish of the American Rose Society to have a rose in this arrangement station a wonderful low hedge, good enough without flowers, but superb in its early June flood of blooms. Mary Valley will take the vanguard in rich ground, acknowledging poor soil only by assuming the shrub or hedge form.

It is not hard for any reader to realize that I believe in these one-bloom- at-a-time flowers and clumps of flowers. The hybrid should be an addition, not a substitute for the wild rose landscape. Our aim is not to get new orders and mass cultivation, but to get back the American rose.

One of the questions I asked the U. S. Bureau of Plant Industry was whether the American pawpaw is at all common, but also coming into offers on the juice of its fruit or in its leaves the chemical papa to which such wonder- ful properties are given. Mr. Schlegel closed answered this question in the negative. To get further expert testi- mony on this point, I wrote to Mr. Battle Creek, Michigan, Dr. J. H. Kellogg; his answer was: "I have not grown any American pawpaw in my new food book noted in the press. I notice the Agricultural De- partment spell the name of the Ameri- can fruit with one 'P,' Papaw, while the tropical fruit is spelled with two (Continued on page 90)
**Nature's loveliest gift—ROSES**—will be yours in abundance if you order Conard Star Roses. Hardy, field-grown plants, raised with skill and knowledge gained from over 50 years' experience. Thoroughbred roses of so high an innate quality that we can safely guarantee their bloom.

---

**Now—a Power Mower for Medium Sized Lawns**

For years, Ideal Power Lawn Mowers have been used for mowing or large lawns. The thousands of Ideal Mowers in use have amply demonstrated their labor-saving, money-making efficiency.

However, there are thousands of lawns hardly large enough to warrant the purchase of a large power mower, yet, with so much grass to cut that proper care becomes a big problem—and an expensive problem.

It was for this vast number of customers that the Ideal Junior Power Mower was designed. It is modern in design, dependable, easy to handle, and costs little to operate.

The Ideal Junior is exactly the right machine for lawns with lawns too large to conveniently cut by hand, and their putting greens on golf courses—and for parks and cemeteries as an auxiliary unit for trimming up and cutting in close quarters.

**For Larger Lawns the 30" Ideal Power Lawn Mower**

For large estates, municipal parks, cemeteries, golf clubs, schools, colleges, etc., the well-known 30" Ideal Power Lawn Mower has no equal. Does the work of 5 to 7 men with hand mowers. Costs about 50 cents a month to use. Pays for itself in labor saved.

Purchased with or without riding trailer. For large parks, golf courses, etc., we build the Ideal Power Trimmer Blower.

Write today and get our large pictorial catalog.

**Ideal Power Lawn Mower Company**

H. E. OLDS, Chairman

401 KELSEY ST., LANSING, MICH.

World's Largest Builders of Power Lawn Mowers

Chicago, Ill.

11 E. Harrison St.

New York, N. Y.

275 West 34th

**Send for your Catalogue NOW!**

Beckert's 1922 Catalogue is richly illustrated and full of valuable pointers on garden planning, planting and cultivating, insuring the best of results with every vegetable and flower. Free for the asking.

**Beckert's Seeds**

Beckert's Seed Store

101-103 Federal St.

Dept. H

Pittsburgh, Pa.
The "Pergola"

The Beautifier of Permanence and Individuality for Private and Public Grounds

As designed and constructed by Hartmann-Sandors Co., the Pergola is effectively adapted to the modest garden of limited area as well as to the most pretentious estate.

"ROSE ARBORS" The "Better-Built" kind constructed not only for attractiveness, but for permanence as well. Our Catalogue contains several other designs of pretty arbors, which are just as reasonably priced. All our Garden Craft is painted three coats pure white. (No charge for Crating.)

PLAN T I N G T H E Y E A R A R O U N D

YE S, it is being done more and more as commercial growers and purchasers take a better understanding of the principles that underlie its successful conduct. The old belief that trees, shrubs and hardy perennials can be transplanted only in early spring or fall is obsolete. In its stead we find that we can cart distance by motor or wagon, those trees, shrubs and plants which are small enough are placed with their root balls in some container filled with liquid manure.

Replanting in the winter is preceded by a heavy mulch of litter over the new site to keep the root of entering the ground. This is maintained until the new stock arrives, it is taken off and the excavating and planting of shrubs are at once. This scheme of keeping the ground in condition for planting however the weather may be calls for only a little foresight and a negligible amount of labor and expense, yet it is one of the most important factors in the practice of planting the year around. There are virtually no hardy, Woody plants which cannot be handled successfully out of the ground which has been treated in this way.

The moving of matured trees, shrubs and vines is a purely mechanical methods has a direct and important bearing on the development of our gardens. The "mechanical effect" which is so often desired can be secured by it whenever desired. Long periods of waiting for the plant to develop from the seed or the tree to grow from the sapling are eliminated. Although the leaves of things moved in summer may wilt or turn yellow, there is no need for the main body of the plant suffering any serious harm.

The principles previously mentioned are the choice of new stock should be regulated by knowledge of the soil and growing conditions of your own ground. It would be unwise to plant a shrub which is adaptable to your soil conditions, for instance, to thrive in a dry and sandy situation, no matter what might be the origin, or in which it was moved thither. Study your conditions, therefore, below ground as well as above. Consult your local Agricultural Station on matters of soil and drainage, making it a special point to familiarize yourself with the local geology in so far as it affects these matters. Then pick out suitable plant material, pin your faith to the ball of earth and sympathize with understanding of plant needs and habits, and go ahead. You will be surprised at the results and learn still another valuable garden lesson.
Dreer's Six Famous American Asters

American grown Asters are one of our leading specialties and our list comprises only such sorts as can be planted with perfect confidence that nothing better can be procured, no matter at what price, or from what source, and while we offer this season, over sixty distinct varieties and colors, none of which can be excelled for quality, we have selected this collection, which embraces six distinct types and colors which we feel sure will give entire satisfaction to the most critical growers of this popular flower, not only on account of their free growth and profuse flowering, but also for large size and excellence in quality.

We will furnish this Collection of Dreer's Six Famous American Asters, comprising one packet each, of six choicest varieties, for $5 cents, postpaid.

DREER'S GARDEN BOOK FOR 1922

Six pages are given to the description and illustration of Asters, together with cultural directions. It also offers a complete list of other Flower Seeds, Vegetable Seeds, Lawn Grass and Agricultural Seeds. Plants of all kinds, including the newest Roses, Dahlias, Hardy Perennials, etc.

A copy of DREER'S GARDEN BOOK FOR 1922 will be mailed free if you mention this publication.

HENRY A. DREER
714-716 Chestnut Street

A Nursery Catalog of Unusual Helpfulness

That is what folks say of Green's Nursery Catalog.

A Catalog that is a Text Book

Helpful information about fruit culture, written by Charles A. Green, makes our catalog one of the most valuable for intending planters. Instructions on planting and care of fruit trees and descriptions of varieties written in such a manner as assist judgment. It will be sent with our compliments to readers of House & Garden. The 1922 issue will be even better than its predecessors. You should have it at hand as a guide in planning your garden activities for 1922.

Fruit Specialists Since 1881

From one end of the country to the other the nursery stock of Charles A. Green is famous for its hardiness. Northern grown, vigorous and well-formed trees. Experienced planters who have seen our big fields of fruit trees have said that they were the best in the country. Not only are they large vigorous trees full of vitality, but they have come from buds of trees now bearing fruit at Green's Fruit Farm. Thus they can be relied upon to be absolutely true to name, which is one of the most important things in connection with tree growing.

Mr. C. A. Green's assistants of long experience have learned how to dig, pack and ship trees so that they will reach their destination in the best possible condition.

Green's Nursery Company
133-143 Green St.,
Rochester, N. Y.

A Lower Price on a Power-Mower

Do you know you can now buy a strong, durable, efficient, thoroughly proven power mower for only $175? This is the price of our 24-inch machine.

We have been able to produce and sell this machine at a price lower than other mowers, because of its patented features, which eliminate dozens of parts and hundreds of pounds of weight—only eleven moving parts—weighs only 160 pounds. Same fine workmanship, durable construction, as our more expensive machines, and cuts five acres a day easily. Used by hundreds of prominent individuals and concerns.

Send us the dimensions of your grass area, and we will give you an estimate of what your cutting cost and time should be, and the savings you could expect, together with an interesting book about the Moto-Mower.

Large Model, 27-inch Moto-Mower
Price Complete $210

The Moto-Mower Company
3242 East Woodbridge St.,
Detroit, Mich.
GOOD FENCES

ALL Anchor Post Fences have one thing in common: they are good through and through: in material, manufacture, and erection.

It would be difficult to find structures more exposed to the elements. Strength of material and excellence of mechanical design are of little value unless we have durability.

All parts of our wire fences are galvanized by the hot-dip spelter process, the best and thickest protection that can be given to iron. We know that our posts will last for twenty years, and many of them still in service have been set for a longer period.

ANCHOR POST

PHOTOGRAPHS of ANCHOR POST FENCES

faultfully reproduced in this 16-page Rotogravure Book, give you a wide range of choice. We have the proper fence and gate for every location—in wire or iron.

To home owners, public officials, and others seriously interested in this subject, it is

SENT FREE

The book does not pretend to show our complete line. But of the many types illustrated there may be one which would serve your needs. Send for a copy. If any other information is needed, our nearest Sales & Erection Office will be glad to send a man to discuss the matter with you.

ANCHOR POST IRON WORKS
Hudson Terminal Building 52 Church St., New York, N. Y.

Sales and Erection Offices In

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston</td>
<td>19 Milk St.</td>
</tr>
<tr>
<td>Chicago</td>
<td>8 So. Dearborn St.</td>
</tr>
<tr>
<td>Cleveland</td>
<td>Guardian Building, 905 Main St.</td>
</tr>
<tr>
<td>Hartford</td>
<td>Exit 43, 905 Main St.</td>
</tr>
<tr>
<td>Rochester, N.Y.</td>
<td>1004 Main St., East</td>
</tr>
<tr>
<td>Minneola, L. L. N. Y.</td>
<td>Jericho Turnpike</td>
</tr>
<tr>
<td>Pittsburgh</td>
<td>2011 Penn Ave.</td>
</tr>
<tr>
<td>Philadelphia</td>
<td>Real Estate Trust</td>
</tr>
<tr>
<td>Detroit</td>
<td>401 Fourth St.</td>
</tr>
</tbody>
</table>

Thirty years of fair dealing backs Anchor Post Fences
Kunderd’s Marvelous New Ruffled Gladioli

offer something entirely new and original for your garden. Far removed from the common sorts in size and color, their ruffled beauty will make your garden distinctive. No other grower has ever produced anything to compare with these marvelous new types and colors.

Kunderd’s 1922 Catalogue describes many new sorts introduced for the first time; illustrates 19 of these new Gladioli in natural colors and many others in halftone. 52 pages of Gladioli descriptions and cultural directions, with special instructions for growing show flowers. The most instructive Gladiolus catalogue ever issued. Send today for a free copy.

A. E. Kunderd, Box 2, Goshen, Indiana, U. S. A.
The Originator of the Ruffled Gladiolus

Fast, Accurate and Economical

Whether you mow half an acre or fifty, there is real dollar economy and added lawn beauty in the work a 4-Acre Power Mower will do.

Light in weight, it handles “close-up” mowing around trees, flowers and shrubs with the same speed and accuracy that it travels over the open spaces.

A Single Trial Will Prove It

The 4-Acre Power Mower welcomes every test you can give it. Start it, follow it, turn it, climb with it. Then let it cut its way through grass so long that a hand mower would clog and jam.

Complete details sent at once on request. It means no obligation.

JACOBSEN MFG. CO.
Racine, Wisconsin

Cuts Most Grass Per Dollar

Alexander’s Dahlias

Your choice of

“Hundred Forms and a Thousand Colors”

A Collection Guaranteed to Please You for $2.00 prepaid (Tubers)

Mandana, white Peony-flowered
Mina Burgoyne, scarlet Decorative
Miss Adams, pink and white Show
W. H. Childs, purple-maroon Cactus
Zeppelin, lavender Peony-flowered
My Catalog is Free - Please Ask for It.

J. K. ALEXANDER
The Dahlia King
425-445 Central St., East Bridgewater, Mass.
"Welcome" and "Goodbye"

You are setting the stage for much of life's drama when you select an entrance for your home. We agree that you can not give too great a consideration to its quality and design.

Curtis doors and entrances are made to fulfill your demands for both strength and beauty. Curtis doors are made of selected materials by skilled workmen. Features in their construction insure their durability against use and weather. The designs are by architects of high standing and are along lines approved by leaders in good taste.

The same excellence is common to all Curtis Woodwork—some 250 items of windows, stairs, mantels, moldings, frames, and built-in furniture. It is all skillfully made in widely accepted designs from the best of materials.

You will find Curtis Woodwork low in price when you consider its quality. That's because we give you the advantages of the economies of large production and of standardized manufacturing.

Curtis Woodwork is sold only through retail lumber merchants. You can tell Curtis Woodwork by our name on every piece.

If you do not know where you can see Curtis Woodwork, write to the name of a nearby dealer and for beautifully illustrated literature.

THE CURTIS COMPANIES' SERVICE BUREAU
Dept. G
Clinton, Iowa

Mailed on the following Curtis manufacturing and distributing plants:

Curtis Bros. & Co., Clinton, Iowa
Curtis & Yale Co., Westwego, Wisconsin
Curtis & Bowman Co., Minneapolis, Minn.
Curtis Buhl & Decker Co., St. Louis, Mo.
Curtis Buhl & Decker Co., Chicago, Illinois
Curtis Buhl & Decker Co., Detroit, Michigan

Sales offices at Pittsburgh, New York and Baltimore

The makers of CURTIS Woodwork guarantee complete satisfaction to its users. "We're not satisfied unless you are."

The CURTIS COMPANIES' SERVICE BUREAU

Department G. Clinton, Iowa

Exceedingly detailed in style for which please send the "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

If your home plans have not taken shape you will find our "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

If your home plans have not taken shape you will find our "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

The CURTIS COMPANIES' SERVICE BUREAU

Department G. Clinton, Iowa

Exceedingly detailed in style for which please send the "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

If your home plans have not taken shape you will find our "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

If your home plans have not taken shape you will find our "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

The CURTIS COMPANIES' SERVICE BUREAU

Department G. Clinton, Iowa

Exceedingly detailed in style for which please send the "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

If your home plans have not taken shape you will find our "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

If your home plans have not taken shape you will find our "Better Built Homes," Vol. VI, 13. 2 and 5 year guarantees. 50c.

A record of record cards like this one, for each plant or species group in the garden, will be a most valuable practical guide for the future and a never-failing source of pleasure in retrospect.

A RECORD OF THE GARDEN

A garden is such an evanescent thing. A succession of varying interest is flashed upon the eye at almost weekly intervals. Some plants here have drooped to insignificance and another there has burst into bloom for the first time. A change plant growth, and a changing mental picture of the garden's general appearance at any certain time.

Now as a mental picture would be a tremendously valuable thing to have when, just before the planting seasons we foolishly arrive catalagued and disorganized group is actually to determine just how and where we can make improvements. It is practically impossible with any certainty to have a garden and an accompanying list on the complete being able at the same time definitely to visualize the exact requirements of each particular group in the garden. In some instances it is safe to rely always on the memory for failures among the perennials that require replanting by more durable varieties. But these are only practical considerations. The increased interest our gardens will hold as we note down in some systematic fashion the performance of its plants for future reference; there is an undeniable satisfaction in the possession of a detailed plan of its plant groupings.

With these two accessories, a plan and a card file, the fleeting effects of the summer months will be constantly at hand, as present in January as in June. It is well worth, in pleasure and profit, a few minutes of our garden time each week. But it must not be overdone. For any garden record becomes intricate it becomes a duty, and when it becomes a duty it becomes tedious, and when it becomes tedious it is very apt to end.

If the garden has been designed, its planting has been definitely arranged beforehand on paper, there should be already prepared a detailed planting plan showing the beds in outline and the plant groupings within them. If the garden has simply grown one should be made.

This operation is a fairly simple one, requiring only a sheet of cross-section paper, a 6" rule and a pencil. White cross-section paper with pale green lines and with ten cross-sections to the inch should be used. On this paper each inch in length and width represents 10" and each section represents one square foot. The size of the garden will determine the size of the sheet, so that if the garden is say, 50' by 100', the sheet, to allow for a margin, should be not less than 7' by 12'. The sheet, when cut to the proper size, should be thumb-tacked to a thin board to make its handling all the more convenient. When the outline of the garden and the locations and planting of the various beds have been plotted on the paper the most difficult part of the work will be over.

There should be no attempt in plotting to give the garden an appearance of exactness; a plan showing the approximate relative size and location of each group is all that is necessary, and variations of 6" more or less will not affect the general idea of the thing. Some of the plant groupings of the garden may be a few square inches or squares of even less area, and it will be a good number and this number should be set down opposite the name and amount of the plants of that group on the plan, so that the better group in some instances of such a plan as that the owner will have in his possession his garden in miniature. He can work in his garden on rainy days and when it is lying under a foot of snow.

To complete his garden record he will need a memorandum of the performance of those plants with which he is less familiar, once which he is putting on trial, as it were, he will need some means of accurately noting down the success failure of various color effects of blooms. He may most readily by obtaining rules 4" by 6" cards that will fit into a house's leafs, in front of the book he may keep his plant list with its reference numbers to the planting plan. The cards may be arranged as the one illustrated or they may follow any scheme that he prefers. Each should, however, both the Curtis and common names, be written in which it was planted, whether by seed, seedling or root division, where it was obtained and when it was planted. Below these may be put observations of its growth, the nature and duration of its bloom and foliage and what's strange, the number of blooms and perhaps be ready to put them into effect in the spring with an assurance that would be otherwise impossible. But most of all he may constantly enjoy, as his garden grows, one of the most fascinating garden tasks imaginable.

RICHARD H. PRATT, 2ND.
Little Tree Farms Special Offer
6 Choice Evergreens $10.
Will Make Your Home Grounds More Beautiful

ORDER NOW

This sample offer consists of one Blue Spruce, one Arbor-vitae, one Prostrate Juniper, one ERECT Juniper, one White Spruce, one Red Pine. 1½ to 4 ft. high. Three times transplanted, shipped with ball of earth, tied with burlap, packed in crates and delivered to express at Framingham, Mass. Shipping weight about 150 lbs. Remittance with order.

View of Little Tree Farms II

Send for the "Book of Little Tree Farms." 44 large pages with 150 photographs of many landscape plantings. Instructively written to help you. Used as a test book in many agricultural colleges and listed in U. S. Dept. of Agriculture. Sent free.

Little Tree Farms
AMERICAN FORESTRY
DEPT. A2 COMPANY BOSTON

The "Birthplace of Little Trees that Live."

FOR SPRING

Your home grounds will be made far more beautiful, valuable and enjoyable by adding these choice decorative evergreens to your foundation plantings, screens, borders and entrances. This collection of evergreens is useful anywhere.

USUALLY BEARS FIRST YEAR PLANTED

Always the Second Year
Breaks Records the Third Year

Do you ask stronger evidence, read this:
403 Perfect Peaches on 4 year old tree.

Mr. C. E. Strawbridge, of Lima, Ohio, writes us under date of August 26, 1922, as follows: "On April 5, 1922, we set out one of your new Rochester Peach trees. Last year we picked 4 peaches from it, each averaging the size of an average tea cup. THIS YEAR WE HAVE PICKED EXACTLY 40 LARGE PEACHES FROM THIS ONE TREE. Many people have seen this tree, and can hardly believe their own eyes. One of its admirers was Postmaster J. E. Sullivan, who wants me to put him in touch with the fellows who have such trees for sale."

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 strong, upright grower, has stood sixteen degrees below zero and produced a full crop, while the Allerta and Crawford, under the same conditions in the same orchard, produced no blossoms and consequently no fruit.

Mr. Varker, 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 flowering products, send for a copy of our 1922 catalogue E-2 of Desirable Trees and Plants—It's free.

Any professional catalogue on request.

ALEXANDER FORBES & COMPANY
119 Mulberry Street Newark, New Jersey

Are You Fond of Squash?

Yes or no! When you taste this real improvement in summer Squash you will be content with no other. When cut in half the long way, baked in the oven with butter, and the halves served individually, our

NEW "DES MOINES" SQUASH
will completely surprise you. It is simple to prepare and easier to enjoy, particularly after the first taste. One customer writes "I never ate a Squash that tasted so good to me."
Baked or boiled, it is the best there is. By August 10th the ground will be literally dotted with the small Squashes.

Pkt. 25 cts., oz. 50 cts., % lb. $1.40, postpaid
Send for yours now and at the same time ask for a copy of Forbes' 1922 Catalogue accurately describing the things worth while in vegetables, flowers, lawn and farm; full of interest and helpful advice. Free on request.
Have you a Room That's Hard to Heat?

March is the month that puts a heating system to the most severe tests. There are days of high winds and extreme cold, and there are warm, spring-like days when very little heat is needed.

The Kelsey Warm Air Generator meets one extreme as well as the other.

For the most exposed room, the most difficult to heat, a special cap (as illustrated) may be used, sending directly to that particular room all the heat from a certain section of the warm air chamber, yet providing ample heat for the other rooms.

For the warm days, even a little wood fire will keep the chill off.

Kelseys installed thirty years ago are still giving satisfactory service, and the saving in coal bills has paid their cost many times.

We shall be glad to answer any questions you may ask about the Kelsey.

THE KELSEY
WARM AIR GENERATOR
(Trade Mark Registered)
237 James St., Syracuse, N.Y.

New York Office
565-K Fifth Ave., (Cor. 46th St.)

Boston (8) Office
405-K P. O. Sq. Bldg.

ACCESSORIES for the GARDEN LOVER

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

Above is a kneeling pad made of strong rush with the bottom protected by oilcloth. It is 14" long and priced at $1.50.

(Left) Grape shears that cut and hold the stem, made of the finest steel are $3. They may also be used for pruning roses.

The tool at the left cuts weeds and cultivates the soil, $1.15. The heavy scratch weeder is $0.85.

A substantial seven-tooth hand cultivator is adjustable 4" to 10" wide. It may be purchased for $1.45.

All types of gardens, plans and planting lists are contained in House & Garden's Book of Gardens, $5.

A garden record book is a boon to anyone desiring to run a vegetable garden on somewhat of a business basis. This book with its columns for data of all kinds enables one to keep an accurate account of all the happenings of a garden, 75 cents.
Evergreen Cheer Throughout the Year

There's nothing like a cheery spot of evergreen—hedge, windbreak, screen, foundation planting or a single specimen or two here and there—to soften the harsh, unlovely group in which winter holds your home surroundings.

About your grounds to-day, you'll find dozens of places that could be made colorfully attractive through otherwise colorless months by the friendly presence of evergreens. There are few things more beautiful than symmetrical evergreens touched with snow.

Of course you can't make improvements in time for enjoyment this winter, but you can for next by noting such places now and filling them in the early spring with framingham evergreens—the famous hardy stock insureing selection superb.

Send for our handsome booklet

"Beautiful Home Surroundings"

(Send absolutely free anywhere east of the Mississippi River and north of the Potomac. Elsewhere upon receipt of one dollar.)

GROMOR

Mows your lawn and cultivates your garden

The Gromor is the ideal tractor for large or small estates. It pushes the lawn mower (the natural way) so that the tractor wheels do not press the grass down before it is cut. This insures a clean, even cutting job. Either the 22" or 30" mower may be used. For a small lawn with many trees and shrubs, the 22" mower is preferable. The Gromor is controlled and guided from the handles.

The Gromor is unexcelled for garden cultivating. Any Planet Jr. garden tools can be attached for working small vegetables.

Send for illustrated booklet and prices.

THE FRANK HELD TRACTOR CO.
609-11 North Fourth St.
COLUMBUS, OHIO

SOLVAY

GRANULATED
Calcium Chloride

DUSTLESS DRIVEWAYS

Firm, clean, moist, dustless driveways and walks are especially desirable on private estates and country clubs. The economical method of obtaining these conditions is to use

SOLVAY
Granulated
CALCIUM CHLORIDE
"The Natural Dust Layer"

Solvay is a white chemical salt, particularly adapted for use near or around the house, owing to its lack of objectionable features such as odor, tracking, discoloration, etc. It is harmless to men or animals and not injurious to auto tires, varnish or vehicle paints. A combined dust-layer and surface binder, it is by far the most effective method of road treatment.

Extensively used on private and public roads and walks and tennis courts.

The new Solvay booklet will interest you. Write for it today!

SEMET-SOLVAY CO.
SYRACUSE, N.Y.
"It's the Famous Ripolin Enamel.
I saw it in The Blackstone"

"Isn't it a lovely white finish! So rich, soft and velvety. Yes, and not costly either because it goes so far and lasts so long."

"I saw it first in London. It's the same enamel they used in the Blackstone."

Ripolin was first used in the most prominent hotels and public buildings in Europe. Then it came to America, eighteen years ago. Here it won instant recognition among the architects and decorators of the largest hotels, clubs and prominent buildings. Its success, its beauty and particularly its economy have influenced its choice for the decorating of American homes of the better type.

This wide use of Ripolin has been made possible by country-wide distribution. There are Ripolin dealers now in nearly every locality. If you cannot locate a convenient dealer, write to the nearest distributor listed opposite. Interesting and helpful literature, including suggestions and practical specification data will be sent upon request.

American Importers and Distributors of RIPOLIN

The Glidden Company
The Heath & Milligan Mfg. Co.
Adams & Esting Co.
Campbell Paint & Varnish Co.
The A. Wilhlem Co.
T. L. Blood & Co.
The American Paint Works
The Glidden Co. of California
San Francisco
Twin City Paint & Varnish Co.
Norfolk City Paint & Varnish Co.
The Glidden Co. of Mass.
The Glidden Company of Texas

Trees for the Garden
(Continued from page 49)

The flowers of the tulip tree are among its many assets. They are yellow and showy, admirably set off by the light green, oddly shaped leaves.

A little thought we can use this type of material as accent points to give a touch of individual charm to an otherwise unbroken line. The towering masses of cedar, with their lights and shadows, or the upright masses of the Lombardy poplars are suited for such effects. Heavy masses of trees such as oaks, pines or other evergreens, with openings here and there, to give a choice bit of distant view to be seen, serve as admirable backgrounds for smaller plantings in the foreground. Then too, we have such trees as the white birches and the beeches which have such distinctive colorings that they are worthy of a prominent place in our border plantings where they will lighten, by their note of contrast, a dark or close composition and can even serve as terminations to long vistas across the garden or lawn. When such material is used it is necessary to plant shrubs under them which will endure partial shade. The native viburnums with their showy flowers in the spring and their brilliant berries in the fall are very serviceable here. The shrubbery corners such as red-twigged dogwood, silky dogwood or the red and the yellow osier. The snow and cornel-berry, (Symphoricarpos) will come into effective use with their bright berries in the winter.

Evergreens are very satisfactory in border plantings, for their color, which is a such a contrast, seems to impart life even in winter when the garden is apt to be a dreary spot. It is always best to plant these trees in groups. The effect is then more pleasing than if they are treated as specimens and dotted at regular intervals throughout the planting. They are the most serviceable screen for objectionable views, as they "block out" at all seasons. And they are excellent for windbreaks, as they seem to shed the fury of the wind into more gentle breezes. As backgrounds for garden structures or ornaments they are unsurpassed, for against them the color and detail of the object stand out with great clearness. This is also true of the smaller flowering trees, such as the crape and the dogwood whose blossoms lose so much in detail when shown against the open sky, but against an evergreen they are twice as beautiful. Cedars, arbor-vite and pines, especially the white pine, are best for background groups, but hemlocks, when they are large enough to be effective, are also good. Firs and spruces are interesting when they are young, but as they grow older they are apt to become thin and ragged in appearance. A very pleasing note of contrast in border plantings, which is seldom achieved, can be secured by allowing a specimen tree to stand clear from the rest of the planting at some salient point. Old apple trees or cedars used in this manner add great dignity to a garden by seeming to lend it age, or to make one feel that the garden has been drawn about the tree rather than that the tree has been borrowed for the benefit of the garden. Trees large enough for shade, used in this manner, make admirable places for garden furniture.

All gardens to be effective should be planned, even though we may be pleased with distant views and the surrounding landscape we must steel our hearts and block them out of our garden picture in order that we can appreciate its detail. The English have secured this effect by the use of high masonry walls, which are still hard and harsh, even with their wealth of creepers, and seem to spoil, with their abruptness, the effect of Nature's handiwork, which we prefer to emulate in our plantings.

In America we have developed a satisfactory enclosure by the use of shrubbery, but an over-abundant use of material of much the same characteristics is apt to produce a feeling of monotony. Too often in trying to get away from this feeling the enclosing order has become a collection of freaks and monstrosities through the use of variegated and highly colored foliage plants, or through the use of a great many varieties in small groups of two of this and three of that, with one of the other tucked away here and there. We seem to have overlooked the great possibilities presented to us by the use of small flowering trees such as the dogwood, the crape, the hawthorns, the host of flowering fruits such as crabapples, plums and peaches, and the many others of similar nature which will give relief from this ban of monotony and lift the garden out of the ordinary into something unique and individual. This is especially true when the amount of space for the garden is so limited that we can have the beauty of a heavy background of large trees.

It is hard to select the best flowering trees from the multitude offered, but it is fairly safe to say that practically all of them serve well the purpose of giving a delightful bouquet of bloom which is more prominent and more significant than the average shrub. The difference in height adds contrast to the small and more regular shrubs and so breaks the continuity of line.

(Continued on page 100)
Here are the houses—that have saved hundreds of trees and shrubs

Last March, 500 Dodson Bird Houses of various designs were installed at the Olympia Fields Country Club, Chicago. During the summer every house was occupied. The club grounds were alive with birds, bird songs filled the air. More than this—the trees, shrubs and greens were protected from insect pests. The troublesome mosquito was materially reduced in number.

A few Dodson Bird Houses scattered thru your garden—one hanging from a tree—will attract the birds. Mr. Dodson has created them after thirty years' loving study of the birds. They are most picturesque and built of staunch materials. We send them to you anywhere. Let them add a touch of refinement to your grounds. Write to Mr. Dodson.

JOSEPH H. DODSON
731 HARRISON AVENUE
KANKAKEE, ILLINOIS

FREE Mr. Dodson’s fascinating booklet, “Your Bird Friends and How to Win Them,” with all the styles of Bird Houses and Mr. Dodson’s valuable suggestions. A colored bird picture suitable for framing will also be sent free.

Flowering Dogwoods!

THERE is a charm, delicacy and sentiment about the Dogwood that make it particularly fascinating to plant-lovers. It flowers so young (no tedious waiting) and so profusely—has such brilliant deep crimson autumn foliage, with ruby berries which tempt the birds in flocks—and looks so becoming in almost any situation, alone or in group planting—always yielding beauty, never demanding any particular care or worry—you simply can’t help loving it. Experts say we have the best Pink Dogwood they’ve seen anywhere—and we think our white is just as fine! (White, 2 to 11 ft., 75c to $5.00; Pink, 2 to 9 ft., $1.50 to $12.) They blend beautifully.

Moons' Nurseries
THE WM. H. MOON CO.
MORRISVILLE PENNSYLVANIA
which is 1 mile From Trenton, N.J.
Be More Careful of your teeth—combat the film

If you are brushing your teeth in a wrong way, learn what this new way means.

Authorities now advise it. Leading dentists everywhere are urging its daily use. Millions of people employ it.

Make this ten-day test and let the results show you what really clean teeth mean.

That dingy film

Film is what clouds the teeth's beauty. It causes most tooth troubles. Countless teeth discolor and decay because the old ways of brushing do not effectively fight film.

Film is that viscid coat you feel. It clings to teeth, enters crevices and stays. That is what discolors—not the teeth.

Film is the basis of tartar. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhea.

Ways to end it

Dental science has in late years found two ways to fight film. It has proved them by careful tests.

Now they are embodied in a new, easy-to-remember—called Pepsodent—for daily application.

Dentists here and abroad now advise it. It is now bringing new dental era to some 40 races of people.

Other new effects

Pepsodent brings three other effects, normal and very important.

It multiplies the salivary flow—Nature's great tooth-protecting agent. It multiplies the starch digesting enzyme, which digests starch deposits. They may otherwise cling and form acids.

It multiplies the alkalinity of the saliva, to neutralize the acids which cause tooth decay. Thus every use does five things which dental authorities now regard as essential.

You'll quickly see

A 10-Day Tube of Pepsodent is sent to all who ask. That shows the delightful effects. In a week you will realize that this method means much to you and yours.

Send the coupon for it. Note how clear the teeth feel after using. Mark the absence of the viscid film. See how teeth whiten as the film-coats disappear.

They mean such cleansing, such protection as old ways never brought. Get this 10-Day Tube and see how much they mean to you and yours. Cut out the coupon now.

Pepsodent Pat Off

REG. U.S.

The New-Day Dentifrice

A scientific film combatant, which also acts in other essential ways. Approved by high authorities, and not advised by leading dentists everywhere. All druggists supply the large tubes.

What you will see

Send this coupon for the 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscid film. See how teeth whiten as the film-coats disappear. Then read the scientific reasons for the other good effects. It will mean a new era in teeth cleaning.

There is something about trees which tends to give a place a more cozy, homelike and comfortable feeling. There is always a breeze under them, to even when the summer sun is scorching the nearby lawns and blistering the asphalt; and in the winter they bend, solemnly over the house and give it the protection.

If we have more trees about our homes we will find that it is much more easy to develop an outdoor scene, of doors, for the trees seem to beckon with a great insistency, and to make the lawn more livable.

In selecting lawn trees we generally consider their shading possibilities, but with these we should try to combine other interesting characteristics in order that we might differentiate from the street to street, by planting something which is not possible to use in the same location.

We might use the oaks, the lindens or the maples, but why not delight ourselves with shade trees which also bear flowers? The most striking perhaps is the horse-chestnut which forms a beard of leaves and blossomy tree which is lit in the spring with myriads of candle-like blossoms at the tips of the branches. Or the tulip tree (Liriodendron) which has large tulip-like flowers in May and a good foliage of peculiar-shaped leaves. It is a rapid grower and tree from fungus and insect growths.

Trees may be selected for the color of their blossoms. (The horse-chestnut (Fagus purpurea) and the darker purple beech (var. Rivasl) have an abundance of purple blossoms. Other species of trees may also be selected. This tree develops into a wide spreading and symmetrical mass whose branches sweep the lawn and form complete pictures in themselves.

The difficulty in using such material is that the amount of room needed is great; especially, it seems to crowd to become cysseres, because of their intense colors, unless they are backed and supported by other trees with light green foliage to counteract their unusual impressions.

The blue spruce is another tree which owes its popularity to its interesting color. But trees of this nature have been used so long and so many times in various localities that it is almost impossible to find them in other places, or lacking. In fact it is so easy to over-specify the specimen tree planting that it is necessary to plan carefully in order to save many a place from becoming an arboretum in appearance through the over-abundant use of these.

In choosing one or two such trees, and do not give them too prominent locations. Use them as contrasting notes of color to give variety to masses of setre which are native or in common use.

Trees may be chosen for their valuable contribution to the landscape picture as well as to the nature color and variety, and branches. Foremost in this group are the birches. The paper birch, the white birch and the gray birch are all effective, especially when used in clumps. The American beech is another tree which has a very pleasing color note in its steel-gray bark, glistening green leaves makes it an admirable shade tree.

The English beech is more compact, and branches often growing in a fan shape. It is a very persistent leaf change and does not shed its leaves for much less persistent.

The leaf (var. heterophylla) and the weeping beech (var. pendula) are interesting varieties. The yellow birch also has an interesting foliage color in its light silver gray and has the peculiar habit of shedding in long strips which is quite effective. It is supported by other trees with light green foliage to counteract their unusual impressions.

Other trees may be selected for their brilliant autumn colorings. Several of this class have already been mentioned, but we will add the paper birch with its clear gold, the scarlet of the red maple, the ruby, vermilion or orange which the yellow birch develops into a well rounded outline, and has branches which are pendulous, giving the tree an air of abundance.

Fruit trees may be naturalized into two classes: the standard or large, and the dwarfs. The first of these, exemplified by the apples with whose appearance we are all familiar, occupy such small spaces that even with the most efficient management it is a very difficult matter to grow a good quality crop. If you have the space for a standard you may grow an apple tree of this class.

A large apple or cherry should have fifteen feet of clear space, for roots as well as branches, on all sides of it. Naturally, therefore, its use as an ornamental is restricted to good-sized areas such as lawns and spacious yards. You can correctly count on growing much in the way of flowers or shrubs within the 30 circle which each of these trees should have.

For the small place, then, or the shrub border whose lines and varieties are informal, you would do well to turn to the naturally small trees like plums or the dwarf forms of the apples and pears.

Just as soon as you look into the field of dwarf trees you will find the range of ornamental as well as utilitarian uses widens tremendously. There are the ordinary dwarfs, true miniature trees four or five feet high, needing no more space than a shrub of similar height would need, standing astonishingly heavy crops of fruit that in every respect compares favorably with the produce of the ordinary apples and pears. As specimens on little lawns, in the mixed shrub border, here and there and almost everywhere around the home grounds, these little trees will prove a pleasure from whatever angle you consider them. And they are the essence of ease when one has no space elsewhere. 

Again, the espalier tree may be grown against an artificial trellis or other special support, or a row of them can be formed into a flat hedge or boundary. (Continued on page 102)
March, 1922

**Beautiful-Dignified-Enduring**

CYCLONE Fence is designed and built to meet the requirements of property owners who demand refinement and propriety in home surroundings.

While affording effective protection against would-be intruders, Cyclone Fence harmonizes with the character of grounds enclosed; imparts individuality to premises and completes the attractiveness of your home. It is sturdy and will give permanent service and satisfaction.

From a variety of handsome patterns, you may select fencing particularly appropriate for your home. Write Department Z100 for beautifully illustrated fence booklet, "About Fence for Your Home." No obligation.

CYCLONE FENCE COMPANY
*General Offices: Waukegan, Illinois*
*Factories: Waukegan, Ill., Cleveland, Ohio, Fort Worth, Tex.*

---

**May We Assist You in Obtaining An**
**Artistic Blending of Planting Material in the**
**Herbaceous Border or Alpine Garden?**

*Your Garden Should Resemble a Painting*

consisting of beautiful floral colors arranged in varying tones of light and shade and designed in keeping with its accompanying architecture.

*We Do Not Claim a Monopoly*

of artistic ability, but we do feel that we may be able to help those who are desirous of having grounds showing individuality and character.

*If it is Our Privilege*

to serve you we shall be only too glad to take into careful consideration the taste of the individual, endeavoring to build to their ideals as well as adhering to the artistic essentials.

*Our Very Interesting Catalogue*

will be sent to readers of House & Garden—on request.

---

**WOLCOTT NURSERIES**
*Designers & Builders*

Alpine Gardens, Herbaceous Borders, Landscapes

Clinton Road Jackson, Michigan

---

**Bobbink & Atkins**

*Ask for Catalog*

Visit Nursery

Ask for ROSES Catalog

*LILACS*

EVERGREENS

RHODODENDRONS

TREES AND SHRUBS

ROCK GARDEN PLANTS

OLD-FASHIONED FLOWERS

FRUIT TREES AND BUSHES

OUR GIANT-FLOWERING MARSHMALLOWS

**Japanese Yew**

The Hedge Plant of the Future

and

**Evergreen for Everywhere**

Ask for special list of Standard (tree) Roses

We grow Nursery Products to complete Plantings of any magnitude.

**Nurserymen & Florists**

Rutherford New Jersey
Tree Fruits to Plant This Spring

(Continued from page 100)

far more neat and occupying no more space than a line of well pruned grape vines. For this latter purpose it is advisable to set in a line of solid posts spaced with horizontal strands of heavy wire a foot apart to which the branches of the trees can be fastened.

Several of the leading nurseries carry superior fruit trees, and unless you care to go to considerable trouble it will be better for you to get these than to try developing your own. The shape of the espalier tree must be determined in the early stages of its growth—a matter which calls for experience and close attention to specialized details. Once the form is well established, however, as in the case of the trained trees offered for sale, you will not find it difficult to keep it developing along the right lines.

While we are on the subject of nursery stock, let me urge you strongly to be guided in the selection of your fruit tree varieties by the advice of some reliable grower who is familiar with the conditions in the particular locality. There are hundreds of varieties of apples, peaches, pears, and others, but not every variety would succeed in this country over. Variations in soil, climate and so on must be taken into consideration when making selections. And to help you in this choice no one is better equipped or more willing than the nurseriesman of national reputation.

It is to his interest, as well as yours that you derive the maximum of satisfaction from the trees you buy and plant.

The Street Experiment Stations of the Department of Agriculture at Washington, are other sources of valuable information. Whereas many are in favor of planting all except the "pit" fruit trees (peaches, cherries, plums and apricots) in the autumn, they are set out in the early spring before active growth starts. The soil should be well drained and moderately rich, and in digging the holes you must make them ample large to accommodate the roots without crowding or any derangement of their naturally spreading form. Set each tree about two inches deeper than it has been growing, but fill in the soil only to that point which marks the former ground level. This will leave the tree surrounded by a shallow basin which will serve to catch and hold the rain-water rather than let it run off.

When the hole is dug, set the tree in the center of it, perfectly vertical and with the roots spread out naturally. Hold it thus with one hand, and with a spade in the other fill the soil to cover the roots and hold the tree in position. Soak this thoroughly with water to settle it and then add the rest, and let it stand for an hour. Then fill in three or four more inches of earth and tamp it down all sides, being especially careful that the trunk of the tree remains straight and upright. Finally, fill in to the proper level, tamp it thoroughly down, and cover the surface with litter leaves or some similar material until the roots really take hold and the tree looks out.

The Rose in America Today

(Continued from page 88)

to see the far more extended use of good roses as shrubs and lawn objects.

But American hybridizers are not behind with the recurrent-blooming hybrid tea roses. In pure garden sorts we are well ahead, for the 1921 award of the Bagatelle trials in Paris was to Miss Lilyta Armour, a rose of wonderful coloring originated by Howard & Smith of Los Angeles. This gold medal, the world's highest award for a rose, is the second in five years coming to America, and to the same grower. Mr. Howard took similar honors in 1917 for his Los Angeles rose.

Probably twice as many roses are grown under glass in America for my lord's conserves as in all the rest of the world combined. A rough estimate two years ago put the quantity at not less than a hundred million blooms. The urge for new varieties is consequently strong, and great rosarians are continually at their work. The average garden standard is set high, and the high basis of commercial honor assumed, appeared in the late fall of 1917 when one grower, who had announced a wonderful new pink rose, and had sold florists who took 150 more than a hundred thousand plants for early delivery, withdrew the variety and canceled the sales because the variety had failed in a curious variation in color and habit.

It is known that other new roses in this class are coming. They are not of immediate interest to the garden-grower of roses, though some of these florists' roses develop, or escape, successfully into the garden. For example, Columbia is now a very beautiful and vigorous garden rose, as it has gotten outdoors from its greenhouse triumph. Premier is another of these good escapes, and the favorite Ophelia came to America to five indoors, now finding our gardens quite congenial.

The year 1922 will witness the general trial of several new foreign roses, doing well in Europe, but perhaps gamble in America. Someone will probably worry through the Quarantine 37 regulations a German rose, Reinhard Bis- decker, which is named for "You- ewt Frau Karl Druschki," a claim that is exceedingly important if true! A quiet American grower has promised to send out the chief-d'oeuvre of the greatest French rosarian, Monsieur Jules Perret-Ducher, who has named this clear yellow hybrid tea for the loved son he gave to France, Souvenir de Claudine Perret.

England and Ireland have many new roses, but not one in twenty-five ever catches on in America. This is because they are bred in and for a climate very different from ours. The humid air of Britain does not prepare roses for the American Sahara of the Middle States in summer, nor for the alternate zero winds and brilliant sunshine of our climate. It is for this reason that the American Rose Society is earnestly fostering the trial gardens for the testing under our conditions of these new candidates for favor, and is earnestly favoring the promoting of the production of roses in America for Americans for American. There is no narrow sectionalism in this latter position; it is a position of necessity, of justice to the rose.

The rose in America is decidedly up-to-date in 1922, and it is rapidly gaining in quality, position and prevalence.

---

Install a Sharp Rotary Ash Receiver

(Continued from page 102)

If you want a dustless cellar with no dusty ashes or unsightly ash cans in sight, and no more disagreeable shoveling of dirty ashes—put a Sharp Rotary Ash Receiver in your cellar.

It keeps ashes stored out of sight beneath the cellar floor with one can always under the ash pit. Space adjacent to the heater room can be made useful for a laundry, a billiard room, or recreation room.

That dreaded daily unpleasant task of shovelling ashes is reduced to a simple matter of raking ashes through the hole in the pit into the can beneath.

The illustration shows how it is placed and how easily operated. Nothing gets out of order. You can install any of the three sizes—five, eight or twelve cans with any size or style heater. The cans are mounted on a revolving steel frame in a cement pit under the cellar floor. Several weeks' accumulation of ashes are kept out of sight.

Write at once for our latest booklet which tells how it takes the work out of handling ashes, and how easily it is installed.

The above illustration is a view of the receiver with cover plate removed showing the canvas mounted on the revolving steel frame

Sharp Rotary Ash Receiver Corp.
601 Bridge Street
Springfield, Mass.
New York Office
50 East 42nd Street

The Rose in America Today

(Continued from page 88)

The Rose in America Today

(Continued from page 88)
We grow Nursery Stock to suit every requirement

We have a complete stock of Evergreen and Deciduous Trees and Shrubs, as well as Roses, Vines and Perennials. A small section of our Evergreens is shown above. A copy of our "Handbook of General Information on Trees and Hardy Plants" will be gladly mailed upon request.


Beautiful Cosmos

Flaming its profusion of beautiful bloom it remains the glory of the garden. Most appreciated after more tender flowers have surrendered to the early frosts.

Send for our free catalog. It lists only the choicest strains of many varieties of bulbs, seeds and shrubs. We especially recommend our offerings of Sweet Peas, Asters, Dahlias, Gladioli, Hardy Perennials, Ornamental Shrubs and Vegetable Seeds; they please the most discriminating grower.

Send for the catalog now.

Fottler Fiske Rawson Co.
Boston, Mass.

Wagner Flowers

You can make your garden a real delight by selecting from our wide assortment of roses, hardy flowers, shrubs and ornamental trees. It is possible to plan for your entire garden with Wagner Flowers and Plants. Our landscape experts are prepared to furnish simple plans for your guidance, or handle all details of planting.

Please write for Wagner Illustrated Catalog No. 293, It is free.

THE WAGNER PARK NURSERIES
Box 93
SIDNEY, OHIO

Burpee's Sweet Peas

The first waved Sweet Pea in existence was introduced to America by Burpee. Burpee's Sweet Peas are a revelation of daintiness and beauty. They are recognized the world over as the standard of excellence.

Burpee's Dollar Box of Sweet Peas contains sixteen regular large size packets of all the most popular varieties in separate colors. Burpee's Dollar Box is the greatest value it is possible to obtain in Sweet Peas. It contains a large packet each of the following:

- King White
- Glorious pink white
- Flamingo Pink
- Coral deep pink
- Navy deep blue
- The most deep pink
- George Herbert
- Magnificent rich rose
- Helen Lewis
- Intense crimson orange
- Royal Purple
- True royal purple
- Jack Connolly, V. C.
- Rich ruby blue
- Mrs. R. G. Geilse
- White edged scarlet pink

Burpee's Dollar Box of Sweet Peas will be mailed postpaid for $1.00. If purchased separately these Sweet Pea seeds would cost $1.75. Send a dollar today and Burpee's Dollar Box of Sweet Peas will come to your door by return mail.

Burpee's Annual is the Leading American Seed Catalog. It will be mailed to you free upon request.
"TEPECO" Water Closets for Every Place and Purse

YOU will never be proud of a bathroom that contains an inferior water closet. It will too quickly become foul and subject to repairs through faulty operation. If you are building a home or remodeling, give this subject your first attention.

The Silent Si-wel-clo is the leader of a group of Water Closets which The Trenton Potteries Company has developed to meet all types of building construction from the big hotel to the modest bungalow.

We, of course, consider the Silent Si-wel-clo the most desirable. It suppresses a noise you do not want heard and do not want to hear. For those who cannot afford it, we make other good closets. Into our "Welling," "Merit" and "Saxon" we have merged as many of the excellencies of the Silent Closet as was possible. Each in its class and at its price is the best the market affords. Each is equipped with a tank of glistening white china, with surface unaffected by stain, acid or soil, and trouble-proof working parts.

Send for our Plan Books on Plumbing, Edition H

THE TRENTON POTTERIES COMPANY
TRENTON, NEW JERSEY, U.S.A.

BOSTON NEW YORK SAN FRANCISCO

SILENT
SIWELCLO
Price as shown $108.35
Or with Mahogany Seat $99.60
F.O.B. Trenton

FLOWER NOVELTIES OF MERIT
Some More of the 1922 Offerings Which Deserve Particular Notice

The new snapdragon Indian Summer is a glossy copper color and very large flowered. In size it suggests a modern gladiolus. Courtesy of Max Schling

Mondays is a pale violet self-color iris, tall and free flowering, with the fragrance of a water-lily. Courtesy of the Glen Road Iris Gardens

A remarkably large, upstanding white dahlia is Queen of the Singles. National Show Gardens

A new primulinus type gladiolus is Salmon Beauty, deep salmon with yellow throat. A. E. Kunderd

White Star is a true white black-seeded sweet pea of excellent size and flowering habit. W. A. Lee Burpee Co.
Roses from Rosedale Will Bloom This Very Summer

Our heavy, two-year-old, field-grown Roses will produce a fine lot of blooms in June. And if you include some Ever-blooming Teas or Hybrid Teas you will continue to enjoy the beauty and fragrance of the "Queen of Flowers" throughout the summer and early fall.

There are Rosedale Roses suitable for every purpose, fragrant long-stemmed Teas for cutting, hardy climbing Roses for the embankment or the garden wall and stately Tree Roses for the formal garden.

Other Rosedale Specialties

EVERGREENS in 70 varieties and many sizes, up to 15 feet. Frequent transplanting assures compact root-systems that stand moving well.

FRUIT and ORNAMENTAL TREES and SHRUBS in great variety including extra sizes for immediate effect.


We issue two helpful catalogues February and August. Send us your name and address.

Rosedale Nurseries
"Outfitters for the Home Grounds"
S. G. Harris Box H
Tarrytown, New York

Again Ten-Ten Strikes The Hour

Listen you garden lovers, and you can hear it, but with the inner ear only.

Hark, and as the robin hears the worm, you too by uplifted head and quickened pulse, will know the hour has struck.

For garden planning time, almost planting time, is here.

And that means, Ten-Ten time.

The 1922 Ten-Ten Book is ready for you. Bound in its happy covers, you will find helpful suggestions for each part of your garden plan.

For those of you who have already used the Ten-Ten, your copy is waiting.

For you who have not yet learned to depend on Ten-Ten, send for your copy today, and see what a really helpful thing a garden catalog can be, and what a lot of contentment you'll get from ordering wisely for your early planting.

Julius Rohns Co.
At The Sizes of The Tree
Box 60 Rutherford N. J.

Farr's Flowering Shrubs and Perennials, for Spring

Spring-time is planting time for nearly all favorite flowering shrubs—Philadelphus, Beaubois, Cotoneaster, Hydrangeas, and many other rare and interesting shrub specialties.

So, too, spring is the time to plan for the garden favorites—Irises, Phloxes, Delphiniums, and many others from hundreds of new and old-time varieties that are grown here in Wyominging. This comprehensive collection of perennials, shrubs, evergreens and rock plants is fully described in

Farr's Hardy Plant Specialties

A real handbook for amateur and professional gardeners. Contains 132 pages of text and illustrations; shows in natural colors and photographic reproductions many rare Irises, Peonies, Chrysanthemums, Aquilegias, and Lilacs. Too valuable and costly for promiscuous distribution, but will be mailed to any address for $1, which may be deducted from the first order amounting to $10 for plants, trees, or shrubs.

BERTRAND H. FARR, Wyomissing Nurseries Co.
106 Garfield Avenue
Wyomissing, Penna.
Without Legs

Authorities may differ in regard to the exact height, but there is no question as to the advantages of the sink without legs where height is entirely optional. The unobstructed floor appeals irresistibly. It is in line with modern ideas. The wall hung sink is entirely practicable and it has come to stay.

Of course, adjustable legs are furnished if desired, but Mott Enameled Iron Kitchen Sinks of all sizes are designed to hang on any type of wall with absolute security, and without legs.

The same high quality and moderate prices that characterize Mott Bathroom Equipment are evident in Mott kitchen sinks. Write for full description and prices.

Address Department A

The J.L. MOTT IRON WORKS, Trenton, N.J.
New York, Fifth Avenue and Seventeenth Street

Branch Offices and Showrooms

|-----------|-----------------|----------|-------------|-------------|-----------------|---------------|-----------------|-----------------|-----------------|-----------------|----------------|-----------------|-----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|

Without Legs

Authors may differ in regard to the exact height, but there is no question as to the advantages of the sink without legs where height is entirely optional. The unobstructed floor appeals irresistibly. It is in line with modern ideas. The wall hung sink is entirely practicable and it has come to stay.

Of course, adjustable legs are furnished if desired, but Mott Enameled Iron Kitchen Sinks of all sizes are designed to hang on any type of wall with absolute security, and without legs.

The same high quality and moderate prices that characterize Mott Bathroom Equipment are evident in Mott kitchen sinks. Write for full description and prices.

Address Department A

The J.L. MOTT IRON WORKS, Trenton, N.J.
New York, Fifth Avenue and Seventeenth Street

Branch Offices and Showrooms

|--------|-----------------|----------|-------------|-------------|-----------------|---------------|-----------------|-----------------|-----------------|-----------------|----------------|-----------------|-----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|----------------|

NOTES OF THE GARDEN CLUBS

The Garden Club of Pasadena, organized in 1917 and of which Mrs. H. I. Stuart is the President, has 60 active members, men and women, and one honorary member, who meet once a month—generally excepting July, August, and December—throughout the year. A brief period of the program is devoted to seasonal horticultural subjects, an hour of the remaining time being occupied by an informative business, by speakers on topics such as, "How Gardens Appear to an Artist," Mr. Ralph W. Brown, of Chicago; "The Gardens of China," with slides, Mr. Rex Wheeler of a Pekin College; "What England Can Teach Us About Garden Planning," Mr. William Tyler Miller; and original "Poems on Wild Flowers," read by Mrs. James Stratton Porter.

Other speakers are drawn from among the local horticulturists and landscape architects. Tea is served after the close of the program and the gardens are enjoyed.

Instead of holding its own flower shows the Garden Club cooperates with the Horticultural Society's shows, held twice a year, contributing funds, part of which is given on condition that the exhibits shall be marked with both the botanical and common names. Among the special features of the many lovely gardens of members may be mentioned the azalea blooming in variety during the winter months, followed by Camellias (California lilies), on the estate of Mr. and Mrs. M. Cochran Armour; the cacti of Mr. Benjamin Fenton; a collection of begonias at Mrs. J. C. Fitzgerald's; and interesting types of landscaping, as the Japanese, Italian, informal, natural, colonial, hillside, English, and one planting arranged as a setting for outdoor plays. This last at Miss Harper's.

The Garden Club has interested the City Commissioners and Forest Rangers in suppressing signs and "fraternety letters," in the interest of preserving the beauty of the mountainsides. The Commissioners have also been asked to allow the Club to plant a large tract of land with native California shrubs and flowers, forming an Arboretum, and the Wild Flower Committee has been asked to exhibit wild flowers in the city parks. A committee of the Garden Club lends aid to the Community Players, arranging the decorations, selecting all the flowers and greenery being brought from the members' own gardens. Several members have written for publication, among them Mr. Charles Francis Saunders, author of "Western Wild Flower Guide," "Useful Wild Plants of the United States and Canada," etc.

The Garden Club of Spring Lake, N. J., whose President is Miss Anne Hinchman of Philadelphia, was founded in 1914, and has 21 members, summer residents of Sea Girt and Spring Lake, most of whom do personal work in their gardens.

Meetings begin in June and close in September, being held as much as possible in the gardens. In 1921 Dr. John W. Harkness, of the University of Pennsylvania spoke to the Club, with slides, of the Dunes of Dune and Duneflora; Mrs. Mary L. Beal spoke on paper on Gardens in Poetry, and Dr. Thomas J. Headlee, State Entomologist of New Jersey, gave an address on The Gypsy Mite, its Means of Attack, Remedies and Prevention. How to Treat Them. Mrs. Carl Reebeling, one of the members, was to have read a paper on Some Ohio and Atlantic Wild Flowers, but was unable to carry out her plan. Mrs. Willard C. Brinton delivered an address, with colored slides, on A Gardener in the Orient, and Mrs. William E. Green presented a paper on The Romance of Our Trees.

One field day was passed in visiting the gardens of members of the Rumson Garden Club. The most important plans for the year have been forming an herbarium, each member being expected to assist in this work; public planting, and giving garden talks. The President, Miss Hinckman, did the illustrations for "Nantucket Wild Flowers," by Alice O. Albertson. The printed program of the Club was given to Mrs. Austin, closing with "Show me your gar- den, provided it be your own, and I will tell you what you are like."

The Garden Club of Paducah, Ky., formed in 1911, by Mrs. George Flournoy, the President, in whose gardens most of the meetings have been held, is to close June, and bi-weekly in September and October. The active membership is limited to 25, and an interest in promoting native plants and birds is required, in addition to a personal care of gardens.

During June and July the program of the meetings is social, associate members attending and different neighborhood groups arranging the entertainments; but the spring and fall meetings are devoted to study. Mrs. Flournoy has developed the country place with rather an experimental planting to test the adaptability of various forms of vegetation to the climatic conditions of Kentucky.

When the club was only three weeks old it arranged a peony show with 68 entries in the window of the department store, and sold flowers on Mothers' Day for the benefit of a day-nursery. In July a bird bath competition was held. A field day was devoted to visiting an undeveloped Forest Park when the President and the Board offered the landscape architect's plans for consideration.

The most important work and plans of the club are securing the appointment of the City Commissioners for the adopting of spring bulbs, iris, peonies, and the planting of a shrub border. exhibitors of these flowers. A settlement is to receive the proceeds of sales of plants and bulbs. In December a flower show was held at the Bazaar of the Woman's Club.

The Garden Club of Ridgewood, Long Island, whose president is Mrs. Edward J. Smith, was founded in 1918 and has 55 members, who hold bi-monthly, one for business and one social meeting. Although the gardens are all small, during the month of May, 25,000 vegetable plants were given away. The Fox Hill Hospital has also been visited and cigarettes, etc., taken to the wounded soldiers. In 1918 a Community Christmas Tree costing $250 was planted and is lighted by electricity during holiday week.

The Garden Club of Richmond, Va., of which the founder, Mrs. W. Rockwood Gibbs, is the President, was organized in May, 1916, and has 25 members, summer residents of the Virginia Peninsula, who meet fortnightly from May to October, inclusive. The program is conducted without outside aid, and the topics were almost exclusively horticultural in 1921. At the opening meeting, in May, the President explained the meaning of the idea, showed slides, and presented the Club with printed copies of the program for the season, already set forth in a convenient card form.

In June, Mrs. Colt told of Rock Garden trails in July the club was treated by Mrs. Williams, and in September Miss Plunkett spoke on The Gardens of Holland. The most important plan of the club is the preservation of the wild flowers.
GRAPES
From Your Own Garden

CAN'T you picture them—their rich, fruity fragrance, the velvety bloom of some and the pale-like luster of others, the fullness of their unmarrred clusters? Can't you envision their aromatic sweetness, pleasantly refreshing and stimulating as only home-grown fruit can be?

You can have such grapes, right on your own table, from your own trellis or arbor. Their vines need not occupy much space, nor will they call for special soil or expert care. If you make a selection from this list, your satisfaction will be assured.

RED: Louis—This will be the first red grape on your table. Large in both bunch and individual berries. Excellent for eating. $1.50 per yard.

Loco—The hand-sorted bunch of all grapes. Berries large, compact. Make this the basis of your table. $50 per yard. For eating, and producing pulp for jelly or juice, 15 cents per yard.

BLACK: Governor—America's most popular grape. Excellent flavor, hearty and splendid for the table or wine. Ripens in mid-September. $1.80 each.

Campbell's Early—Pleasant flavor and tender, juicy and aromatic flavor. Excellent for jelly and preserves. $1.00 per yard. For jelly, 50 cents per yard.

WHITE: Niagara—The standard white grape. Very large handsome bunches. Firm and juicy, flavor of the best. Extremely productive. Very words will not do justice to this grape. Try some for yourself. $2.25 each.

These prices are for extra, selected, three-year-old plants, delivered with roots. Vines that will bear fruit in the shortest possible time after planting. Order now and we will send them in the spring at the proper planting time.

Write for Catalog
T. S. HUBBARD COMPANY
Grape Vine Specialists
Box No. 35, Fredonia, N. Y.

The Wonderful Paul's Scarlet Climber

Awarded the gold medal and cup at the National Rose Society's Exhibit last year. President Pennock, Society of American Florists, reports from Bagatelle Gardens, Paris: "Paul's Scarlet stood out by far the best among the climbers and attracted the public probably more than any other one rose."

Vivid scarlet, slightly crimson, it makes a brilliant display for a long time. A strong grower, free from mildew, diseases and insects. By cutting back it can be made a beautiful bush rose. Plants from 2½" pots, 50¢; 4 for $1.00; postpaid. 2 year old plants, 90¢ each, $9.00 per dozen; large specimen plants, $1.50 each. By express, with soil on roots. Plants on their own roots.

Our "New Guide to Rose Culture" for 1922. It's FREE

Illustrates wonderful "Dingee Roses" in natural colors. The lifetime experience of the Oldest and Leading Rose Growers in America. Offers 500 varieties of roses and other plants, bushes and seeds and tells how to grow them. Edition limited.

At Hardware Dealers and Seedsmen

WHAT YOU CAN DO IN MARCH
A TALK ON TIME-SAVING TREES

As early as the year 1878 Hicks Nurseries were moving large trees for such estates as that of Charles A. Dana, and for such communities as the famed Garden City on Long Island. The well known, exclusive Montauk club was not established until ten years later, and only a few years passed before the members commenced the planting of large parks and landscapes. In those early Hicks Nurseries big trees brought very high prices because of the scarcity of them, but as we began to grow them in quantity for smaller places we were able to lower the prices. We have now a plentiful supply of time-saving trees ready and waiting for you to take possession of. We believe that our predecessors did those other places fifty-old years ago.

We have been growing these trees for many years.—waiting your order to have them transplanted to your place.

Loading a 20 year old shade tree
You can have them delivered and planted today at prices which are not expensive when you consider the time required for ordinary small trees to reach their size and effectiveness. We guarantee them to grow satisfactorily, whether you live close enough to our nursery to have them delivered by truck, or as far away as Detroit and Louisville.

WHAT THEY COST

<table>
<thead>
<tr>
<th>Trees</th>
<th>Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Norway Maple</td>
<td>35 14&quot; 24&quot; 4&quot; diam.</td>
</tr>
<tr>
<td>Sugar</td>
<td>20 24&quot; 24&quot; 4&quot;</td>
</tr>
<tr>
<td>European Beech</td>
<td>17 18&quot; 18&quot; 4&quot;-5&quot; diam.</td>
</tr>
<tr>
<td>Norway Spruce</td>
<td>17 20&quot; 24&quot; 3&quot; diam.</td>
</tr>
<tr>
<td>Pin Oak</td>
<td>17 20&quot; 24&quot; 4&quot;</td>
</tr>
<tr>
<td>Sugar</td>
<td>20 25&quot; 20&quot; 5&quot; diam.</td>
</tr>
<tr>
<td>Swamp White Oak</td>
<td>17 18&quot; 18&quot; 4&quot;-5&quot; diam.</td>
</tr>
<tr>
<td>Silver Leaf Linden</td>
<td>18 18&quot; 20&quot; 4&quot;</td>
</tr>
<tr>
<td>Tilia</td>
<td>18 18&quot; 20&quot;</td>
</tr>
<tr>
<td>Douglas Spruce</td>
<td>12-14&quot;</td>
</tr>
</tbody>
</table>

Send today for our free descriptive catalogue, the illustrations and accurate descriptions in which will enable you to select the planting which just meets your individual needs.

Maloney Bros. & Wells Co., 6 State Street, Dansville, N. Y.
Over Mantel and Door Decorations

(Continued from page 82)

and color of hangings, upholstery and rugs.

If however, one desires decorative walls and does not care for an elaborate all-over design, it is possible to introduce color and variety at certain intervals, for instance, in those conspicuous spaces over the mantel and door that cry out for decorative treatment of some sort.

The fireplace grouping is the central point of interest in a room. Here people gather instinctively and here furniture should be arranged for comfort and convenience. The space above the mantel is of prime importance and with careful decorative handling becomes a spot of central interest. The decoration, whatever it be, should accord in scale with the size of the space to be filled.

An unusual and lovely over-mantel picture besides being of intrinsic value must be in harmony with the surrounding architecture to achieve its purpose of symmetry and beauty.

There is a wide choice of subjects for the space above the fireplace. Quite the most effective is an old portrait suitably framed, the soft, warm tones of long ago colors coming to life again in the mellow play of light. Architectural and landscape paintings are attractive in certain types of interiors and mirrors are always good, tending as they do to enlarge the room.

The most charming of all the overmantel decorations are the fruit and flower paintings of the 18th Century. These lend themselves to many types of rooms, the mellow, antique effect of once brilliant colors in no way interfering with practically any scheme of furnishing. Also a panel showing a profusion of graceful blossoms makes the ideal over-door decoration, two examples of which are shown on these pages.

The Little Gallery

Table Decorations

Italian and Spanish Linens
Special Decorations in Wedgwood
Italian Pottery and Venetian Glass.

FOUR EAST 48TH STREET
NEW YORK CITY

MacBRIDE
or
"The House of Three Galves"
17 WEST 51st, NEW YORK

DECORATIVE KITMOD
Table Set
Engraved Mirror

THE MILCH
GALLERIES
"Mother and Child" by George de Forest Brush
AMERICAN PAINTINGS and SCULPTURE
108 West 57th Street, New York

The NEW YORK SCHOOL of INTERIOR DECORATION
10 PARK AVE. NEW YORK CITY

Correspondence Courses
Complete instruction by correspondence in the use of period styles, color harmony, composition, etc. Course in Home Decoration for amateurs. Course for professionals. An agreeable and lucrative profession. Start any time.

Send for Catalogue H.

A very beautiful example of modern flower painting is

The Milch Galleries
108 West 57th Street, New York
Good Furniture Fascinates

The graceful, artistic lines of Elgin A. Simonds Company Furniture provide a never-ending source of admiration in your home. The elegance of detail and beauty of design give to your rooms a distinctive atmosphere of good taste and refinement. For practical assistance with your problems you may feel free to call upon the services of our Department of Interior Design.

Write for our illustrated Booklet "H" on Furnishing the Home.

Elgin A. Simonds Company
SYRACUSE N.Y.
House & Garden

DESI RABLE THINGS IN MAY

A constantly amazing fact about America is that this country is composed of so vast a number of varied peoples, living in so many varied climates and varied locations which have produced equally varied expressions in the architecture of homes, the furnishing of interiors and the making of gardens. It is difficult to put your finger on any one thing, except the kitchen and the bathroom and say, "That is distinctly American." Each big area in this country has its own interpretation of architectural styles. Thus, the three houses from Dallas, shown in the May number, are quite different from houses of that kind one finds in Kansas City. The two houses in the characteristic English style of Mr. Harrie T. Lindeberg, appearing in this number, are quite different from an English interpretation found in Pennsylvania and designed by a Philadelphia architect. The garden of George Eastman, in Rochester, N. Y., is amazingly different from the Hudson River garden of Laurence Bottomley, the architect. And so it goes. This May issue will contain, among other desirable things, quite an interesting field for contrasts in American styles of architecture and gardening.

It will be another lively issue. We are trying to make each new number livelier than the preceding, and it often makes us wonder if we can keep up the speed. For example, it begins with an article on verandahs, not the ordinary, three-meals-a-day sort of verandah, but types that are removed from the curse of the commonplace and ugly. After this a Boston decorator contributes advice on the furnishing of the summer home. Still another has some unusual table decorations for the country house. And a third decorator writes practical instructions on the making and use of slip covers. This number is called "Spring Furnishing." Consequently there will be a page of the newest chintzes for that house in the country and two other pages of willow, wicker, reed and other accessories for furnishing the porch. Meantime, outdoors the garden work grows apace and we try to keep up with it by writing on the enemies of ornamental trees, the third of our tree series, on windowledge gardening, on hybridizing flowers and in the Gardener's Calendar.

Contents for April, 1922. Volume XII, No. Four

Cover Design by B. W. Tornlin........................................ 31
Editorial—Theatricals At Home........................................ 31
In a Woodland Garden................................................ 32
Marion C. Caffin, Landscape Architect
Decorative Reflections................................................ 33
Nancy McClelland
The Garden of George J. Dyer, Norfolk, Ct.......................... 36
Marion C. Caffin, Landscape Architect
The Semi-Centennial of Arbor Day.................................... 38
Robert S. Lemmum
The Distinctive Touch of Arab........................................ 39
Elise Cobb Wilson
The Story of Lacquer.................................................. 42
T. T. Curtis
Revising the Spirit of William Morris.............................. 43
Lionel Robertson
The New Swimming Hole.............................................. 44
Ruth Dean
Lamps For Day and Night............................................. 46
Elsie de Wolfe
Restful Colors in the Bedroom........................................ 48
Weymerr Mill
A Little Portfolio of Good Interiors.................................. 49

Public—An American Architecture..................................... 52
Three Trees to Plant Along the Street................................ 54
H. Stuart O'Conoff
Anchors for Cutting.................................................. 55
Quaint Corners....................................................... 56
Building the Double Border........................................... 58
John L. Rea
Using Stripes in Decoration........................................... 60
Evel Davis Neal
Two Examples of the Work of Guy Lowell, Architect.............. 61
The Care of Household Equipment..................................... 64
Evel R. Peters
Painted Doors of Privacy............................................. 65
Caroline Duer
If You Are Going To Build............................................ 66
Mary Fenton Roberts
The Durable and Picturesque Qualities of Brick................... 68
Henry Compton
Why Not Plan A Fruit Garden?......................................... 69
B. Francis Dallas
Vegetables and Vitamins............................................... 70
Adolph Kruehm
Furnishings for the Nursery.......................................... 72
The Gardener's Calendar.............................................. 74

Subscribers are notified that no change of address can be affected in less than two months.

Copyright, 1922, by Conde Nast & Co., Inc.
Title House & Garden registered in U. S. Patent Office
Published monthly by Conde Nast & Co., Inc., 19 West Forty-fourth Street, New York. Conde Nast, President; Francis L. Eisinger, Vice-President; Charles D. Rockefeller, Treasurer; M. & B. Morris, Secretary; Richardson Wright, Editor; Robert F. Laminster, Managing Editor; Heywood Campbelle, Art Director; European Offices: Rolls House, Dream Blinds, London, E. C.; Paris Office: 16, Rue de la Paix. A monthly publication. Entered as Second-Class Matter at the Post Office at New York City under the Act of March 3, 1879. Printed in the U. S. A.

[illegible]
Victrola instruments are made for use with Victor records

Not Victor records alone, nor yet the Victrola alone, but both together bring about the perfect musical result. This is fully evident when you play Victor records on Victrola instruments. In no other way can you get such lifelike reproductions, nor reproductions which meet the approval of the artists themselves.

Victrolas $25 to $1500. New Victor Records demonstrated at all dealers in Victor products on the 1st of each month.

Victrola

"HIS MASTER'S VOICE"

Important: Look for these trade-marks. Under the lid. On the label.

Victor Talking Machine Company
Camden, New Jersey
The other night I fell among decorators.

Said I to one, "I hear that you are very busy these days, decorating a lot of houses."

"Oh no," she corrected, "I'm not decorating. I merely assist in their decoration."

"But why the distinction?"

"Because the majority of my clientele are people highly intelligent about decorating, furniture, colour and such. To decorate their houses in the ordinary sense would be equivalent to writing an epitaph to their intelligence. I feel that I am privileged to assist."

This reply struck me as the most hopeful bit of wisdom I had heard in a long time. It indicated not only that people were beginning to understand the elements of decoration but that decorators were beginning to understand them also.

For decoration has come to a funny pass. Some of our rooms are being decorated so skilfully that they actually give one the impression of being lived in. All the illusion of real life that one gets on the stage is being reflected in the home. Only on the stage life is much more real—it has continuity and action, it goes from a beginning to an end, whereas some of our smartly decorated interiors do not require that one shall act before them; it is enough that one poses, creates a succession of tableaux vivants.

This age of ours has immolated itself—and quite cheerfully—on the altar of quantity production. It believes that good interiors can be turned out in the same manner as Fords and cheap laundry soap. We make cheap imitations of great Italian, French and English rooms, thinking that we have re-created the originals—and we are trying to live up to them. Hence the pose.

But unless one has created the room herself it is indeed difficult to live up to even a cheap imitation of a great room. Something of the spirit of the past still lingers in that descendant. It makes one's gestures of living stiff and laughable, the way a marionette's gestures are stiff and laughable.

Behold every room that is wonderful stands the personality of some individual. The great rooms of the great periods were the natural expression of great individuals. This same is true of every room that is beautiful to look upon and comfortable to live in. The individual creates the room, and not the room the individual. That is why my decorator was so wise. She merely assists, but how many of our decorators possess and exercise this wisdom? Decoration has become so much the work of the decorator that one acquainted with such things can take up a dozen photographs of a dozen rooms and tell with fatal certainty that this was done by So-and-So and that one by Mr. Blank.

All too many of our modern rooms are the expressions of the decorator's individuality. The owner has little to do with it; she meekly accepts another's judgment. And that other's judgment is restricted by the dictates of prevailing modes. If the late Italian style is fashionable at this time, she follows late Italian lines in her work. Two years from now she will be equally enthusiastic about early American interiors or a revival of the smug mid-Victorian. In short, all too many of our decorators have been creating stage sets, before which their clients are supposed to make the gestures of living. It is rather hard on the clients.

The great trouble lies in the fact that most of us either lack individuality or lack courage to express what little individuality we have. We permit rooms to be imposed upon us. We have what psycho-analysts call the inferiority complex.

The individual is rare. Individuals are not born every minute. Most of us are commonplace, workaday folks. We are one of a series of types and we live and play and think and decorate our houses the way our peculiar type does. If our type elects to have blue dining rooms, we all have blue dining rooms. And the god of quantity production sees that we have them. If our type develops a penchant for the more restrained French styles, we all develop a penchant for the more restrained French styles. And then, as if to condone our spineless surrender to these dictates of our type, we prate feverishly about their artistic lines and color harmonies.

Often when I see people at auction sales, bidding for antiques, I wonder if they really appreciate antiques or if, perhaps, they aren't trying to satisfy a craving to give their homes the semblance of being occupied by people who lived full lives. Even houses in which veritable antiques comprise most of the furniture often seem to lack this air of age. The antiques may compose beautifully, but still they make only a stage set, a set sadly reminiscent of the past. When the owner walks into such a room he seems out of place, so dwarfed is he. His furniture is the most important thing in the room. He is a stranger to it and it to him. He comes on, speaks his lines, makes his gestures and then vanishes.

All rooms are more or less autobiographical. Their manner of furnishing is a clearer indication of the person who lives in them than even that person's face. Some of them are travesties, some very beautiful manifestations of what those people really are.

The rooms in which we feel comfortable, natural, at ease, are invariably rooms that are a very part of their owners. And in nine cases out of ten you will find that these rooms were not furnished and decorated at one fell swoop; they are the gradual accumulation of a long period. They have grown up, just as their owners have grown up, day by day, year by year, becoming richer in experience and more kindly disposed to those who come into them.

Such rooms cannot be created at once because, like life itself, they are the result of acquiring and discarding, of letting the silly, futile and ugly go, and putting in their place things that quicken the eye and comfortably accommodate the body. The successful room is always in a slow state of progress, in a pragmatic state, to use the philosopher's term.

These rooms in which we all feel at home can never be perfect, and that is well. To have to live in a perfect room would be as irritating as having to live with a saint. The minor vices of the livable room make it lovable. But we know, as we step across its threshold, that here is a manifestation of reality. We know, as we turn our glance about, that here is a spot where life is actually lived.
IN A WOODLAND GARDEN

The birch grove that surrounds the home of George J. Dyer at Norfolk, Ct., gave inspiration for the making of the garden. It is laid out in a naturalistic manner, as may be seen in further views on pages 36 and 37. This path leading up to the house winds irregularly through the birches. The spaces are interplanted with small hemlocks, spreading junipers, some rose species, such as Harrison’s yellow, spinosissima and blanc, with cotoneasters bordering the path. For colour, shade and moisture loving perennials are used snakeroot, tall and low ferns, Funkia, Solomon’s seal, meadow rue, false mitrewort, anemone and saxifrage. Arthur Nash was the architect, and Marian C. Coffin the landscape architect.
D E C O R A T I V E  R E F L E C T I O N S

While a Mirror Is a Vastly Mysterious Thing It Has a Definite Meaning and Amply Serves Practical Purposes in Decoration

NANCY McCLELLAND

ALMOST any room would say, if consulted about its preferences, that a mirror is one of the pleasantest forms of decoration that can be given to it. A room, like a woman, loves flattery, and nothing flatters more than mirrors rightly placed.

For myself, I have always had the feeling that a mirror is a vastly mysterious thing. Somewhere beyond the back it holds a record of all that it has looked upon and imprisoned in its depths. This host of invisibles seems always to surround the person who stands before a glass. Like an eye that never closes, it watches and waits for what may come within its vision. And no human being can tell what it has seen.

It is true that a room without mirrors is like a face without eyes. A blind room. It has no unexpected gleams of light. It seems not to be alive to what is going on. It lacks the charm of reflection and loses gayety of expression.

To prove what magic a mirror can work, try the experiment of putting one in a dark place. Take the usual mirror panel between two windows, where many people make the mistake of hanging a picture; fit in a narrow mirror panel from the floor to the ceiling, and see what happens. Your room wakes up. It seems immediately to be peopled and lived in. Whatever it does has already an interested audience. If, in front of the mirror, you put a little table or a console, holding a plant, or a bouquet of flowers, or a graceful statuette, or some other bibelot with colour and form, you have already arranged a picture that makes itself not only seen but felt in the same spot where a painting in a frame would be a lost note.

The mission of a mirror is to reflect, to repeat, to enlarge and to bring light. The skilful decorator makes the most of mirrors by giving them the best opportunity to realize one or all of these delightful possibilities.

From the Italians and the French, who were the first to understand the artistic value of mirrors, we have learned much about the intelligent use of them. I never see the dingy little square of glass that hangs in the palace of Fontainbleau and is pointed out proudly as the first mirror that came from Venice, without wondering what Catherine de Medici would have said to the full length mirrors of today!

But even with the first modest little mirrors, Italians knew how to get effects. Hanging them on the walls behind sconces filled with wax candles, they created the illusion of a thousand twinkling lights in a room that held only fifty.

Other illusions too, they created and passed on to us, such as the illusion of the mirrored door which was much loved in France. Of necessity these doors were made of small panels, held together at the corners by rosettes—a fashion which we often still use today from choice, because of its undisputed charm.

Both in Italy and in France mirrors grew to be an important architectural feature, to be considered in the building of houses, not merely hung up on the walls after the rooms were done. The brilliant ballroom of Versailles, constructed entirely of mirrors, was an achievement that amazed and delighted the world.

All of these mirror-placements are documents for us today, made far easier for us to execute because of the ability—which is comparatively recent—to make mirrors of unlimited size.

Certain places in a room seem to have been expressly made for mirrors. The first of these is the space above the mantel, which is always the central, radiating spot in a room. Here, a mirror commands the entire situation.

Nothing else gives quite the same effect as its smooth, polished urbane surface that reflects not only the small objects on the shelf below but every change of expression in the furniture.
The over-mantel mirror built into the chimney breast gives rich reflections of the room. Here the mirror is in sections, after the French manner, and held in place at the corners by rosettes. A mirror panel over a slender console table is a suitable decoration for the small apartment hall. In this case the curve at the top of the mirror harmoniously repeats the curve of the console.

Care should be taken to give a mirror that holds this important place something worth while to reflect. Time spent in composing a sociable and charming group of furniture that will be seen in the mirror on entering the room will not be lost.

The over-mantel mirror may be built in, with well-designed mouldings, or hung on the wall in a panel specially made for it. One must be guided by the architectural construction of the fireplace to decide which is the advisable thing to do.

The curious thing is, that an over-mantel mirror is a decoration suitable to every sort of room. It is delightful in a boudoir or a bedroom, and belongs equally
April, 1922

In this grouping, suitable for a hallway or a small living room, a console in silver lacquer is surmounted by a mirror framed with an old painting. Miss Gheen was the decorator.

In a formal living room where paneling, fixtures and other decorations are in scale, a large overmantel mirror panelled in place gives an air of beauty and depth. Harry Allen Jacobs, architect.

well in a drawing room or dining room. Nothing else that I know of has such universal adaptability.

To the little room a mirror is like so many feet of added space. If properly placed, it creates a vista, and the little room stretches out in it and grows to fair and noble proportions undreamed of by its four walls.

In one dining room I know this method of enlarging a room is successfully carried out. Filling the side wall with a large panel of mirror created the effect of space just as much as if the walls had been taken down. It did more than that; it doubled the delight of everything placed.

Instead of the usual picture or side bracket between windows, the space may be filled with a mirror, thus adding to the apparent size of the room and giving colorful reflections.

(Continued on page 104)
A path leads from one end of the terrace on the south side of the house, through the birch woods, to a lower level where, in a clearing, is a flower garden surrounding an oval of turf. Going down this path one gets a glimpse of brilliant colours in the garden below, against the dark green background of distant hills.

The terrace forms an outdoor sitting room of great beauty. It is paved on the level of the turf, the grass sloping gently away to a lower level. A shady spot this, under the branches of the larger trees that make, to one sitting on the terrace, a frame for the birches, junipers and viburnums of the entrance planting.

(Opposite) An informal woodland pool was laid out at the base of a rough stone wall. The large boulder, uncovered in the grading, has been retained as a decorative feature to this scheme. Water trickles over this mossy rock from a hidden source and drips down into the semi-circular pool which lies below.

(Opposite) The border of the pool is planted informally with columbines, ferns, Japanese irises and clumps of white lilies. Over the wall above the pool fall roses— Silver Moon and Dr. Van Fleet, which are reflected in the surface of the water. Dwarf water lilies complete the woodland picture.
THE SEMI-CENTENNIAL OF ARBOR DAY

Vital Importance Attaches to the Conservation of Our Trees—Only by Planting and Preservation Can We Maintain Them in Their Dominant Position in American Life

ROBERT S. LEMMON

FIFTY years ago, on April 10, 1872, the State of Nebraska inaugurated Arbor Day, pursuant to a Board of Agriculture recommendation sponsored by J. Sterling Morton. Subsequently the date was changed to April 22nd, Mr. Morton’s birthday, and observance of the occasion spread throughout the country.

It is especially fitting that this year, the semi-centennial of Arbor Day, should see particular emphasis laid on all those activities which mark the day. To this end the American Forestry Association is making unusual efforts to stimulate clubs, schools and many other organizations to put their shoulders to the wheel as never before and help to give tree planting in America the impetus it deserves.

With the commercial importance of intelligent forestry work and the conservation of our vast timber lands most of us are fairly familiar, but it is not so generally known that concerted effort on a large scale is necessary if much of the remaining acreage is not to be ruined to an extent which will make recovery a matter of many years, if in fact the damage can ever be repaired.

The wanton destruction of forests entails far more than the spoiling of landscapes and the sacrifice of millions of dollars worth of future timber. Serious floods often follow the denudation of the soil, for the tree roots stabilize the ground, holding the water from storms and melting snows and weaving a protective mat which minimizes the danger of erosion. Scientists have proved beyond a doubt that the presence or absence of extensive forests has a definite influence upon climate.

It is a gratifying sign that large lumber organizations are coming to an understanding of how scientific cutting and reforesting will eventually prove of financial benefit to them as well as to the country at large. Instead of slashing indiscriminately into the standing timber, cutting every available stick and either killing the young seedlings outright or creating conditions under which they can never develop into first-class trees, there is a growing tendency to carry on the operations in a sane manner.

Under proper methods of lumbering a few of the largest trees are cut out here and there in the forest, to admit light enough for new seed to germinate in the soil. Then, a few years later, more of the big trees are removed to give the young ones a better chance to develop. And finally, when the new forest is firmly established under the old, the last of the old trees are cut down. In a comparatively short number of years the new crop is ready for cutting, and the whole cycle is repeated. The process throughout is distinctly beneficial to the forest and perpetuates it indefinitely.

In the baking heat of summer, when the sun burns down from an unclouded sky, our trees will lay refreshing shadows across the lawn where we can lounge in comfort and comparative coolness. In winter they temper the force of the wind that roars down out of the northwest, rudely opposing its blast, sheltering the home which is theirs to guard. The children can scramble among their branches (it should be the birthright of every boy—and girl, too—to climb trees) and hang their swings from horizontal boughs. The birds will weave their nests about airy twig tips or build them in the security of deep crotches. From the depths of the leaf masses, on cool August nights, katydids will scrape their fiddle-bows to the air of summer's waning. From topmost branches on damp April mornings robins will chuckle at the prospect of fat worms on the greening grass below. The record of the seasons is written in trees, plain for all to read who will.

And trees will round out the aspect of our homes, lending that atmosphere of substantial permanence which no architecture in the world can attain unaided. The pair of great sugar maples that flanks the New England farmhouse—what a priceless heritage they are! Without them and the giant vases of the elms in the pasture lot behind the barns, the house would seem a bit austere and cold, a shade too suggestive of uncompromising Puritanism. Perhaps the man who planted them a century ago was thinking more of the soft sugar they

(Continued on page 116)
THE DISTINCTIVE TOUCH OF ADAM

The influence of the Adam brothers pervaded all parts of the house—its architecture, its inside finish, its furniture and its decorative accessories. Here a distinctive Adam touch is found in the delicate iron work and graceful tent-shaped hood of the entrance portico in an English house that dates from 1791. It is also interesting to note how the deep curve of the bow windows on the ground floor is repeated in a more restrained manner by those of the bedroom windows in the upper story. These shallow bay windows are being used in some of our newest country houses, a device that gives the pleasant relief of curves to the monotony of a flat façade.
Casement windows that open in present a distinct problem. The curtains may be attached to the window frame itself, drawn taut top and bottom on rods, or the bottom may fall loose. Still better, put the curtains on rods that swing independently of the window. This device may also be applied to French doors that open in

The windows of a small room in which colour and informal lines are desirable can have shaped valances of gaily-figured chintz or linen over plain swiss curtains. The curtains carry a deep ruffle and are held by tie-backs made of the same taffeta with which the valance is edged. An occasional chair may be upholstered in the linen

In bedrooms where it is necessary to open the window half way and yet have the curtains protected from the weather, double sash curtains may be used. These are made of casement cloth or gauze finished at the bottom with a short heavy fringe. When there is a glare the top curtains can be drawn, obviating the use of an ugly shade.
CURTAINS THAT HELP
SOLVE THE PROBLEM
of
DIFFICULT WINDOWS

Designed by Elsie Cobb Wilson

Where the proportions of the window are such that, for the sake of light, a deep valance cannot be used, one can cover the cornice board with the same material used for the curtains. A narrow ruffle edging the bottom of the board will give it a desirable finish. One can visualize this treatment in a country house bedroom, the fabric being of delicate tones with a design of small flowers.

When it is not desirable to cover the trim of a window, the curtains can be set inside the trim. Instead of letting the curtains fall straight to repeat the vertical lines of the trim, an inner pulley arrangement will give the windows the relief of draped lines. Rings are sewed vertically inside the curtains and a cord put through them, by which they can be pulled back in regular folds.
WHETHER the beautiful art of lacquer originated in China or Japan is still debatable. The probabilities are in favour of a Chinese origin, and to this view the Japanese themselves incline. The lac tree \((Rhus vernicifera)\) was not indigenous to Japan, but was imported and naturalized by the Japanese after their first expedition to Korea at the beginning of the 3rd Century when, it may be presumed, they learned the art of lacquering. Certainly they were not much behind their teachers since there is but little trace of lacquer before that period.

The process of manufacture is the same in both countries, but the finished product is markedly different. Many authorities consider that the Japanese craftsmen have reached a high degree of skill.

(Continued on page 88)
REVIVING THE SPIRIT OF WILLIAM MORRIS

Morris Interpreted the Middle Ages as Times of Democracy and Reproduced Their Designs and Colours for the Decoration of the Home

LIONEL ROBERTSON

TAUPE, beige, tête-de-nègre, putty, ivory, and café-au-lait are all high sounding names which represent the fashion in colour as far as home interiors are concerned. These restrained colours have long stood for good taste, and, no doubt, they can be so regarded as long as they are applied to interiors of sufficient architectural interest that do not require colour to give them flavour. Unfortunately the vast majority of homes cannot depend on that balanced play of light and shade, which one finds in a well-studied architectural interior, and the taupe carpeted floors with ivory panelled walls, or, more often, a plain grey in imitation of rough plaster, simply produce a starved effect of barrenness.

William Morris was always preaching against these so-called "plain effects" which were considered so safe. To him they were like general lodgings where a family was constantly moving out and another family moving in. The plain surroundings would always be a background for any kind of furniture and fittings, and consequently, produced a nomadic feeling. Tomorrow will come the moving van!

The culmination of this plain grey idea has influenced factories and shops which cater to the intermediate and humbler classes in our country. The articles of common use have become so taupe and drab that our general public seems to be losing the individual expression which can come from the use of colour in one's surroundings.

The use of rich, hearty colours did not so much characterize the work of William Morris as did the inspired and intelligent use of pattern. Patterns in carpets, large vigorous patterns on the walls and in the curtain materials, which somehow produced an effect of charming intimacy without being garish. His pattern is always copious, never starved and anaemic. It bristles with romance and imagination, and has a masculine sureness of draughtsmanship which is so satisfying. There was always the joy of the craftsman in his work. The intricate patterns never terminated, but always led on to that imagined better thing just about to be attained, but never quite arrived at.

Of course, this is typical of all design in the Middle Ages. You find it in the

(Continued on page 126)
Unusually good rock-work and planting are shown around the naturalistic pool of K. D. Alexander, Spring Station, Ky. This has been accomplished without sacrifice of practical considerations. Jens Jensen was the landscape architect.

The falls at the end of the Alexander pool carry out admirably the rock scheme and enhance the charm of the whole arrangement.

The water may perhaps enter the pool as a little stream flowing over flat rocks and bordered with well chosen plant material.
THE NEW SWIMMING HOLE

By Careful Planning You Can Approximate Nature's Setting for the Outdoor Artificial Swimming Pool

RUTH DEAN

WOULD you rather go swimming in a concrete bath-tub, or in the "old swimming hole"? Would you prefer to walk out a gravelled garden path to a rectangular tank neatly lined with marble tiles, or run down a little woodland way to a sudden opening in the trees where shafts of sunlight stripe the ripples of a rock edged pool? Supposing the two to be equally sanitary, you would prefer the shadows of the woodland pool to the obvious limits of the tank, would you not? The surprise of discovering something unknown, to the tame pleasure of swimming sixty feet and back? These things need not be imaginary; they have actually been achieved.

Your more or less justifiable skepticism as to the plumbing of the naturalistic pool can be dispelled at once, because it is possible to construct such a pool perfectly and still preserve the illusive qualities of a birch-bordered trout stream. White porcelain and marble are not always the symbols of absolute purity, nor are frogs and snakes the necessary inhabitants of a shadowy pool. The water can be changed twice daily as well in one as in the other, or it can be kept running all the time if the supply is plentiful.

It is easy to construct a cleanly, mechanically perfect tank, but it is a far different thing to catch the spirit of a woodland pool; it requires not only a knowledge of what constitutes good construction in swimming pools, but in addition a sympathetic understanding of natural water edges, rock formations, native growth in wet places and how to use this information to conceal the necessarily artificial features of a swimming pool. The most consummate art is that which hides the effort by which the result is obtained, and about the successful woodland pool one has the feeling that it is lovely as the old swimming hole is lovely and cleanly as a mountain brook is clean.

There are certain primary requirements for all out-of-door pools, be they naturalistic or formal; they must be constructed so that they will not crack in winter, graded and drained so that they may be easily emptied, cleaned and refilled in summer. Most people like to have a pool which is shallow at one end and deep enough for diving at the other, with some (Continued on page 112)
In a charming room, fitted with exquisite things of old France, a lamp has been placed in a deep-set window. Warm, apricot-tinted silk glass curtains provide a background for the cream tones of the painted urn and the interesting champagne-colored puffed silk shade. The walls are blue-green antiqued. An intimate spot of light is necessary to a good furniture group. In this corner the rare old needlework settee, the Aubusson rug and delicate Louis XVI pieces compose a grouping of which the Chinese lamp base and putty-colored shade are integral parts. Elsie de Wolfe was the decorator of the room.
LAMPS FOR NIGHT AND DAY

More Than Any Other Accessory, Lamps Contribute to a Room’s Ultimate Grace By Giving It Colours and Spots of Necessary Light

ELSIE DE WOLFE

ONE might find quite an amusing pastime in guessing the character and personality of the unknown owner of a room by the lamps she is willing to live with. This is simpler than it at first sounds, for nothing, always interesting books, so tellingly betrays and indicates taste as does the choice of lamps.

Even the woman most desirous of creating a truly beautiful home is not always aware of the tremendous importance of the lamp in the decorative scheme. Her thoughts are apt to be given almost entirely to the question of walls, hangings and furniture, not realizing that, in the end, the accessories, and above all the lamps, are responsible for the room’s ultimate distinction.

And yet one can scarcely set down rules to guide the choice of lamps, save it be the old and necessary rule of suitability. Apart from that, the problem seems to resolve itself into a question of individual likes and dislikes.

Practically all the furniture and fabrics of the average room can be duplicated. I am not referring to those priceless rooms that have taken centuries to accumulate, but to the modern interiors brought together by women of culture and taste, rooms furnished in excellent reproductions of old designs and hung with beautiful fabrics often woven in this country. These things are procurable almost anywhere, and it is conceivable that two people, with the same type of mind, might have the identical drawing room. In fact, all too many of our smart interiors, like all too many of our well-dressed women, appear monotonously alike.

To avoid this monotony in decoration, let a room find its individuality in accessories,—those delightful bibelots that impart a final touch of livability to a little French morning room; that fragile glass bowl, exquisitely shaped, filled with flowers and set in the morning sun; those quaint porcelain figurines, so formal and yet so decorative; that branching jade tree quite in the spirit of Louis Seize; the innumerable lamps,—lamps most of all. These are the trifles that spell individuality. Culled from all corners of the globe, these accessories have become part and parcel of the one who chose them, and they bring to a room fresh interest and grace and the individual touch when properly placed.

There are three centers of interest in a room; by day the window grouping holds first place, but after sundown we instinctively turn towards the fireplace and lamp-light. That is, we always seek light. So lamps should be chosen with unusual discretion. They are the accenting colour note of the room and more than any other accessory can make or mar.

Many things should be taken into consideration in choosing the colour and type of the lamp. First of all there is the character of the room, for while one does not necessarily have to keep strictly to period, an exquisite boudoir, French in feeling, is no place for an early American glass lamp. After this comes the size of the space to be occupied by the lamp, and, finally, its background.

In considering the background of a lamp we come to what is probably the most important thing of all—colours. For a lamp is the very best means of bringing out a desired shade, of accenting notes that need to be played up in some striking manner. And this a lamp does both by day and by night. At both times it should add a spot of luminous colour.

This dual service occurred in a charming room I saw recently. The walls were covered with a reproduction of a late XVIII Century landscape paper, a strong design that neces- 

(Continued on page 128)
THE BLUE BEDROOM THAT SUGGESTS SERENITY

Walls: A cold White. The picture-rail of antiqued gilt 1' from the ceiling. The space between ceiling and this rail a soft shade of sapphire blue.

Floor: The same shade of blue—stained or painted. Large white sheepskin or goatskin rugs on either side of the bed.

Woodwork: The same white.

Mantel: Blue and white imitation of marble—a simple Georgian design suggested.

Over the mantel hangs an oblong mirror framed in sapphire blue glass. The mirror hangs from a blue and white silk cord and tassels.

On the mantel a pair of blue pottery urns of classic shape and several pieces of queer blue glass, Bristol, Sandwich and Bohemian, suggested.

Curtains: White muslin casement curtains edged with inch-wide white cotton tape. In the centre of the edging a stripe of red grosgrain ribbon ¼" wide would be effective.

Furniture: A bed of Hepplewhite design, the pillars very slender. The bed is dressed with muslin, ornamented with white tape and red grosgrain ribbon to match the effect of the windows.

By the bed a night table of Hepplewhite design painted sapphire blue. On the table a blue glass candlestick and the accessories for night comfort.

A slipper chair covered with white and yellow chintz, a Hepplewhite Burgeo chair, with cane back and sides, the back and seat cushions of which are covered with sapphire blue corduroy.

By the fireplace two hoop-backed chairs with chintz coverings like the slipper chair.

A LITTLE ROOM LIKE A PRIM CHILD’S SAMPLER

Walls: Aquamarine blue.

Floor: Hard wood painted yellow covered with pale blue rug.

Woodwork: A pale yellow.

Mantel: Cream, ornamented with medallions, aquamarine blue and white in the manner of Flaxman. Over the mantel hang old American samplers.

On the mantel stand black and white: Staffordshire dogs, canary glass candlesticks and any quaint ornaments with a child-like appeal.

Curtains: A coarse net dyed the colour of the walls and edged with primrose taffeta ribbon.

Furniture: An 1830 twisted rail American bed painted primrose yellow, sparingly decorated with blue flowers.

A sewing table of any period painted to match the colour of the bed.

A large Windsor chair painted primrose colour.

Two fiddle-back chairs made of white pine with rush bottom seats.

A low dressing-stool covered in aquamarine blue.

A BEDROOM THAT IS A FRIEND OF THE LIVING ROOM

Walls: Pale faun with woodwork.

Floor: Covered with a brown velvet pile carpet.

Woodwork: The colour of the carpet.

Mantel: Pine wood that harmonizes with the wall colour, William and Mary or Queen Anne designs suggested.

Over the mantel hangs a picture of birds, a print or painting. A large yellow and white cockatail on a green branch suggest—

Many such pictures were done in needlework for fire-screens by Victorian ladies and are easily procured.

On the mantel vases or other ornaments or bright yellow Liverpool ware. Much of this ware has brown transfer decoration which will perfect the colour scheme.

Curtains: Brown satin of an 18th Century design. The valances are scalloped and in the centre of each scallop is some conventional ornament, a star suggested. This ornament can be made of a yellow tape or ribbon. There are glass curtains of heavy net dyed a pale yellow.

Furniture: A day-bed against a wall. The covering brown sateen to match the curtains. Scalloped ruffles ornamented with the same yellow star.

Three corners of the room have built-in bookcases stained to match the pine mantel. The bookcases are nearly the height of the room. They are lined with yellow glazed chintz an inch-wide valance of the chintz falls on each shelf. Each book-case is topped by a yellow and brown wooden urn. A grandfather's chair is covered in brown mohair, a Victorian rocking chair, the woodwork painted brown covered with a chintz of yellow and brown autumn leaves.

Two or three occasional chairs covered to match the rocking chair.

A ROOM FOR THE EARLY AMERICAN GENTLEMAN

Walls: Cream.

Floor: Hardwood. A black or white bearskin rug by the bed.

Woodwork: Cream.

Mantel: The same cream. An early American or Georgian design.

Over the mantel a model of a sailing ship in an azure blue shadow box.

Above the ship a pair of crossed swords and a Naval cocked hat. The ship, swords and hat are hung from a red silk cord.

On the mantel black and white Wedgewood vases, a tobacco jar and a clay pipe holder.

Curtains: Red and white striped glazed chintz with a box-pleated valance.

Furniture: An army camp bed dressed with red and white patchwork.

A Sheraton corner basin and toilet stand.

A grandfather's chair upholstered with red mohair and outlined with brass headed nails.

A large mahogany dressing-stool covered with a hook rug—of a black or white design with red or blue as the body colour.

AN OLD TIME CHINTZ CHAMBER FOR A COLONIAL HOUSE

Walls: Hung with modern chintz of an 18th Century pattern—old garden flowers in which pink predominates on a robin's egg blue ground.

Floor: An apple green Brussels carpet.

Woodwork: Apple green.

Mantel: White marble—an American copy of Louis Sixteenth taste.

Over the mantel a long oblong mirror in a carved frame, the frame painted apple green.

On the mantel, urns of pink alabaster or pink glass and apple green flower holders.

Curtains: Pale blue China silk from white wood cornices that carry out the design of the mantel and the mirror.


A maplewood dressing table.

All the furniture is covered in a shade of pink silk that matches the roses in the chintz, the cushioned seats edged with pale blue.

The bed is dressed in pink silk.

The dressing-table is furnished with toilet appliances of Bristol green glass.
This month the interiors of the Portfolio are English. The furnishings are mainly antiques, which is interesting in the light of an observation made by the English novelist, W. L. George, to the effect that American interiors all looked so new. The English home has an air of having been lived in; its furniture has had long and varied associations with people. This fireplace grouping is characteristic, with its hob grate, dignified mantel of varicoloured marbles and, on the wall above, a painted Chinese mirror. The mirror gives light and movement to the room, as well as a touch of luminous colour in its design. The frame is a comparatively sober example of gilt scroll work in the manner of Thomas Chippendale, which can be so fantastically extravagant.
The two views on this page are from The White House, Chelsea, which is of added interest to Americans because it was once the home of Whistler. The dining room was panelled and finished with a Florentine doorway by the present owner. In keeping with this background the furniture is Italian.

The big sash windows in the dining room, reaching from floor to ceiling, were originally designed for Whistler. They suggest a style that might be adapted to American homes where light is required and the room would be enriched by large panels of small panes. Curtains are of flame-coloured taffeta.
It is not unusual, in re-modelling old English houses, to find traces of ancient work. In altering what was apparently a Georgian room at Ilford Manor, the architect discovered traces of an earlier house. This discovery led to the re-creation of a fifteenth Century room with contemporary fittings.

In comparison with the more sombre style of the other rooms is this view of a London house furnished in the French manner. The walls are panelled and painted, and the straight lines of the mouldings and windows are tempered by the curves of the gilded mirror and the curtains with their valances.
PUEBLO—A NATIVE AMERICAN ARCHITECTURE

In the Region of Santa Fe Is Found a Style of Construction Created by the Indians Long Before the Conquistadores Came

ALIDA F. SIMS

Fresh inspiration is being given architectural forms in this country by the recognition and adaptation in the Southwest of the very oldest and most primitive in architecture. The world is forever seeking something new, yet in architecture builders are constantly going back to the old. And here they are finding a style that is different and beautiful as well as being a true product of America.

Throughout the Southwest charmingly livable homes are growing up. They are the expression of a really native art; simple as the soil from which they spring, dignified as the Indian, picturesque as the Spaniard, as fitting to their environment as is the English Colonial to its setting and traditions.

This old adobe house, modernized inside, has just been freshly coated by the Indian women with salmon colored plaster. The walls are 3' thick, allowing deep window ledges. Spanish gutters drain the roof.

"El Jardin Escondido," The Hidden Garden, is an example of Spanish adobe, with all the charm of retirement which the Spanish love. It is surrounded by a 5' adobe wall flanked with large trees and as decorative as the skies and mountains under which they are built.

Surely the purely indigenous art of North America comes only from the Indian, and what may be termed its indigenous architecture can be found only in the dwellings of the pueblo Indians of the Southwest, particularly of New Mexico, where the great majority of remaining pueblos are today.

"To have an art that is truly different the people must have been isolated" said a well known New York architect recently. That is exactly what the American Indian was. And of all the North American tribes the pueblo Indian alone produced architecture.

From the days of the (Continued on page 84)
The patio in the adobe home of Dr. L. S. Peters, Albuqueque, New Mexico, is about 50' square. The house is one hundred and fifty years old and the tree much older. The house is one room deep.

Many interesting architectural features are found in the native pueblo adobe house. This is at Laguna, N. M.

Spanish and pueblo influence is well illustrated by this glimpse through the gate of the Davey home.

The buttressed towers, projecting roof beams or vigas and rounded walls are pueblo features reproduced in this modern building.

The home of Randall Davey, at Santa Fé, N. M., is a modern structure built along Spanish lines. The walls are covered with pink stucco. The beams are Indian, the rounded outlines pueblo and the balcony and gate Spanish.
Trees have been called Nature's kindest thought for Man. We all appreciate this kind thought when the torrid summer sun is beating down upon us and almost the only livable spot is in the shade of some tree. But we should appreciate it at all seasons, for no landscape has its fullness of beauty, nor any home the fullness of comfort without trees. A community without them would be a desolate thing. The buildings would be monotonous in the extreme without something to break their lines and angles, and with no shelter from the sun or the fierce winter blasts we would find it a hard place to live in comfortably.

To realize the beauty which trees impart to a landscape we only have to picture the long streets of some New England town, which are tunnels of living green in summer. Here noble trees find an important place in the life of the community, for they are the emblems of the thoughtfulness of previous generations, and they go to create the quiet dignity and healthful happiness which is so characteristic of these little towns.

It is indeed a pity that more trees are not planted in our cities and towns, and that more care is not given to those we already have. Many of the new developments which are springing up about our cities with surprising rapidity would be far more attractive and their property more salable if greater attention were given to the planting of trees which are large enough to create at least the illusion of shade. It is possible in these days to plant full grown trees for immediate effect, but the old plan of setting out saplings should not be discontinued, for there are many instances where the expense of planting large trees is prohibitive, and time is not a factor. Besides, the idea of planting small trees and watching their development is not only interesting, but the thought which will in time create great pleasure for other generations is very commendable.

In choosing a tree naturally our first thought is of its greatest utilitarian characteristic, shade. Then we consider the location in which it will serve its purpose best, but there are a host of other important considerations in selecting shade trees. Perhaps it is safe to say that for each tree planted there must be a definite reason, and this reason will be the determining factor in the selection of the tree. If, for instance, we are planting for shade, select a tree with a well rounded head, one which has an abundance of good foliage, and which will

(Continued on page 108)
ANNUALS FOR CUTTING AND DECORATION

Even Though This May Be Your First Gardening Year, It Can Be Made Bright with Flowers if You Choose Wisely

From annuals, those flowers that complete their life cycle in a season, we draw a great variety of colour and fragrance. And because of their quick development and adaptability, they can be made to supply us with cut flowers when perennials are not so abundant.

Unless one decides late in the season to make a garden it is silly and expensive to buy annual plants from nurseries. They are all easily raised from seed, and one can start working on them either early or late in the spring, according to the kinds of annuals he chooses or the season of bloom he wishes to attain.

Annuals fall into three classes: the tender, the half-hardy and the hardy; divided thus because of their reactions to cold, which may be old remaining plant habits or may indicate the source of the plant, whether it came originally from a warm or cold climate. All three types can be started in trays or boxes indoors some time in March, hardened off by placing them in a cooler place when they have attained a two-inch growth and set out in their permanent places in May after the frosts have gone. If one has a hothot or greenhouse, the seeds can be sown there. For April work a cold-frame serves almost equally well if given the necessary ventilation and covering at night. After frost all three types may be planted directly in the ground.

Early planting of seed assures early blooming, but when early blooms are not required, one can, by figuring, calculate the approximate week in which the blooms will first appear, and make garden plans accordingly. Some of the annuals should be started early to produce abundant flowers before frost. These are: ageratum, snapdragons, late asters, annual wall flowers, heliotrope, stocks, salpiglossis, chrysanthemum, verbena and pansies. There is one rule to remember about seeding annuals—sow the seed thin.

When the first pair of characteristic leaves appear—the true sort of leaves of the shape borne by the full grown plant—the tiny plants must be pricked out in larger quarters, in other trays or a transplanting frame. Crowd quarters have the same effect on infant plants that crowded tenements do on infant children; they grow spindly and weak. Moreover, this transplanting helps the plant to form a compact root system, which is desirable.

The soil for trays or cold-frames in which annual seeds are to be planted need be little more than well pulverized loam and sand without any fertilizer, as the purpose of that soil is merely to germinate the seed and the sand makes it porous for this purpose. Commercial humus will also give this desirable porosity. The soil into which the seedlings are transplanted will require some fertilizer on which the plant can feed.

Annual seeds germinate quicker than perennial—they have a fast job to do and get right at it. Thus the average time of germination for such seeds ranges between five and twenty days. Cosmos will appear in five days, given proper attention, whilst salpiglossis may keep under the surface for twenty. Much depends on the freshness of the seed.

It pays to spend a little bit more and take a little more trouble in purchasing good seed from a reliable house. Avoid the sort that is displayed in drug store windows. If gardening is worth the trouble, it is worth investing a few more cents for seed that is fresh and will come up true to name.

The desirable temperature for the germination of seeds is 60°, but for hardening off, the tiny plants can stand much lower. Do not water seedlings too abundantly; “damping off” or the wilting of the seedlings from excessive moisture is a mistake all beginning gardeners have to learn to avoid. Plenty of fresh air is one of the antidotes for it.

In setting out annuals in their permanent place it is often advisable—unless one has very rich soil—to put some manure or commercial humus in the drill. Remember that these annuals only one season in which to accomplish their work and they must have abundant food as well. Bulbs may be equivalent to those intensely busy men whose work does not give them chance to run out for lunch but to whom sandwiches and coffee are sent up from a corner restaurant. If you want good flowers for cutting, you must be willing to give the plants constant cultivation, plenty of water when needed and an abundance of food.

The way to set this plant food handy, if one is planting in a cutting garden, is to make a deepish trench with the hoe, till the bottom with well rotted manure or humus, bone meal, wood ash and such, scatter some of the surface loam over this so that the tiny roots are not in direct contact with it and are obliged to reach down into the cool earth for their food, and then set out the plants, pressing the earth firmly about the roots. Also, it is generally advisable to pinch out the tops of the seedlings to ensure sturdy growth; otherwise they will grow spindly or sappy. It won’t hurt them a bit. If you want husky balsams or robust snapdragons, follow this custom.

A cloudy day is the best sort for transplanting, and do the work preferably in the afternoon; but it is wise to cover the plants for the first twenty-four hours with newspapers, sacking or pots, to prevent wilting.

As the plants grow, hill up the soil about them. The work that then follows is to cultivate the soil, water when necessary, spray against pests and keep the flowers cut.

Since we are dealing only with flowers for cutting, the following forty varieties are suggested with that in view. Colour, height and other necessary data are recorded and the botanical names are given in addition to the common because it is one of the pleasant idiosyncrasies of gardeners that they well know.

ASTER (Callistephus coronarius): Half hardy. Varieties range in height from 1’ to 3’, flowers include white, pink, maroon, light and dark blue, lavender and purple. They come in a great variety of types and in three general groups of seasonal bloom. For cutting purposes we recommend the early aster which starts blooming in July; Ostrich Feather blooming from August on, and for late flowers the Giant Comets and Late Branching types. The early kinds can be started indoors or under glass in March, the mid-season and late outdoors in May. Trimming after frost to 2’ to 3” inches high. For good cutting flowers set plants 1’ apart in rows 2’ apart. They respond beautifully to bone meal, wood ash, chemical fertilizer and lime, both put in the soil before planting and afterward during cultivation. Neither fresh manure nor manure in large quantities is good for asters. Asters have three enemies: "yellow," a disease that causes the plant to wilt and for which there is no cure; greyhairs—root aphids against which one can spray with a nicotine solution and pour some of the same around the roots when setting out; and the seed beetle that plague in August and against which a weak solution of Paris Green can be sprayed or they can be picked off by hand and dropped into a can of kerosene. Asters should not be raised on the same ground two years in succession.


AGERATUM (A. houstonianum): Sometimes called Flax Flower and Painter’s Brush. Half hardy. Tall types grow to 18’. Comes in white, blue, lavender and pink. The blue is preferable. I always have a few of them to remind me of happy hours near the flower beds in the Luxembourg Gardens.

BABY’S BREATH (Gypsophila elegans): 18”. Tiny white and delicate pink flowers of the airy, fairy kind such as Sweet Alyssum, camphast, forget-me-not and violets that go well in bouquets of sweet peas, pinks and poppies. Sow seed where plants are to grow and thin out mercilessly. Plant them two inches for continual crops. They can follow the bulbs.

BLANKET FLOWER (Gallardia pulchella picta): 2’-3’. Hardy. Red and yellow self colours and these same mixed. Where there are perennial varieties one need not raise the annual. They keep for a long time in water.

CANDYTUFT (Iberis umbellata): Hardy. 6’-1’ high. They like to grow and thin out to make big blooms. Comes in white, carmine, lilac, purple and pale pink. Make three plantings; the first just after frost, a second a month later and the third in late July. They appreciate water. For bigger blooms remove some of the buds.

BUTTERFLY FLOWER (Schizanthus pinnatus): Sometimes called the Poor Man’s Orchid—a good name. Hardy. Grows both in bushy and pyramid forms. Comes in white and pink, rose and amethyst, mauve, white, pink, primrose, bronze, crimson and orange.

CHrysanthemum (C. Coronarium): Hardy. 18’-22’ leaf. Single and double daisy-like flowers. Come in white, soft yellow, yellow and chocolate, yellow and white, scarlet, purple and red. Have long stems and keep well in water. Transplant seedlings to 12” apart for further development. For bigger blooms pinch off some of the buds. These respond amazingly to rich soil and full sunlight.

CLARKIA (Clarkia): Hardy. 2’-3’ high. Two types: Elegans, (Continued on page 106)
An inglenook, with brick floor and comfortable settlest each side the hearth, is especially fitting for houses designed and furnished in the early American or English cottage style. This is in the home of G. de F. Lord, Woodmere, N. Y. Beers & Farley, architects.

The Germans have always had an economical way of tucking beds under eaves. Here the corner is accented by a shaped valance and a ruffle.

In the same house, which is on the upper Rhine, the dressing table is set in a dormer window where light and space are ample.
In a house in Princeton, N. J., are two bedroom corners of interest. One is created by a draped dressing table with an old French gilt mirror above and, beneath the window, a satinwood bench in pink brocade. The curtains are of changeable blue gauze shot with gold and edged with little ruffles.

QUAINT CORNERS
In American and German Homes

While space should be conserved in a small house, one can also create interesting corners that add to the livable atmosphere. This corridor corner and the two bedroom views shown opposite are from a small German house designed by Karl Müller-Cologne. Among the unusual features are the drawers let into the stairs.

In this same chamber the bed is placed in a curtained alcove after the Continental manner. Blue gauze curtains contrast harmoniously with the walls papered in pale beige. A white fur rug and a bedspread of Louis XVI, pink silk with little blue flowers, add effective colour. The Arden Studios, decorators.
BUILDING THE DOUBLE BORDER

The Reconstruction of a Difficult Site on a New England Farm

JOHN L. REA

While we gardeners are usually more interested in the result than in the slow and arduous process by which it came about, there are occasionally cases when in this respect it is well-nigh impossible for us to keep silent. To this special category belongs my own newest gardening venture, the building of a double border. So great seemed the difficulty to be overcome, and so deep was my personal satisfaction at having at last gained the victory, that I can scarcely resist the temptation to tell a little at least of how the war was finally won.

To begin then, as the French say, at the commencement, it was my maternal grandfather whom I hold largely responsible for the unusual difficulty of the terrain constituting the predetermining scene of my activities. Some half-century ago he, of blessed memory, conceiving the not unhappy idea of more effectively draining his favorite orchard, had caused to be constructed a system of "blind ditches" and had all unwittingly run the final outlet ditch, into which all the largest stones seem to have been deposited, diagonally across the area where, in this later time, it became advisable to build the walk and its bordering flower beds. To those who have not yet encountered "blind ditches" in their garden building may I give a word of explanation as to their origin?

In the days before readily obtainable commercial drain tile it was the common practice to provide proper land drainage by the use of ditches, open or "blind" as they were called, the former as the name implies a mere trench for carrying the surplus water away, the latter a broader, deeper trench filled with stones and hidden by a final layer of earth. A longer efficient life was sometimes given the blind ditch by placing a layer of cedar boughs over the stones before throwing in the final layer of earth, this in a measure preventing the soil filling the chinks between the stones and so much less effectively blocking the passage of the water among them. This, then, is the sort of thing I ran up against, and but for the highly successful camouflage grandfather and Nature had thrown over it, I might never have moved to disturb it. The one placed a board fence along the center line of the ditch, and the other completely veiled the whole works with a veritable tangle of elm trees, choke and pin-cherry bushes, Virginia creeper and wild grape vines. Lying as it did, however, literally across my path and sending me always round about on my many passings to and fro between the garden and my studio, it must, I had firmly determined, give way to a means of communication between the two points which should be at once more direct for the feet and more sightly to the eye.
As in all such cases, clearing the ground and making it ready for plowing and leveling was the initial part of the task. One of the pictures gives perhaps a better idea of what that implied than words can so easily do. Here are shown the jungle cleared away, the smaller stones from Grandfather's ditch already removed and used as a foundation for a new driveway at the right, the elms except such as could be adapted to my scheme dug out, the fence for the most part done away with, and the ditch ready to be filled again. Removal of the larger boulders would make the plot ready for the plow.

Another picture, taken the following summer, shows this largely accomplished and the entire project several steps advanced toward completion. Earlier in the season the plowing, harrowing and leveling had been done; in August a quantity of evergreens had been set; and by the time this photograph was made in September a shallow trench the width of the proposed walk had been dug and some of the flat-topped stones for the pavement already put in place.

This paving of flat field-stones, shown completed in another picture, is 4½' wide and 13½' long. The stone walls about the place as well as the lanes and pastures were ransacked for suitable material. It proved a laborious undertaking indeed and now and again, I confess, caused me momentary spells of depression and near-despair wherein a sense of the innate wickedness of all unnecessary labor was impressed strongly upon me. However, I kept doggedly at work and by the first of October experienced the very great satisfaction of seeing the more Herculean part of the work completed. The walk was laid and curbed and, what is more, looked as if it might have been so for years.

Herein lies the advantage of selecting for such purposes only stones with weathered faces, moss and lichen patched whenever possible. A freshly upturned stone will for a long time betray the fact in its appearance. And if the first rule in these matters is that every garden feature should fit its environment and seem an indispensable adjunct to the scheme of things, the second, an inevitable corollary to that, is that it have an air of permanence giving no suggestion of newness or strangeness. These qualities are, next to beauty, the garden builder's chief objects in all his planning.

When the two long bordering beds, each approximately 12' wide, were ready for planting, the whole plot was carefully measured and mapped to a conveniently large scale, and a planting plan worked out. For while the chief appeal of the flower bordered garden walk lies in its informal, intimate character, a mere indiscriminate jumble of plant forms and colours will never produce the desired result. There must be a certain amount of method in its arrangement. Theoretically at least the beds should be first modeled and then coloured. That is to say, we should begin by deciding where the high plants are to stand, where those of medium height, and where the low growing sorts. In a measure this is, of course, more or less determined by the very nature of the

(Continued on page 102)
We have grown to accept stripes with the same equanimity and unconcern that we do the chairs we sit on and the sun shining through our windows, whereas stripes are perhaps the most vital means we have of achieving a decorative effect in what would be otherwise an overtrimmed and hedged-in world.

Not only may stripes compose safe and sane backgrounds that are in themselves all-over and practically plain surfaces, against which figured effects may blossom as the rose, but they may, in a sort of reversion of their use, become the startling decoration, in broad bands of contrasting colour against flat backgrounds of quite unbroken tone.

We use stripes almost unconsciously; and it is only when our attention is called to the stripes we unwittingly employ, that we fairly realize it: the jaspes on wall and chair covering, the straight little bands on our china, the straight-lined colour effects in our rugs, the lines and beads on our painted furniture, the blended divisions of colour on pillow and lampshade, the gay bindings of books,—some

USING STRIPES for COLOR EFFECTS

red, some gold, some blue and green, that costly stripe our shelves. After we once realize the omnipresence of stripes in our rooms, we are more alive to their importance; and after we accept their quiet and almost accidental prevalence in backgrounds and unobtrusively toned surfaces, we begin to wonder how we may be gay with stripes, achieving those other intentionally decorative effects that are so attractive. We try taupe and blue velours in two-inch bands on a wing chair and find that, with the oblong pillow of blue corded silk across its arm, we have achieved a beautiful thing; we hang cherry and ivory stripes at the windows of our breakfast room, and find that we have caught the same gayety that lives in a Christmas candy-cane, plus a vivid and sparkling decorative effect that cheers the breakfast mood. We flounce our four-poster in linen daringly striped in mauve and blue, green and black, and find we have the keynote for a beautifully decorative room. We find, indeed, that we may go as far as we like in bold and fantastic colour effects if we pro-

(Continued on page 76)
April, 1922

Not far from the large house on the estate of William Ziegler at Noroton, Conn., has been built a small house for the children. Here they can sleep, study and play. It is also used for guests.

(Right) The walls are of pink stucco and the roof shingled in green. A wide verandah runs across the front of the house. Scalloped awnings add their colour and distinctive lines to the windows.

(Left) From the rear one can appreciate the design and setting of the house—the large trees that overshadow it and give it an air of age, the sweep of the roof and the porticoed entrance reached by the wide drive.

The simplicity of the plan should make its appeal to those contemplating a small home. There are three bedrooms, a kitchen and a wide, house-depth living room.

TWO EXAMPLES OF THE WORK OF GUY LOWELL NOROTON, CONN.
In order to give uniformity to this farm group all three buildings—the cottage, barn and garage—were executed and finished in approximately the same manner, in a style indigenous to the Connecticut shore at Noroton where the buildings are situated. To balance the group the garage and cottage have the same design—a farmhouse type with dormer windows in the servants' quarters upstairs. This shows the side of the cottage facing the barnyard.

The side of the cottage opposite the barnyard has a comfortable porch provided by the overhang of the second story and the side entrance has a pleasant touch in the arched lattice about the door. This and the other buildings are of wood, shingled and painted white, with green blinds and shingled roof. The cottage is a type that has been found convenient and economical and has been reproduced in other parts of the country.
The program for this farm group was to provide the necessary buildings for a seaside place of modest size. It is in that part of Connecticut where land is valuable and yet where the shore of the Sound, with its deep indentations, makes it possible to have a complete place without obstructed views and without excessive acreage. These small buildings are sufficiently large to accommodate the working force kept on the place.

The buildings are placed to form three sides of the barnyard. Although small, the group is adequate and does not entail great expense in maintenance. There is adequate space in the barn for horses, cows and chickens, together with a roomy section for tools. The group is enclosed by a simple wire fence with white posts and rails and the north end of the barnyard is walled with a high hedge of privet sheared flat on top.
CARE OF THE HOUSEHOLD EQUIPMENT

The Service Devices in the House, No Less than the Furniture and Other Decorations, Should Receive the Best of Intelligent Attention to Maintain Their Full Usefulness

ETHEL R. PEYSER

As we have intimated before in these articles, the best of everything may be yours, yet if you care for them in slovenly, careless or uninformed ways it will be as if you had nothing whatever of any value.

The persistent ignorance of the seemingly most enlightened and experienced of housekeepers as to the use and care of the refrigerator is appalling. It is positively amazing to see the breachage of same rules of procedure in favor of what seems to them proper.

For example, the best of housewives will insist on filling the ice chamber of the refrigerator with but a suspicion of ice and a riot of food, whereas the ice chamber is meant for ice and ice to the limit of its capacity, not once a week but every and all day. Unless this is done the air currents over which the manufacturer has slaved to make possible will not occur, and the best refrigerator becomes a useless thing. You might just as well get a packing case and stuff it full of ice and food. The ice chest must be full in order to cool the air and start the heavier (cool) air falling through the chest, which as it descends gets warmer, rises, passes over the ice, cools again and drops and so on in endless circulation. It is these currents which keep the refrigerator cold; it is not the ice cake itself. In a little ice box, yes, the food has to be put into the ice chamber as there is no other, but here you are not depending on the melting of the ice starting air currents to descend and to rise. The problem is quite a different one.

We think probably the difficulty with the owners of refrigerators is that they have the ice box in mind and it is an inherited notion that the food must be in close proximity to the ice. This paragraph may seem a digression, but it is purposely put in to emphasize the fact that the ice box and the ice refrigerator are two very distinct and different things. Therefore, be it remembered that in the refrigerator you must not waste the ice by cuddling warm provisions next it, because your ice is like a battery. It, too, makes currents—not electric, but air currents.

Now then, when we have the ice making currents, what happens to the air of varying degrees of temperature? The coldest air is at the bottom of the refrigerator (of course we are always thinking of the best refrigerators) because cold air is heavier than warm air and the warm air rises. Therefore, if you have odorous things do not put them in the ice chamber because the air starting down will carry odors along. Put the odorous things and the things that should be kept coldest on the lower shelves.

In some chests the currents of air are so good that onions and butter never exchange compliments—a highly snobbish society where there is little amalgamation.

One buyer of an expensive refrigerator said that his refrigerator was a great disappointment because the ice chamber leaked. Now this was a strange thing, for these ice chambers are made of the best workmanship known to refrigeratordom. Everything was questioned: Did you keep your ice chamber full? The reply: Yes. Did you keep things other than ice in the ice chamber? The orthodox answer came: No. Do you close the door of the ice chest completely? Answer: Yes. So the repair man went to the house to give the erring chest a stethoscoping and found that the floor of the ice chest's compartment was a little uneven and the water was forced from the melting ice into foreign channels and escaped through the front of the ice box, dropping in streaking lines on the front façade. This is but a minor point, yet the refrigerator or the stove or the vacuum cleaner or the anything is often blamed for misplacements, lack of care and ignorances on the part of the operator, and this article is meant to forestall a very few of them.

Here, then, are some things to watch out for:

1. Keep the doors of the refrigerator closed always. If they don't close easily, see to it that something is done to make them close.
2. If you have a refrigerator with a lot of movable parts it is well to remove them and immerse in hot water occasionally. But don't buy one that has too many outgoing parts; it's unnecessary and a constant bother to adjust.
3. Once a week wash out the whole chest with warm water and soda; never use strong smelling soaps. Ammonia can be used but it is probably best to use soda. Hot water cleans better, of course, but it will give the ice more cooling to do and if the box is cleaned regularly and water ought to do the trick well enough. However, every so often the hot bath is a good thing.
4. Every day wash off the ice that newly enters the ice chamber.
5. Never wrap the ice in paper thinking to save ice, because ice only makes cold air by melting. Here is a place where the good and saving housekeeper saves ice to the destruction of her food stuffs, yet this is the hardest bit of politics to propagate.
6. If the lining gets discolored use some harmless preparation to remove the stains.
7. It is sometimes a good idea to put a piece of wax paper around highly odorous foods.
8. Wash everything in the way of utensils that are put in the box. Have a regular refrigerator set of dishes.
9. Wash vegetables before entering, for if there is anything introduced in the way of foreign matter, the enemy alien may make for odorous trouble.
10. Cover any receptive foods; it's wisest even with the most perfectly ventilated refrigerators. Liquids will dry up a bit with a dry air circulation and egg yolks kept in water will keep better if the water is changed daily. If dampness collects in your refrigerator something is wrong.
11. Wash off the outsides of refrigerator with damp cloth every week.
12. Remove ice rack and scrub well in water and soda weekly.
13. Boil parts (removable) twice a month or use very hot water.
14. Dry case thoroughly after every douching.
15. If the refrigerator is well connected to drain a little hose to flush the interior will be simple and easy.
16. The drain pipe must be carefully flushed, as here the invading army of typhoid, etc., loves to encamp and make inroads. See to it that the drain pipe is easily removed and cleaned and that the drain pan (should the drain pipe have no outlet into the plumbing system) be easily removed at least once a week to be cleaned out.

With these few words we will leave probably the most familiar bit of household mismanagement to a reforming public, and pass on to some floor coverings.

In the case of linoleum and similar floorings we will take for granted that they are perfectly laid down and that all that there is for us to think about is the nursing of them. Even the cheaper (printed and not inlay) of these floorings will last years if the following suggestions are absorbed and put into regular practice.

Sweep linoleums daily. This is easy. Use an oil mop daily. Never use anything but a mild soap and tepid water for cleaning.

Then rinse with clear water and dry thoroughly. It should be done a square yard at a time, each yard carefully dried before going to the neighboring yard. Do not flood when a mop is used.

Elbow grease, mild soap and warm water are all that is necessary.

Avoid as the plague: lye, soda, potash and all cleaning inventions which may harbor lyes!

Polishing makes the flooring last longer, of course. Colours will be reborn each time and the floor withstand wear better. Use a good floor wax. A home-made kind, if you can't buy any of the finest kinds on the market, can be made of beeswax and turpentine in equal parts. Use all polishes sparingly and not more than once a month. Rub in well, however, when you are doing it.

It is well to have glass or metal caps on heavy furniture as narrow castors are prone to furrow.

For cork floors:

Sweep daily.

They must be washed with tepid water and weak soap.

(Continued on page 92)
PAINTED DOORS OF PRIVACY

They Add Vistas to a Room and Enrich It With Decorative Colour,
As These New York City Examples Clearly Show

CAROLINE DUER

PRIVACY has never been very dear to the American house-builder or house-owner. A hedge, or a half-hearted fence is all that usually divides the suburban lawn and garden from the public highway, and in the matter of inside construction one finds the open arch and the swinging portiere quite the accepted mode of shutting off one room from another. There is, however (somewhere in the Psalms, we think), a line which, as it floats through space on winged notes, carries a message of cheer to those who do not care to live constantly in company. "The doors of the house shall be shut, shall be shut." The second "shut" is, no doubt, added to suit the melody, but how agreeably it emphasizes one's inner convictions! And if anything could persuade people's eyes, when their ears are not convinced, it would be such lovely painted doors as these. To shut oneself in with them would be a privilege and a real delight.

What a pleasure to take one's seat at table opposite to Mr. Cox's balustrade and peer through the painted curtain—pale red beside the deep red of marbleized trim—at the dim romantic landscape beyond. Roses, tulips and peonies in swinging loops hang above the dripping fountain and the proud golden pheasants, which are matched in the other door by a graceful, furtive monkey who has evidently been stealing fruit from the table.

Mrs. Vanderbilt's lovely door, whose four landscapes set in their flowered frames are a joy to behold, is Italian by birth although it was found in this country. On the hall side, which is shown here, the groundwork of the door is a warm, tawny yellow; on the drawing-room side it is a delicious blue, and the walls of the room have been painted to match it.

Marbleized trim and a painted overdoor decoration enrich this painted door in a New York apartment. The decorations are by Robert McKee and the panels by Allyn Cox.

The lovely two-pandled door in Mrs. W. K. Vanderbilt's new Sutton Place house, New York City, is decorated with Italian panels, discovered in a New York antique shop.
The walls of this reception room are paneled in white, making a dignified background for the furniture and for which the mirror and painted panel serve as pleasant contrast. Delano & Aldrich, architects.

Butternut waxed and set up in simple panels with flat moldings forms the walls of this lounge. A slight architectural accent is found in the door trim and cornice. Delano & Aldrich were the architects.

In this small oval sitting room in the New York home of Mrs. Willard D. Straight the walls are filled with paintings set in canary yellow frames. This same color is used for all the woodwork. Delano & Aldrich, architects.
IF YOU ARE GOING TO BUILD
MARY FANTON ROBERTS

YOUR house is built, your architect and your builder have done their utmost to give you comfort and beauty in the construction of your home. Your heart is full and your purse is empty. You have lived through many disappointments and have found the experience not unprofitable; you have gazed reverently upon your home at twilight, and, less often, with touching pleasure at day-dawn. It has grown into your consciousness as children do, and you have commenced your garden. You would not give it up for anyone else's house in the world. For those other houses you intended to imitate when you started to build, you have only amiable pity. Their defects are now so apparent.

At least this is the self-satisfied way you feel when you contemplate the outside of your

(Continued on page 78)
THE DURABLE AND PICTURESQUE QUALITIES OF BRICK
Its History and Manufacture Are Only Exceeded In Interest By The Fascinating Ways In Which It Can Be Used
HENRY COMPTON

If you were asked the two essentials for the house you are going to build, it is quite likely that you would answer without a minute's hesitation, picturesqueness and durability. Practically every woman wants her house to look homelike, and every man wants it to be a good real estate investment. There is always, too, the occasional person who craves spaciousness and magnificence. Fortunately here in America, we, in the main, just want homes so picturesque and appealing that we are very proud when our friends motor up the driveway, and so well built that we will never sell except at a profit.

It is impossible to be interested in ancient and mediaeval architecture without being arrested by the miraculous power of brick to create picturesque atmosphere. whether in an old Babylonian gate, a Moslem tower, or a Tudor battlemented castle, on down to the type of architecture known as the Colonial. No doubt the languorous Cleopatra from her barge on the Nile indolently watched the forming and baking of bricks in the brilliant Egyptian sunlight. And kings were the patrons of these Egyptian brick kilns, even the great Pharaoh had an interest in brick-making on the Nile and had his name stamped on all the bricks manufactured in his hometown. Brick making also received the royal patronage of Babylon. On one of the old tombs 1500 B.C. is the naive statement "Disparage me not, by comparing me with pyramids built of stone, I am a superior to them, as Ammon to the rest of the deities."

Then taking our way westward, we come to brick-making in India, Persia, China on to Greece and Rome, and from Rome up into Central Europe and England. There are wonderful examples of brick houses

(Continued on page 124)
WHY NOT PLAN A BERRY GARDEN?

A Small Area Properly Laid Out Will Furnish a Plentiful Supply of Home-Grown Small Fruits of Surpassing Excellence

B. FRANCIS DASHIELL

The berry garden consists of an assemblage of berry plants and vines of the various kinds for the purpose of supplying the home with a plentiful variety of berries. The general purpose, therefore, of the berry garden is to accomplish results of a nature similar to the home vegetable garden. It can either be an integral portion of the vegetable garden or an entirely separate garden scheme.

The berry garden, considering its distinction from the orchard and the vegetable garden, is considerably more restricted in area. The possibilities in berry culture on restricted areas are generally overlooked, with the result that many who have the small quantity of land necessary look upon berries as a necessary luxury. By planning to start a berry garden, a small piece of unremunerative land can be made to produce berries to provide an abundance for table and canning purposes.

As individual tastes will always modify the character of the garden, a general scheme must be used as a working basis. The varieties described in this article can be modified to suit the climatic conditions of the locality of the garden, yet the selection of these berries has been made or worked out on a cosmopolitan basis, their growth being practically universally satisfactory. However, local nurserymen may suggest some very good modifications of this specification.

The soil for the berry garden should be as light as possible with a good, even, clean texture. Heavy soils can be lightened with sand and the humus content increased by the addition of leaf mold and well-rotted manure. As practically all berries in their wild or native states are found growing in wooded places, it is consistent that the soil of the garden should closely approach the natural conditions. The above humus additions will do this.

Holes in which vines, shrubs or plants are to be set should be well made so that the roots may be fully opened without any unnatural cramping. Rich top soil made fine and clean should be placed in immediate contact with the roots with a little water to set or bind them. The earth should be firmed over the roots by pressure and when the transplanting operation is completed the plant or vine should stand somewhat deeper than it stood while in the nursery. Careful pruning, cultivation and fertilization from time to time will make for the success of the berry garden.

The different varieties of the various berries suitable for a berry garden are briefly described for the benefit of those who may be planning this late the Golden Queen, a hardy and productive type, has replaced the subtropical Golden berries and is excellent for home gardens.

Huckleberries, the true edible berries of the heath family, often called blueberries, remind one of the deep and shadowy woods. But now they can be successfully propagated in the garden and are the finest of such fruits. Every garden should try to have the huckleberry with its abundance of rich juicy fruit for pies, with cream and for preserves. However, the soil conditions for huckleberries are quite different from those for other berries. A condition nearly equal to that found in the woods is necessary.

This can be obtained with certain chemical fertilizers, old leaves and decayed oak leaves or leaf mold from the woods. A good mulching with this woods mold and oak leaves will bring about the acid condition so necessary for the best growth of the huckleberry. Sixteen per cent acid phosphates and sulphate of ammonia are probably the two best fertilizers to use on huckleberries. Watering frequently is also necessary, as the plants will stand very little drought. Any soil which will successfully grow rhododendrons will produce huckleberries of the finest quality.

Of the dewberry and the blackberry very little need be said. By having a combination of the two a longer season of production is had than with one alone. Plants are set about 3' apart in the row and trained up on a wire trellis supported on posts set in a row. Fertilizers heavy in potash and phosphorus are used before fruiting and nitrogen salts applied later to produce heavy growth for the next season's fruiting. Lucretia is the principal variety of dewberry and the Blowers and Mersereau lead in the varieties of blackberries. Both of the latter have large, firm, sweet fruit of very good quality.

Gooseberries are very hardy and are easily grown. Set 4' apart in the row. The Downing, Industry and Columbus are leading varieties in order of their desirability.

Currants are extremely desirable and the little bushes are quite ornamental besides bearing heavily. In England, hybrid tree currants are planted extensively because of the charming contrasts of the little solitary bushes. They are now introduced here and a few should be placed in every garden or about the grounds. The leading varieties are, Victoria, White Grape and Comet (tree).

The strawberry is adapted to a

(Continued on page 94)
**VEGETABLES AND VITAMINES**

*A Résumé of the Best Vegetables for the Home Garden, and Some Interesting Comparisons of Their Vitamine Content—How and When to Plant Them*

ADOLPH KRÜHLM

O UR views as to the relative importance of the different vegetables have undergone a mighty readjustment. True, beans, corn and peas are still considered the staff of life in the food garden. In actual importance, however, tomatoes, considered poisonous by our fore fathers but fifty years ago, now rank first, with greater surprises in store.

Back of it all are the vitamines. The fine work of Professors Mendel and Osborne of the Connecticut Agricultural Experiment Station, cooperating with Yale University, now enables us to strive after hitherto unsuspected food values. We always knew what to grow for protein and starch, and what contained the most carbohydrates, but all these are now of secondary importance in the light of recent discoveries. We must know where to go for that evasive element called vitamines.

But it is not enough that we should recognize the need of growing tomatoes. Who's Who among nearly 300 different sorts? What is the difference, if any, in the food values of pink, scarlet, yellow and white tomatoes? Why are early maturing vegetables preferable to late kinds in some instances and in certain classes? These are a few of the perplexing questions that have to be answered before the gardener actually can start.

Taking off our hats to science, we learn first that tomatoes are the foremost vegetables in that no amount of cooking or preparing can kill their vitamine-carrying qualities. Think of it! No matter which way you prepare tomatoes, you are bound to get the full benefit of all that Nature stores in that fruit. Not so with cabbage. In boiling cabbage, much of the peculiar vitamine brought to us through this vegetable—the anti-scorbutic variety—is lost. On the other hand, spinach, that greatest of all spring tonics, carries so much vitamine qualities that much of it remains after boiling. And beet leaves, beet stems and foliage, including Swiss chard, are almost as valuable as spinach, while beet roots rank sixth in value, counting less than carrot roots and but little better than timothy grass.

In view of all these facts a greater enthusiasm toward tomatoes and cabbage than toward melons or cucumbers may be pardoned. As a matter of fact, one might feel inclined to overlook cucumbers, melons, pumpkins and squashes entirely, were it not for two reasons: Among the squashes we meet a valuable vitamine carrier in the summer varieties, especially in Cocozelle Bush, the squash so famous in Italy as a splendid tonic for physically backward youngsters. Cucumbers and melons are good roughage; one likes to eat them for the delight they give the palate, while their food value is nil.

So let us consider the most important classes of vegetables with a view of discovering the most worth-while kinds for your purpose. Not all kinds serve equally well under different conditions of soil and climate. Above the latitude of Albany, N. Y., for instance, it is much safer to plant early maturing varieties in all classes. Yet some of the late kinds, of corn for instance, bring a quality not met with among early sorts. Again, in the home garden, dependability should be the factor that ultimately determines a variety's value. An early variety subject to blight or other diseases is as useless as a late variety that matures in time to be caught by frost. The two factors back of every recommendation made here are quality and dependability. You can count on the good behavior of varieties suggested in the following paragraphs.

Since tomatoes today apparently occupy the center of the food stage,
let us analyze the possibilities of our choice in that vegetable fruit. For possibilities it brings, being seemingly devoid of limitations. In size it ranges from that of a currant to that of a pondeorous piece of beefsteak (Ponderosa variety); in colour it ranges from white through yellow, to pink and scarlet. In shape it is from flat, like a pin cushion, to round like a globe; in food value it ranges from probably very little to the pinnacle of food value.

In this last statement I am anticipating discoveries of the scientists. But I venture to assert that the vitamine element in a tomato is carried in its acidity. Thus, the white tomato (devoid of acidity) will, I believe, ultimately prove to be practically devoid of vi-

The finest all-round scarlet tomatoes are Bonny Best (early), Chalk's Early Jewel (midseason) and Stone (late). The one pink or purple sort above all others is Livingston's Globe. Ponderosa is of great size but entails some waste because of its shape. For home use the globe-shaped type of tomato is fast coming into its own. Cherry, plum, pear and peach shaped tomatoes round out the one vegetable which is equally useful for preserves, soups, ketchup, to be eaten raw, fried or stewed, deserving to be on the menu at least twice a day.

Lettuce, so far, has earned its table place solely on its merits as a basis for salads. Yet, cooked with mustard or beet tops or dandelion, it furnishes delicious “greens.” Whether the process of boiling will take out the great vitamine stores found in the raw product remains an open question. Suffice it to say that lettuce salad is one of the greatest tonics available for mankind.

Frankly, as in the case of tomatoes of different colours, we are still somewhat at a loss to know which of several types of lettuce brings us vitamines in greatest quantities and in most enduring form. Judging from mankind’s personal preferences, the butterhead type of lettuce seems to lead. But we need crisphead sorts and Cos lettuce to round out the season.

An early, midseason and late butterhead lettuce—Wayahhead, California Cream Butter and All-Seasons—should be grown together with green and Wonderful among the crispheads, and Kingsholm Cos for August use. The butterheads, as a class, are best during June (from seeds sown in April). The crispheads survive during July (from May sowing) while Cos lettuce is the only type that will stand August heat, part of the time.

A cabbage diet saved many a rat in Professors Osborne-Mendel’s experiments. The interesting part of it is that raw cabbage does the trick, while boiled cabbage doesn’t! Perhaps that is the reason why cold-slaw is acceptable to some of us while the boiled product is vice versa great. Facts are that boiled cabbage is, at best, but good roughage, while the raw product is a tonic. Some children love to eat raw cabbage when they would not touch the boiled dish. And I believe cabbage in stage of fermentation to be unfit as human food, though tons of it are used as such.

But since cabbage unquestionably has some valuable food qualities, let me assure you that you make no mistake when you pick Early Jersey Wakefield for an extremely early variety. Either Copenhagen Market or Enkhuizen Glory provides a succession that will yield several extra pounds of cabbage early in the season. For a late sort, either Danish Ballhead or Premium Flat Dutch will serve splendidly, though the acme in cabbage quality we encounter in Savoy cabbage.

Savoy cabbage is the wrinkled leaved type which in delicacy of flavor approaches Brussels sprouts. Just why it is not grown more widely instead of ordinary white cabbage defies analysis. Europe discovered Savoy cabbage qualities centuries ago. In some of its sections it is grown exclusively.

And now, the one great vegetable which ranks with tomatoes as one of the foremost benefactors of mankind. Beans, besides furnishing valuable food in various forms, also feed the soil. Nitrogen nodules on the bean plants’ roots are to the farmer what vitamines are to the human system. After growing a crop of beans your garden soil actually is richer in fertility than before. Incidentally, do you know that America enjoys the distinction of having produced the first stringless beans? There are a score of pedigreed stringless sorts available now, in either green or yellow colour, with either flat or round pods.

For the first heavy crop of flat, green pods plant Bountiful. If you prefer a wax-podded sort, plant Sure Crop Wax. Brittle Wax and Stringless Green Podded are both round-podded, much flesher than the other two mentioned previously.

These four varieties will serve every purpose in the home garden, but I would be unjust to the reader were I not to mention a super-quality pole bean of recent introduction. Egg Harbor Pole will ultimately replace Old Homestead, supreme as that variety rules today.

(Continued on page 94)
This adorable small person only 4” high is made of red rubber sponge. The price is only 60c.

Unusually decorative is the colourful over-mantel shown at the right. It is in the nursery of the New York home of Mrs. Fal de Saint Phalle. Frederick W. Ross was the artist.

A clothes tree in ivory enamel has a delicately painted top 38” high, $3.75. The little white enameled wicker chair is $8.50. The seat is 10” from the floor.

Rubber sponge dolls with gaily coloured caps may be had in three sizes, 4” 60c, 5” 80c and 6” $1.

Unusually decorative is the colourful over-mantel shown at the right. It is in the nursery of the New York home of Mrs. Fal de Saint Phalle. Frederick W. Ross was the artist.

For a rainy day comes this white enamel blackboard table 20” high and the top 22” sq. The board folds down when not in use. $10. The chair is $4.

The bassinet below is of white enamel wicker lined with a pink silk quilted pad covered in fine net. Including hair mattress, $34.75. Untrimmed and without mattress, $35.75.

An enameled tin tray measures 17” x 12”. $3.25. The four piece china set in a Humpty Dumpty, Little Boy Blue or Red Riding Hood designs. $4.50.

The bassinet below is of white enamel wicker lined with a pink silk quilted pad covered in fine net. Including hair mattress, $34.75. Untrimmed and without mattress, $35.75.

A clothes tree in ivory enamel has a delicately painted top 38” high, $3.75. The little white enameled wicker chair is $8.50. The seat is 10” from the floor.

Unusually decorative is the colourful over-mantel shown at the right. It is in the nursery of the New York home of Mrs. Fal de Saint Phalle. Frederick W. Ross was the artist.

For a rainy day comes this white enamel blackboard table 20” high and the top 22” sq. The board folds down when not in use. $10. The chair is $4.

An enameled tin tray measures 17” x 12”. $3.25. The four piece china set in a Humpty Dumpty, Little Boy Blue or Red Riding Hood designs. $4.50.

All the articles on these pages may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.
TO PUT IN A
CHILD’S ROOM

This amusing small clock has a decorated metal face and a gaily painted scene above. It is only 4” high. $2.50

Gay cretonne covers this toy box 27” long, $7. Rose or blue burlap screen with cretonne border, 54” high. $11

For a tiny person comes this small toilet set of composition ivory delicately decorated in a rose design. The price is $4.75

The white enameled coop shown below has delectable painted animal insets and a khaki floor. 44” sq. and 21” high. $17.50

An adorable doll to take to bed is of quilted checked or plain gingham in any color. It has the added merit of being washable. 11” long, $2

This charming lamp with its silhouette shade is of pink, yellow or dark blue porcelain. 16” over all. $12

A white enamel wicker nursery basket lined with pink or blue silk has a lace trimmed cushion and pocket. $8.75

A striking checked chintz in green, lavender, pink, yellow or blue with a tiny rose on the white ground. 36”. 65c a yd.

For nursery curtains comes a striking checked chintz in green, lavender, pink, yellow or blue with a tiny rose on the white ground. 36”. $6.50 a yd.

Small people must have small furniture. The table below is 21” high and the top measures 15” x 18”. $6.50. Chairs to match $4 each.
THE GARDENER'S CALENDAR

April

SUNDAY

1. If you grow your own crops for the stock, be certain they will be made ready. Mangees, crabapples and many berries will be blooming now. Pick them just as they ripen and freeze them for later use.

2. Strawberries should not be uncared for. The strawberry refrigerator must be ready and clean before May. The leaves of many plants can be broken and destroyed by these pests. A row of strawberries in the north will give the best and sweetest strawberries.

3. Raspberries and currants, especially gooseberries, are the work of the month. In early May they should be planted. The vines should be well-covered with compost and the plants should be thoroughly watered.

4. The lawn should be mowed over before the grass is too high. Make certain that all weeds and grass are cut down彻底. If a lawn mower is not operated properly, it will cause damage to the lawn and result in a poor appearance.

5. Early pruning is the most essential step in preparing your garden for the coming season. Prune all bushes and trees in March or April. The pruning is done to remove dead, weak, and diseased wood.

6. Young plants should be planted in the garden as soon as the ground is firm enough to handle them. The soil should be well-drained and the plants should be set in the ground about 1 foot apart.

7. If theTelegram is mailing the plant orders, they should be turned under now. Be sure to order the proper number of plants for your garden.

8. The secret of successful growing in the garden is early preparation. Be sure to prepare the soil and the garden bed before the plants are ready to be transplanted.

9. Plants in the garden should be fertilized with a well-balanced fertilizer. The fertilizer should be applied to the soil around the roots of the plants.

10. Florence, a hardy mum, is now a good amber cactus dahlia. Huntington Dohla Gardens.

11. Mrs. A. C. James is a good amber cactus dahlia. Huntingdon Dohla Gardens.

12. Mrs. A. C. James is a good amber cactus dahlia. Huntingdon Dohla Gardens.

13. iris fits into the garden with strange success. The flower is a beautiful yellow with a dark spot.


15. edward's Perfecto muskmelon averages the same site as the regular Rocky Ford type. His flesh is salmonading and the product is green and very thick. Jerome B. Rice Seed Co.

16. Perfect panies like these, measuring 2½ inches in diameter, can be grown only for certain limited areas. Each seed must be planted in a separate cell in the seedling frame.
The Furniture which graces the well-appointed American home of today echoes a silent yet eloquent tribute to the cabinetmakers of olden times.

Those original pieces which happily have survived the passing of centuries furnish inspiration for the many admirable adaptations on view in the Galleries of this establishment. Here one may acquire, within a modest expenditure, groups and single pieces for the formal as well as informal rooms—Furniture which will impart to its surroundings decorative distinction, fulfilling withal the function of utility so often absent in the "antique."

Here also are available hand-wrought facsimiles of rare old Furniture, embodying the very spirit of those leisurely days when the cabinetmaker took rank with the painter, the sculptor and the architect.

New York Galleries
Grand Rapids Furniture Company
INCORPORATED
417-421 MADISON AVENUE
48th-49th Streets • Formerly of West 32nd St
NEW YORK

Furniture : Decorative Objects : Reproductions
pitate conventionality by using at the same time the formal stripes as the means thereof.

Just as there are certain fabrics that are more conventional than others, notably velvets, friezes, mohairs, taffetas, and silk gauzes, each of prime importance in its own realm, so are there certain accepted divisions of surface that are considered typically conventional in the fabric world. Checks, plaids, blocks, circles and dots share with stripes the deed to conventional patterning, but of them all stripes achieve their end most expeditiously; for, depending upon their treatment, they may be formal, colourful, graceful, quiet, decorative, and even classic in effect. No other one distribution of pattern may fit with such equanimity into cozy bedrooms, formal halls, transient breakfast rooms, dining rooms designed to entertain richly, into living rooms that never pall. No other motif may be so deservedly popular for interpreting period and historic effects, for fitting into the very spirit of the delicate Sheraton and Hepplewhite rooms, for refining the more ornate French ones.

In the decorative use of stripes the effect of colour is interesting, as well as varied. The use of two or more colours in thin stripes is just as legitimate a method of mixing a colour, as if one took brushes and colours from a paint-box to do it. A material composed of fine lines of yellow and blue will inevitably make green, and the farther one gets away from the broken lines of colour the greener the material seems. Finely spaced black and white accomplishes a grey effect; red and blue create purple or mauve; red and white, if distributed thinly enough makes one of the tones of rose, lavender and green, both of exactly the same tone value, causes the material to look grey from a distance. When two of the three primary colours, in any degree of brilliance, appear together in the proper quantity on any given surface, and the distance is sufficient to allow them to blend, they will always make the colour that those two primaries are known to make. When all three primary colours, red, yellow and blue, are present in a striped combination, they will form some sort of a grey tone.

It is distinctly well to know these facts, for many people pick out their stripes close at hand, and are resulting disappointed when, from across the room, the colours do stunts that quite upset the equilibrium of their cherished colour scheme.

If a one-tone effect is desired, this end is easily gained, and the broken surface is usually more interesting than is the perfectly flat and plain one. Be sure you are getting the effect you desire, however, by laying a length of the material, or a breadth of the paper, as far away from you in the room as you can place it; in this way you can judge well of the mixing of your colours. If you wish a distinctly two-tone or two-colour effect from your striped stuff, choose stripes wide enough so that the merging of one tone into the other cannot take place within the radius of your four walls, see that the stripes are wide enough to carry to the extreme limit of the room.

Just as we find that the colour combination of a well-marked striped material creates an especial brilliance that could not in any way be achieved by any one of those colours used alone, no matter how bright, so do we find that a small line of other colour breaking almost unnoticeably a certain colour of almost primary strength imparts an illusion of life and vividness that the material would not be able to show without this same invisible line. Such is the effect of one colour on another. In the first instance we may have a material striped in orange and fawn, and black on cream, a decoratively colourfull harmony that “carries” the room;
The designers of Crane's Writing Papers combine an intimate knowledge of the usages of society with intuitive perception of what is beautiful in shape, texture and colors. The quality of these fine writing papers is the result of more than a century of conscientious paper making; their style is the inspiration of today.

EATON, CRANE & PIKE COMPANY
NEW YORK - PITTSFIELD, MASS.

Crane's Writing Papers
in the second we may have a greenish blue, or peacock blue, sunfast, broken by the finest hair line of golden yellow, that vivifies the material just as the sun does when it shines through the same colour and glorifies it.

Stripes may run in any direction, so it be artistically done, as may be noticed in the three rooms designed to show you some of the varied uses of stripes. In the Koru, the small rug in peacock greens, their old wintaria tones that are enhanced by their nearness to the green-grey velours to match its frame, and the pillows on the sofa are of the same material.

More startlingly colourful is the little dining room that is striped bias-wise. Here the walls are in deep ivory, the rug in tan and black, the run horizontally for the most part, and the colour scheme is rather quiet, except for their strong variegation of colour that takes place in some striped materials. These stripes are easily the most interesting points in the room; their dusky pea-cock greens, their old wintaria tones that are enhanced by their nearness to the green-grey velours to match its frame, and the curtains on the sofa at once full of colour and character. The walls are covered in a jasper striped paper; the woodwork is of a particularly lurid tone of apple green, dignified rather than gay; the rug is in two-toned grey, the small rug in pea-cock green and black. All the furniture in the room is of old mahogany except a few painted pieces done in green-grey, and the corner cupboard that matches the apple green woodwork on the outside, with the green-grey furniture-tones used for the shelves and their background. Under the peacock, mauve, black and ivory curtains are hung draw curtains of heavy pickly green satin.

The sofa is covered in mauve glazed chintz showing fine pin stripes of green, which act as a reticent black furniture, and effective diamond-shaped medallions of ivory and black. The gold framed mirror and the carpeted wall, which is notSo much as to make it into the house you have pictured. You have all the questions that are answered in this book, but an infinite detail of making the inside of the home comfortable, beautiful and livable. For this your floors must be perfect, but hold away in the background, your walls and woodwork interesting, even original and unusual, but still a background; for the foundation there are your furniture and fittings, intimate, colourful, individual or personal and temperament and taste dictate. Alas, so many houses reverse this formula. First the floors greet you, the new walls have never their function, and the furniture and draperies are too often meaningless and inharmonious.

Good wood, well finished is as important in your house as any structural foundation of roofs and walls. The baseboard, the picture moulding, the framing and the doors, the window sash, the wainscoting, the window trim all must be carefully selected and very well finished. Woodwork not only adds to the beauty of the house but helps to render it imperious to cold and wet and warmth.

Most pine wood—which is generally used—has a natural lightness in weight and colour due to the absence of resin. With this is a tough fibre and a rich texture. It also has a definite absorbing quality which enables it to take hold of finish, stain or creame and hold it permanently.

A soft tough wood is especially important for interior trim because it lends itself easily to the working out of various mouldings and detail. Whatever the colour is to be on the wood the priming coat should be of a colour to penetrate every grain of the wood. This makes the actual affinities so essential in the treatment of wood before the paint or stain is added.

Different types of stains are required for different types of wood and the modern method of handling wood is to take into consideration its natural condition and, by skillful treatment, bring out the beauty of the grain and the colours that please.

Many times the colour and texture desired may be produced on any kind of wood; for instance, if you want mahogany effect you can get it on beech or birch or pine; or you can, to some extent, intensify the natural colour, you can take a genuine mahogany, add a rich touch to it, and then a wax finish. The same thing can be done with walnut oak or beech. Or you can bring out a rich yellow tone in Sycamore or oak. Oak can be finished so that it will be dark, yellow or English black oak. Birch may be painted to look like Amboyna or yellow or red streaks, or wood brown with darker brown. Cedar may be painted to look like teak and then a wax finish. It may be brought down almost to a surface of grey or black. Almost any wood can be made to look like any other wood or more intensified itself if left without any finish, shellacked or oiled and waxed. It all depends upon how you are going to handle your room.
One quality that women praise is the luxurious comfort of the new Cadillac.

They discover it in the spacious interior and in the restfulness of the deep, soft cushions.

It is wonderfully apparent in the ease and the evenness of Cadillac travel.

She that drives the car refers, with elation, to its comfortable control, its quick obedience to the slightest turn of the wheel.

There is just as real and just as satisfying a sense of comfort in the knowledge of Cadillac dependability.

Indeed one seldom need think of the mechanics of the Cadillac save to congratulate one's self on the surety of their functioning.

It is the unanimous opinion of owners, and our own judgment as well, that motoring comfort is raised to a new and indescribably delightful degree in the Type 61 Eight-Cylinder Cadillac.
Because much of its colour is found in the books, and because the room is small, the woodwork in this library was kept simple and painted white. Edward B. Gilchrest, architect

If You Are Going to Build

(Continued from page 78)

and the particular colours you want. Your woodwork and trim must either blend in or be considered in relation to drapery and furniture that they become a part of your colour scheme, or they must be so central that they recede from view, merely holding together the furnishings and fittings as they are assembled. Your wood finish can bring about great confusion throughout your house if you have not thought of it in connection with walls and furniture.

An interesting house on Long Island illustrates this point. The woodwork throughout the first floor was originally a dead light brown. Mission effect; the floors were rather bright oak and the furniture miscellaneous. Without being beautiful, the general effect was rather comfortable and liveable. Then some beautiful Jacobean peasant furniture was brought over from an English estate, and the place that had been just livable became unbelievably ugly. The woodwork and all the trim had to be scraped and toned down to the oak, the floors made almost black and all the modern coloured glass taken out. Old rugs were put on the floor and the draperies were rich and old. At once the rooms pulled together; the walls and floors drew back and the rich, fine, simple furniture dominated the entire space.

If you have furniture on hand that must be used for the sake of sentiment or economy, or because it is rare and beautiful, plan your wood to harmonize or to contrast interestingly. But unless your furniture is actually antique, pieces of rare interest or beauty, consider well before you use too many old things in a new house.

But, if for economy's sake you are using badly designed old furniture, then why not make it over as you would an unbecoming dress? You can often get really good effects from a collection of unrelated ugly pieces by the intelligent use of an axis, sand paper, paint or stain.

In a well furnished house there is usually some relationship between rooms that in any way connect and between all the rooms and the hall on one floor. Often the floors are alike throughout the first story, which includes dining room, sitting room, library and hall. For these floors, unless you are putting in a rare inlay, tile, cement or composition, you would probably use wood—oak, maple, birch, cypress, beech or pine.

For window trim and doors and other woodwork you would probably use oak or walnut, maple, cypress, mahogany, or you may use the softer woods—chestnut, pine, cherry, cedar, ash and redwood.

The great majority of American homemakers are equally divided about the use of paint and stain on their woodwork, but they are fairly unanimous in deciding that if a wood is going to be painted, it is better to use the more economical woods, such as pine, ash, or chestnut. If you decide to paint your woodwork, you can finish it with a high gloss-like enamel or a dull finish, smooth or mat. You can have it sand papered and moisture proof, rift and mohr proof, the only necessary effort is to decide what you want. In the bedrooms, nursery and upper hall a grey mat finish or the numberless delicate tones in paint are usually used for the woodwork, much more so than natural woods stained or oiled. Just
Keep the story with a KODAK

Today it's a picture of Grandmother reading to the children. Tomorrow it may be Bobbie playing traffic policeman or Aunt Edna at the wheel of her new car or Brother Bill back from college for the week-end or—

There's always another story waiting for your Kodak.

Free at your dealer's or from us—"At Home with the Kodak," a well illustrated little book that will help in picture-making at your house.

Autographic Kodaks $6.50 up

Eastman Kodak Company, Rochester, N. Y., The Kodak City
KARNAK WILTON RUGS

The Aristocrat of American Wiltons

KARNAK RUGS are worthy kin to the rare Orientals. Borrowing much of the beauty of design and coloring which distinguishes the finest Oriental floor coverings, and interpreting that beauty through high quality of materials and craftsmanship, the Karnak provides an exceptional combination of charm and utility.

The owner of a Karnak rug is increasingly impressed by the fact that he has obtained more of the uncommon characteristics of the true Orientals than could reasonably be expected in a reproduction.

Our comprehensive display of these Karnak Wilton Rugs permits of the most discriminating selection.

W & J SLOANE

FIFTH AVENUE AND 47TH STREET, NEW YORK

SAN FRANCISCO WASHINGTON, D. C.
Into this purely modern home have been incorporated some of the pueblo traditional devices, especially the carved roof beams, the rough adobe wall and the flat roof.

Pueblo—A Native American Architecture
(Continued from page 52)

Conquistadores these primitives have exerted not a little influence upon the culture of a civilization which is gradually founding them. So that not only are the old Spanish Missions of New Mexico quite different from the Spanish Missions of California, and the houses too distinctive, but there is now an awakening to the beauty, the inherent fitness, of this kind of building.

"Strong, beautiful, interesting," pueblo architecture is characterized by artists who visit the Southwest, while painters of the art colonies at Taos and Santa Fe have shown their enthusiasm by endeavoring to preserve the pure native style. They build their homes on pueblo lines or revive fascinating old structures that revive an atmosphere of ancient Spain as well as of primitive America.

Building has begun to emerge from that horrid period following the picturesque frontier days; a period when a "dobe" house was scorned as "Mexican" and prosaic brick, or later gingerbread bungalows, were admired by affluent and moderately well-to-do alike. For a long time architects either opposed or ignored native architecture and tried to destroy the growing interest in it. Forced to the style without understanding and "approaching it with neither sympathy nor taste" to quote an artist who is an authority on the subject, "they are still working toward its confusion."

During the last decade artists, archaeologists and writers have been flocking out to New Mexico with a common purpose—to study the pueblo people. The Indian, too primitive to build railroads, has made original and priceless contributions to the arts. And a growing appreciation of this is bringing the Indian motif more and more into favor. It is true that some very bad things have been done. Contractors have taken licentious liberties with native architecture. But still a number of beautiful buildings have been constructed on purely Indian lines, while those of Spanish influence are invariably charming. That is, until someone feels that he can put his own personal expression into the plastic clay. But one feels nothing jarring in the little "mud" villages of the West. Their very simplicity seems fool-proof.

It is clear that the modern adobe house must be carefully plastered or it will lack much of the beauty of the original. Centuries of annual replastering under the soft palms of the Indian women have achieved through successive layers that roundness of corners previously spoken of, which is so essential a feature. It is not necessary to have a real Indian plasterer do this work, but it is well to have any rectangular lines chipped away so that the bricks themselves will furnish the outline wanted. Being a more durable mixture modern plaster does not require an annual dressing, and has been found to be an improvement on the Indian material.

In considering the chief characteristics of the pueblo style material comes first. Adobe, which is simply the name of the clay of the region, is made into large bricks which are sun-baked, and when thoroughly dried are as hard as kiln-

(Continued on page 86)
IF you are interested in building, by all means send for informative illustrated booklet, "Good Buildings Deserve Good Hardware." It contains sound counsel on the character and quality of hardware that should be a permanent part of every good building.

P. & F. CORBIN
SINCE 1849
The American Hardware Corporation, Successor
NEW BRITAIN  CONNECTICUT
NEW YORK  CHICAGO  PHILADELPHIA
The beauty of Orinoka Guaranteed Sunfast Draperies is lasting. Neither exposure to sunlight nor washing can fade their colors in the slightest degree. Orinoka Guaranteed Sunfast Draperies are dyed in our own mills by our own special process. Long service makes the use of Orinoka Guaranteed Sunfast a real economy.

Orinoka Guaranteed Sunfast Draperies may be had in all weights from sheer casement cloths for use against the glass to heavy materials for overdraperies, upholstery and portieres. There are many beautiful weaves, plain and figured, in all the latest colorings.

The Orinoka Guarantee

To every bolt of Orinoka Sunfast and Tubfast Draperies is attached a tag bearing this printed guarantee: "These goods are guaranteed absolutely fadeless. If color changes from exposure to sunlight or from washing, the merchant is hereby authorized to replace them with new goods or to refund the purchase price." Look for this guarantee.

Send for this Booklet

Our new booklet, "Color Harmony in Window Draperies," prepared by a New York decorator, will be sent postpaid for 20c. It contains many illustrations of window, door, and bed treatments, together with reproductions of the fabrics, all in color; also practical directions for choosing materials, making and hanging draperies.

THE ORINOKA MILLS, 510 Clarendon Bldg., New York City

Pueblo—A Native American Architecture

(Continued from page 84)

baked bricks. The walls are generally two bricks in thickness or about 2' thick, but when made very high they must be correspondingly thicker. When they are plastered several stories they are so clad with thick tiers or butresses of solid masonry as additional support.

The Museum of the Casa Grande, which we describe in detail, a complete expression of the needs of the Indian and of the material at hand. It is elementary in its simplicity, sculptural in its mass, beautiful in color and texture of material, whether the wall be smooth or rough, and with enough variety in detail to make it structurally interesting.

Original Indian Structures

The skill of the Indian in building has been the subject of recent articles by the head of the American School of Architecture, who shows how Indian masonry compares with the Egyptian. There is usually a foundation of stone, carefully joined and cemented with adobe. The pyramidal pueblos, which rose four, five, or even six terraces high, was the original apartment house, a primitive community dwelling designed for protection. In the pueblos built around a central square, or plaza, the house is rarely more than two or three stories high, and usually have enclosures of their own. The roofs of the rooms from which blanket figures gazed at night, just as the Chaldeans gazed from their housetops, the massive buttresses flanking thick and unexpected flights of stairs, flanking different levels, these are distinguishing features of dwellings in the Southwest. The vigas, or beams, have been perfectly hewn. They "draw" and throw out heat properly, and are beautiful, whether they be tiny, intimate corner affairs, or great five-foot furnaces with overmantel, hood and raised heart.

The Spanish Indians came they found a country upon which another people had already put its stamp. In New Mexico the oldest established architecture was encountered. The wonderful old Spanish Missions of California are the other side of the same coin. There is a different note in the Pueblo style, simpler, but no less interesting than the pure Spanish type. The Spaniard, too, naturally built with the materials at hand, and under Spanish inspiration the low-ceiled mud hut rose to a lofty church with vast dim interior, and beautifully beamed ceilings; it extended into an impressive succession of rooms, surrounding a square patio with arched porches. The Indians lived in the mountains for the carved "vigas" of their homes were strongly built.

The hand of the Indian is seen in the "lost and found" contours, the soft outline of the walls, in the rounded corners. It is literally the hand of the Indian, and with a feminine touch at that, for most of the building and all of the plaster and stucco work is still done by the Indian women, who never use a trowel, but apply and smooth the plaster with their fingers. The very irregularities give quality to the walls.

A primitive but lovely lighting effect was achieved, as in the candle niches hollowed from the walls, and the usefully numerous small cupboards sculpted out by the Indians were adorned with carved floors by the Spaniard. The have balconies received a balustrade and a half-porga of projecting vigas. The very irregularities, caught in the light, give variety to the walls, 510 Clarendon Bldg., New York City
THE ESTEY RESIDENCE PIPE ORGAN

The Estey Residence Organ is furnished with complete manual and pedal claviers and all other mechanical accessories required by the human organist; and it is also equipped with the Estey Organist, the self-playing device which transforms each owner into a skilled organist.

Estey Organ Company, Brattleboro, Vermont
McCUTCHEON'S
Fabrics of Sheerest White
for Summer Frocks

WHEN summer comes again and the sun blazes down no frock will be quite so refreshingly cool as one of sheer White. And none will be smarter, for Fashion has ordained White as a rival of the "voyante" colored modes. Farseeing women are including several frocks of sheer White in their new wardrobes.

White Dimities—Cobwebby and light—butcrisp. Some woven with threads of varying thicknesses that pattern themselves in stripes, checks, plaids, and novelty effects. 50c to $1.25 a yard.

White Dotted Swiss—Sprinkled with dots that vary in size from little powder grains to big round flakes. Our own importation. 31 inches. $1.00 to $2.00 a yard.

White Novelty Voiles and Crepes—Delicate, supple fabrics. Dropstitched in stripe and check patterns, that again drop stitches but make up the deficit by fine square cordings. Sometimes they resemble checker-boards with their plain and embroidered squares—but always possess a novel and enchanting delicacy. 50c to $1.75 a yard.

White Madras and Cheviots—Here again the cored and dotted patterns score while Jacquard figures and checks maintain a smart air all their own. 50c to $1.25 a yard.

White Linens—Will it be a sheer, a medium, or a rough, heavy weave? Will it be for a Waist, a whole Dress, or a separate Skirt? There are all weights, all of the usual McCUTCHEON quality. 36 and 45 inches wide. $1 to $5 a yard.

Other White Goods
There are Organdies, Poplins, Lawns, Repps, Nainsooks, Piques, Long Cloths and others—in staple weaves and new weaves, and designs too numerous to mention.

We want you to see the sheer delicacy—the fine strength of these fabrics. Write for samples. They are all ready to mail to you.

Reg. Trade Mark

James McCUTCHEON & Co.
Department No. 44
Fifth Avenue, 34th and 33d Streets, New York

A modern stand, almost too heavy in design, supports this lacquer cabinet of black and gold.

The Story of Lacquer

(Continued from page 42)

far higher degree of perfection than the Chinese lacquers; others agree with the opinion of the Dutch traveller Van Linschoten who describing the lac-work that he had seen in 1598 wrote that, "The fayrest Workenmashippe thereof cometh from China."

The discovery of lac and its properties is lost in the mists of antiquity. Probably it was first turned to a practical use as a glaze for drinking cups to make them water-tight; the discovery of its decorative qualities must soon have followed. Ancient Chinese records prove that there is no branch of modern lacquer that was not known—to some extent—and practised in the remote Sung dynasty (960), but such specimens of these antiquities as survive are jealously guarded in China, and the idea that any Chinese lacquer which has reached us is "ancient" is an error. Very little of our oriental lacquer dates beyond the 16th or 17th Centuries, and cabinets and furniture of even those periods are exceedingly rare and proportionately valuable.

Unlike our manufactured varnish Chinese lac is a natural product which is drawn from the trees on summer nights almost ready-made. The bark is scored and the resinous sap exudes smooth-flowing, and with a faint aromatic smell; it is collected in shell, dried, or half-dried, into cakes for the market. These dry and brittle cakes are reddish brown in colour, and from this the name lacquer may have been derived—lak in Persian signifying red.

(Continued on page 90)
TRIANON

Wrought from Solid Silver

INTERNATIONAL STERLING is valued—because of the beauty and utility with which it invests the dining-room.

International Sterling is treasured—because of the memories and associations which cluster themselves about it, and become vivid with meaning for generations of heirs.

Trianon is one of the classic designs which has been wrought from solid silver. It is massive yet chaste.

A Book of Silver on Request

Write for Book 158, the Trianon brochure.

International Silver Co.
Meriden • • • Conn.

This craftsman’s mark identifies the genuine

INTERNATIONAL STERLING

Masterpieces of the Classics

Copyright 1922, by International Silver Co.
The process of lacquering is one of the most exacting that the mind of man has devised; it demands infinite patience and skill, from the meticulous preparation of the wood basis down to the last fine touch of gilded ornament. Well-seasoned wood is the usual foundation; this is planed and polished, and when every flaw has been removed a piece of silk gauze or fine paper is laid on. The surface thus prepared is next covered with a preparation which varies; of burnt clay mixed with varnish, of red or dark ground fine and blended with ox gall. When this is dry it is smoothed with a whetstone and rubbed with wax. On this groundwork the lacquer is laid very evenly in thin coats with a hard brush, the number of coats varying according to the quality of the work; the rule is “Never less than three, never more than eighteen,” yet twenty or even more may be employed. It is then polished and another coat of lacquer applied, and the polishing, polishing, and layering are repeated till the proper depth has been achieved and the glossy, lustrous and almost metallic surface is ready for decoration.

It is obvious even in so broad a summary that the process is a slow one. Each layer would take weeks, even months, if the border and certain fine pieces were not completed under many years. Smaller wonder that the cost was high, and that the work has rarely been allowed to leave its native land. Oriental lacquer which is made for export has won the delicacy nor the durability that marked the old productions.

Chinese lacquer falls into two divisions: (1) painted; (2) inlaid (or carved). Canton was already famous (in the 14th century) for the quality of its painted lacquer, which was at once light and solid and of a high finish. Quantities are still made there and exported, but in the hurry of over-production the old fine characteristics has been lost. Modern Canton lacquer is generally black, decorated with flowers, scroll, and ornaments lavishly applied in shades of gold and silver.

**Foochow Lacquer**

Foochow is the other important centre for the painted variety. Extensive work is still done there. Foochow lacquer has always been distinguished by its fine finish and perfection of surface; the decoration is generally a combination of relief and background, and delicately arranged. The designation of “Foochow Lacquer” is applied to the type of work which was made there originally. This was yellow, very solid, and very thin, with the ornamentation in relief and an effect of clouds brushed on. Specimens of genuine Foochow Lacquer are almost uniformly scarce. Carved (or inlaid) lacquer is associated with Pekin and Foochow. The former is known as “Pekin Lacquer” and the colour is a bright vermilion, made from cinnabar and red sulphate of mercury. Incrustations of jade, ivory, malachite, lapis lazuli, coral, pearl, and so on are used sometimes on both the painted and carved lacquer.

The familiar black and red lacquer is made in a considerable variety of less positive colours. The pure white lacquer of the 15th Century can no longer be made, since the recipe for it is lost, but there are many types of light brown, yellow, green, brown, copper, gold, and silver. Transparent yellow lacs are made with gamboge; powders instead of gold (or brass) is used for “golden yellow” greenish yellow comes from orpiment (yellow sulphide of arsenic); indigo is added to the ornament to produce the shade of green; brown tones are produced by mixing black and vermilion.

**European Importations**

It was not until the 17th Century that the decorative value of lacquer was recognized in England, though here and there some of the Chinese lacquered work reached England. It was also found that parts of the lacquer work were imported as well as traders and the East India Company, not without difficulty, and at a great cost, to meet the demand. Oriental screens were sometimes substituted for panelling, and occasionally hung with the patterns of Foochow lacquer in his Diary (1662) with a geographical visitation to Mr. Boburn, whose house is a cabinet of all the curiosities, in the hall are contrivances of Japan screens, instead of wainscot, etc. The landscape screen represents the country of the Chinese.

The Dutch craftsmen were not slow to perceive the possibilities lacquer offered, and to keep their attention to the home manufacture of “Oriental” lacquer, while continuing to import the real thing from China. As a first article of furniture lacquer was made to order for the wealthy Dutch merchants in China, and it would send paintings of street scenes in Amsterdam which were embodied—quantities enough—by the Chinese craftsmen in screen and cabinet duty; but the cost of freightage was enormous and the risks in transit terribly high. The Dutch had learned the art from the Oriental teachers they imported, all was simplified. The work they produced was an almost perfect imitation, and for some time they passed it off genuine Oriental lacquer; and as such it was readily bought by the Dutch.

The craze for lacquer reached such a pitch in England that “jasping,” as it was called, became the fashionable hobby for fine ladies in the reigns of William and Mary and Queen Anne. In schools for modish young ladies it was taught as an “extra”; handbooks were published on the curious art and miracle of “jasping,” and in short, “Everyone was mad about Japan work.” Horace Walpole had a small collection of old English lacquer at Strawberry Hill.

It is interesting to compare Oriental lacquer with its imitations. In all European work the copal varnish is prominent instead of the native lac of China. The finished surface is hardly so brilliant and fine as the Chinese, and the colour is more vivid. Both the Dutch and English artists followed Oriental designs closely for the decorations, but the pagodas, Chimaeras, birds, and blossoms just lack the sure unmistakable Eastern touch. The English decorations are modelled in higher relief and are on the whole less well drawn than those from Holland.
Your Garden

From the commonplace to the interesting is but a short step. Even the ordinary garden may have charm and individuality through the addition of a bit of statuary, a bird-bath, or a vase; and superb effects can be achieved by those who give a little thought to the harmony that exists between verdure and weathered stone. Study the possibilities of your garden. Our catalogue illustrating a great variety of garden ornaments executed in Pompeian Stone, at prices that are practically normal will provide innumerable suggestions.

THE ERKINS STUDIOS
Established 1910

240 Lexington Avenue, at 34th Street, New York
A Delightful Test
To bring you prettier teeth

This offers you a ten-day test which will be a revelation to you. It will show you the way to whiter, cleaner, safer teeth.

Clouded by a film

Your teeth are clouded more or less by film. The fresh film is viscous—you can feel it with your tongue. It clings to teeth, eats crevices and stays. And it forms the basis of dingy coats.

Old methods of brushing leave much of that film intact. The film absorbs stains, so the teeth look discolored. Film is the basis of tartar. These coats, more or less discolored, spoil the luster of the teeth.

How it ruins teeth

That film holds food substance which ferments and forms acids. It holds the acids in contact with the teeth to cause decay.

Millions of germs breed in it. They, with tartar, are the chief cause of pyorrhea. So most tooth troubles are now traced to that film, and they are almost universal.

Polishing is unnecessary

Floor of tiles, etc., should be swept daily. Flush with warm water. Scrub once a week, strong soap and elbow grease. Soda and water will remove stains. If not, use a weak hydrochloric acid or oxalic acid and wash off immediately with water. This will stop the further action of the acid on the tile. (One part of acid to two parts of water.)

Wooden floors also should be swept daily. Swab (do not scrub a varnished or painted floor) with warm water and weak soap. Keep hardwood floors free from grit, which bites and guses. Use a soft dry mop of felt or the brushes the reliable manufactured make for the hardwood floors. Occasionally wipe off with some well known and tested floor finish.

Today with rustless and ordinary steel the problem of cutlery is simpler and yet more diversified. In the case of cleaning and storing ordinary steel you can use almost any good scouring powder, but not in the case of stainless steel. Varieties, if you reduce the polish, the very thing that maintains imperviousness to rust and stain. Cutlery should be cleaned immediately after using.

Sharpening knives is best done by an expert. Yet there are good rotaries, sharpeners and stones and steels for home usefulness or knife destruction depending upon how the user uses them. Remember when you use a stone not to feel that you must cut through the stone itself and that what you are trying to do is to flatten the edge of the knife and wear off the offending blemishes. The ideal thing is once or twice a year to have the knife sharpened, polish and then occasionally at home run the knife blade flatly over a carborundum stone to get a smoother edge. One should also remember that knives have to have their edges honed after use.

Good knives need no further edging when new.

But though you may have the best knife in the world and keep it in perfect condition, your knives badly you will have lost all the good from those things that there is in the knife. It is not good to let knives be clogged with matter. Get them into your hands, clean the edges, sharpen, etc., and pain them.

Make your own sharpening stone.

Mix equal parts of water and steel wool to make a red brownish paste. Use that to sharpen your knives. It is so good you can keep them in edge.

Two other effects

Pepsodent brings two other effects which authority now deems essential. It multiplies the starch digestant in the saliva. That is Nature's neutralizer for acids which cause decay.

An ideal diet, rich in acid-bearing fruit, would bring like effects. But Pepsodent brings them regularly.

Send the coupon for a 10-Day Tube and watch these effects for a while. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Then judge the benefits by what you see and feel. You will be amazed.

Floor Coverings

Floor coverings such as matlings and carpets are today best taken care of by the vacuum cleaner. Hot water clusters in the adoption of ammonia and hot soaps are a good thing for its longevity after it is vacumed.

Carpets are now coming back into being after years of retrogressive hate. Now on account of the vacuum cleaner they can be used in all their warmth and beauty and kept sanitary for ordinary use in the vacuum cleaner. Talking of this: the only thing that this instrument cannot do is to vacuum the dust out of the corners and the bottoms of the closets, which is not too often; an occasional dusting off; and the emptying of the dust over some something that doesn't give it back.

Stoves of themselves don't get very dirty. It is the foods that are the transgressors. It is wisest to clean all stoves when cold. Use kerosene or stove black. In the case of the gas stove, when the gas vents become clogged by drippings of fat it is well at least once a week to take them out and immerse in soda and water. Wrap off grease and grit before cleaning and always remove dirt at once. If grease is removed after every using of the stove, it will be very easily maintained in cleanliness and it will never run away with you.

The trays under the burners in gas stoves should be cleaned often and well. Burners of all stoves, too, can be immersed in soda and water. About once a month, a little of steel wool makes a good cleaning solution.

Some Miscellanea

Don't let any solid foods get into the sink. Always wipe up. Soda and water are a good cleaner.

The flames of cigarettes are hot.

Dust sink with hot water and clean at least once a day. Grease is a forbidden quantity in a sink and should any get in, the hot water flushing will disintegrate it. Water and soap, fine powder, kerosene, etc., will keep porcelain sinks in good order.

Metal can be cleaned with soap and water and polished with unguity, well devised polishes. Never use anything harsh.

Borax and water, steel wool, and some good powder with a bit of scratch in it. Use hot soap sud. Dry while it is hot.

Do not use soap on aluminum; there are regular aluminum cleaners on the market. Occasionally only use a little 10% acid, such as lemon or tomato diluted, Never use soda.

Borax and water in soda water. Wash in hot soaps and dry. Use de-oxalic acid for cleaning. Dry off the upper part of hardwood doors, and, using a taper, Polish with metal polish which abounds on the present market.

The silver plating of goods with soda and water, but do not leave it in this solution long, as the alkali will eat the tin. Wash and dry at once or you will have rust on your tin ware.

Washing silver after cleaning, the cleaning mixtures do not make good polishers. Occasionally only use a bit of soap and water, or use around the edges that will scratch. Wash your silver after cleaning, as the cleaning mixtures do not make good polishers.

In caring for electric ironers and washing machines, first of all read the directions that come with them, and see that they tell you or don't tell you or too much oil is used.

Do not overload (with clothes) your cylinder washing machine. Do not overload your automatic washing machine. There is no trouble. When buying your washer be sure to tell the electrician what kind of electricity you have, whether it is A C or D C; also the voltage of your circuit. This applies to all electric machinery.

Don't leave your electricity on when you are not using a device. If you do, you run the risk of having your drum bands and engine on fire and all kinds of trouble. Don't blame the machine for faults of your own. (Read House and Garden for March to get all the points on electric usage that you need to get the best out of your electrical equipment.)

(Continued on page 122)
LOOKING forward to the year 1922 we have been able to re-price our entire line. We have taken into account all factors that we expect will bring costs down and have anticipated them in these present levels.

We have determined that these changes are justified by the rapidly increasing demand for Danersk Furniture now in evidence; and everyone knows that greater volume of sales makes possible lower costs and prices. In doing this the Danersk standard of workmanship and artistry will of course be maintained.

There is still a lack of confidence on the part of many people in the price of many commodities. They believe the manufacturer has done his best to reduce prices but that these reductions are not reflected in the final cost to the consumer.

We are the manufacturers of Danersk Furniture and as such our prices naturally are a direct reflection of the most favorable costs to produce.

Send for Early American Brochure C-4

ERSKINE-DANFORTH CORPORATION
2 West 47th Street, New York City
315 North Michigan Ave., Chicago
Why Not Plan a Berry Garden?

(Continued from page 69)

wider range of latitude with greater extremes of environment than any other cultivated berry. It seems to be cosmopolitan in its adaptations to America and is universally liked. Any good garden soil will produce fine berries, although warm, quick, light soil and exposure are to be desired.

The mulled row system of planting strawberries is usually preferred in small gardens because of the large numbers of plants in a given area. The rows should be about 3' apart with the plants set 10" apart in the rows. When fully developed, each row will be completely matted for a width of about 18", leaving a 19" space between for cultivation and passage when picking. Nitrogen bearing fertilizers should be heavily applied at blooming time. In winter the plants should be well mulched with manure, leaves and straw; for protection. Only strikingly true varieties of strawberries should be planted and those having the most cosmopolitan nature are the Gandy, Senator Dunlap, Dr. Burritt and Magic Gem.

The everbearing strawberries usually produce up until freezing weather checks them and the garden will not be complete without a good number of these plants. Of the many varieties, Progressive Everbearing is frequently planted.

In a berry garden such as planned in this article, there is always some waste space which can be utilized for fruit production. Several early fruiting varieties such as apple, peach, plum and cherry trees can be set out so as to fit into the general scheme and give a welcome addition in passing years.

A neat and attractive pergola arbor should be built through the garden and covering the walk. Grape vines are set out and the vines trained over the arbor which they will cover within a few years. Three standard types of grape, which universally give satisfaction are: Concord, a blue-black grape; Niagara, a green grape, and Delaware, a pink or red grape.

The little berry garden can be attractive and interesting the first year and in a few years can be the pride of the neighborhood. Many people can enjoy liberal crops of these vitamin greens early in the season by planting either Viroflay or Long Season, both heavy-leaved, productive types.

For reasons given previously I am not going to advocate at length the growing of large, vining winter squashes. If you have the space, grow Warted Hubbard or Golden Hubbard and you get good keepers. In smaller gardens you should grow some summer squash. Both Early White Bush Scallop and Cocozelle But are liberally yielded in small space, and I am strongly biased in favor of the latter. Cocozelle Bush with field more fruit in less time and from less space than any other kind. In peculiarly aromatic flavor it surpasses any of a score of other squashes.

Turnips have for centuries been the main standby in winter food among many nations in Europe. In some Scandinavian countries they are classed of equal importance with potatoes. And for the reason that turns bring liberal amounts of vitamins ranking next in importance to calcium and potash to new potatoes in the Osborne-Mendel experiments.

Early White and Early Purple Milan are good turnips for use early in the season. Purple Top Strip Leaf, White Egg and Golden Globe are far superior. When they keep well until early winter. For winter use

(Continued on page 71)
A sympathetic knowledge of architecture is essential to the successful creation of an interior setting—that the furniture, hangings, color and disposition of the furnishing elements shall complement and harmonize with the architectural background.

The Brambach Baby Grand

An instrument of rare charm and distinction. The exquisite artistry of design and finish; its delightful tonal qualities, together with its compact size—only 4 ft. 8 inches long—have made The Brambach Baby Grand the choice of thousands of distinguished and discriminating homes. And, moreover, its price is exceptionally moderate.

Displayed and sold by leading dealers everywhere.

BRAMBACH PIANO COMPANY
Mark P. Campbell, President
645 West 49th Street New York City

Kindly send me a Brambach Catalog together with a Paper Pattern showing the exact floor space the Brambach requires.

NAME,__________________________
ADDRESS,__________________________CITY.
Install an ILGAIR in your kitchen and exhaust every trace of cooking odors, steamy and greasy fumes which float thru every room and linger for hours. Your kitchen will be thoroly ventilated—your home healthier and cleaner. Send for illustrated booklet or see your electrical or hardware dealer for demonstration.

The only ventilating fan with fully enclosed self-cooled motor.

FOR OFFICES STORES · FACTORIES · PUBLIC BUILDINGS · RESTAURANTS · THEATRES · HOUSES · ETC

ILG ELECTRIC VENTILATING CO., 2862 North Crawford Ave., CHICAGO

The Charm of Japan
for Your Walls

WILD honeysuckle, flaming on the hills of Japan—little brown peasants gathering it all day long—and then, after the skin has been stripped off, and made ready, those world-old handlooms weave the fascinating uneven texture of it—that's the beginning of Grasscloth Wallpapers.

Later, when patient little slant-eyed artists have brushed the soft colors into it—tan, blue, brown and every other color—our Grasscloth comes to America to be the quaintest, loveliest Wall-coverings, woven like sunshine, or blue sky through tree boughs.

You've half furnished a room when you've given it such walls, and you've made an exquisite simple background worthy of the most beautiful furniture that anyone could inherit or buy.

Ask your decorator for the Grasscloth with the OKAME-SAN Head Trade Mark.

F. C. DAVIDGE and Company

All the Charm of Real Casements
with every practical advantage

No special window construction, however ingenious, can match the simple beauty and charm of the real English Casement.

'Win-Dor' Casements
are true English casements (out-swung), simply but effectively equipped to meet the problems of American screening and climate.

'WIN-DOR' Casements are sightly, weather-tight, insect-proof and remarkable for ventilation and convenient operation.

THEIR first cost is low and they are practically indestructible.

You should not start building a good structure without knowing the possibilities of 'Win-Dor' Casements. WRITE us for 'The Casement Window Handbook'—now.

The Casement Hardware Co.
1 North La Salle St. (Established 1868) Chicago, U.S.A.
CONSOLE and MIRROR, as a UNIT of DECORATION, have assumed a position of importance in the AMERICAN HOME, lending an air of added DIGNITY and CHARM.

The decoration upon this mirror is applied to the reverse side of the glass before silvering.

INQUIRIES INVITED THROUGH YOUR DECORATOR

COOPER-WILLIAMS INC
284 Dartmouth St.
BOSTON
2 West 47th St.
NEW YORK

FRENCH Hand Made Furniture

FINE furniture is a permanent investment if it is of sturdy construction. Expensive replacement can be avoided. Young people starting homes buy wisely when they begin modestly with a few pieces of hand made furniture of true heirloom quality rather than an overabundance of commonplace furniture.

Our U/Si table, illustrated, is in the Italian Renaissance style, sturdy and fashioned from genuine walnut. In its hand rubbed finish and authentic design it is fully representative of the excellence that has built up the nation-wide reputation of the hand made furniture that bears the mark of FRENCH.
Riddle DECORATIVE LIGHTING FITMENTS

Riddle Fixtures enhance the beauty of an interior by their artistic design, fine workmanship, and the way in which they introduce the color note into ceiling and wall fixtures.

Decorated in Silver Esotado and Cold Esotado, they enrich and blend with their surroundings, much like a fine tapestry or Persian rug.

Riddle Fixtures are adaptations of period styles, beautifully and durably wrought of metal. The color tones harmonize with practically any scheme of interior decoration.

The Riddle Fixture Booklet may open up to you many new possibilities in the important detail of lighting fixtures—especially if you plan remodelling, re-decorating, or building. Illustrated, in color, of fixtures, shades, lamps, torcheres, etc., permitting entire view of instalations in complete harmony.

The EDWARD N. RIDDLE COMPANY
TOLEDO, OHIO
Makers of lighting fixtures since 1892

Riddle Service to Architects

On receipt of plans, including elevation details, our department of interior decoration will submit a definite specification for appropriate fixtures for residences, apartment houses, etc., with photographic illustrations and estimates of cost of installation by your dealer.

Vegetables and Vitamines

(Continued from page 94)

plant Swedish turnips or rutabagas, those firm-fleshed, large-rooted fellows that Europe stores in cellars, like potatoes, and feed that to humans and animals alike. Improved American Purple Top, Golden Neckless and White Budlong are all splendid sorts which you really ought to know.

It would be an injustice to a remarkable member of the cabbage tribe were I not to mention kohlrabi here. Kohlrabi is the vegetable root par excellence when July and August heat causes turnips to grow bitter and pithy. Besides having a far more delicate flavor, the thistle skin makes the roots equally impervious to heat or cold. The fine foon of turnips should cultivate the acquaintance of White Vienna kohlrabi, which will without a doubt definitely replaced old-fasioned turnips.

While vegetables mentioned so far could possibly grow in the home garden, warnings are given in all American home gardens, I beg the reader's indulgence for calling attention to a few of the most unusual or unknown in character or more exacting in cultural requirements, but worth-while, nevertheless. This does not concern itself with either delicacies, luxuries, or specialties. Egg-plants, peppers, musk melons, French artichoke and without chives, besides a dozen others, are beyond the scope of this article dealing in the fundamentally important. But you should know about Wang Bok.

As the name indicates, this is a perfectly good Chinaman. In lieu of a better title most seedsmen register him as Chinese cabbage. As a matter of fact, it is a mustard, and as such, a salad plant of highest order. We tried it cooked—insipid! We cooked stems and foliage separately—same judgment. We took the very heart, cut it up coarsely and served it with French dressing. Result: Everybody was pleased. Try it, with just the slightest touch of garlic in the mixing bowl.

Radishes and Others

Of course everybody grows radishes, though nobody has ever told me anything about their food value. They are crisp, delightful to munch—like peanuts at the circus, with the good value in favor of the nuts. The best all-rounder for the home garden is Long White Icicle. Early in the season Rapid Red and Scarlet Globe provide the little round fellows. Cincinnati Market stands August heat better than Icicle and White Delicious is a fine sort to carry you through the summer for early fall use. For winter storing, grow Black Spanish available in either long or round shape.

Of that great nerve tonic called celery, I recommend White Plum or Early Blanlume favorfully. Either Triumph for midseason and Giant Pascual as a good winter keeper. To the great brand first numbers to select from, but for all purposes, pickling or slicing, Davis Perfect serves the gardener excellently. It is perhaps the handsomest of all, prolific, with few seeds to bother you and of good flavor and body.

When greenness of all kinds becomes scarce, when Swiss chard and spinach are frozen stiff and beet tops or lettuce are but a memory, kale modestly asserts its usefulness. On Long Island the dwarf Siberian variety is gathered right from the open ground throughout the winter. Soon August 1st, the plants become ready for use about October 1st. They keep on growing between acts of thawing and freezing. They stop only when zero temperature paralyzes their root systems. But the tops are available always, fit to be cooked after thawing out slowly.

In an endeavor to help you to score best results with the pedigreed vegetables suggested so far, here are a few concise cultural directions. It is taken for granted that, in whatever condition, you have available a soil of good average fertility, a soil that has good drainage, and although the clay or humus in it to hold the moisture for a reasonable length of time.

Where the gardener is handicapped with a stiff clay soil, a foot or more in depth, the digging in of ashes is one of the best remedies to make possible. On the other hand, where subsoils are of a sandy nature, and the drainage is a bit too good, the addition of plenty of coarse, strawy material is advised. This should be thoroughly dug into the soil.

It is to be taken care to incorporate into the cultural suggestions any little special wrinkles that may be put into operation in the home garden. Warnings are given as to what bugs to expect and how to combat them. For the convenient use of reference, have been arranged roughly in alphabetical fashion.

Planting Directions

Beans, Dwarf or Bush: Sow any time after May 15th, in rows 2' apart, placing seeds 4" to 5" apart in row. Repeated plantings, 2 weeks apart, up to August 1st, will provide a constant supply. Do not pick pods while vines are wet—it spreads disease and spoils the crop.

Bush Lima: Plant any time after Decoration Day and up to July 31st, in rows 1'/2 apart. Place seeds 6" apart in row depending on richness of soil. Plant seeds "eye down," otherwise many of the young plants are apt to break their necks in pushing through the soil.

Beans, Pole or Climbing: Do not plant until maple trees are out in full leaf, then plant in hills 3' apart each way, putting 6 beans to each hill, within 1' of base of pole. Pole set 3' from soil.

Reduce plants to 3 strongest per hill, Treat pole lines in similar fashion, observing again to push the beans into the soil "eye down."

Beets: Sow as soon as soil is fit, in rows 18" apart. Sow thinly, as every kernel holds 2 or 3 embry plants, Cover 1" deep and walk over the row to press soil firmly over seeds. This assures prompt and uniform germination. Last sowing, August 15th, as soon as seedling plants are 2' to 3' tall they should be thinned to stand 3'4" to 4" apart in the row. The plants pulled up may either be transplanted to mature elsewhere or eaten as rich, vitamin-giving greens.

Swiss Chard: As a member of the beet family, this should be handled exactly as beets, excepting that the young plants should be thinned out to 6" later and later 1' apart. By cutting away constantly the outside stalks and leaves, leaving the heart intact, Swiss chard becomes a perpetual bearing green.

Cabbage: For first crop secure plants of an early variety from your dealer. Throughout April and May, they may be sown of midsummer and late keeping varieties. Sow seeds in rows like lettuce or any other hardy, thinning out seedlings to stand 4" apart in row as soon as they get to 3" tall. Prepare permanent short, clay or humus soil and set plants 2' to 2'/2" apart in the row with 2' to 3' between the rows.

Chinese Cabbage: This mustard will grow in cool seasons only. Sow August 1st in rows 2' apart, covering seed like radish. Thin out young plants to stand first 6", later 1' apart in the row. Prop.
The Tobey methods of finishing develop to its full extent the inherent beauty of the carefully selected walnut found in the Piranesi suite. Write for brochure 4.
early headed plants form finest fall salad.

Carrots: Sow as early as ground can be worked up in rows 18" to 24" apart. Space the seeds at covering seeds lightly. Thin out seedlings to stand 4" apart in row. Repeat sowings up to August 1st, and have the best round-year supply. Late varieties requiring all season to develop are the best kept.

Celeriac: Secure plants about June 1st, planting 1/3 of an early and 2/3 of a late or well keeping variety. Set plants 6" apart in rows, allowing 3' of space between the rows. As plants develop, hill them to Blanch. Either soil, boards or a celery blancher will serve. Do not work in celery patch while leaves are wet. To fight rust, spray with Bordeaux mixture.

Corn: Sow any time after May 15th in rows 2½' apart, dropping kernels 4" apart in the row. If blackbirds do not do you in, thin plants to stand 1' apart in row as soon as they are 6" to 8' tall. Hill slightly to give wind resistance. If corn bores in young plants, go after him with a knife. Such a surgical operation on young corn will not injure plants and it can spread. Drop seeds of it 4' apart in the row. Thin out the seedlings plants to stand 12" to 18" as early as July, the yields will be immense. Ripe corn is rot-resistant and should be sown very early in the spring and again very late in the summer for fall use. Sow thinly in rows 12" to 18" apart, covering the seeds but a 2" to 3" apart in the row. The second crop of corn will yield the true quality product.

New Zealand spinach is a member of an entirely different plant family. Its plants spread for 4' wide, so that allowances must be made to place a row of spinach plants 3' or 4' apart, it can spread. Drop seeds of it 4' apart in the row. Thin the seedlings plants to stand 12" to 18" as early as July, the stands of the avowed gardener and professional. Savoy as seedlings are 2' to 3' tall they should be transplanted into another box, 4' apart each way. Keep them cool so that they do not develop into spindling shoots.

Where it pays to use rots-resistant Redwood

Vegetables and Vitamines (Continued from page 96)

FOR siding and porches on which climbing vines retain moisture and foster the development of mould and decay, for shingled roofs which are so shaded by trees that they dry slowly—wherever moisture is fed to porches it pays to use Redwood.

Redwood resists all forms of rot and decay because a natural, odorless preservative permeates its structure during the growth of the tree and keeps Redwood lumber sound under any and all soil and climatic conditions.

Your architect knows that Redwood besides resisting rot and providing permanent beauty and low repair costs, does not greatly increase the cost of a house. Redwood is inexpensive compared with many woods which are not in the same class with it for durability, proportion of clear lumber and freedom from swelling, shrinking, warping or cracking.

Before you build send for our Redwood booklet, "Architectural and Building Uses." To architects, engineers and industrial executives we will gladly send our "Construction Digest" and our "Engineering Digest."

Redwood should be specified for

Exterior Construction including Colonial siding, clapboards, shingles, door and window frames; gutters, eaves, water tables and mouldings; porch rail, balusters and columns; mouldings and lattice. Fencers and fencings; pergolas and greenhouses.

Interior Finish natural, stained or painted.

Farm and Dairy Uses such as silos, tanks and troughs.

Hog feeders and implement sheds.

Wood-block floors, etc.

The PACIFIC LUMBER Co. of Illinois
2081 McCormick Bldg.,
623 No. 40 Rector St. Bldg.
Chicago, New York City
San Francisco
Los Angeles
Export Company
A. F. THANE & SONS, 40 Rector St., New York City
511 California St., San Francisco

The Largest Manufacturers and Distributors of California Redwood

"The Western Wood for Eastern Homes"
The modern door vanishes

—never in the way—allows more attractive home arrangement—

The modern American demands efficiency in the doors for his home, whether he lives in cottage or mansion, apartment or hotel. That is why he finds full satisfaction where Richards-Wilcox vanishing door hardware is used.

Richards-Wilcox
Vanishing Door Hardware

Provides economy of space, added convenience and increased comfort. It gives a door that performs all the functions a door is intended to perform without presenting any disadvantages.

A door hung on R-W hardware operates noiselessly and without effort. It may be opened to any desired degree or entirely closed without taking up room that could be otherwise utilized.

If the ordinary type of door "sticks," due to weather conditions or settling of the building, it must be removed, planed and refinished. The adjustable feature of R-W vanishing door hardware eliminates this labor and expense.

Most responsible hardware and lumber dealers can supply you with R-W vanishing door hardware. If not, it can be immediately secured from any of our many branches.

Send for Catalog M-4, fully describing the advantages of vanishing doors and other R-W hardware for the home—including Air-Way window hardware. Air-Way makes a sun parlor or sleeping porch out of any room.

Richards-Wilcox Mfg. Co.
A Hunter for any Door that Sider:

AURORA, ILLINOIS, U.S.A.

THE MODERN DOOR VANISHES

-never in the way—allows more attractive home arrangement—

The modern American demands efficiency in the doors for his home, whether he lives in cottage or mansion, apartment or hotel. That is why he finds full satisfaction where Richards-Wilcox vanishing door hardware is used.

Richards-Wilcox
Vanishing Door Hardware

Provides economy of space, added convenience and increased comfort. It gives a door that performs all the functions a door is intended to perform without presenting any disadvantages.

A door hung on R-W hardware operates noiselessly and without effort. It may be opened to any desired degree or entirely closed without taking up room that could be otherwise utilized.

If the ordinary type of door "sticks," due to weather conditions or settling of the building, it must be removed, planed and refinished. The adjustable feature of R-W vanishing door hardware eliminates this labor and expense.

Most responsible hardware and lumber dealers can supply you with R-W vanishing door hardware. If not, it can be immediately secured from any of our many branches.

Send for Catalog M-4, fully describing the advantages of vanishing doors and other R-W hardware for the home—including Air-Way window hardware. Air-Way makes a sun parlor or sleeping porch out of any room.

Richards-Wilcox Mfg. Co.
A Hunter for any Door that Sider:

AURORA, ILLINOIS, U.S.A.
Clogged and Rusted

Iron or steel water pipe corrodes and leaks after short service. Wash-bowls and sinks are stained with rust. Fabrics are ruined in laundry. Goods in storerooms are damaged by water dripping from holes that have been eaten through by rust. Pavements must be torn up to reach corroded service pipes. Walls must be opened up—all at great expense.

Often there is not only corrosion, but also clogging of the pipe by internal deposits. The amount of water supplied is reduced to a trickle.

All the troubles of corrosion and clogging can be avoided by specifying The American Brass Company's semi-annealed, seamless brass pipe. Its slight additional cost is an insurance against the damage that results from corrosion, and against the heavy expense entailed when pavements, floors and walls must be torn out to trace concealed corroded, leaky pipes.

Semi-annaeled, seamless brass pipe made by The American Brass Company is corrosion-resisting and is guaranteed not to split.

Vegetables and Vitamines
(Continued from page 100)

kohlrabi any time as soon as you can get on the ground, in rows 18" to 20" apart, covering seed slightly. Thin out seedlings to stand 4" apart in row. Sow a 15" row per week up to August 1st, if you desire a constant supply.

Melons, Pumpkins and Squashes: I have refrained from mentioning these in more than a passing way, for success with melons is generally confined to specialists. Pumpkins and squashes of the vining varieties are generally grown under field crops. At any rate, in the home garden, where space is valuable, they should only be grown incidentally to other crops, in some odd corner of the lot where they will not interfere with other garden crops.

Among squashes, the bush type is the only one worthy of consideration under home garden conditions. Even so, the term is misleading in that even bush squashes will mature at least 4' of space each way. Cucurbita Bush is one of the most compact growing and yet it is possible to grow plants with about 1' apart in the row.

Building the Double Border
(Continued from page 59)

planting, for obviously the tall specimens will in general belong at the rear of the beds, next those of medium height, and the low kinds more directly requiring protection. There is no result in monotony. One must decide what other places height is desirable, where in other words the taller rear planting or even the tall single specimen may be best brought nearer the walk and where in the same relation the very dwarf plants should give way to the one of medium height. In no sense should the beds exactly duplicate each other; balance not symmetry should be the guiding principle.

The element of colour demands equally thoughtful consideration. In the matter of bedding out the draughtsman can be no hard and fast rules to go by. We can but use such taste and judgment as we are blessed with. The plan of course, to make of the double border a beautiful picture when viewed as a whole from either end and at the same time provide a succession of interesting smaller pictures to be discovered as one moves along the path.

Where the whole is most often to be seen from one end, the picture should perhaps be worked up, so to speak, with that special point of view in mind. To do this in such a case it might be well to keep the more brilliant colours, particularly when joined to some outstanding form, nearer that end and reserve the softer, more subdued tones for the greater distance.

Yet as every such walk is often to be traversed from end to end, the idea of the small groupings and the element of surprise should in no wise be lost sight of.

Here is the opportunity for effectively displaying our rare and choice specimens to their best advantage. For instance, I had the beautiful tall pure white flowering delphinium, a favorite cultivar, a pet seedling taller, and exceptionally prized a longspurred columbine, a rare hardy aster, etc. By careful grouping the beauty and individual charm of each could be properly displayed and so made the most of.

The changing season—from spring to early summer, then to the high tide of the year when July brings the delphiniums and August the gorgeous phloxes, and again to the gold and purple of autumn—should be kept in mind in such a planning, and the double border made a perpetual delight throughout the entire growing and flowering period. Indeed, by employing evergreens with bright berries and brightly colored shrubs, it may be made a winter as well as a summer joy.

As the risk of seeming repetitious I must say one word more about this thoughtful, careful preliminary planning. I advocate it all in conscience and without reservation. On a plan I indicated nearly every single plant to be set in those two beds, which together comprised an area of between 100 and 400 square yards. Not only do I find half the fun of gardening in thus first reducing a vision to paper and later on in watching it develop. However, if following this as an invariable rule will, except in seeking strictly formal effects, only result in monotony. One must decide at what other places height is desirable, where in other words the taller rear planting or even the tall single specimen may be best brought nearer the walk and where in the same relation the very dwarf plants should give way to the one of medium height.

In no sense should the beds exactly duplicate each other; balance not symmetry should be the guiding principle.
Would You Have Given These All Shingle Homes Prizes?

If you had been a member of the judges’ committee that passed on the hundreds of entries in the Rite-Grade Inspected Red Cedar All-Shingle Home Competition, would you have voted as the expert judges voted?

See for yourself. Get your copy of the just-published “Rite-Grade Booklet of Prize All-Shingle Homes” containing beautiful reproductions of the sixteen prize-winners with floor-plans of each. Examine, for the first time, a collection of America’s best-designed, homiest homes, finished in the most beautiful, most adaptable, most durable of roof and sideway coverings—Rite-Grade Inspected Red Cedar Shingles.

Entries in the competition came from 36 states. The judges were prominent architects. The principal point considered was quality of design. Prizes were awarded as follows:

First Prize—H. A. Magee, Minneapolis, Minn. (Home of Penfield Tompkins, New Rochelle, N. Y.)
Second Prize—C. I. Barber, Knoxville, Tenn.
Third Prize—Lawrence & Holford, Portland, Ore.

Other Prizes in Order


The competition developed many facts about all-shingle construction of vital interest to all who value and want real homes. It proved the nation-wide, increasing popularity of Red Cedar all-shingle treatment among home-builders of discrimination and taste.

Red Cedar Shingles are to a well-designed home what a becoming gown is to a beautiful woman. Without attracting attention to themselves they enhance the charm of the house. They blend with the landscape, weathering magnificently with passing years. Their soft lines are always pleasing, their tapestry-like texture a playground for the fascinating hide-and-seek of sunlight and shadow. Red Cedar Shingles are genuine, natural. They lend themselves to innumerable distinctive treatments, are easily laid and at little cost.

Don’t decide on your new home until you have all the facts about Rite-Grade Inspected Red Cedar Shingles. “Rite-Grade Inspected” on a bundle of shingles signifies the highest quality standard in Red Cedar shingle manufacture, maintained by rigid inspection and guaranteed under bond.

Rite-Grade Inspected Red Cedar Shingles cost a trifle more than ordinary wooden shingles but they are worth it many times over. Ask your dealer for them; request your architect to specify them.

Get your copy of the Rite-Grade Prize Booklet from your lumber dealer now, today, and study the plans and elevations of the beautiful homes of America that won prizes. Read what all-shingle home owners say of their homes. If your dealer cannot give you a copy send us 5 cents to cover mailing and we’ll mail yours at once. But don’t miss it!

Rite-Grade Shingle Association Room 470, Henry Building Seattle, U. S. A.

Good Fences

To preserve the inherent goodness of Anchor Post Fences—that is the primary consideration in their design, construction, and erecting. The best materials, brought together to best combat the elements and please the eye.

GALVANIZED

ANCHORED FOR A GENERATION OF SERVICE

A restraint to wild intruders, a reminder to thoughtless trespassers: to the visitor, a suggestion of unusual hospitality; to passers-by, a thing of charm; and to the owner—a credit.

ANCHOR POST

PHOTOGRAPHS OF ANCHOR POST FENCES

faithfully reproduced in this 16-page Rotogravure Book, give you a wide range of choice. We have the proper fence and gate for every location—in wire or iron.

To home owners, public officials, and others seriously interested in this subject, it is

SENT FREE

The book does not pretend to show our complete line. But of the many types illustrated there may be one which would serve your needs. Send for a copy. If any other information is needed, our nearest Sales & Erection Office will be glad to send a man to discuss the matter with you.

ANCHOR POST IRON WORKS

Hudson Terminal Building 52 Church St., New York, N. Y. Sales and Erection Offices In

Boston, Mass. 179 Milk St. Minnetta, L. I., N. Y. Jericho Turnpike
Cleveland, Ohio 141 Fourth St. Detroit, Mich. Pennant Bldg.
Hartford, Conn. 602 Main St. Rochester, N. Y. 1964 Main St., E.

Anchor Post Service is convenient for you.
The Ja-Nar

Transforms radiators into decorative additions to your home

The Ja-Nar is a scientifically designed radiator cabinet that converts an ugly, exposed radiator into a beautiful article of furniture. It is made of pressed steel, exquisitely finished to match surrounding woodwork.

Artistically, the possibilities of the Ja-Nar are unlimited. Being lined with heat-insulating material, the top may be used for books, flowers, or objets d'art. In place of dingy radiator coils you have a cheery addition to the decorative effect of your home.

The Ja-Nar increases the heating value of each radiator by throwing the heat out into the room instead of upward. Draperies and wall coverings are protected from the grime and dirt that always accumulate above exposed radiators. Furniture may be placed on either side of the Ja-Nar without fear of warping.

Ja-Nars slip right over the radiator and can be installed in new homes or old without muss or fuss. Low radiators can be made into comfortable window seats.

Write today for our folder containing all the interesting details of the Ja-Nar. It will be sent without charge, together with information as to where Ja-Nars may be obtained. Please address department S.

THE FULTON COMPANY, Knoxville, Tenn.  
Representatives in all the larger centers  
Manufacturers of Leakless Radiant Values. Temperature Regulators, Pressure Regulators and other SYLPHON Specialties

Automatic Temperature Control

For warm air heating, just place the Syphson Regitherm on any convenient wall in your residence and set the indicator, thereby ensuring uniform temperature through its control of the dampers on your furnace. This little instrument is entirely self-contained; there is no electricity required, no clock work to wind or run down, and it is absolutely silent in action. It can be used with any furnace or boiler and even on systems where the steam is supplied from the outside.

PRICE COMPLETE, $35  
Write for descriptive literature on the Syphson Regitherm.

Decorative Reflections

(Continued from page 35)

I always wondered why mirrors had to be made only of clear white glass. Many experiments have been made with colored borders but the body of the mirror has always been kept plain. Now a blue mirror or a green mirror may not be the thing a woman would choose as a guide for powdering her nose or using her lip-stick, but think what notes of color it would bring into a room! I once took an old William and Mary mirror to a skillful man in London and had him copy it exactly in every respect as to form. But into the frames I put mirrors of a brilliant silver blue instead of the usual sheets of white glass. The result was perhaps fantastic but certainly fascinating.

I believe that those mirrors are now hanging in a certain famous blue ballroom, and I can imagine no more fitting place for them. They must give an almost fairy-like reflection of the dancers that flit by—as if they were pools of water under a blue sky. And when there is a bad poudre and groups of white heads shine out from the depths of the silvery blue glass—imagine it if you can!

Yes, a mirror is a bit of man-made magic and mystery that never ceases to thrill.

Hybridizing Dahlias

The dahlia belongs to the family Compositae or Carduaceae, and is closely related to our native species of coreopsis and bidens and our cultivated cosmos. What is commonly called the flower is botanically, as in the sunflower, a flower-cluster or head made up of numerous closely assembled flowers. In double dahlias, which include those classified as cactus, hybrid cactus, decorative, show, hybrid show and pompon, the flowers are fully developed. In the single dahlias a few outer flowers of the cluster have fully developed, broad, flat, conspicuous expanded corollas or rays (popularly but not botanically the petals) while the inner or disc flowers, including most of the flowers of the cluster, have small, inconspicuous tubular corollas.

The object of hybridization is to produce another variety superior to that which under ordinary conditions would be produced by nature. The bee is one of nature's methods of pollination. In going from one flower to the other in search of honey it takes on its body or wings the pollen of one flower, and while working its way into the other flower the pollen falls off and in many cases reaches the stigma.

The stigma is the receptive organ of the flower, and the pollen grain, which is the small yellow dustlike portion of the stamens, should be placed on it. The stigma and stamens are located at the base of every ray and it is at this point that fertilization takes place. After cross-pollination and germination

(Continued on page 128)
—and Now for YOUR House!

No time like the present, and we are ready to send you, with our compliments, an interesting and instructive book full of attractive plans and practical helps. In addition to telling how the foundation should be constructed, for example, it presents the individual merits of

Arkansas Soft Pine

as the ideal home-building wood. It also points the way to economy in construction and beauty in interior woodwork. Act now, by sending at once for the book and finished samples. If particularly interested in white enamel woodwork, be sure and advise.

Arkansas Soft Pine Bureau
420 Boyle Building
Little Rock - Arkansas

To Make a Plain Home Beautiful

CONCRETE and stucco homes that show the unkind touch of time need Bay State. For Bay State will make them beautiful.

This master coating definitely checks the advance of age. For in beautifying your home, it protects it. Bay State is more than a surface coating. It creeps into every pore and becomes a part of the wall it covers. It lasts for years.

Bay State waterproofs all houses of brick, cement and stucco. The heaviest rain cannot beat through a Bay State coated wall. Dampness will not seep in.

Neither wind nor weather can mar the soft, beautiful finish of Bay State—a finish that does not change the distinctiveness of cement or stucco, but adds to it.

New homes of stucco or cement are not complete until Bay State has been applied. For Bay State transforms the drab mottled color to a pure rich white, or one of many beautiful tints.

We shall be glad to send you samples of Bay State Brick and Cement Coating—your choice of white or a complete range of colors. Booklet No. 2 shows many homes made beautiful with Bay State. Write for samples and booklet today. And when you buy Bay State, insist on getting the original. Order by name—Bay State.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers
BOSTON, MASS.

New York Office
Architects' Building
Philadelphia Office
1524 Chestnut Street

BAY STATE
Brick and Cement Coating
The Screen That Rolls up Like a Window Shade

T HIS Spring—for a change—let the time to put the screens up actually be the time to roll them down. You can do it, whether your house be old or new, your windows casement or double sash. You can roll your screens down as easily as a window-shade, by making a permanent screen installation whose first cost is the last cost.

The Hastings Rolup Screen can be installed anywhere, installed to stay. Made of rust-proof and corrode-resistant Monel metal, it is rolled upon specially constructed shade-roller, and enclosed in a narrow metal casing (finished, if desired, like the window-trim). Down the sides of the window, it runs between small metal strips (also finished to match). And a patented Rolup device insures it forever against sagging and bulging out at the edges.

Old-fashioned half-screens are half-measures. They stick and jam. Finger the ventilator a room incorrectly, and frequently even admit the insects they are designed to keep out. The Hastings Rolup Screen answers all these problems at one stroke—and the storage problem as well. Once up, they are up to stay for years; out of sight when not in use; and screening all the window or any portion of it, as needed.

Write to us for the booklet that gives full information about "The Screen That Rolls Up Like a Window Shade."

Annuals for Cutting and Decoration (Continued from page 55)

bouquets. They thrive in a warm, light soil and bloom abundantly from midsummer to late autumn. This is a native flower that deserves more general use.

Coreopsis (Coreopsis grandiflora): Tender, start indoors. Comes in salmon, pink, delicate purple, crinum and white. When setting out, pinch out tops of seedlings to make bushy plants. They thrive in a warm, light soil and bloom in the fall. Some gardeners find their difficulty to transplant but it is quite easy if seedlings are well watered before being lifted and plenty of earth is retained undisturbed around the roots.

Love-in-a-Mist (Nigella damascena): Hardy, 18". Plant seed where to grow and thin to 3" apart. Comes in cornflower blue, white and pink. Can be planted where bulbs have been. Either dig up the bulbs and heel them in to the open elsewhere or let the fading leaves up into little bunches and plant the nigella seed between them. The nigella is an ancient flower, curious, and loved as much for its name as for its form. It makes a good vase companion for some of the gilded.

Lupins (Lupinus hispidus): Hardy, 2'-4'. Tall spikes of bloom in yellow, white, blue and white, rose, light and dark blue, crimson tipped with white and cream and pink. Seeds should be planted where to grow and divided by a 2" bevel and hold the surface. They require plenty of water.

Marigolds (Calendula officinalis): Pot Marigolds. 2'. Single and double in yellow and orange both self-colored and striped types. Where they grow anywhere, they prefer a light, rich soil. In the cutting garden space 3" apart. Will bloom till killing frosts.

African Marigold: (Tagetes erecta): 2'-3'. Come in orange and scarlet, single and double. Have an odor that some find offensive.

French Marigolds. 2'-3'. Lemon yellow, red, orange and a combination of these colours. Generally used for edgings but grow with stem long enough for cut flowers.

Malow (Lavatera): To those accustomed to the perennial kinds this annual type will be a pleasant surprise. It can be grown as a hedge in the cutting garden or for specimens in the border. Requires a soil deeply dug and plenty of water. Take two seeds every 2' where to grow. The pink and white funnel-shaped flowers come on long stems that are excellent for massed bouquets.

Monetone (Reseda odorata): Hardy, 15'-18'. Sow where to grow, preferably in a damp spot, early in April. Thin out plants to 6" apart. Sow seed at any time after frost and make successive plantings for continuous bloom. Comes in white, red, violet and yellow. A red and white bouquet will scort a white room.

Nasturtiums (Tropaeolum majus): Very common to be seen in flower, except in winter. Some gardeners know them as the lazy man's flower as they demand so little attention. A few of the marigolds should be grown in every garden for the richness of their tints and their sweet odor. It is easier to plant them in mean soil than in rich soil the leaves become so abundant as to hide the flowers.

Russian Sage (Perovskia atriplicifolia): Called by some Sweet Sage and Cusco Flower. Hardy, white, deep purple, many scarlet, and pink flowers, decidedly fragrant. They have an old-fashioned air that is becoming popular.

Painted Tongue (Salpiglossis sinuata): 3'. Tender and consequently had better be started indoors. Cut flowers like sprays longer than the kinds, having long lasting in water. Some gardeners have them in white and pink, others in the same. Require a soil of good tilth, but will do well anywhere, both in the flower bed and the rock garden. They are excellent for rock beds and very showy in a flower show.

Passion Flower (Passiflora): Hardy, 12'-18'. Sweet scented. Start them early under glass for later outdoor bloom outdoors in May. Nip off shoots to assure stocky growth. Appropriate for soil and spot where it is essential. An enormous number of plants have been seen at the flower shows and it seems to be partly to the pinch of the young shoots, which can be put around each stem with some success. Come in white, pink, and purple.

(Continued on page 108)
CASSIDY COMPANY
INCORPORATED
Designers and Manufacturers of Lighting Fixtures
Since 1867
101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY

ROOKWOOD
TILES AND POTTERY
SOLVE THE PROBLEM
of those who are working out interior embellishment.
Call upon our agent in your vicinity or write direct to us.
THE ROOKWOOD POTTERY CO.
Rookwood Place, Cincinnati, O.

ROOKWOOD
TILES AND POTTERY
SOLVE THE PROBLEM
of those who are working out interior embellishment.
Call upon our agent in your vicinity or write direct to us.
THE ROOKWOOD POTTERY CO.
Rookwood Place, Cincinnati, O.

TODHUNTER
MANTelpieces
FirePLACE EQUIPMENT

Replica of an early Dutch Colonial mantel. Circa 1763.
ARThUR TODHUNTER—414 MADISON AVENUE, NEW YORK

ETHEL A. REEVE, INC.

"A Group Suggestion"

IDEAS SUBMITTED AND EXECUTED FOR ANY TYPE OF HOME. WE WILL GLADLY SUGGEST AND SUPPLY ANY ARTICLES OF INTERIOR FURNISHING NEEDED FOR THE PROPER COMPLETION OF A DECORATIVE SCHEME AT CURRENT RETAIL PRICES

Correspondence invited
17 EAST 49TH STREET Plaza 0440 NEW YORK CITY
Annuals for Cutting and Decoration

(Continued from page 106)

pink, scarlet, blue and violet. Will also tolerate partial shade. Set out 1' apart and watch for mildew, which can be combated with sulphur powder on the leaves through a cheesecloth bag. The period of bloom can be lengthened and bushier plants grown by keeping the flowers well cut.

Pinks. Dianthus chinensis is a summer carnation, lacking fragrance but pleasing for its colors. D. Hederiflorus or Japanese pinks are sturdier forms. Sow seed in April indoors for flowers from July till fall; or sow outdoors in May. Desire sun and a rich clay soil, which is the preference of all pinks. D. plumarius, although hardy, is best treated as a biennial. Desirable varieties can be continued by cutting or divisions.

Prone to revive old plants of D. plumarius.

Poppies (Papaver). 1'. For cutting use the Shirley types, although poppies are so fragile that only with care do they last a day. Cut early in the morning as buds are unfolding and plunge in boiling water. Will last a day. The colors available are white, pink, salmon, buff, scarlet, violet, black and a delightful mauve with a deep purple blotch at the base. There are also single and double types. The seed should not be sown in a windless day. Prepare the spot where they are to grow and rake it smooth. Scatter the seed thinly and cover with a light sprinkling of earth. When plants are up thin out to 1' apart.

Saxifraga隘 (Saxifraga). Hardy. Really a perennial, but treated as an annual, although in well-protected spots it can be carried over. Three types: tall, medium and dwarf. Use the tall and medium for cutting. Start seeds early in March indoors. Come in a variety of pink, buff and orange, white, yellow, pale, magenta, coral red, gold and several of these colors mixed and striped. Nip off tops of seedlings when setting out. No flower is more useful for borders.

stocks (Matthiola incana). Half hardy. 15'-18'. Comes double and single in white, yellow, pink, carmine, crimson or mauve. A favorite for early bloom, start indoors and plant out in May. Fragrant. It is the first of cut flowers and snapdragons the second, then stocks, especially the Ten Weeks types, come third. Bloom till killing frost.

SWEET PEA (Lathyrus odoratus). Plant early, as early as St. Patrick's Day, in the open, or under glass before that. Select a place the previous fall where you intend to plant them. Dig a trench 18" to 24" deep. Fill the bottom 6" with broken stone, ashes, etc., to assure good drainage and the remaining 18" a mixture made up of one-third rotted manure, one-third rotted turf, and one-third equal parts of lime and sand. This should be done in February. Plant the seeds in double rows 4" apart, placing the seed 2" apart in the row and 2" deep. In the row or the trench, shallow till the trench and fill up as the plants grow. Sweet peas want plenty of water. They love a good trellis of chicken wire rather than the careless-looking pea brush. Incidentally they are considered delicious eaten raw, against which onesometimes drinks lime each side of the vines when they are 3" high.

SWIFT ALBUS (Ryphaniela maritima). Hardy. 6'-12". Sow where to grow and thin out. Self-sows generously and will spring up in the garden unless one watches out. Generally used for edgings and in bouquets for combinations of little flowers that require a touch of white. Fragrant.

SWIFT SULTAN (Centauraea imperialis). Hardy. 18". Fragrant flowers borne on long stems, the flowers reddish, mauve and a mixture of these. Keep well in water. Blooms till frost. Sow seed where to grow and thin out to 18" apart to assure good growth. White, mauve, purple and wine coloured. Keep cut, even in a dry state. 

SWAN RIVER DAISY (Brachyscome Iberidifolia). Hardy. 9". Small, dainty 

SUNFLOWER (Helianthus). 3'-5'. Come single and double in yellow, red, bronze and cream. 

VISCARIA. A chaste little flower borne on wiry stems. Pink, white, crimson, rose and blue. 

VISCARIA is not grown in American gardens as much as it ought to be, for it is always express delight on 

the plant. Seed plant in cold-frame in early April and set out in May. The season of bloom lasts till early August.

YERKENA (V. hybrid). Fragrant. Flowers are carried well above rest of plant, which is often used for a ground cover. Comes in blue, salmon, scarlet and striped varieties. Start early indoors and set out in late April. Will bloom till after early frost.

Trees to Plant Along the Street

(Continued from page 54)

must have a straight and symmetrical habit, for the street is a place of such prominence that it is impossible to grow up very plainly. The tree should be one which will develop into a dense, columnar head in order that the shade may be secured from a minimum amount of space. It should have a clean habit; no long drooping branches or falling twigs, foliage spreading out equally on all sides, the street and make progress difficult.

Then too, the length of life should be considered. A long-lived tree of great beauty which is long lived is far more desirable than one which in time becomes bad in form and in the decay and dangerous decline, notwithstanding the fact that the immediate effect of a fast growing tree seems desirable. Efficient plantings can be made by alternating a slow developing tree and a quick growing one, so that the slow growth has made sufficient size to

(Continued on page 110)
P. JACKSON HIGGS

Period Rooms Executed

AUTHENTIC ANTIQUES
ACCURATE REPRODUCTIONS

For a single piece of rare period furniture— or a complete room—we are prepared to furnish authentic examples, or make accurate reproductions of the best quality.

We will gladly assist in planning.

Inquiries by mail will receive prompt attention.

11 East 54th Street
New York

KAPOCK

Silky Sunfast Fabrics
For your Draperies—Furniture—Walls

Their gorgeous colorings—cheerful or quiet in tone—lend an air of unmistakable refinement to every room.

Kapock, too, is economical. Neither sun nor rubbing can dim the "Long-Life Colors" and the double width allows for splitting.

Send your dealer's name and receive copy of "Kapock Sketch Book" beautifully illustrated in colors.

A. THEO. ABBOTT & CO.
Dept. C.

Be sure it's Kapock. Genuine has name or white basting thread on selvage.

The W. Irving Forge, inc.

Hand Forged Colonial Hardware.

W. Irving Hand-Forged Hardware is Most Distinctive Hardware.

For Homes, Churches, Camps or Bungalows of individuality.

Lighting Fixtures, Bells, Lanterns, Shoe Scrapers, Toasting Forks, Fireplace Sets, etc.

The W. Irving Hinge No. 65

Write us or visit our shop
326-328 East 38th St. New York City
Telephone Murray Hill 8336.

American Paper Doilies

An Absolute Requirement for
Ice Cream Fruits
Candies Salads
Peanut Meat
Etc.

The Welcome Guest and the Tempting Dinner

Become Agreeable Companions when properly introduced by American Paper Doilies—Either Lace or Linen.

Their Craftsmanship Delights the Most Fastidious.

Our special package of four Patterns in fancy gift boxes is $1.00

The attached coupon is for your convenience.

AMERICAN LACE PAPER CO., MILWAUKEE, WIS.

American Lace Paper Co.
Milwaukee, Wisc.

Please send me your special package of four patterns of American Doilies for the enclosed $1.00.
The Hardware is Important

THERE'S an atmosphere of distinction about many homes—subtle, yet very real.

Analyzed, it is likely to mean that every detail is correct. That the hardware, for instance, is of fine quality and in harmony with its surroundings. The kind of hardware that bears the Sargent name.

Sargent Hardware is beautiful in design. It is secure. There are patterns to harmonize with every architectural or decorative scheme.

Send for the Sargent Book of Designs. It contains illustrations of many beautiful patterns to discuss with your architect.

SARGENT & COMPANY
Hardware Manufacturers
31 WATER STREET NEW HAVEN, CONN.

Sargent Door Closers keep the doors closed that should be closed, surely but silently. They are for screen, kitchen, bathroom, back stair and other doors. They add to the restfulness of your home.

Both the sugar and Norway maples are superior to the rapid growing but weak branched silver species. They are splendidly adapted to street planting, for which the sugar maple especially should be more often chosen.

Trees to Plant Along the Street

(Continued from page 108)

effective as a shade tree, cut down the other, which was planted for the immediate effect. The danger in this practice is that the axe will be used too sparingly to the detriment of the valuable tree which grows so slowly. After these considerations attention should be given to the most effective location.

On wide streets there is greater freedom in selecting trees because we do not have to take so seriously into consideration the area which can be allowed for their development. However, it is wise to select a tree which will develop into a low, compact-headed specimen. While on narrow streets it will be necessary to choose a tree which does not have too great a spread, yet one which has an abundance of shade, and is hardly enough to stand the smaller amount of light and air which it will receive.

The location is the determining point in the development and beauty of a tree. Two rows of trees, one on each side of the street, are always the best plan to secure adequate shade, unless of course the street or avenue is wide enough to have a parking strip down the middle. In this case three or four rows of trees are possible. When practical the trees should not only be entered and uniformly spaced, but they should be planted opposite each other, regardless of property lines or divisions. If the street is too narrow for this arrangement it is advisable to plant them alternately.

A street usually allows for a strip between the curb and the sidewalk for street tree planting, but many a tree has been doomed to a hard struggle and an early death by such a restriction of space. At least four square feet is required for each tree up to 6" in diameter, and for each inch of increase of a corresponding increase of one square foot of ground should be allowed. In this way adequate air and moisture will find their way into the roots of the tree.

Where there is not sufficient room, or where such a strip is altogether lacking, it is possible and practical to plant the trees on the other side of the walk, that is on private property, provided of course that they will not be near enough to crowd the house, or that the house will shut off too much light and air. When trees are planted in such a place, whether by individuals or the city, they should become the property of the public and not be dependent on private charity for care. They should also be planted with regard to the other trees on the streets. Everyone will not have a tree in his front yard, so the spot he would like, but when the trees are developed everyone will have a uniform and fair amount of shade, and the beauty of the entire street will not be impaired.

Maples have been popular for a long time. The principal reason for this is that they are such rapid growers, and furnish an abundance of shade. It is, however, to be lamented that these qualities have led many people to overplant such varieties as the silver and the Norway maple. There is no serious objection to the Norway (Acer platanoides) except that there are many other trees which have as valuable characteristics to recommend them, and the use of which would break the monotony of street planting in general. The white or silver maple (Acer saccharinum) should be discouraged. It is a rapid grower and is so greedy that it impoverishes the soil and makes lawn impossible. It has very weak and brittle branches and so becomes a source of danger in every hard storm. It is short lived at best, and is host to a multitude of insects. The sugar maple (Acer saccharum) is the best shade and street tree among the maples. It is as rapid a grower as the Norway but has not had so fair a chance to prove its value as the others have. Its foliage lasts longer in the fall, and has a more pleasing colour. When young it develops a number of small shoots which should be properly trimmed. If this is done it will develop into a compact and symmetrical head.

As a family the oaks are little used—in fact far too little, for they have admirable characteristics which give them advantage over other trees which enjoy greater popularity. They are good shade trees, although unfortunately popular notion has it that they are very slow in growth; but they are, in reality, not slower growing than the hard maples, and besides they have such a long life that they are far more valuable. They are strong, beautiful, and enduring, and better yet they are practically free from insect pests. It is unfair to criticise the oak until it has been given a greater chance to prove its worth as a street tree.

Perhaps the best street tree among them is the pin oak (Quercus palustris).

(Continued on page 112)
Radiator Obtrusiveness Solved

We agree with you that the exposed radiator, however useful, is an unsightly object. That evil is now unnecessary. The Radi-Grille, conserving both heat and space has become a decorative accessory of the home.
A window seat treatment, as in the illustration above, is one of the many attractive ways of making your radiators obscure.
You will find in our booklet on Radiator Enclosures, a number of other suggestions, adaptable to new houses and old.
Suggestions for making decorative an article hitherto unsightly and space absorbing.
You are welcome to a copy of the booklet.

Tuttle & Bailey Mfg Co.
2 West 45th St.
New York

Crucet-Bird Cages

Introducing a harmonious assortment of exquisitely decorated cages with pedestals to match the decorative surroundings of the home.

There is a wide variety of finishes to suit exacting, individual tastes or requirements, among which are:
- New dandelion and black ivory and colors, Roman gold and marble effect. Antique walnut and gold. Black and gold.

These alluringly new and charming cages are a decided relief from the ordinary, unsightly bird cage in general use.
You will have a pride in the lasting beauty of the distinctive Crucet Bird Cage.
To be had at the leading store in your city.

Write for booklet “Lovely Cages”

Crucet Manufacturing Co.
292 5th Ave., New York

Paderewski’s Hands

Just as Paderewski’s fingers respond to the musical impulses of his brain, so the Apollo mechanism responds to the expression of music rolls upon which he has personally recorded his art. Science has endowed the Apollo with the power to match the touch of human fingers. Thus the art of the world’s great pianists is brought to your home.

The Apollo—reproduces, without personal manipulation, the exact performance of the living artist. An exquisite grand piano for manual playing, as well.

Catalogs on Request

Catalogs illustrating the various Apollo pianos, together with the name of nearest dealer where you may hear the Apollo, will be sent you upon request, without obligation.

The Apollo Pianos Co., DeKalb, Ill.

Name
Address

APOLLO PIANO CO., DeKalb, Ill.

Without obligation, send me your catalog. I would like information, particularly on the following, as checked:

- Grand Reproducing Piano
- Upright Reproducing Piano
- Four Pedal Player Piano
- Grand Piano
- Upright Piano
- Installation of Reproducing Action in my Piano.

THEAPOLLO PIANOCO, DeKalb, Ill.

New York Branch, 250 W. 42nd St., New York, N.Y.
Pac. Coast Branch, 945 Market St., San Francisco, Calif.
Trees to Plant Along the Street

(Continued from page 110)

This tree develops into a pyramidal head, 80' to 120' high. It has wide spreading, symmetrical branches which are hung with a thick, handsome foliage. It is one of the most beautiful of the oaks, with its clear-cut foliage, smooth, columnar trunk and brilliant autumn colouring, and is well worthy of more extensive use.

The red oak (Quercus rubra) is the fastest growing and possesses the highest unmistakable beauty of the oaks. Consequently it will thrive in a far greater variety of soils, and is so wide of heart as to be a superlative choice for the beautification of large areas of the country. It develops into a round, dense-shaped tree which has handsome foliage, especially in the fall when it changes to a bright, pure golden yellow. While it is a good street tree because it is so very slow in growth, but when it does exist it is a noble specimen, and by far the king of the forest.

Any one travelling through New England could not have failed to be impressed with the dignity and grandeur of the spreading American elms. This is by far one of the most beautiful shade trees of America, and can be adapted either to narrow or wide streets, because it has such high branches. The tall vase-like tree throws its graceful, arching branches across the street and ensures the greatest extent of airy shade, which is a great advantage in winter in its delicate tracery of branches against the sky is a picture worth having. It is to be greatly lamented that such an admirable specimen should be the host for a number of insect pests, especially the elm tree beetle and the European larch, which have destroyed the beauty of hundreds of noble trees. But there are exceptions to all rules, and this drawback may be overcome by removing the other characteristics. Besides, the Forestry Department understands now how to control insects in a systematic way and other characteristics balance it. Besides, the Forestry Department understands now how to control insects in a systematic way and the European larch is also adaptable for street planting. It is smaller and more compact than our American, but these characteristics are not the same. The European larch, which is taller, is even greater in its attraction to insects.

The American linden (Tilia americana) and the European linden (Tilia europaea) are both adaptable for narrow street planting. They are vigorous growers and adaptable to almost any kind of shade. As young trees they present a pyramidal appearance but with age they develop into dense, round headed trees. They are described by a number of insects. Especially in the late summer, when sometimes they are quite stripped of their leaves. The oak stands insects better, but it is not an uncommon occurrence that they both escape.

Perhaps one of the best trees for narrow streets is the Ginkgo (Ginkgo biloba) or the maidenhair tree. It has been imported from China and Japan, and although it is fairly recent it has proved a valuable contribution and has been tried with great success in Washington, D.C. It has a singular erect habit with curiously horizontal branches. The foliage is not only of its peculiar shape, which is fan-like, but also because in the autumn it changes to a pure golden yellow. Hereby is perfectly hardy, fairly rapid in growth, will stand the trying conditions of the city and best of all it is free from all insect pests.

Another tree which has been popular in some sections, and justly so, is the boxwood. It is a member of the native family, the sycamore (Platanus occidentalis). Both combine rapid growth and development with practically unnoticeable and attractive branches. Both are hardy and develop into a compact, round headed trees. They also have no insect pests to hinder their development. For instance, the horse-chestnut tree, which is very hardy, has a very effective, especially in winter.

There are a number of trees which through lack of exact vision and lack of care have come to be considered as street trees, but which often could be avoided. For instance, the horse-chestnut tree, which is very hardy, has a very effective, especially in winter.

In some cases the choice of the tree is important to the condition of the species and the soil. When the soil is rich and well drained the deciduous trees are the best choice. If the soil is poor and wet, the evergreen trees are the best choice. If the soil is poor and wet, the deciduous trees are the best choice. If the soil is poor and wet, the deciduous trees are the best choice. If the soil is poor and wet, the deciduous trees are the best choice. If the soil is poor and wet, the deciduous trees are the best choice.

The New Swimming Hole

(Continued from page 45)

sort of hand-held around the edge—what is usually called a life rail, and a ladder for ascending from the water. All of these more or less artificial features can be managed, even to a scum gutter if a scum gutter is necessary (although it is an adjunct which in private grounds, along the Champs Elysees and the Bois de Boulogne, or along the sidewalks. The catalpa comes under this listing, for not only is it a tree of unchanging habit, but it is so strong and weak in structure. All of the poplars are short-lived and prone to disease, the pool would be far from inviting. Again it is often pleasant to have the pool near a tennis court or other play ground, so that a further consideration is often a large game on a pond; on a bit of water in the landscape may be the one needed to give the outlook from the house life and sparkle. Any one of these reasons may make a native woodland background an unattainable ideal. But when one can be achieved, the labor will be well repaid.

But in any case, the pool should be at least partially shaded by a growth of trees and shrubbery, even though it be necessary to plant every bush, for not only is the pool dependent upon the shadows and reflections in it for two-thirds of its charm, but its actual scale in the landscape is lost if there is no planting near by. A pool of a fairly large size, lying out in the open may look like a tiny puddle, for water (Continued on page 114)
Within, Detroit at themselves represents artistic meet lamplit hospitable is and a china Sexton guarantee more beautify a every Exterior America. Silent little Hospitality”, Established only quaint de-, origi-

**The Excelsior Gas Range**

**SMYSER-ROYER CO.**


SEND US THIS REQUEST BLANK for “The Lamp of Hospitality”, a little book containing some interesting information on Exterior Lighting. Every architect and contractor should have our Catalog “F”.

Name ____________________________

Address __________________________

---

The White House Line

**SECTIONAL UNIT STEEL DRESSERS**

The pride of the present day housewife is manifested in the convenience and modernized kitchen and chamber. She no longer contemplates old-fashioned, poorly-arranged, unscientifically-constructed wooden kitchen equipment, but prefers the beauty of lamps or wooden wash tubs.

WHITE HOUSE kitchen equipment is entirely of steel—white enameled! The surface is smooth, gleaming, moisture-proof, and pest-proof—and more durable than porcelain. No fear of good construction is overlooked or forgotten. Such seemingly little things as anti-friction drawers and step-saving arrangement in themselves make WHITE HOUSE equipment indispensable. Each door has a personal latch, independent in its action.

And WHITE HOUSE equipment is arranged in sections—prices--so that almost any space, however irregular, can be handily filled. The various units may be arranged either—entirely as--adaptable to the measurement of your kitchen.

Our catalog shows your kitchen, with WHITE HOUSE equipment.

**CRITTALL Steel Casements**

for artistic residences and other substantial buildings

Made in varied designs to meet all conditions

CRITTALL CASEMENT WINDOW CO. Manufacturers Detroit Michigan

April, 1922

113
has a way of shortening amazingly; but with groups of trees and shrubs near it, to crowd a variety of the picturesque and delightful depths which its shadowless surface would entirely lack.

The location of the pool having been settled, its size and shape are the next considerations. The standard size for indoor pools is 20' x 40' and these dimensions may well act as a guide for the size of the outdoor naturalistic pool, although its irregular shape and broken shore help to make it more desirable. Probably the best shape for such a pool is that shown in the plan of the Alexander pool, which is larger at one end than the other, with the sides narrowing a little and then swelling out again. Too great irregularity of line unless the pool is unusually large makes swimming difficult for more than two or three people, besides increasing considerably the cost of construction. The Alexander pool is about 70' long, 50' wide at its broadest part, and 2' to 0' deep. For purposes of this article we will take this 70' x 40' to 25' pool as a type.

Construction

In constructing the naturalistic pool one follows up to a certain point the same procedure as for a formal pool. The outline of the pool having been staked out and the excavation made 1' wider than the outside walls of the pool and 1' below the proposed level of the bottom of the pool, around the outside, the sub-grade is well tamped down, any soft earth taken out and replaced by hard fill, wooden forms for the side walls built, reinforcing rods placed inside, and concrete poured just as in a rectangular pool. For a pool this size (8' deep at one end and 4' at the other) the walls should run from about 15' thick at the top to about 2' at the bottom, with a footing to project 6' on each side of the wall. The inside face should be vertical and the outside face should slant, in order to act as a retaining wall when the pool is empty. The forms for the wall ought to be so built as to leave a joint out of the inside of the wall at the top in order that it may be faced down with stones 1' or so below water level, to hide the concrete. At the same time these are set, heavy steel rings may be run in just below the water line, to hold the rope which acts as a life rail.

The bottom of the pool may have a uniform slant from the shallow end to the deep end, or it may have a spoon-shaped bottom. The latter is not quite so simple to construct, but it is a better form to use, because it gives the greatest depth of 12' or 15' from one end, where it is needed for diving and moreover the depth is uniform for about one-third its length at each end—a very good point where the pool is to be used for both swimmers and non-swimmers. The thickness of the floor of the pool need not be greater than 9" as it rests on the earth, but careful preparation of the sub-grade is necessary, and the bottom should be well reinforced with rods and expanded metal lath as an extraneous precaution against settlement of the earth after construction.

About the best device for preventing cracking from extremes of temperature in an outdoor pool is to start the wall 9" away from the side walls, and fill the space with asphalt when the concrete has well hardened. The asphalt must be heated until it runs easily, and care exercised not to leave any voids in it; the joint thus formed takes care of excess contraction and expansion, and

if the concrete mixture is good, and the pool well reinforced, makes the liability of spalling, hardening, for whatever the temperature changes.

Perhaps it might be well to say in passing that a good lime mortar, made of sand and gravel or crushed stone, to use for this purpose, is one part cement, two of sand and the four of stone. The whole structure should be given a thin coat of waterproof cement before putting in the water.

The swimming features of the pool consist of a 2" to 4" supply pipe, depending upon the size of the water main and the pressure at the point of entry. If more than one inlet is hardly necessary in a private pool), a 6' cast iron drain set in the tender pool rises in the rim of the pool, and a 6' overflow. All the pipes should be set before any concrete is poured. In addition a regular rainfall supply pipe which will fill the pool comparatively quickly, a very delightful frill to add is a little spring furnished with a ripple of water by a half inch pipe concealed in the rocks. A natural run-off near by is the logical place to build such a pool, and by allowing it to overflow above the main pool, depending upon its distance away. It is easy to dam this water and arrange a series of cascades and eddies with the water rippling and tumbling over the stones and dropping finally into the big pool. A little spring of this sort adds a laughing note to the stillness of the large pool which all of us who have watched sunny mistbordered brooks will cherish.

As the height of the overflow pipe establishes the water level, and as it is pleasant to be able to walk near the water’s edge, the pipe can be placed so as to keep the water up to a level of 2' below the stone margin of the pool. A great deal of interest is obtainable by varying the height of the pool’s margin; the stones might be stacked to a height of 4’ or 5’ above the water level on one side (with the earth behind correspondingly raised) and then worked gradually back to the water level again on the other, and the high side emphasized by high planting, so as to increase its effectiveness, while the low side curves down to very low-growing things on the other side to make the contrast between the two more striking.

The Coping

All of the construction below the water line is fairly simple if specifications are followed; it is at the coping of the pool that art must step in and take a hand, or the pool will have the conventional pattern. On the skilful handling of the coping, and the treatment of its margin, depends the successful appearance of the pool. Flat or flattish stones adapt themselves most readily to this work, and a quarry having stratified rock formations is the best source. Careful selection of stones for this purpose is important, as the breaks in big flat pieces, is an ideal source of material. Such stone is handpicked with much care, and the method of building up a kind of wall, following as closely as possible the natural rock formation, with big, bold projections in some places and stretches stepped back at other points, to give some play of light and shadow. The pictures of Mr. Jensen’s work will illustrate the stratified formation of this rockwork. It is bedded in cement mortar, the joints taken to a depth of 12" or more, and filled in with earth to provide a foothold for plants. Mr. Jensen has used stratified rock from Wisconsin which seems especially created for this work, and in some cases has marked the stones of whole sections of the quarry, putting them back as nearly as may be in the positions in which they were found.
THE IDEAL
S-X BISK
Steel Unit Kitchen Cabinet
($75 Factory Price Complete)

CONTAINS all a family require for cooking and storage of food and dishes. Cabinet is one of our units which are interchangeable like blockboard and may be combined with our famous Built-in Steel Kitchen. Unit Prices—Top, $30; Caster, $5; Base, $40.

BISK CORPORATION
BROCKTON, MASS.

STEEL KITCHEN TABLE
($22 Factory Price)

NOTHER of our famous steel units. Electrically-welded steel, baked white enamel finish. Cannot chip or warp, 21 x 40. Epoxy surface porcelain enamel. Two large steel drawers, won't bend or stick. Interchangeable with base of above cabinets.

Originators and Builders of the Wonderful
Space-saving Built-in Steel Kitchen

Specified by Leading Architects all over America. All our products are made from automobile-body steel.

The Story of
The Champion Floor Mop

"Mrs. Brown called me over to see her new dusting and polishing mop today. It is the finest mop I have ever seen and is called the

LIQUID VENEER MOP

It is so fluffy, with such nice long strands, and with a full yarn center. She told me it picked up an unusual amount of dust and dirt.

"I tried it and I could see that it cleaned and polished beautifully without leaving any oily film. Then Mrs. Brown showed me how the swab could be slipped off the steel frame for easy washing. She has two swabs so that one is always clean—and it costs less to buy a new swab then to buy a new mop.

I'm going to have a Liquid Veneer Mop at once. It is so far ahead of any other I have seen."

Liquid Veneer Victory Mop ............... $1.25
Liquid Veneer Junior Mop ............... 1.00
Liquid Veneer Mop "Champion of the World" .......... 2.00

At all hardware, grocery, paint and department stores.

BUFFALO SPECIALTY CO.
Buffalo, N. Y.

For the
Georgian Room

DELICACY of DESIGN, simplicity of line, and pendants of clear crystal give this Mir- ror Scione all the quaint charm of the days when its original reflected the candle-lighted ballroom with rose-garlanded gowns sweeping through the graceful minuet.

Nothing more suitable could be chosen for a room furnished in the Georgian or Colonial manner by the woman of good taste.

CRAFTSMANSHIP of the highest order, combined with quiet elegance and dignity, is apparent in every creation of the Robert Phillips Company, Inc. All periods are correctly interpreted, the designs being adapted from the work of famous artists and craftsmen, as preserved in museums, and in houses of earlier periods.

We shall be pleased to submit sketches and advice to those genuinely interested in correct lighting fixtures.

Robert Phillips Co.
Incorporated
Artisans in all Metals
101 Park Avenue
New York City

Write for our small portfolio, showing a few really authentic and reasonably priced fixtures.

"The Magnolia"—"House and Garden"

SECTION-BUILT—ERECT IN THREE DAYS

The kind of a cottage you've dreamed of. Just one of the many modern, artistic and attractive Section-Built Dwellings shown in our new catalog. Notice the pretty window shutters and the exquisite pergola porch, with roof. There's a broad, well-lighted living room, a half way, two large bedrooms, a bath, cozy kitchen, a screened breakfast room or sleeping porch, and good sized dining room.

SECTION-BUILT—ERECT IN THREE DAYS

Just three days—from start to finish; because, unlike "ready-made" houses, Section-Built Dwellings come to you in a few sections, ready to join together, instead of thousands of pieces. You need no high priced carpenters—just a couple of robust men to put the sections together. You can erect a Section-Built Dwelling in places where it would be impossible to hire experienced carpenters. Any of our dwellings can be taken down and re-erected without injury.

Just 10 cents for our new catalog. It's a beauty and will give you valuable ideas for that summer house or cabin; or show you how to provide for more quarters needed on a big estate, such as overhead guest house, bath and golf house, etc.

Plenty of Water at Constant Pressure without a Tank

Just turn the faucet and you have water in abundance direct from well.

The Tankless Water System (Automatic)

Westco

gives you every convenience of city water supply.

The WESTCO saves you the expense of a storage tank. Has no belts, valves or gears. Its all-bronze pump has only one moving part.

Runs by means of regular electrical current or batteries of a farm lighting plant.

Simplicity of design, superior workmanship and the best of materials insure long life—dependable service—low cost of upkeep.

Thousands in daily use

WESTERN PUMP COMPANY
DAVENPORT, IOWA
Distributors in Principal Cities

Water direct from well to drinking cup

(The New Swimming Hole)

(Continued from page 114)

lay. The picture of the Kelly pool will illustrate very well the transition from a high or belted bank to a low one.

The earth behind the stones must be filled flush with their tops so that the whole thing will have the appearance of a natural rock ledge.

To make the border of stone of the boulder type is a much more difficult proposition. It is necessary in the first place to use very much larger units, because if Boston ferns or ostrich plumes are used to form the edge it takes on the appearance of a stone heap. Big boulders are hard to shift, but if flat stones are used they are out of the question. What ever method one uses to do is to study out well beforehand the arrangement of the stones along the margin, determine what parts are to be high, what parts low, select stone for given spots, and haul them into position, placing them at once as nearly as possible in the positions they are to occupy. The use of a great deal of earth with stones of the boulder character helps to decrease the look of artificiality; covering at times the sides and tops of the stones; allowing them to project only on the water side, bringing the earth down to the water's edge over smaller stones cemented on to the top of the pool wall and projecting over it so as to cast a shadow which will hide the cement walls.

Steps of flat stones down into the pool may be constructed between these big boulders, or, as Mr. Jensen has done in the Kelly pool, in a crevice artfully made by two big rock formations. Much more delightful it is to slip delicately into a shadowy pool from these friendly rock steps, than to clamber down a bronze ladder.

A terrace-boarded edge at the deep end of the pool is a touch not out of harmony with the natural surroundings, for what swimming hole did not have its projecting log, or old plank with one end held down by rocks?

The planting around the pool will depend to a great extent on the character of the native growth in the neighborhood of the pool. Again, the best possible pattern is Nature's, for one cannot do better than to study local woodland near a rock-edged stream or pond, and adapt its growth to the artificial one.

If arrowwood, elder, spice bush and birch form the plant society of such a spot, then these are the things to plant near the swimming pool. Carry this plan further and apply it to the choice of the small plants and vines; use wild grape and bittersweet to clamber over the rocks, rather than such tame things as Boston fern and ostrich plume. Use marshmallows, spike rush, Solomon seal and Joe Pye weed at the water's edge. If you are in the lake region, then delightful may these be in the garden; see that the ferns you tuck into the rock crevices look like maiden-hair, cinnamon fern and Christmas fern—not such hothouse varieties as Boston fern or ostrich plume, for these latter are false notes in the landscape, and the true woodland spirit is not to be captured except by fidelity to detail. However much one may admire the regal blue of larkspur, or the splendor of hydrangeas, the whole scheme of planting will absolutely upset the character of the whole scheme if they appear in naturalistic planting.

For the depths and shadows where even greens contribute, cedars are perhaps the finest near water, and next these white pines or hemlocks. Even hemlocks are not so universally adaptable as cedars and white pine, because they are hardy habits. There is a very special sort of place; they love rocky gorge or the fringes of a beech forest, and they are apt to look un commodious only in other places. But these ferny depths of cedar, their tall pines reflected in the water, the dark blue indeterminate mass of white pine, with a spray of ninnchark or dogwood blooming across in front, almost always seem at home near water.

Evergreens, however, must be used sparingly near a naturalistic swimming pool, only to contrast here and there by their dark hues with a sunnier lighter sort of planting, because to some they are mountains.

If ferns, roses, sumac and hawthorn, if you pool is in New England or the Middle West; dogwood, bayberry and elder, if it is on Long Island; arrowwood and elder in New Jersey; and all of the mixed with the taller forest trees such as elms or oaks or gum trees, may we make up the planting near the pool. Nature's best pictures are the result, and improvement, and if we can but restrain our desire to accomplish such improvement, or at the least reserve it for the formal garden, the swimming pool will be a convincing imitation of the real thing.

The Semi-Centennial of Arbor Day

(Continued from page 38)

would give him for his bread and the syrup for his matutinal hot-chakes, than he was of their visual contributions of future years, but who shall say that he was.

We cannot give too much attention to the planting of trees around the houses that we build today. The flow- er-beds, the boundary hedges, the foundation shrubbery—these tie the house to its site, bring it back to earth, out of the reach of all bare, raw soil which the contractors left behind them; they fit it from unadorned infancy to promising childhood. It is the function of trees to carry on the process to the substantial, hearty health of many years.

When you build, then, look to the trees first of all. If there are trees on the property, cherish them. Plan the location of the house and walks and driveways so as to preserve and set off their beauty. When these trees do not already exist, plant no ones, the best you can get. Preserve and plant these are the keywords of Arbor Day. Let us in this year and every year, help to spread the doctrines of the trees.
Bungalows
Send for this Beautiful Book

Postpaid for $2.00

For many years I have specialized in building Bungalows and
Homes—aggregating over one-
half million dollars' worth yearly.

Thirty-four of our best designs
have been assembled in a hand-
some book called "Beautiful Homes." Each design has been
built many times and is a monu-
ment to our business.

All plans are full of style and snap—
they are practical—different from
the ordinary.

The Bungalow Man

1422 Lisbon Ave., Milwaukuee, Wis.

THE DOOR KNOCKER

More earnestly than any other portion of the
hardware, does the Door Knocker exemplify the
taste of the owner.

With its atmosphere of warmth, and personal com-
unication, it conveys the first favorable impres-
sion of your home, centering on your front door.

It is the courier to announce that one without
awaits a bid of welcome.

Specify Artbrass Door Knockers to your Archi-
tect or Builder. Catalog of complete line and
History of Door Knockers sent upon request.

ART BRASS COMPANY, Inc.
299 East 134th Street
New York

Also manufacturers of the Famous
SAN-O-LA Bath Room Accessories

Pinkham Hand Braided Rugs

Lying flat where placed, with the
everlasting sturdiness of the
hand-made, Pinkham Home-
Made Rugs seem always in keeping
with the craftsmanship of Sheraton
and Chippendale. Hand-braided from
soft-toned new materials, they tend to
any home a welcoming air of comfort
and a touch of dignity.

Braided in rounds and ovals. On
view at the leading stores. Color
combinations without limit. Send
television of your chintzes and wall-
coverings and our artists, without
charge, will submit color-sketches in
harmony.

PINKHAM ASSOCIATES, Inc.
3 Marginal Road
Portland, Maine

Hess White Steel

Medicine Cabinets and Lavatory Mirrors—meet the demand for bet-
ther-than-wood cabinets and wood-
framed mirrors, and at reasonable
prices.

The highest grade of materials and
workmanship goes into these goods—polished plate glass mirrors, nick-
eled brass hardware, steel or glass
shelves, and the whole, in-
side and out, finished in a
beautiful baked white
enamel, guaranteed to be
everlasting.

Look for this mark:

HESS WARMING & VENTI-
LATING CO.
1323 Tacoma Bldg., Chicago
Makers of HESS WELDED STEEL
FURNACES.

"Noblesse oblige"

It is not a matter for won-
der that Old Hampshire Sta-
tionery is as perfect as it is. It
could not well be otherwise.

It is made in a paper-mill
where excellence has been
traditional for generations.
It is made by skilled paper-
makers who have always
striven for the utmost in qual-
ity papers, and who would
not be satisfied with less.

One would expect these
master craftsmen to put in-
to their social stationery all
the quality and beauty that
characterize the product of
the Old Hampshire mill.

It is a matter of noblesse
oblige, if you will.

Old Hampshire Stationery

Made in three styles—Vellum, Lawn and Bond. The Vellum is
a paper of weight and substance, with a
fine, dead-white matt sur-
face that takes ink like rare
old parchment. It is sold
wherever fine stationery is
found. Ask your stationer.

FREE—A box of Stationery Sheets
and Envelopes will be sent on request.

Hampshire Paper Company
Fine Stationery Department
South Hadley Falls, Mass.
Let Us Send You the Leading Dahlia Catalogue

Our 1932 Catalog is the most complete and beautiful book we have ever issued. From it, when used as it should give you complete information about all our new creations but also describes all the old favorites—many being pictured in their natural colors.

Mary Steffenson (Illustrated)
So beautifully distinct from any other dahlia the soft colors and tints blend so harmoniously with the most exquisitely formed flowers are carried so free. The center to the facing, on the long stems, is the beautiful Colonial house practically going our window. The sheet white is the England over Turkey, was you all effect both garden.

Portions of pine beechwood room beautiful wood the N wise possible. The sheet white

Inclined cane (Illustrated) and growing variety. Its clear of sulphur color.

WRITE YOUR ORDER FROM ABOVE OR SEND FOR OUR CATALOGUE

Peacock Dahlia Farms

Large in the World

Berlin, New Jersey

If You Are Going to Build

(Continued from page 80)

now, however, there is a vogue for using white or England wood for both house and room and having the walls unstained and unpainted, either shellacked directly on plaster, or painted white, or oil and shellacked, or oiled and waxed. Sometimes they are left to weather and then往往 the effect is quite beautiful.

And if you are investing in mahogany, walnut, maple or any other wood, you wish to have it show in the decoration of your room just as you would want a really good piece of wood to show in your furniture. If you want elaborately done woodwork, you should consult your architect, and he will advise you on the best kind of wood to use. And an architect and a decorator. A woman who wants her woodwork all Coromandel in her bedroom, and the highly polished and varnished mahogany keeps a certain satiny yellow surface that makes a fine background for interesting furniture. When weather its own way would be very charming indeed with delicate curtain and furniture. There has been very little of it in England in front of the Adam brothers and their imitators in America and yet white pine, birch, oak, and beech, weather, or oiled and polished or waxed makes an exquisite wall for a Colonial or modern English room done in chintz.

The woodwork which we put in the German houses has been laid and the plastered walls have been completed is on a much smaller scale than this. We think the effect of the woodwork, on the staining of H, on the placing of it and all these things your architect and builder will also take up for you.

Plan in Time

Don't wait until the construction of your house is over to decide how you will finish your home. Nor your plans and specifications are on deck and at the same time plan your furniture and draperies if it is possible. Go over them all in your own mind. Having worked out your color schemes and the effects you want in each room, have your architect and builder tell him that your rooms are going to be oak downstairs and parquet upstairs, or that they are going to be partly done in walnut or that you have decided upon chestnut as a reasonable and durable material for the floors, and tell him about your floors, the type and style that you are going to have. All this you can plan out as well while your house is still on paper. Some women who are particularly interested in having a fine sense of harmony about their homes have a portfolio, with a sheet for each room. On this sheet are drawn all the woodwork, doors, walls and furniture and drapery. They are worked out in color, rather skilfully to be sure, but generally it is more desirable for decorators plan the inside of a home, and it is the only way that will not be unsatisfactory in the end. Some decorators not only make a general chart for each room but they make a scale drawing of doors, windows, curtains and other fixtures. Some of these charts you may use your materials, or you can have them copied and pieces of furniture and prices. From these charts you can buy your materials, plan your curtains and know before your house is started something of how it is going to look and how much it is going to cost. If you have fine pieces of furniture, you know where to use them.
MAKE YOUR GARDEN GAY WITH PHLOX

There is a never failing charm in a garden bedecked with Phlox. Calling back from bygone days haunting memories of long forgotten gardens, the restful appeal of these fresh, gay plants leads us down a picturesque vista to the past. No garden is quite complete without its shower of Phlox.

Order Your Plants Today

Now is the time to order your supply. The Elliott Nursery Company is one of the oldest and most responsible plant, seed and shrub houses in the country. For thirty years it has been adding to the beauty and charm of homes and gardens in all parts of the land through the high quality and excellence of its offerings. You can absolutely rely on us to fill your order with the finest grade plants to be obtained. When you deal with this house you deal with an organization of experienced nurserymen with a nation-wide reputation for honesty and skill. Select from the list in the right hand column the various types of Phlox you desire and mail us your order today.

A Catalogue You Should Have At Once

For the success of your garden and for your own personal satisfaction you should also send for our free catalogue of hardy plants, trees and shrubs. This carefully edited and well illustrated book is a delight in itself. For those interested in gardens and gardening it is a fascinating source of information and suggestion. Mail us the coupon today and we shall take pleasure in sending you the catalogue by return mail.

Make Use Of The Coupon

If you are in search of some piece of definite information regarding your garden we should be glad to supply you with it. Do not hesitate to ask us questions. Make use of the coupon now while the season is young and let us be of assistance to you.

ELLIOTT NURSERY CO.

512 Magee Bldg. Pittsburgh, Pa.

Phlox

Phlox range in color from pure white through the pinks to dark red and crimson with an occasional lilac variety. They range in height from three to four feet and bloom from June to August.

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Athia</td>
<td>Very tall; fine salmon.</td>
</tr>
<tr>
<td>Albion</td>
<td>Large panicles of pure white flowers with faint aniline red eye.</td>
</tr>
<tr>
<td>Baron von Dedem</td>
<td>Brilliant cochineal red with salmon shading; rich color.</td>
</tr>
<tr>
<td>Champs Elysees</td>
<td>Very bright, rich purplish crimson.</td>
</tr>
<tr>
<td>Eclareur</td>
<td>Bright purplish rose, light center; enormous flowers.</td>
</tr>
<tr>
<td>Frau Buchner</td>
<td>Delicate shade of mauve; crimson carmine eye.</td>
</tr>
<tr>
<td>Frau Antoine Buchner</td>
<td>The finest white yet introduced; largest truss and individual flower.</td>
</tr>
<tr>
<td>Independence</td>
<td>Fine vigorous white.</td>
</tr>
<tr>
<td>Mrs. Jenkins</td>
<td>White immense panicles.</td>
</tr>
<tr>
<td>Miss Lingard</td>
<td>The best phlox in cultivation. It produces immense heads of beautiful white flowers in June and blooms again in September and October. Splendid foliage and habit, and free from attacks of red spider.</td>
</tr>
<tr>
<td>Obergartner Wittig</td>
<td>Light rose center red eye.</td>
</tr>
<tr>
<td>Prof. Schlieman</td>
<td>Salmon rose with carmine eye.</td>
</tr>
<tr>
<td>Rheinlander</td>
<td>A pleasing salmon pink with flowers of very large size ($3.00 per doz.; $20.00 per 100).</td>
</tr>
<tr>
<td>Rynstrom</td>
<td>A splendid improvement on Pantheon; color not unlike that of Paul Neyron rose. Fine for massing.</td>
</tr>
<tr>
<td>Riverton Jewell</td>
<td>Lovely mauve rose illuminated by carmine red eye; large flowers.</td>
</tr>
<tr>
<td>Seiboldi</td>
<td>Orange scarlet; very brilliant; good habit; great improvement on the old variety Coquelicot.</td>
</tr>
<tr>
<td>Widow</td>
<td>Bright reddish violet with large white center.</td>
</tr>
</tbody>
</table>

Field grown plants $2.50 per dozen; $15.00 per 100 except where noted.

ELLIOTT NURSERY CO., 512 Magee Bldg., Pittsburgh, Pa.

Kindly send me your free catalogue of hardy plants, trees and shrubs.

Name
Street and Number or R. D.
City
State
The tonic of pure, fresh melody

Wake on an April morning to the song of the birds! You may smile knowing that all day long they will protect your trees and shrubs and garden from ruinous insects. Will eat thousands of flies, gnats and mosquitoes. Singing merrily at their work! That’s what Mr. Dodson would give to you through his bird houses. He can help you with his sincere interest as he is helping hundreds of others in making their homes more delightful.

JOSEPH H. DODSON
731 HARRISON AVENUE KANKAKEE, ILLINOIS

Dodson Sparrow Trap is guaranteed to rid your premises of this noisy, quarrelsome pest, $8.00
The Pursuit of Happiness—How to Find It

Isn't it so that mostly we search for the things that are mostly right at hand. We travel miles for the joys of an unending summer, when we could have it in our very yard by taking a few steps, if we had a greenhouse. We could save the summer's flowers by bringing them inside. We could stretch out the joys of gardening all through the long winter months, making every day a glad day.

"Fantastical, imaginative" you say. But hold—is it? Send for booklet, entitled: "Three and One More Glass Gardens," and see if the real facts don't bear out our seeming flights.

Lord & Burnham Co.
Builders of Greenhouses and Conservatories.

IRVINGTON NEW YORK
NEW YORK PHILADELPHIA
4766 St. Bldg. Land Title Bldg.
EASTERN FACTORY
Irvington, N. Y.

CHICAGO BOSTON
ASB Bldg. 11 Little Bldg.
WESTERN FACTORY
Guz Plaines, Ill.

CLEVELAND TORONTO
473 Union Bldg. Royal St. Bldg.
CANADIAN FACTORY
St. Catharines, Ont.

Opening furrow for seed
 Cultivating

Have a Planet Jr. garden

Planet Jr. No. 17 Wheel Hoe does most of the necessary garden work, from planting time to frost. You'll be delighted at how smoothly it runs, how effectively it weeds—and how much ordinarily tiresome work you can do without a sign of fatigue. Planet Jr. makes gardening a fascinating game. And it does so improve the appearance of the garden, the quality and quantity of your vegetables.

Planet Jr.

Other popular Planet Jr. seeder and wheel hoe models are shown in the Planet Jr. catalog. Write for a copy.

S. L. Allen & Co., Inc.
Dept. 34
5th & Glenwood Ave., Philadelphia

Kunderd's Marvelous New Ruffled Gladioli

are so different and superior that you will miss something big if you do not have a nice collection of them in your garden the coming summer. My 56-page catalogue describes nearly 400 varieties (by far the finest collection in the world). Illustrates 19 varieties in natural colors and many more in halftone. It is the most beautiful, useful and instructive catalogue of Gladioli ever issued. Send for a free copy which I will promptly send you.

A. E. KUNDERD
The Originator of the Ruffled Gladiolus
Box 2, Goshen, Indiana, U. S. A.
Cedar Acres Gladioli

Known The World Over as

"Bulbs That Bloom"

A strong claim, to be sure, but one that we can prove! Tracy Gladioli have brought gladness to hearts of garden lovers in far away Japan, Russia, in Africa and Australia. In America the name Tracy has stood for the utmost in Gladiolus reliability for over a quarter century!

Some of the New Varieties You’ll Value

<table>
<thead>
<tr>
<th>Variety</th>
<th>Color</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>WHITE WONDER</td>
<td>Pure White</td>
<td>$150.00 per dozen.</td>
</tr>
<tr>
<td>PINK WONDER</td>
<td>Pure Pink</td>
<td>$150.00 per dozen.</td>
</tr>
<tr>
<td>CRIMSON GLOW</td>
<td>Deep Scarlet, $30.00 per dozen.</td>
<td></td>
</tr>
<tr>
<td>DAYBREAK</td>
<td>Salmon Pink</td>
<td>$30.00 per dozen.</td>
</tr>
<tr>
<td>DAWN</td>
<td>Coral Pink</td>
<td>$2.00 per dozen.</td>
</tr>
</tbody>
</table>

New Orchid-Flowering Primulinas Hybrids

will appeal particularly to those in search of delicate colors and dainty forms. For over thirty years the founder of this business has worked on the development of the Gladiolus race. Tracy Hybrids in this class equal the choicest obtainable anywhere!

We shall send collection of 25 bulbs for $1.25, postpaid. 100 for $5.00, express prepaid.

Any one of the collection worthy of a name.

If you love flowers you’ll love the Primulinas Hybrids

And Tracy Dahlias, Too

We champion the Dahlia as a garden flower, rather than an object for exhibition. The old proven stand-bys with the newer free-flowering kinds in all classes make up our collection.

Please afford us a free catalogue an opportunity to acquaint you with all we offer.


Building the Double Border

(Continued from page 102)

beds but all between the stones in the path as wide as needed giving with but the asters, gaillardias, bellflowers, pyre-thums following suit. A few can doubtless be left to advantage, but the great majority must be removed, and nearly all those in the walk, for I count on tending flowers, and only the very finest flowering plants for that position.

It is only the idea of the double border, an old but neglected garden form, that I am recommending, not so much my own individual rendering of it. Government and degree of thought in its arrangement, it invariably proves a most delightful garden.

The material of the walk will differ with the environment and according to what is available. Here in a stone re-

gion, where old walls abound, the stone is used with old native brick or stone.

Cinders would do equally well, and if the walk were to be built in; consider that a brick house might be much better. Cinders with brick or cement curbing and pavement work remarkably well. Personally I do not like a grass path equally well here, possibly because I prefer to have the beds to be somewhat higher than the walk and with grass this would be less effective and harder to manage.

The plants for the beds all good perennials are to be recommended. Every gardener knows or should know what will grow in the best soil. Besides, each flower lover has his favorites and should by all means make his own lists.

Care of the Household Equipment

(Continued from page 92)

member in the case of the electrical ironer that heat is hot and that if you leave a piece of wire on the roll and the motor isn’t going you will burn your article.

These things are cleaned with warm water and polished and dusted in ac-

The long life-assurance of metals generally, it must be born in mind that the in order to keep them clean and bright things must be used that will not scratch, corrode or roughen—or at least do as little of these as possible.

In the case of silver cleaning the alu-

num pan method is best because there

is less corrosion and less roughening.

Rubbing with soft cloths and clothes after cleaning will give the metal a polish it often needs. Buffing and the use of pumice powders and pastes help along the better line, but these things all must be done in moderation to preserve the life of these metals. The chemically treated clothes should be treated of course with great care. Chemi-

cals are dangerous and the best acids and those things which can be poison. Many combinations are poisonous and must be used with dis-

membran of the article well washed before using.

Both the space allotted for this story greater we could take up many more things, but space being the least of commodities we shall have to end with one last admonition.

Many devices do not work, as guaranteed, first look to yourself or assistant and see what is wrong. Then if you find that you have been taken from the great transgression—careless-

lessness or ignorance—it will be time enough to attack the dealer and get redress.

The World’s Prized Roses

EACH year the members of the American Rose Society increasingly control the contents of the volume of rose lore which has come to be ac-

cepted as the last word in progress and prospect on its fascinating subject. The Editor in 1921 conducted both a spring and a fall referendum among the coun-
ty-wide membership, and from the questions asked and answered he has planned and completed the American Rose Annual for 1922. The claim that this compact, beautiful and effective book of the rose is up-to-date therefore rests on a foundation of fact.

More extended discussions of the small rose-gardens are included in two bright articles and many "rose notes." The prosperity and protection of the rose are taken up in detail, the first in two pages on soils and fertilization, both by rose-loving scientists, and the second in detail by the most complete discussion ever published on rose diseases and rose insects. No reader of this volume who will follow its simple suggestions need submit to either the mildew or the dreaded "black-spot" that removes the leaves of his pet border or any of the insects that hunt the rose.

Captain Thomas, who is both critical and courteous, and the "old-timer," and who has for more than ten years tasted every rose produced anywhere in the world, gives his large experience with both hybridized and own-root roses, and an enthusiast in Ohio adds some personal experiences with both.

(Continued on page 126)
PLANT EVERGREENS THIS SPRING!

Read this LITTLE TREE FARMS Friendship Offer

From "The Birthplace of Little Trees That Live"—comes a very unusual offer of six choice evergreens for only ten dollars. Would not a really choice collection of evergreens add value and beauty to your home grounds? Here, then, is the way to get them planted this spring.

YOUR ORDER WITH $10.00 WILL BRING
One Blue Spruce
One Arbor Vitae
One Prostrate Juniper
One Erect Juniper
One White Spruce
One Red Pine

These little trees have been three times transplanted. They are from 1 ½ to 4 feet high. Each packed with a ball of burlap-tied earth properly crated. The total shipping weight is about 150 lbs. Delivered to the express at Framingham, Mass., upon receipt of your remittance of $10. Send for the 44-page "Book of the Little Tree Farms."

LITTLE TREE FARMS
American Forestry Company
Dept. K-4 419 Boylston Street
Boston, Mass.
"The Birthplace of Little Trees That Live."

A Garden Full of Dahlias

New and Rare Exhibition Dahlias

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size and bloom, habit of growth and profuse blooming qualities. In order to further its now-great popularity, we are offering this collection of

12 Dahlia Tubers for $3.50
— one each of 12 distinct varieties, not labelled, which if purchased separately according to name would cost not less than $10.00.

Order Your Tubers Now so as to have them ready to plant any time after the tenth of May or when all danger of frost is past.

Mail this advertisement, or present at our store, with check, money order, cash or stamps, and secure this exceptional collection, sent pre-paid to any point in the United States.

Our 1922 Spring Seed Annual sent on request.

A. Garden Full of Dahlias

New and Rare Exhibition Dahlias

Few flowers, whether used for garden decoration or principally for cut blooms to decorate the home, are as responsive to simple garden culture as our Modern Dahlia. It has made wonderful advancement in size and bloom, habit of growth and profuse blooming qualities. In order to further its now-great popularity, we are offering this collection of

12 Dahlia Tubers for $3.50
— one each of 12 distinct varieties, not labelled, which if purchased separately according to name would cost not less than $10.00.

Order Your Tubers Now so as to have them ready to plant any time after the tenth of May or when all danger of frost is past.

Mail this advertisement, or present at our store, with check, money order, cash or stamps, and secure this exceptional collection, sent pre-paid to any point in the United States.

Our 1922 Spring Seed Annual sent on request.

Send for Your Copy

Everyone interested in lawn maintenance should send for a free copy of this handsome new Moto-Mower book. It will show you how you can keep lawns in condition with only one-fifth of the cutting time and cost required for hand mowing.

It describes our remarkable 24-inch, lightweight model, now reduced to only $175. Also the larger 27-inch model, reduced to $220.

Extremely simple, durable, and easily operated. Thousands in use in parks, cemeteries, clubs, institutions, and by private estate owners.

Send for copy of the Moto-Mower book today.

THE MOTO-MOWER COMPANY
3242 E. Woodbridge Street, Detroit, Mich.
The Durable and Picturesque Qualities of Brick

(Continued from page 68)

and churches and guild halls in France in the heyday of the Renaissance. And the finest houses and churches in England in Queen Elizabeth's time were also of brick. In our Colonial days we respected brick very much indeed, as we did stone. Some of our most beautiful Dutch Colonial and Georgian homes, are of brick, painted and unpainted.

In the last ten or fifteen years, we have commenced to see brick again as our ancestors did—a building material from which we have been long separated. And although the initial cost of a brick house is higher than that of wood, in a few years the cost is brought down by the absence of repairs, in the increased interest and demand for brick, manufacturers are wisely enlarging the scope of its application. In addition to the making of walls, brick is used for floors, fireplaces, garden walls and walks, pergolas, fountains, and for the interior finish of rooms in public buildings and offices.

The artistic usage of brick has not been properly appreciated. We have been accustomed to think of bricks as just made of mud, pressed and burned; but the material most desired for brick-making is an argillaceous clay which has gone through the refining process of being subjected to heat. The disintegrated fragments from felspathic rocks torn away from their original haunts by centuries of wind, rain and frost, form the beauty of different levels and distances, and becoming in time, the sediment of rivers, lakes and ocean bed.

Notwithstanding this long and troublous career, clay has been subjected to displacement, pressure, fierce heat and high shrinkage practically gone through more vicissitudes than could ever face it in its more refined existence as a building material.

There are three phases of the life of a brick that are particularly interesting to one who is planning to build a brick house: the process of making. The variation of texture and colour, the different kinds of bonds and mortar, and the development of patterns and designs.

In the first place, there are three kinds of clay most utilized for the manufacture of building bricks, of which the commonest type is made: (1) a "shale," which contains impurities that reduce nearly to the form of shale, and (2) "diaspore," which is at deeper levels, is transformed into a more refined Existence as a building material. Several factors are involved in the selection of the right kind of brick. These are the decision of the stonemasons and masons. They will find the detail drawings accompanying this article to be of value. Bonds refer primarily to the arrangement of the stretcher and headers as they overlap from course to course and the development of the pattern in various kinds of brick, and are also commercially responsible for the strength of the structure.

The use of patterns in brick walls is not a new idea. It was employed in a most elaborate fashion with Moorish and Spanish architects, also in Tudor architecture in England and some of the French houses. In fact, it is probably less used today than some centuries ago, as it takes expert masons and adds not a little to the expense.

Almost as essential as a study of patterns and mortars is a knowledge of mortar which is most necessary in the laying-up of brick. We say "more or less" because it is possible to lay a bond without mortar. In their masonry construction the Greeks frequently erected marble walls by rubbing together the blocks after applying sand and water to the joints. The small size of brick used today, however, renders this technique a unit insufficient for this kind of construction. And mortar is used, not only to make a bed for the brick, which will absorb the irregularities of surface, but also to add the necessary strength to the bond.
April, 1922

**New American Rose for 1922**

"The Angelus"

We have been looking for a good white Rose for many years. It has at last been introduced—white, with a cream tinted center.

Angelus is ideal in every way—color, form, fragrance, and growing habit. It is a very prolific producer. The center of the flower is high pointed and, as the bud opens, the outer petals curve back and this, with the high center, gives a charming effect. Its clean heavy foliage is in effective contrast with the creamy white buds.

Two year old dormant plants; April delivery $2.50 plant; $25.00 a dozen. Potted stock; May and June delivery at the same price.

This is only one of the 75 varieties of newer roses we catalogue this year.

Glad to send you our catalog if you write for it.

Charles H. Totty Company

MADISON  NEW JERSEY

---

**GALLOWAY POTTERY**

*Gives the Essential Touch to a Garden*

A Bird Bath makes a delightful spot of interest, a Sun Dial adds quaintness while Jars and Vases form charming contrasts against the colorful backgrounds.

Many attractive designs are executed in our light stony gray, high fired, frost proof TERRA COTTA. Red, buff and other colors will be made.

Our catalogue illustrating 300 numbers will be sent upon receipt of 20c in stamps.

Galloway Terra Cotta Company

Established 1810

3218 Walnut Street

Philadelphia

---

**We grow Nursery Stock to suit every requirement**

We have a complete stock of Evergreen and Deciduous Trees and Shrubs, as well as Roses, Vines and Perennials.

A small section of our Evergreens is shown above. A copy of our "Handbook of General Information on Trees and Hardy Plants" will be gladly mailed upon request.

The Bay State Nurseries

W. H. Wyman & Son, Proprietors

Northborough, Mass.
The Durable and Picturesque Qualities of Brick

(Continued from page 124)

as it hardens, with the bonding material, eventually to form a monolithic construction. To accomplish this it must be sound, well tempered and well mixed, neither too thin nor too thick, too stiff nor too soft. In many cities it is the prerogative of the Bureau of Buildings to dictate the legal composition of mortar.

Generally speaking mortar is composed of cement and sand, or lime and sand, or cement mortar or lime mortar. For a wide joint, fine gravel, ground granite or crushed brick is used wholly or in part in place of the sand. For a white joint coarsely ground marble or sand stone may be used. In all cases the materials must be of the best so that the mortar can pass the tests set forth by the American Society of Testing Materials. The right color, texture and quality of mortar will add greatly to the beauty of your brick house or the reverse might quite destroy it.

Since the construction of the solid brick gate of Ishta in Babylon and the Great Wall that China, brick building has become a varied and intricate study. In those early days there was no question of beauty and durability. The cozy inside of the house did not have to be considered; but today the architect, builder and brickmker form a trio that is expected to make possible the house that is picturesque and permanent, weatherproof and waterpoof, and sound and damp proof. With the increased interest in scientific brick-making and the hear of the beautiful and picturesque, this miracle—the veneer of brick over hollow tile blocks, the furnace of a solid block, or the inside plaster away so that no dampness can pass from the outside wall to the living room—has been a method of brick construction in which the stretchers are laid up so that an air chamber is formed in front of the masonry of the walls. This is said to do away entirely with need of furring the walls and to enable the plaster to be placed directly on the brick. Yet the ultra-careful builder would always use some damp-proof material before finishing the interior, as it is now wisely and well the outer brick structure has been laid up.

The World's Progress in Roses

(Continued from page 122)

more than a hundred rose-lovers all over the world have done their best to make this 1922 American Rose Annual what it is—a readable, comprehensive record of rose progress, necessary to every man or woman who wants to keep up with the queen of flowers and help bring it to even greater popularity.

The American Rose Annual is mailed without extra charge to all members of the American Rose Society. It is not purchasable in bookstores.

J. Horace McFarland.

Reviving the Spirit of William Morris

(Continued from page 43)

The illustration shows three characteristic patterns—wall paper or printed cotton for which Morris cut the blocks himself. The first is the famous daisy pattern, one of the early documents, which is so easily traceable to the mille-fleurs pattern common in the Gothic tapestries. The second is the pomegranate, whose chief characteristic is the oblique stem, and is useful on a wall to take away the effect of too much repose and stiffness. The third, "Avi...

(Continued on page 128)
THE DREER DOZEN
Hardy Everblooming Hybrid-Tea Roses

This collection of well tried standard varieties is known to every Rose fancier as a most satisfactory selection of varieties, either for garden decoration or to supply an abundance of extra choice flowers to cut throughout the summer and fall months. All are extra strong, two-year-old plants, prepared to give immediate results.

CAROLINE TESTOUT—This is the Rose that has given Portland, Oregon, the name "The Rose City." It will be found equally valuable in any garden. A large, full globular flower of a bright cherry-rose, very free and fragrant.

DOUGLASS OF WELLINGTON—Intense sulfur-yellow, stamened with scarlet crimson, very full flowers and particularly beautiful in bud form. Delightfully fragrant.

HOOSIER BEAUTY—Beautiful, well-shaped long buds and large full flowers of an intense rich, deepening crimson-scarlet. Very sweet scented.

JONKHEER J. L. NOOK—Very free on long stiff stems. Large size and of perfect form. Deep im- petal pink, the outside of the petals slightly rose-whitish.

KAISERIN AUGUSTA VICTORIA—Splendidly formed flowers and buds on long stems. Soft peach-colored with just enough tinge in the center to relieve the monotony of the color.

KILLARNEY BRILLIANT—An improvement on Killarney, much larger and more double, also more intense in color, which is a rich glowing shade of brick red.


LADY URBANIA—Of vigorous root growth, a remarkably healthy grower under all conditions.

Price: Any of the above except where noted, in strong, two-year-old plants. 1.00 each; 12.00 per dozen. 10.00 per 100. 25 or more shipped at 10% each.

We will supply one of each of the DREER Dozen Roses as named above for $12.00.

DREER'S GARDEN BOOK FOR 1922 contains beautiful colored plates of new Roses and offers many new and important Garden-Flower details. It is the most complete and best illustrated of the New Year Rose Books ever published. It also offers Plants of all kinds, including Roses, Dahlias, Hardy Peren- nials, Water Lilies, etc. A Flower and Vegetable Seeds; Garden sundries of all kinds, etc. Illustrated with eight color plates and hundreds of fine engravings, this book makes an interesting volume which should be in the hands of every one interested in gardening. A copy will be sent free if you mention this publication. WHITE TO-DAY.


New Giant Zinnias

Each year sees an increased number of Zinnias in well planned gardens. They are easily grown, uniform-ly tall, and are blende with tints and shades that for subdued coloring are unsurpassed.

Achievement is noted for its enormous flowers and queer petals—like those of cactus dahlias at the tips. Packet 25 cts. postpaid.

Giant Picotee-flowered is distinguished by the peculiar color markings at the tips of the petals. In a variety of colors. Packet 15 cts. postpaid.

You should learn about these splendid blooms and see them in color on our 1922 catalog, which we send with each order.

Forbes 1922 Catalog

Tells you about our new varieties for the vegetable garden—Coreless Carrot, Des Mones Squash, Manyfold Tomato, and the new things for the flower garden. All of them are well worth knowing; send for the catalog today.

Alexander Forbes & Co.
119 Mulberry Street
Newark, New Jersey
Burbank's ways are nature's ways, follow them for success

Here is a new pleasure and captivating purpose in growing plants to make them take on valuable or beautiful new forms. The modern plant grower is by no means content to leave everything to nature—he takes a hand himself and helps nature produce the forms and qualities he desires. In this there is no magic—but knowledge and skill.

Ordinary gardening methods may be had from any one of a hundred sources. But practical and dependable guidance in the work of plant improvement is most difficult to obtain. In this delightful field that offers unlimited possibilities for pleasure and profit, Luther Burbank, "the dean of plant breeders," is supremely qualified to point the way to success.

Did you know that the direct personal guidance of the greatest of plant breeders is now available to plant lovers everywhere by the recent publication of the new Burbank books? Over fifty years of unparalleled patience and persistence are condensed into eight fascinating volumes.

How Plants Are Trained to Work for Man

LUTHER BURBANK

These books are not a compilation of the works or words of others, but a description by Burbank of the results of actual work carried on by him in practical experiments with countless living plants. He demonstrates what can be done; he sets new ideals and novel problems.

Here for the first time is presented in convenient and authoritative form all that the world is eager to know about this unique realm of the plant world—the interesting facts of his long and fruitful life, the secret of his success, his methods and discoveries. They are invaluable alike to the amateur and the professional plant grower, for they cover the whole field of plant improvement. They are the practical expressions of the happy result of years of hard work, of cleverly planned experiments, and of the inventions that have given Burbank the name of "miracle worker" and "wizard."

Plant Breeding; Gathering and Budding; Fruit Improvement; Small Fruits; Gardening; Useful Plants; Flowers Today—are the volume titles under which all the variety and wonder of these books is included. And besides, there is a fine biography of the author and 150 exquisite full color illustrations.

No advertisement can begin to do justice to the interest, beauty and practical value of the works. For this reason an attractive booklet has been published to tell more about this remarkable library.

Half-Hour Experiments with Plants

Contains a brief biography of Mr. Burbank, telling how he rose from a beginner to his present eminence; evidence of what others have done working in the manner of Burbank; illustrations from the complete sets of all colored and text photographs of experiments that may actually be put into practice—What to Work for in Experiments with Plants.

The Practical Essentials of Root Polinating. How to Make Old Fruit Trees Young and Productive, Drafting Methods That Will Work Miracles. You will find this booklet well worth sending for. Only a limited edition has been published, so clip the coupon NOW— and send for it TO-DAY.

P. F. COLLIER & SON COMPANY  416 West Thirty-fourth Street, New York, N. Y.

I wish to know more about that beauty and practical value of the Burbank books, and would appreciate having the representative constructive experiments mentioned in your advertisement. Please send me, free and without obligation, "Half-Hour Experiments with Plants" by Luther Burbank.

Name

Address

The Publishers cannot undertake to send this book free to children.

H. D. 4-22.

Reviving the Spirit of William Morris

(Continued from page 126)

Tumm Flowers" is built up on diaper construction and has a stimulating effect on large wall surfaces. An example of recent work, which won Morris a place in the special decoration, is which is worked out the Morris spirit, is the Ladies' Tea Room in the University Club of Chicago. The patterns in the effect of a mediavial are replete with the medieval mille-fleurs in sparking colours on a grey ground. The lighting fixtures are hung from the ceiling in clusters of three folds of taffeta yellow, tangerine and vermillion, throwing a warm glow over the entire room.

Lamps for Night and Day

(Continued from page 47)

The shades should be in harmony with or offer a striking contrast to the wall, and if there is a problem in matching the general colour scheme of the room, perhaps accepting one particular note. In this instance that the light shines through a sheet of grey chiffon lamp shades lined with orange. By day these are quite grey, but at night the shades will throw out a warm, mellow glow.

Quite apart from the utilitarian aspect, varied forms and shapes are the "rinceaux" in decoration. They give the final snap and individuality to a room, and it is a wise hostess who will half the battle is won when the interior is well and attractively lighted.

Hybridizing Dahlias

(Continued from page 104)

The development of the seed takes place almost immediately, but it is necessary to fertilize the base of each ray if one wishes all the flowers eventually to develop seeds. If that is not done many seeds are still kept, as they have not been cross-pollinated.

In choosing parents for hybridizing, therefore, one must choose two varieties that possess the characters we wish to perpetuate. I always select the variety that shows most prominently the character we wish as mother. In using the term mother hereafter I refer to this variety, which made a mother because one of the seeds of the other flower is carried to its receptive organ.

If it is size you wish most, select the largest flowered variety as your mother parent, and take pollen from the other variety as your father parent. If, on the contrary, you choose the pollens from the other flower, you choose, of course, that variety which is another variety that is very large.

If you wish to develop long-stemmed, abundantly flowering varieties, I would choose the two varieties displaying these characters most prominently. Then, too, it would be well to choose as the mother parent the variety of most brilliant blossoms, or the strongest stems, but also to take into consideration which is the better producer of pollen, whether they have produced any seeds, or, if your successful cross, you have one that will accumulate rapidly.

If you desire both size and an abundance of flowers you must always use the most abundant bloomer as the mother.

I have found from my thirty years' experience with dahlias that the mother parent's characters are more prominently displayed in the hybrid progeny. You should pick the seed pods from the mother parent before the father parent to the mother. I have found that the soft camel's hair is as good as anything I have tried for that purpose, although anything may be used that will carry the pollen grains. The most important factor in successful hybridization is the selection of the proper time to cross-pollinate, as you may get any pollen on the stigma at the base of the most promising rays. To ensure success it is well to take from a number of flowers of the mother parent and their pollen on a number of the stigmas of the mother parent.

After the fertilization has been done, Nature provides for the rest, as if germination takes place the pollen grains will grow down into the stigma, forming the seed, which subsequently develops into the seed.

Allow the flowers to mature, and when they begin to dry out, pick the seed pods and spread them out in some protected, sunny place, that they may dry thoroughly. Fortunately dried, break up the pods and the seeds can be selected from the chaff or dried rays.
THERE IS ONLY ONE THING THAT CAN PRODUCE
A FINE OLD TREE—AND THAT IS TIME

MONEY can buy almost anything else—gardens, houses, drives, shrubbery. But it cannot buy a full-grown tree, beautiful with that dignity and majesty which comes with age alone. A season can produce a velvety lawn; a century is often spanned in the creation of a tree.

Can you, then—if you are the possessor of fine old trees—afford to take chances with them? The tree is a living, breathing thing, and as such is subject to disease and decay. Insect enemies attack it. Structural weaknesses make it, often, the easy victim of storms. The ailing tree, if neglected, will die prematurely just as surely as night follows day.

Abundant foliage is not necessarily a sign of tree health. Disease and decay work insidiously, and frequently the most dangerous conditions are not evident to the untrained eye. Too often the warning comes too late—the tree is gone.

What is the real condition of your trees? To find out, come to Headquarters. Davey Tree Surgery is the development of a generation of experience in saving trees around thousands of America's finest homes. It is your guarantee of trustworthy service, because it is backed by an organization of established professional responsibility and financial stability. It treats trees as living organisms, and saves them without guessing or experiment—when they can be saved.

Davey Tree Surgeons are near you—if you live between Boston and Kansas City. They are easily available and handle operations of any size, large or small. A letter or wire to Kent, Ohio, will bring our local representative promptly.

THE DAVEY TREE EXPERT CO., Inc., 505 Elm St., Kent, Ohio
Branch office with telephone connections: New York, Aetna Trust Building, Fifth Ave., and 42nd St.; Boston, 450 Massachusetts Trust Building; Philadelphia, Land Title Building; Baltimore, American Building; Detroit, General Motors Building; Chicago, Westminster Building; St. Louis, Central National Bank Building.
House & Garden

FURNISHING THE GARDEN

E Americans have still to learn the art of living out-of-doors, the art of being at home in a garden, of feeling leisure in the presence of a broad stretch of lawn and comfort in the deep shade of trees. Perhaps you'll protest that lots of Americans do these very things. Lots do not, however. Lots of us aren't intimate enough with Nature to feel comfortably at home in a garden. To many of us a garden is a thing to look at, whereas it should be a place to live in.

For years House & Garden has been preaching the gospel of livable homes. Equally desirable is the livable garden. To make it livable certain simple accessories are required. Or they may be as elaborate as you please. It may be only a pillow underneath a tree. It may be a sculptured tea house by the brink of a formal pool. All of these are helps to living in a garden.

This June issue of the magazine (which will come to you in late May) is filled with ample suggestions for making gardens livable. It begins with an article on the summer-house and its place in the landscape scheme. Then there's an essay on eating out-of-doors, a rare delight. Sundials—old ones from England and new designs from American artists—

fill two pages. Rock gardens are here, and a remarkable bulb garden and an old garden of Metz in which three centuries of worthy men and women have felt at home. A swimming pool is added, for what garden is there but dreams of having a pool to dip into on hot days. And, to make the measure full, there are two pages of pleasant garden spots in which to sit.

This generous handful by no means exhausts the garden furnishing suggestions. There are pages of games to play in a garden, and a study of garden retaining walls and something on trees, and still another study of flowers to use singly and in masses.

From this it would seem that there isn't room for other subjects. No fear! Have we not found space for a serious consideration of the Palladian window in house design? For the Little Portfolio and a study of metal lath? For a group of four small houses with plans and a page on tinware in the kitchen? For an old English house of quaint design and an editorial on old gardeners? Yes, space is found for all these, and this June issue, then, will be quite well filled. It promises to be one of the best numbers of the year.

Contents for May, 1922. Volume XLI, No. Five

A CLASSICAL COUNTRY HOUSE OF THE 17TH CENTURY .................. 62
H. D. Eberlein
THE CREATION OF HYBRID PLANTS ........................................ 64
Ralph Mornington
INSECT ENEMIES OF ORNAMENTAL TREES ................................. 65
E. P. Pelz
THE SUMMER CAMP OF ROBERT HAWLEY, CHRISTMAS LAKE, MINN. .... 66
This issue article
VIEWS IN THE GARDEN OF GEORGE EASTMAN, ROCHESTER, N. Y. ... 68
If You Are Going to Build .................................................... 70
Mary Faison Roberts
SHADOWY CORNERS IN INFIRMARIES ...................................... 72
H. E. R. Pfefer
THE ADVANTAGES OF THE OIL RANGE ...................................... 74
Ethel R. Pfefer
WINDOW LEDGE GARDENING THE YEAR AROUND .......................... 76
Joseph H. Sperry
A GROUP OF FOUR MEDIUM HOUSES ........................................ 77
HOLLOW TILE AS A BUILDING SAFEGUARD ................................ 80
Henry Compton
GAY CHINTZES FOR NEW CURTAINS ....................................... 81
FURNISHING THE PORCH ....................................................... 82
WICKER FOR THE SUMMER HOME .......................................... 83
The Gardener's Calendar ....................................................... 84

Subscribers are notified that no change of address can
be affected in less than one month.

Copyright, 1922, by Condé Nast & Co., Inc.
Title House & Garden registered in U. S. Patent Office

PUBLISHED MONTHLY BY CONDÉ NAST & CO., INC., 15 West Forty-fourth Street, New York, Condé Nast, President; Francis L. Martin, Vice-President; W. E. Dodge, Treasurer; M. P. Moore, Secretary; Richardson Wright, Editor; Robert S. Lemmon, Managing Editor; Heyworth Campbell, Art Director; European Offices: ROSE HOUSE, BRUSSELS, LONDON, C. PHILIPPE, N.V., 2 RUE EDWARD VII, PARIS. Subscription: $3.00 per Year in the United States, Colonies, Canada and Mexico. Elsewhere in Foreign Countries. Single Copy, 35 Cents. Entered as Second Class Matter at the Post Office at New York City under the Act of March 3, 1879. Printed in the U. S. A.
New models that are true musical instruments

Being musical instruments the first requirement is quality of musical performance and in these new models the design is determined by their musical requirements. These requirements have been learned through twenty-four years devoted solely to the talking-machine art.

See and hear these new Victrolas which, while new in design, have all the characteristic tone-quality which has made the Victrola preeminent.

Victrola No. 240
$115
Mahogany or walnut

Victrola No. 280
$200
Mahogany or walnut
Victrola No. 280, electric, $265
Mahogany

Victrola No. 260
$160
Mahogany or walnut

Victrola No. 300
$250
Victrola No. 300, electric, $315
Mahogany, oak or walnut

Victrola No. 330
$330
Victrola No. 330, electric, $415
Mahogany

Victrola

"HIS MASTER'S VOICE"
REG. U. S. PAT. OFF.

Important: Look for these trade-marks. Under the lid. On the label.
Victor Talking Machine Company
Camden, New Jersey
HIS is not going to be so terrible as it sounds, for we have no intention of touching upon moving day as it used to be pictured in the comic papers, with humorous caravans sagging under humorsous loads; nor again as it is registered in serious minds made tragic by the losses and breakages attendant on each compulsory transit. No. These words of wisdom refer first to the constant eb and flow of the furniture-and-ornament-tide, which should, and usually does, take place in every room, until the exact article has grounded itself in the exact spot where it appears most useful and to the best advantage. And second to those two periods of radical change known to old-fashioned wives as “putting up” the house in spring, and “taking it down” in autumn. Nothing can be more important in any man’s home-life than a thorough understanding of the philosophy and propriety of these events.

We are told that the Japanese, knowing how soon custom stales the eye’s appreciation, bring from their art treasures only one beautiful object at a time and make it the most conspicuous thing in the room until an hour arrives when it has ceased to attract adequate attention. They then replace it with another object which will, in its turn, hold their interest for certain allotted days. We are not so highly simple in taste and requirements, and most of us love to fill our dwellings with as much furniture as we can thread our way through, and all the pictures and ornaments we can afford. But even we realize that, after a little while we no longer take in the effect of the arrangements we have created; that we cannot be sure whether this or that particular piece is in its most befitting position because it is so long since we have considered it in any other. That is the moment to begin moving things about, trying them here and there tentatively; leaving them, even, for a day or so till one is certain whether they are right as they were, or right as they are, or not right at all in either place.

Some people (considering women to be people) have a mania for moving furniture, just for the sake of moving it. But this is not the purposeful effort we had in mind, the effect with a definite end in view. This end is, little as one might suppose it, an ultimate stability of sorts. Not the stability of fixed habitations, but of comfortable, gradual decisions arrived at by intimate tastes and habits. For instance, in almost every room there is some piece of furniture which has to go in some especial place for some especial reason. Take the general living-room, where most of the family activities go on; if writing is done there the desk or writing table will naturally gravitate toward a window, and, for choice, one where the light would fall upon it from the left. That settles that, and so makes one stationery (with no pun intended) point. Then, if there is a fire place—which is devoutly to be desired—the grouping of furniture about it is also the result of natural gravitation, plus family usage. Two large arm chairs, or one large arm chair and a sofa, at right angles to the chimney-piece, are usual, with tables convenient for light, for books and papers, for work—for, in fact, anything one likes—pleasantly adjacent. But infinite varieties of chairs and sofas and tables may be tried to see which best fit the places and the persons. And the right ones may this minute be reposing meekly in the garret, or shirking hard work in the least evident of the spare bedrooms.

THE spring “putting up” is an excellent time for changes. Halowed by custom, borne with by the man from boyhood, the process may be resented but the result will not create real rebellion. And if a different chair take the place of the hardy old horse-hair monstrosity, whose under-stuffing has long been protruding in a very indelent way, that chair’s most constant occupant, whoever he may be, can be placated by hearing that it has gone to be mended, and he will undoubtedly become so attached to the ease of his new seat that he will care very little if the old one never comes back. In like manner when the ugly magenta-and-gold draperies come down from the windows, where a past generation’s inescapably questionable taste placed them, the clear, sweet colors and flowery patterns of summer chintzes may so enchant the eyes of even the most conservative that when autumn arrives their taste will have turned against the darker curtains altogether.
Spring comes to each garden after the fashion of that garden—when planted to crocus, the delicacy of crocus; when to narcissus, their scattered stars and golden clouds; when to peonies, the masses of their white and creamy pink and red. Each in its own way is incomparably beautiful. But for delicate shadings, for unexpected chromatic climaxes, mass iris and late tulips together. In this garden, on the estate of H. J. Haskell, at Cos-sort, Pa., the reaches of an old orchard are given over to this spring display. Marian C. Coffin was the landscape architect who planned it.
THE possession of a porch is often an obsession. One wants a porch in the same sort of way one wants a sewing machine. "No household complete without one!" Time and again it happens that those who insistently clamor for porches do not use them after they get them, and, under the circumstances, they derive their sole satisfaction of ownership from the consciousness of having a thing of exactly the same sort that neighbor Smith or neighbor Jones has. Meanwhile, in all likelihood, a house otherwise good in design has been spoiled merely to gratify a whim.

The writer holds no brief either for or against porches. What ensues is merely a plea and a suggestion for a little more sanity and a little more imagination both in demanding them and in designing them.

A properly designed porch can be both useful and an element of grace in the composition of which it forms a part. The two cardinal faults of the average porch—faults which make it a distinctly objectionable feature—are (1) that it darkens the rooms whose windows come beneath its roof line and (2) that it bears no essential relation to the general mass of the house to which it is attached. For this unhappy condition both clients and architects are, in a measure, somewhat to blame.

The two prime requirements for a well-devised porch are that it should either (1) form an essential and integral part of the general composition of the house, or (2) constitute an obviously decorative factor, applied to the house by way of embellishment. In other words, it should be frankly structural or frankly decorative while also serving a useful purpose. It is perfectly possible to fulfill either or sometimes, indeed, both of these requirements in designing a porch, but any porch is doomed to failure, so far as architectural considerations go, when these fundamental requirements are ignored.

While the porch is often regarded as an attribute of American domestic architecture, it is not as a matter of fact, by any means a feature of American invention or monopoly. Centuries before the porch was dreamed of in America it existed as a fully recognized and much employed domestic institution in Italy. It was the loggia and the portico. It was a natural response to the desire for an open air place in which to sit or walk with a shelter overhead. Climatic conditions made it both desirable and necessary.

In the same way summer conditions in America made a covered open air space an acceptable feature, and the response came—chiefly in the 19th Century—in the multitude of flimsy and ugly porches which reflect the materialism and lack of imagination characteristic of that age. Had the porch-mad builders of the 19th Century been willing to profit by the experience of those that had solved the same problem in previous centuries and in other lands, we might have been spared a little of these blemishes which today deface so much American domestic architecture.

To realize that the average porch can be made a pleasing feature one has only to examine a few examples in which the porch embodies successful planning.

To go back to the 16th Century, the house at Montagnana in Italy supplies an example in which provision is made for a loggia, as an integral and necessary part of the plan. The structural quality of the loggia satisfies the eye and, at the same time, gives a covered outdoor space without any of the objectionable detached appearance of the casual attached porch, and without...
When the modified form of Italian architecture is used, the Italian loggia is a perfect solution for a porch. Here it connects two wings of the home of W. C. Rigsley at San Antonio, Texas.

As we learn to appreciate privacy, the more do we see how utterly wrong were those porches of an older generation, placed on the front of the house, in full view of all passersby. Today the porch is an intimate, secluded spot off the garden and away from public gaze, such as this one below.

In the Rigsley house, the design is balanced by terminal loggias or covered ends of the paved terrace. Their arched openings and balustrades are beautifully proportioned. Atlee B. Ayre was the architect.

In the country house shown below, the porch is on the garden level and yet the inclusive roof makes it a part of the house.

The porch is a place of transition between the house and the garden and it should have some of the characters of each either in its design or its furnishing. In the country house shown below, the porch is on the garden level and yet the inclusive roof makes it a part of the house.

depriving the rooms of light.

Passing from Montagnana in the Padovana to Shirley on the James River in Virginia, we find an interesting contrast. Shirley was built when the Palladian influence, well established in England through the agency of Inigo Jones and his successors, had become a national tradition and not only architects but clients thought in Palladian terms. And, of course, what was true of England in this respect was true of the Colonies as well.

At Shirley the porches on both the land and river fronts constitute essential and indispensable features of the design. While attached to the main structure they do not in the least convey the impression of being irrelevant appendages to the body of the house. For the most part, people in...
May, 1922

America found existence without porches perfectly comfortable until the latter part of the 18th Century or early in the 19th. Such verandas as were found prior to that time were more or less akin to the stately portico type exemplified at Shirley, or else were little more than the modest porches intended to shelter front doors and provide a place for settles or forms at each side of the entrance.

Had these veranda ideals prevailed, there would have been no cause for criticism. Unfortunately, the mechanical and materialistic era, ushered in about 1840, saw the rapid multiplication of porches of a type apparently conceived by debauched and poverty-stricken imaginations, a type that reached the culmination of its hideosity in the jig-saw and gingerbread creations of the late General Grant period and the “Eighties.”

The veranda that is added to the house as an ornament offers still another problem. It would be difficult to find a more apt illustration of this genus of veranda than the instances supplied by Mogerhanger House, designed by Sir John Soane early in the 19th Century.

(Continued on page 112)
The picturesque texture of weathered whitewashed brick broken by stone door and window frames can be seen in this view of the north or entrance front. Heavy slates have been used for the roof. Upon these simple elements the design depends for much of its effectiveness.

THE HOME OF HORACE HAVEMEYER, ISLIP, L. I.

H. T. LINDEBERG

Architect
A long, low roof line has been created by attaching the garage and servants' quarters to a wing of the house. A brick wall separates the service yard from the entrance. An unusual feature of this front is the square stair well.

The south front faces a terrace enclosed by wings extending on each side. Three shallow bays, the height of the house, give this facade the relief of curves. Contrast is also seen in the white chimneys above the slate roof.
OST of us have dreamed the dream of the ideal house. Most of us have looked into the beloved eyes at twilight and talked softly with her of the house soon to be the home of our love, fondly planning together all its "O so sacred" details—Darling! Our home at last, together for evermore! Let theorists rail all they will at the "domesticities," but after the first kiss, the domus is the first thought. Love's refuge from a sordid world. The hermitage à deux. The nest—and the young voices at dawn. Most youthful dreamers are less fortunate than the birds. It is seldom given to them to build their own nests—blithely fetching and carrying its various materials to and fro through the singing spring sunshine—"any straw will help a nest." Only lovers especially favored of fortune can build their own houses, according to their dream, the dream, that is, of themselves embodied in a house. Others must be content to choose among those already built that which comes nearest to their dream, or is most capable of being adapted to it.

And for these dreamers there are many business-like persons smilingly on the lookout to cater to their needs: house-agents, house-decorators, and house-furnishers, expert in interpreting and fulfilling such dreams—after a fashion. But these well-intentioned purveyors are too apt to impose either their own tastes, or the modes of the moment on all but those who have very definite formative ideas of their own. Hence the depressing colonies of "artistic" homes—"pergolas" and other meaningless, out-of-place, architectural toys and decorations. Doubtless, many of these obliging persons are persons of taste, but what is needed in a house is not that it should reflect the taste of its architect or decorator but the taste of those who occupy it. Otherwise it is not properly speaking their house.

It is commonplace how often one feels this in the great houses of the newly enriched. How absurdly incongruous it is for them to dwell among their rare tapestries, to lie in their canven, canopied four-posters, how meaningless for them their picture gallery of old masters, their library, with missals under glass cases, and all the exquisite and stoned brique-à-braque which they have merely bought, but can never possess. They might as well live in the Metropolitan Museum, and call it their home. And, of course, in their hearts they know it, and are just as uncomfortable as their visitors. Their house itself may well have a spirit of its own, a spirit which one can imagine haughtily aloof and lonely from these trespassers upon its harmony, the delicately contrived harmony of the artists who have brought it into being. Some day one may come and make it his own; but, till then, the house is empty, for all its noise of feasting, and its menials by the score. The halls of Balchutha are not more desolate.

For many the dream of a house goes no further than comfort. It begins and ends in open plumbing. Who shall gain-say them? At least they do not offend by affected estheticism. They are "themselves," and they and their houses suit each other. But there are others who need an appeal to their imagination in their dwelling-places, and who, if needs must, gladly support a measure of physical discomfort in preference to the spiritual discomfort of living with ugliness and vulgarity. Those who have been to London will recall that quaint row of gabled Elizabethan houses in Holborn known as Staple Inn. Its massive oaken doorways are still guarded by an Elizabethan porter in gold lace, and locked and bolted at night like the gates in "Macbeth," only to be opened to the knocking of its inmates, "gentlemen of the Inns of Court," or literary and artistic folk who

**THE MORNING WIND**

The silver-burning, latest star
Precedes the widening rose of morn;
A hushed, expectant wind has waked
And walks abroad among the corn;
Gently surging as in dream,
Unseen but by the way it weaves,
A hushed, expectant wind awakes
To walk among the morning leaves.
Newness has perilled from the moon;
The break of day is broken, and thinned;
The sun has grown a common thing—
But not this little, tip-toe wind!
When Eden was removed from men
God, past computed measures kind—
Things we can never guess He took—
He left the morning wind behind,
To whisper still of Paradise.
And lovely, dim-remembered days,
The little wind that went before
The Feet of Him down Eden's ways!

—Harry Kemp.
The roof is the fluid element of house design. It can sweep down, as this sweeps, from a high peak, to cover the lower level of the wing and to shadow the open porch. Midway stands a gable with the roofs turning each side of it, the way a boulder in midstream divides the water. Contrasting with these flowing roofs are the more reposeful parts of the design—the wall surfaces softened with vines, the stair window with its long casement, the range of little windows in the wing at the left. These are some of the factors that lend charm to this north front of the home of Miss Mead at Lake Waccabuc, N. Y. H. T. Lindeberg was the architect who planned the house.
THE house close to the sea requires quite a different treatment from the one set amidst rolling green meadows or overhanging trees. There is so much color and vitality in the surrounding scenery that a more or less cool and subdued effect is one to be sought after when furnishing a seashore cottage.

This does not mean in any way that the house should be lacking in color interest. But when one comes in from the glare of sea and sun, an inviting interior done in restful grays, blues and greens is more satisfactory in the long run than the more vivid tones so effective in rooms devoid of the proper amount of sunlight.

An example of this is to be found in a picturesque house on the shores of Cape Cod—an old house remodeled but one in which the architects managed to preserve much of the old-world atmosphere.

As one enters the comfortable living room, lined on three sides with windows, the impression is one of space and cheeriness, of colors artfully blended and unobtrusive, of comfortable furniture that has been lived with, of window draperies that permit as much sea air as possible to enter in. In fact this is the key-note of the house—an appreciation of sunlight and air.

It is a wise practice in seashore houses to have the walls either painted or tinted, as the long spells of dampness are hard on the very best of wall papers. Green, gray-green, French gray, putty or tan are good colors, counteracting as they do the strong play of sunlight. In this house cool gray-green walls are an excellent contrast for the draperies of block print linen in a design of birds, baskets or gay flowers and garlands, soft greens, rose and blue precluding on a natural background. Sun-proof fabrics, and those not affected by the moist salty air, casement cloth, hand-blocked cretonnes and linens of which there are many charming designs, should be used as far as possible in houses at the sea-shore.

As the most striking note in this Cape Cod living room is provided by the hangings, balance and distribution of color have been achieved by introducing more of this printed linen in the cushion of the willow chairs. The davenport and wing chair are done in a two-tone fadeless fabric much the same shade as the background of the linen.

Furniture and accessories of the Colonial period have been selected almost entirely, among which are several rare old pieces.

A lamp shade made of material resembling cheesecloth in quality is embroidered in worsted flowers. The others are of parchment painted in a design suggested by the printed linen and provide the necessary touches of color. Lamp shades in seashore houses should never be frilly affairs that become limp and bedraggled looking at the first hint of dampness.
The floor coverings throughout the house are, for the most part, loosely woven rugs, in dust color, an excellent shade to defy foot prints and the constant tracking in of sand from the beach.

In the dining room, the same cool gray-green walls catch and reflect the long summer sunsets. Here the hangings of Chinese Chippendale linen, somewhat larger and bolder in design than that used in the living room, are delightful in coloring. On a ground of natural linen, figures in gold, orange, lavender and green bring enough color contrast into the room to keep it from being monotonous in tone. The furniture, delicate in design, has the added virtue of comfortable and practical lines. Painted a low-tone green, it carries the eye easily from the background to the restful tone of the floor covering. On the walls, a few rare old prints in narrow black frames are highly decorative, their quaint scenes adding much interest and life to an interior of this kind.

Bedrooms in a house of this character should be extremely simple, delicate in coloring, with furniture of some unusual, interesting design.

The main bedroom in this little Cape Cod cottage is quite delightful in its simplicity, the chief feature being the furniture of unusual design and ornamented with a quaint motif from the material of the overdraperies. These are of chintz in a charming pattern of baskets of flowers broken by a blue stripe. The narrow cornice has a shaped valance below outlined in blue fringe. Blue is also used in the embroidery on the boudoir shade above the dresser. Old rag and hooked rugs here add their soft, faded colors, and a quilted bedspread is quite in the spirit of the house as is the old glass lamp, a relic of early American days.

In furnishing the sitting room, the chief difficulty lay in subdued the light. To this end gray and blue cretonne was used for overdraperies and upholstery, the under curtains being of casement cloth in champagne color edged with deep blue fringe. Painted willow furniture in a silver-gray tone was cool looking against the natural stucco walls and combined well with the Scotch rugs much the color of dust.

The enclosed veranda from which one catches glimpses of the sea through tall pines, I tried to keep as simple as possible, the unpretentious rush rug and dark stained wicker furniture striking notes in key with the surrounding landscape. Gay pillows here and there are the only color notes introduced.

All throughout the house the atmosphere is one of extreme simplicity. Over-embellishment of any kind has no place in a seashore house where furnishings in addition to being decorative must be extremely practical to withstand dampness, sun and the sand that persists in getting into every house anywhere near the ocean. Restful colors should be combined in an interesting manner, the cool tones given first preference. Fast color linens and cretonnes make the best hangings and if colorful painted furniture is used and one tone durable rugs the rooms are bound to be both restful and charming, with marked personalities.
The house and garden walls are built of local stone covered with a cream colored whitewash. This wall surface is enriched by a decorative porch of wrought iron and wood and by iron and wooden trellises projecting from under the second story windows and curving downward.

The HOME of
MRS. B. F. PEPPER,
CHESTNUT HILL,
PHILADELPHIA

WILLING & SIMS
Architects

(Left) The dining room terrace ends in a high wall broken by an arched opening and curved to meet the pavement. A lattice supports vines.

The open loggia or terrace is paved with stone and treated in the Italian manner, with a fountain in the center and a multitude of potted plants.
With coins, as with books, china, almost every collectable thing, it is not merely the getting together, hit or miss, of a vast number of specimens that counts. It is, instead, the intelligent exercise of the acquisitive pursuit that broadens one's culture and leads one to that truer pleasure known only to those whose hobbies are harnessed with knowledge.

In Robert Louis Stevenson's "Travels with a Donkey" there appears this passage in the chapter of "A Night Among the Pines"; "I had been most hospitably received and punctually served in my green caravanserai. The room was airy, the water excellent, and the dawn had called me to a moment. I say nothing of the tapestries or the imitable ceiling, nor yet of the view which I commanded from the windows; but I felt I was in someone's debt for all this liberal entertainment. And so it pleased me, in a half-laughing way, to leave pieces of money on the turf as I went along, until I had left enough for my night's lodging."

I suppose, a century from now, someone in Southern France will discover one of these coins and treasure it as a curiosity, never guessing who placed it there until, perchance, some erudite antiquarian and some equally erudite old bibliophile put their heads together and announce, in the session of a learned society, their remarkable theory connecting the find with the extraordinary confession of a certain 19th Century novelist, essayist and poet, one Robert Louis Stevenson.

Stevenson said that "it is perhaps a more fortunate destiny to have a taste for collecting shells than to be born a millionaire. Although neither is to be despised, it is always better policy to learn an interest than to make a thousand pounds; for the money will soon be spent, or perhaps you may feel no joy in spending it; but the interest remains imperishable and ever new. To become a botanist, a geologist, a social philosopher, an antiquary, or an artist, is to enlarge one's possessions in the universe by an incalculably higher degree, and by a far surer sort of property, than to pur-

(Continued on page 88)
There Is a Distinct Art in Arranging the Table for Luncheon or Dinner, Although the Rules for it Are Very Simple

EMILY BURBANK

A TABLE beautifully set for any meal in such a manner as to make those gathered about it glad to be there is the achievement of a wise and thoughtful hostess. She may be merely setting the stage for the pleasure of her own household or creating an unusual effect for some distinguished guest.

A center-piece of white crystal flowers and green glass leaves is balanced by 17th Century bronze figures. Gold ivy leaves are used in combination.

It is not a mysterious rite, this act of accomplishing beautiful table decoration. Try it. Start with two rules. First let the arrangement be simple and balanced and never fail to make it look like your table. This is accomplished by using your pet china, glass, lace, linen or flowers, some variety of which your friends have come to expect.

This attractive luncheon table owes its pleasing effect to the balance of its arrangement. The salt cellars are antique silver, the plates Italian pottery.
Unless candles are very high, they should be shaded. The alabaster figures here are copies of antiques and flowers provide the note of color. As a feature quite independent of the food to be served. One has only to experiment and see how an attractive arrangement will cheer up a group of people and at once stimulate conversation.

The art of making beautiful the table upon which a meal is to be served is as old as civilization. Ancient frescoes, carvings on stone, old paintings and ancient books written down by hand long before printing was invented, with their quaint illustrations, show us tables set with ornamental dishes and vessels so placed in relation to one another as to present the appearance of balanced arrangement. This art of decorating tables for meals was carried to such a point of perfection in the 16th, 17th and 18th Centuries that today we are going back to those old models for ideas. These centuries represent the splendid age of art when the wealthy nobility of each country employed great artists of the time to design their household articles.

(Continued on page 86)
Nymphaeas add the final touch to the water feature. If the right varieties are chosen, they will yield flowers from early summer until frost.

In planting, spaces of open water should be planned which will reflect the sky, the trees, and the planting which lies along the pool's margin.

Whatever planting is done around the pool should be simple and not too dense. Irises are excellent here, and cat-tails with their ribbon leaves to lend height.
CONSIDER THE WATER LILY

It Will Abundantly Repay Whatever Space and Attention You Give to It—
How to Fit It into Your Own Particular Garden

HAROLD H. SCUDDER

Perhaps the most remarkable fact about water lilies and other aquatic garden plants is that the average and otherwise well-informed flower lover knows nothing about them. This ignorance, moreover, is by no means confined to amateurs. Not long ago a professional florist, who has had many years of experience in various countries of Europe and in many parts of the United States, came into my garden to see my water poppies which were then in bloom.

"Very pretty. Very pretty, indeed," was his comment. "But," he added, "I know nothing of aquatics."

The purpose of this article is to dispel, if possible, some of this darkness, and to make clear that it is just as easy to grow aquatics as terrestrial plants, and fully as worth while. There are today in America so many iris, rose, peony and gladiolus enthusiasts that they have organized themselves into vigorous societies, and there will be a water lily society as soon as it becomes generally known that to grow water lilies is as easy as to grow phlox.

The possibilities in picturesque effect through the introduction of water into any landscape gardening plan need hardly be mentioned. A view, judiciously planned, includes a portion of stream or lake, whenever such inclusion is possible. Mount Vernon would not be Mount Vernon had the house been faced the other way. What is equally true, but not so generally obvious, is the fact that water gains its most certain triumphs when the plan into which it is introduced is at least semi-formal, and the body itself is relatively small and frankly artificial. It is fortunate that this is so, for almost anyone can achieve a pool, while almost no one can command a Potomac.

A very simple plan and yet one of the most effective is a rectangular garden, bounded by beds of perennials, its long axis beginning at the foot of a few steps, or at an arch, or neither, and terminating in seats, summerhouse or sundial, and bisecting at its center, or somewhere in its more distant half, a rectangular pool. Modifications and elaborations are infinite, but the effect is invariably the same. In each the water is the lure. To it, irresistibly and straightway, are drawn all who enter, and to whom ever after a garden without water is a garden but half made.

The reason that most gardens are waterless is due to the mistaken notion of most gardeners that where stream or pond is absent no water is available. Yet no stream or pond is needed. Running water is not only unnecessary, but is usually positively undesirable. All that is needed is a shallow receptacle to hold water. The liquid itself may be brought in buckets or barrels and turned in. After that it will only be necessary to replenish the losses caused by evaporation.

Nor will the lily pool require a very great quantity of water, for it is only 2' deep. The lily roots are set in boxes or baskets of earth, the boxes placed in the desired positions, and the water poured in. When winter comes the pool is boarded over and covered with enough leaves to prevent the water's freezing clear down to the roots themselves. In other words, unless the ice is more than 1' thick the plants are safe. If the grower is in doubt he may bury his roots well below the frost line, each in a pocket of sand and covered with a stone by way of protection when he digs them up again in the spring. I have tried both methods in New Hampshire with complete success. The burying method involves, however, replanting each spring, and a much delayed and generally less satisfactory blossoming season.

If the lily pool is artificial it may be made of cement, reinforced with wire fencing, or of brick, or it may be simply a tar, oil, or other heavy barrel, shorn of its upper third.

(The article continues on page 128.)
If slip covers fit properly and are made of some colorful fabric striking in design, a country house living room will be often quite as effective as the more formal city interior. Above is an interesting use of stripes, the cover fitting smoothly and fastening in the back.

TAILORED SLIP COVERS FOR THE COUNTRY HOUSE

Of Colorful Chintz and Well-Fitting, They Are Vastly Superior to the Unshapely Brown Holland Affairs of Yesterday

P. T. FRANKL

In all the many details which go towards furnishing one's house, it is not so much a matter of what we do as how we do it. With sufficient inspiration and knowledge the most utilitarian necessity can be "sublimated" as the psychoanalysts say, into interesting and delightful decoration.

At the mention of slip covers, many people instinctively shrink, imagining ghostly drawing rooms swathed in shapeless drapery of Holland. But those who are "in the know" immediately conjure up suggestions of delightful, well-fitted chintz covers, gaily recalling all the flowers of spring, and transforming winter rooms into summer ones so simply and quietly that Aladdin's lamp still seems to be in working order. But just as flowers are at their best when deftly arranged by a practiced hand, so the pictured flowers and figured fabrics must be adroitly managed to obtain the best results. To cover all the furniture and curtains of a large formal drawing room in no matter how delightful a chintz, is a disastrous experiment.

Balance and proportion are obtained by a careful combination of plain and figured materials, selected in harmonious contrasts. Plain greens are always cool in suggestion, and accentuate the beauty of a flowered material in naturalistic coloring. A quaint toile de Jouy on a twine colored ground is made more interesting by leaving some of the furniture in the plain tone of the design, and there are so many attractive plain materials to select from. Mercerized repps, linens and a whole family of sunfast stuffs are sure to give the right note of plain color. Plain glazed chintz is not a wise choice for slip covers since it is impossible to avoid rumpling it in the making.

In this day of practical economics, the duties of slip covers are legion. The June bride selects the furniture for her first nest, has it delivered in

(Continued on page 86)
A LITTLE PORTFOLIO OF GOOD INTERIORS

Great care and thought should be given the decoration of a hall as here one gains the first impression of a home. There should be a certain amount of dignity as well as a suggestion of the character of the rest of the house. When an interior is planned on such noble proportions as this, a more or less formal and balanced arrangement of furniture is advisable. The graceful arched opening, the beautifully spaced paneling and the high ceiling demand furniture equally ample in proportions and relative in size to the spaces to be occupied. Here the chairs and interesting old chests, sturdy of contour and admirably adapted to an interior of this kind, are placed along the side wall so as not to interfere with the sweep of space in the center. Large rugs are preferable to groups of smaller ones and if good orientals are used, they will go far towards bringing in color and interest.
Cream woodwork and silver tea-chest paper form the background for this living room in the home of K. W. McNeil, Bridgeport, Ct. Curtains are of blue and cream striped taffeta.

(Below) Buff walls, hangings of striped rose, black and yellow silk, a colorful chintz in a Chinese design and early American furniture are used in the Colonial Bridgeport home of H. B. Stoddard.
The dining room in the McNeil house is paneled and painted blue-green. Curtains are gold and green striped taffeta, the carpet blue-green and the chairs seats striped gold mohair.

The Stoddard dining room has tan striped paper, a black chintz with bright fruits, and blue gauze curtains. The arched cabinets are blue inside. Mrs. Gillette Nichols, decorator of both houses.
ONE ready means of escape from the stereotyped respectable and dullness of much of our modern country house architecture is to go back and study some of the earlier examples of the Classic School. Of this early source Aspley House at Appley Guise in Bedfordshire, England, is an admirable instance of 17th Century domestic architecture. Quite apart from other considerations its attribution to Sir Christopher Wren—an attribution which there is every reason to believe correct—invests it with additional interest as that master's domestic work, so far as the majority of people are concerned, has been quite overshadowed by his achievements of a public nature.

Now, one thing that imparts charm to domestic architecture, as it also does to the people we meet, is evidence of little unexpected touches of individuality, touches that carry with them a certain piquancy and render a house quite distinct from others of its type. It is not necessary, indeed it is not at all desirable, that these individual touches should be eccentric. Rather should they be always rational but, at the same time, they should indicate spontaneity on the part of the architect and his readiness to treat with lively and appropriate invention some individual peculiarity of the subject he is dealing with.

Just such pleasing invention is found in Aspley House. The south or entrance front is treated soberly. It is genial in tone and not lacking in indications of original interest, but it maintains a becoming reserve towards the approaching stranger. Here the red brick wall is of Flemish bond and, apart from the satisfying proportions, the embellishment consists of an entrance porch adorned with an interrupted pediment and vigorously carved consoles, a belt course of slight projection between the first and second floors, and a circular window in the wall of the pediment.

Going to the other side of the house, however, we find quite a different treatment. This north or garden front bears some striking evidence of architectural pleasantry.

One cannot help being forcibly struck by this utter difference in composition between the entrance side and the garden side. The central projection of the entrance, with its doorway and flanking windows, corresponds with the breadth of the stone-paved hall inside, while the wall spaces on each side are broad enough for only two windows. The narrow central projection of the north front, corresponding to the width of the stair-hall within, leaves the wall spaces on each side broad enough for three windows. The arched cellar entrance has been made a thing of beauty and interest and the Palladian windows, in their rather unusual manner of repetition, supply abundant light to the staircase landing. The whole composition thus affords many exceptionally diverting features.

Most of the brickwork of the north front is laid in all header bond, as compared with the Flemish bond on the other side of the house, and the bricks range from black to dark blue and gray. The lintels are of red rubbed brick, and this pleasing alternation of color is carried right up to the top of the chimney which interrupts the cornice of the sharp angled pediment.

The blank east wall is of red brick laid in Flemish bond, but its field is diversified by countersunk panels, to give the interest of fenestration, and ingeniously placed so as to convey the effect of pilasters at the corners.

On the east side also is an interesting Palladian dormer. It should likewise be noted that the other dormers have glass checks, a device which admits a maximum of light.

Another feature of Aspley House is the ramped wall bounding the garden on the north and enclosing it from a road. The treatment of the gate in this wall is a bit of masterly composition, dignified with brick pillars capped with stone balls and with shallow brick niches on each side.
In the manner of many English country places, the property is surrounded by a high wall and the entrance is elaborated by brick pillars and an arched gateway with shallow niches to right and left.

Apart from the round window in the wall of the pediment the entrance front is soberly devoid of decorative detail, except in one instance—the carved brackets of the door, depicting cherubs.

The feature of the wall, apart from the gate, is the ramped effect produced by the wall lines following the contour of the garden inside. The bricks follow this contour and are laid in panels.

The entrance side is quite different from the garden front. The brick is laid in Flemish bond, the central projection is wider, and there is a belt course between the first and second floors.
THE CREATION OF HYBRID PLANTS
How New Varieties of Flowers, Shrubs and Trees Are Brought About and Developed into True and Fixed Forms

RALPH MORNINGTON

W e often see the word "hybrid" used in books and periodicals touching on gardening, in nurseriesmen's and florists' catalogs, and in horticultural discussions. Yet it has seldom been brought before the lovers of gardens just what hybrids are, how they have been created and produced, or what hybridization means generally. We may, therefore, rightfully wonder where all the new varieties seen annually in our horticultural markets originate.

Our most valued varieties of garden plants, bulbs, vegetables, shrubs, trees, evergreens, etc., do not grow wild, but have been developed from inferior and uncultivated kinds. A great many of our flower garden favorites have been improved from their wild state to a degree which would render their relationship unrecognizable or unsuspected were it not for our horticultural records. In looking back, we find in our old books on gardening and horticulture cuts of some of our favorites, such as the larkspur, sweet pea, daisy, etc., etc., and we see that these have been improved to almost double the size of the ones grown in the early part of the last century. Our records are somewhat vague as to the origin and age of many of our best flowers, or the exact year that some of them appeared on the market or in our gardens. We also find that many of the old-fashioned varieties have been eliminated and are now unobtainable, as newer kinds have taken their places. Therefore, it is a matter of constant progress and elimination. This advancement in creating new kinds has been greatly stimulated through the knowledge we have acquired from the writings of our earlier biologists and plant-breeders, whose theories and experiments have taught us what we can and cannot expect in creating new hybrids.

The word hybrid as commonly used means the product resulting from the crossing of two specific kinds, and hybridization is to produce a hybrid through inter-breed'ing or cross-fertilizing. To do this we must be guided by experience and observation, rather than by scientific knowledge. There is practically no certainty in hybridization, neither are we able to set forth positive laws or predict a hybrid, and then by means of cross-fertilizing produce an ideal variety.

Some plants have been found among certain varieties, particularly the perennials and annuallys, which displayed excellent qualities and have been constant and true from the very beginning. These changes from the parent group may be attributed to natural cross-fertilization, and are multiplied through cuttings or layers, or the original plant may be divided. Such plants are called chance seedlings. These cases, however, are rare, and are greatly looked forward to by horticulturists.

It was, therefore, left primarily to mankind to originate new varieties and improve others, and in order to do this we must rely on the three known methods: preservation of sports, selection of variations, and pollination. These three methods may be explained as follows:

Preservation of sports means the reproduction by cuttings, grafts or budding of branches, shoots, or parts of a plant that exhibit or are the result of spontaneous variation of the normal type upon which they grow. It is unknown how these sports originated or the cause of a plant exhibiting them. It has, however, invariably been found that if a sport is multiplied through the methods just described it will be true to the original; for example, the red or copper beeches, familiar lawn trees, originated through the appearance of a single red-leafed branch discovered on an American beech that was multiplied through grafting. The cut-leafed hazel-nut came to us through a natural sport found on the common hazel-nut tree.

The foregoing is true not only in ornamental trees or shrubs, but also in fruit trees, as for instance the navel orange, which is seedless and can be distinguished by the small accessory orange in its upper end. This originated from a sport branch found on an ordinary orange tree, and has been preserved and multiplied through grafting. If the sports cannot be preserved through layers, cuttings, budding or grafting, they cannot be multiplied, as seeds appearing on them will produce only the original form.

The appearance of a shoot or branch originating on the lower portion of a stem, or a sprout arising on the root near the trunk of certain trees, as in maples, poplars, etc., or in shrubs, should not be mistaken for a sport; nor the rapidly growing, erect shoots on an apple or pear tree, which are commonly known as suckers and are worthless and detrimental to the parent tree.

Selection of variations means the elimination rather than the development of a variety. Experience and experiments have proved that many plants of the same variety, growing side by side, present many differences or variations in color, appearance or size.

This variation may be hereditary, but under constant selection and elimination in the use of their seeds in growing the next plant, and through extensive cultivation, there may result in time a variety in which a given feature is more prominent and constant than in the original form. If we assemble the plants or seeds according to the highest degree of quality, color, appearance looked for, we have established a method of improvement by selection of variations, thereby promoting the development of new varieties. This method is commonly used in certain groups of our perennials and annuallys. While extensive cultivation alone will not bring forth a new variety, it is through selection of the desired variation, combined with extensive cultivation, that we may perfect and attain the result looked for.

Pollination is primarily concerned with the essential organs of the flower. It means the transferring or supplying of pollen from the anther to the stigma, whether such transfer occurs within the flower itself or by the aid of insects, wind or artificial methods.

The anthers or male part of the flower appear generally on the end of the stamen. They are thread-like stalks on which the pollen sacs are found. They can readily be distinguished in our Easter lilies. The pollen, when ripe, has a dust-like appearance and a color from creamy white to deep orange. Under microscopic observation it is a grain.

The stigma is the female or seed-bearing organ of the flower, and with the ovary and style forms the pistil. The form and location of the stigma vary in flowers; it may be located in the upper part of the style and have a knob or club-shaped appearance. In other cases the stigma takes the form of a ring divided into cells. In all cases, successful and complete fertilization requires that the pollen must only be deposited on the surface of the stigma, when this is covered with a sticky secretion to insure the lodgment, adhesions and nutrition of the pollen.

In a great number of plants the organs are found in separate flowers or on different plants. A number of plants go through the process of self-fertilization, that is within the flower itself. The offspring of such plants is likely to be inferior.

Through cross-fertilization — that is, with a flower from the same plant, but between flowers of different plants, of different colors, types and varieties — we can obtain new hybrids. This method has been universally used by our botanists and plant breeders in improving and creating new hybrids and varieties.

As the first method used in creating new kinds is hardly adaptable to perennials and annuallys, and the second method somewhat slow, we must rely mainly on the process of pollination. A brief résumé of the theory, law and experiments will suffice before we take up the question of how it is done.

The theory and subsequent observations by our earlier biologists tell us that continued self-fertilization is apt to result in inferior offspring, and that cross-fertilization between flowers is more variable, as the offspring would be the result of the union of two unlike parents. Charles Darwin in 1859 clearly proved that, while Darwin and other biologists worked (Continued on page 128)
A WELL grown tree is an ornament to the landscape and an inspiration to all tree lovers. It requires a generation or more for many trees to reach their prime, yet they are frequently disfigured or killed by insects within a few years.

Insect pests may be divided for practical purposes into borers, leaf-eaters and sucking forms. There are very destructive pests in each group and one of the first requisites is to distinguish between the injurious and those of relatively little importance. Most insect injury occurs upon the common shade trees and methods of service with these are frequently of equal value in the control of depredations upon the less common ornamentals.

Borers are among the most insidious enemies of trees, since their operations are mostly in the wood and largely hidden from observation. These pests attack various parts of different trees, though fortunately comparatively few cause serious damage. The latter work in living tissues and attack the tree at some vital point, such as the trunk or the lower portion of the larger branches, and even then the borings are largely in the vital cambium, the inner bark and outer sap wood.

The sugar maple borer is comparatively unknown, yet it has disfigured or killed thousands of noble trees. The first signs of injury are seen at the base of the limbs in late summer as small, bleeding, discolored areas from the centers of which hang particles of “saw-dust.” The nearly full grown borer has the pernicious habit of running a gallery in the cambium layer obliquely part way around the tree or branch, thus effectually girdling that portion of it. The injury is followed in many cases by slow dying, both above and below the burrow and may result in the death of half of a badly affected tree.

The leopard moth is a borer with a marked preference for soft maple, though it is commonly found in a large number of trees and shrubs and occasionally destroys large trees or even rows of trees. The young borers work in mid-summer in the smaller twigs, causing wilting tips. Later they migrate to the larger branches and may eventually produce hideous scars in the trunks of even good sized trees. The larger borers weaken branches 1” to 2” in diameter in such a way that many of them break and hang from partly severed stubs.

It is important to recognize the early work of borers. Young sugar maple borers should be cut out at once and small twigs infested by leopard moth caterpillars removed and burned. Timely, systematic work along these lines will do much to control these insects.

(Continued on page 136)
The slope of the land permitted two levels, the lower built of concrete, the upper shingled. A retaining wall protects the old trees that shadow the house on this southern exposure.

Two tones of gray are used in the living room furniture and floor. Otherwise the scheme is vivid blue, orange, purple, black and green. Decorations by the Artcraft Shops.

(Below) Large windows are in the bedrooms and throughout the house, with the screen arranged inside. Walls are matched boards stained gray. The furniture is painted the same.

All the beds and tables were made by the carpenter and the chairs and stools in the mountains of South Carolina. Colors chosen from the curtain fabric are used to decorate them.
From the porch end one can see the trees around which the roof is built in places. The wing to the left contains the kitchen and maid's room. From this front porch the bank drops away forty feet to the level of the lake. It commands the view shown below.

In designing a camp such as this the plan will very much depend upon the contour of the site, unless one can afford to do a lot of grading, and too much grading in a property such as this is undesirable. Consequently the plan is irregular, but all rooms have cross ventilation and command a view.

The woods on the property have been carefully cleared of underbrush and dead trees, thereby opening vistas from the windows and the porch, allowing for the play of cooling winds and warm shafts of sunlight and framing such views as this.
Much of the charm of the terrace garden lies in the fact that though it is laid out formally the planting is informal. The geometric shape of the beds, the box edgings, the uncompromising directness of the brick pavements are all softened and humanized by the irregularity of the height, color and form of the familiar flowers—peonies and phlox, rudbeckia, archillea and hollyhocks. The ivy-covered walls of the house form a background for the colors of this terrace.

VIEWS in the GARDEN of
GEORGE EASTMAN
ROCHESTER, N. Y.

ALLING S. DeFOREST
Landscape Architect

At the north end of the vegetable garden is a grape arbor. Its brick pavement is edged with turf and the beds on each side contain fuchsias and other shade-loving plants. The use of so architectural an arbor for grapes is not common, but it is harmonious with the design of the garden. The bend of the path between this arbor and the one beyond offers a pleasant relief from the straight lines of these two structures.
May, 1922

The rôle of vines in the garden picture can be seen by comparing this early view of the house and terrace garden with the later photograph shown opposite. In the foreground is a healthy colony of the old-fashioned and showy gas plant or dittany, Dictamnus fraxinella.

A broad pergola forms one side of the terrace garden. Wild grape, akebia and wisteria vines make it a shady bower. Between the columns stand huge pots of hydrangeas. The colonnade in the background connects the house with the palm house. Between these two lies the lily pool.
Stairs should be easy to ascend. This ease depends upon the height of the risers, the width of the treads and upon the position of the landings. All three are excellent in this example.

Harmony between the curve of this handrail and the slim wrought iron of which it is made has created a stairway of beauty. Its angle also solves the problem of limited space in a re-modeled city house. The inner handrail is a practical idea. Butler & Corse, architects.

Curved free standing stairs or stairs supported on only one side have an undeniable lightness and grace. In this example from a New York house the stone steps are surmounted by a wrought iron balustrade and railing of great delicacy. William F. Dominick, architect.

Where space permits, the stairs can be confined in a special "well," set apart from the hallway. This distinction is necessary in some houses. Here it is used in a small house, the stairs being finished with mahogany treads and handrail. A wide landing is created by the turn of the stairs. Dwight James Baun, architect.
IF YOU ARE GOING TO BUILD

Stairs Must Be Considered Both for Their Structural and
Decorative Effect in the Well-Built House

MARY FANTON ROBERTS

It is only a few centuries since a slender ladder on the outside wall of the house was the only connecting link from floor to floor. Even in the latter part of the 18th Century when the old palace of Malmaison at Fontainebleau was made beautiful for Napoleon and his Empress, there were no hallways except the vestibule, and no general stairways, only little iron spiral flights of steps, leading from one story to another. How did people in those old palaces achieve any sort of repose? To reach that exquisite Empire room where the unhappy Josephine lived, it was necessary to pass through an endless chain of magnificent ante-chambers, even the Emperor's bedroom. And what subtlety or reticence was left in life when the Empress had to walk past dozens of her friends and enemies, possibly just to powder her nose or take a little beauty sleep, or quietly contemplate the frailty of man.

Today it is difficult for us to think of houses without halls and interior stairs, just as we cannot imagine living without telephones and steam heat and elevators. But perhaps, however, the miracle of house designing and building was more completely realized in the history of the stairway than in any other feature involved in the progress of architecture. The most picturesque early stairways were apparently developed to meet certain sentimental phases of life, as the stair ladders that led up the side of the ancient pueblos, which the Indian chiefs tred reverently as they ascended to the flat roofs for their sunset prayers. Silently there the Medicine Men with arms outstretched supplicated their gods for those creature comforts which we today seek at the corner grocery—seldom addressing the deities except in terms of reproach.

Of comparatively recent date are the little lover's stairways found in the remote farmlands of Denmark. Usually these old farmhouses were built of logs and in the summer time the thatch roofs were covered with flowers. The upper story which was little more than an attic was occupied by the marriageable daughter of the house and only reached by a ladder on the exterior house wall.

(Continued on page 96)
SHADOWY CORNERS in INFORMAL GARDENS at SNEEDEN'S LANDING, N. Y.

Designed by Mary Tonetti

A garden built on a hillside offers infinite possibilities. Native stone taken from the hill can be fashioned into terrace walls. Cement fountain and steps present a contrast with the wild growth massed above. In this garden the steps lead from a lower open space filled with old-fashioned flowers to a higher level where there is a waterfall and behind that the shadowy reaches of the wood.

Enclose a garden, and you create a pleasant spot of repose. Even a fence of rough cedar posts is enough to cut it off from the bothersome world. Such is the atmosphere of this garden. A cedar trellis surrounds it and on the trellis grape vines are being trained. The nar-
To be really appreciated a vista must be framed. It is the framing of concrete pillars and leafy roof that gives this garden gallery its unusual charm. Here one may sit and gaze down on the broad, peaceful reaches of the Hudson. Far to the south stretch the unending roof tops
THE ADVANTAGES OF THE OIL RANGE

For the Country House Lacking Gas or Electricity the Modern Oil Stove Is Safe, Speedy and Serviceable

ETHEL R. PEYSER

WHAT makes it possible to live in gasless, electricless, coalless, transportationless places in gustatorial ease and digestive comfort? The oil range. Not the old-time messy oil stove, but the efficient, capacious oil range. In districts unopened to modern improvements cooking is made a pleasure rather than drudgery, with this highly effective medium, so effective that nothing that can be done on any other type of stove need be omitted in the daily routine. It has the maximum comfort and the minimum cost and trouble. This range too need never be lighted until wanted and can be "put to bed," immediately upon finishing the meal. So now there need be no place where man can not have his puddings, his breads, or his flap-jacks with speed and finish.

The two most important types of oil stoves with which it is worth your while to become acquainted are the wick and the wickless (kindler type). It is quite evident from their descriptive titles that the former employs a wick as heat carrier to the vessel in which is the food; and the wickless has the kindler by which the heat is carried to the food in a different way.

The wick oil range is a development born directly of the lamp. It employs the round wick and with it in its best form a long chimney is used. This long draught chimney has proven in the case of the lamp to make for perfect combustion of the oil. Hence after many years of trial and proof the wick stove is developed to a delightful point of comfort and utility. Speed, lack of odor and perfect work, three necessities of any stove, are here exemplified, to say nothing of longevity and ease of upkeep.

You have probably used the heat from a lamp chimney to light a cigarette or a match or even to heat a curling iron? Well, this is really the principle of the wick stove. This heat has been harnessed and petted into cooking usefulness by expert heat and stove engineers.

The parts of the wick stove with which you must be acquainted are few but important:
1. The burner
2. The wick
3. Flame spreader
4. Brass wick tube (a fine feature, in that it is of brass)
5. Clamp set screw.

There are a number of kinds of oil heaters for hot water. This three-burner type is set up beside the boiler at a height convenient for observation, wick adjustment and cleaning. Courtesy of the Cleveland Metal Products Co.

For a large family comes this five-burner range with back and shelf above, 64½" long. An oven can be placed over two of the flames, leaving the others free for work. Courtesy of the Cleveland Metal Products Co.
The wickless oil range carries the heat directly to the cooking vessel. The stove is lighted by applying a match to a kindler, an asbestos ring lying in the burner bowl on top. This furnishes heat and starts the vaporizing of the gas. Courtesy of the Central Oil & Gas Stove Co.

6. Hand wheel to adjust screw
7. Little mica door which opens in chimney instead of having to pull off the chimney as you do in lighting a lamp.

All you have to do then is apply the match and touch off the wick at several places. Then lower the wick until the flame is even.

To extinguish the flame, turn the little wheel to the left. Never blow it out. This blowing out of the flame causes all sorts of irregularities and real troubles.

The oil range is supplied in the best types by gravity conduit. That is to say that the oil flows from a reservoir into the burner, and as the oil is consumed the fresh oil flows down and takes its place, so there can never be the overflow to cause fires or odors. These reservoirs are of glass and in one case the manufacturer has a service of reservoirs which supplies the consumer with a rack of three filled reservoirs, which in turn replaces the emptied one. This obviates entirely the need of the cook to pour oil in the reservoir or in fact know she is using oil! The reservoirs of course are delivered and called for, if you are in reach of a dealer. Where this service is impossible to be had the pouring of the oil into the tank is simpler than simple. It is no more difficult than pouring milk into a glass. In truth the reservoir is mechanically adjusted and filled with oil—the human being but its guide and beneficiary.

The heat wanted in the wick stove depends on your culinary need and consequently on how high or how low you turn the wick. Very often it means when the flame burns low when it should burn high that the wick needs cleaning. Don’t blame the mechanism. It is difficult to say how often you need to buy a wick or how often it should be cleaned, as it depends very much on the quality of the oil that you have to use. Some kerosene is charry and some more free from impurities than other kinds of kerosene.

Here are some points to observe if you want good results.
1. If there is a gap in the flame, the wick needs cutting. There should be a continuous round fence enclosing the burner around the flame spreader. Or it may mean the wick is up against the flame spreader.
2. Be sure that the wick is not up against the flame spreader after lighting, because it will prevent the air from passing through the center of the brass wick tube and cause overheating of burner and a murky flame.
3. The flame when high should show white points above the blue body of the flame. These white points should be about 1 ½" for perfect combustion. That means that there will be no odor and that you will get all the heat you need and no waste of fuel.
4. The flame has lost its usefulness when the line of demarcation between the white and the blue is gone. The flame will begin to smoke, the burner be over-heated, the cookery under-heated, and odors and smudge will be the result. Here again the human equation comes in. Use your eyes effectively.
5. Cleaning wicks is done by removing the chimney even as you do in cleaning

Among the many oil stove ovens on the market is this type for two burners, which has a one-motion locking device on the handle.
WINDOW-LEDGE GARDENING THE YEAR AROUND

By Taking Due Thought and Care the Windows of the House Can Be Kept Filled with Growing Plants Through All the Seasons

JOSEPH H. SPERRY

To have gardens on our window-ledges throughout the four seasons, whatever point of the compass they may face, is quite possible. But to make this potentiality a reality, we must be willing to learn the conditions necessary to success, and to make these conditions the basis of our window-ledge gardening.

The first question which confronts us is what kind of box to use to contain the plants. Boxes made of wood are, perhaps, most used, and possess many advantages. Plants thrive in these; they are inexpensive, and easily constructed of a size to fit the window-ledge. They may be painted green to match the color of the vines trailing over their sides, or other color to match the color of the house or harmonize with it. They may be painted and sanded, when used on the window-ledge of a concrete or stone house; or given a rustic appearance by covering their sides with pieces of cedar, white birch branches or bark, or with pieces of gnarled branches or roots of mountain laurel. Boxes may be made of concrete or cast stone, plain or ornamented with appropriate designs.

Sometimes boxes are made of tiles arranged in panels, and ornamented with figures of plants in colors. Ornamented tile boxes have copper corner pieces and their edges are finished with the same metal.

Inexpensive boxes are often made of galvanized sheet iron or steel. These are usually painted.

Of whatever material we construct our window-ledge boxes, we make them 6" to 8" or if possible 8" to 10" wide and of the same depth, and of such a length that they fit snugly on the ledge outside our windows. Several ½" holes should be in the bottom of each box to provide drainage. A piece of broken flower pot placed over each before the box is filled will keep the soil from clogging the openings.

Having placed the boxes, we fasten them there so securely that they cannot possibly fall off. Sometimes this is done by using strong steel hooks and eyes. Two eyes are screwed into each end of the box and the two eyes which are attached to the hooks are screwed into the outside of the window frames in such a position that the hooks may be caught into the screw eyes which are in the ends of the box. Another method is to turn a long thick screw from the inside of each end of the box outward into the upright part of the window frame. When the ledge slants outward we place a strip of wood, reaching lengthwise from end to end, on the outer edge of the ledge, so that the box, when placed, may stand level. Boxes in upper story windows we set in iron trays galvanized and painted to catch any water dripping from the boxes.

If one lives in the country, the problem of making a compost with which to fill the window boxes is easily solved. Rich top soil from the grain or potato field, well rotted stable fertilizer and pure ground bone are the ingredients. One part stable fertilizer to three parts of the soil, with one quart of the bone added to each bushel of soil and fertilizer combined and the whole mixed thoroughly and allowed to stand a few days before using is about right. In the city one can sometimes obtain top soil from some nearby plot where the ground is being broken up for a building, and shredded cow or pulverized sheep fertilizer and ground bone from a seed store. When not able to obtain this top soil, get a suitable compost from a florist or seedman who keeps potting and window box soil for sale. An enthusiastic window-ledge gardener will always obtain a suitable compost for his boxes from some source.

When setting out plants in the boxes the soil should be worked in well around each and made firm throughout the entire box by pressure of the hands. When this is finished, the soil is ½" to 1" below the top edge of the box and a little lower in the center than at the edges. This allows you to water the plants freely without running the water over the top of the box.

Good flowers for early spring are Dutch hyacinths just coming into bud and taken out of 4" pots, using such combinations of color as harmonize and suit individual tastes. Sometimes daffodils, tulips and crocuses out of pots are used. Pansies, too, give an unsurpassed study in colors. The prim little English daisies, the pretty little forget-me-nots, Belgium’s national flower, the moss pink (Phlox subulata) are all satisfactory in spring boxes. For a larger and showier plant the beautiful hydrangeas are excellent. All of these plants are transplanted easily from pots into the win...
The home of Weymer H. Waitt, Ardsley, N. Y., is Southern Colonial, built of shingles painted white, with blue-green blinds and green slate roof. Chester A. Patterson, architect

A high porticoed entrance gives the front façade fine dignity besides creating a brick porch and approach to the entrance door.

Although the lot is small, much has been accomplished by planning the house around a garden enclosed by an arbor and a wing.

A Group of Four Medium Houses
The home of Nash Rockwood, at Riverdale, N. Y., fits substantially into its setting of tall trees. Its somewhat severe lines are at once softened and made more effective by the foundation planting which, as is usually best with a house of this character, consists of evergreens of varying forms. Dwight James Bain, architect.

Flanking lattices and slender cedars set off the entrance whose classical feeling is continued into the flower box above. Perfect balance obtained throughout.

The first floor plan shows four main rooms besides the service sections and the square hall with its adjoining vestibule and lavatory. Open fireplaces in living room and library make for cheeriness on winter evenings. The sun room gives directly on the side lawn.

Simplicity of arrangement and consequent utilization of space are evident on the second floor. The family's rooms occupy the whole front and connect with the same hall. In all there are seven chambers and four bathrooms, with a sewing room in the rear.
Climate is often a deciding factor in architecture. Designs are adapted to suit local climatic conditions. Thus, in this home of Edgar L. Flippen, at Dallas, Texas, the Italian style has been used with local modifications. It is stucco over hollow tile. H. B. Thomson, architect

On the first floor the plans of the Flippen house show a large reception hall with the stairs in one corner close to the side entrance. The disposition of the rooms is unusual. Upstairs the arrangement of rooms in suite and their location are both uncommon and practical.

Based on an L, the plans of the Light house show on one side a long living room with solarium, and dining room and service on the other, a loggia connecting them. On the second floor a long corridor between stair hall and service stairs is a feature.

The residence of George E. Light, at Dallas, Texas, is reminiscent of Spanish architecture in its red tile roof, balconies and loggia. Its walls are of hollow tile faced with stucco. A wide overhang of the eaves gives the walls a deep shadowing. H. B. Thomson was the architect.
HOLLOW BUILDING SAFEGUARD
Its Strength, Insulating Properties, Resistance to Fire and Other Characteristics
Commend It to the Discriminating House Builder

HENRY COMPTON

HOLLOW building tile is a definite product of America's love of comfort and luxury. Much as we esteem beauty in our houses, as we crave the picturesque nature of centuries-old European architecture, we are not willing to sacrifice to any esthetic phase of life our luxurious modern methods of house building and home fitting.

It was to insure this complete ideal of perfect comfort and health in our houses that hollow tile construction was invented, and the hollow tile has given us a new idea in building structures—a wall of stability and strength, easy to lay up, and with its succession of air chambers inherent in the construction, a protection against cold, heat and moisture.

This idea is so wise and yet so simple, as are all great ideas, that it is difficult to imagine why its discovery was delayed so many centuries. But most significant inventions have come about in answer to a great need, just as great generals are born for fearful wars, and important statesmen—but here we are a little off the track.

Undoubtedly, the increase of luxurious living in this country, the demand for sanitary perfection in every detail of our homes, has brought about this fine type of new home building known as hollow tile. And having finally accepted this method of construction we have, of course, gone a step farther and added to wisdom and comfort, outer walls with surface of great beauty; as, for instance, the rough textured stucco over hollow tile, the smooth, beautifully tinted cement and the brick veneer with its varieties of surfaces and colors.

In our illustrations we are showing the various ways of laying up hollow tile, including the interlocking tile; also the use of a brick veneer over hollow tile. And these drawings are all well worth studying if you are going to build.

Hollow building tile as used in modern residence construction is an evolution from the fireproofing shapes of tile which were developed in this country following the great Chicago fire. The first two or three plants were kept busy by the Government's demand for this new fireproofing material in federal buildings. From this start its use rapidly increased, and it is today a recognized standard fireproofing material for our large steel structures.

Hollow building tile or structural tile is somewhat heavier than tile used for fireproofing, and is burned much harder. A standard 8"x12"x12" structural tile weighs thirty-four pounds as against thirty pounds for the same size fireproofing tile.

Hollow building tile is manufactured from fire clay, shale clay and in some instances surface clay. The clay is ground, mixed with water into a plastic mass and molded to the required shape. It is then burned at temperatures ranging from 1700 to 2400 degrees, depending upon the fusing point of the clay that is used. As a fire in a residence rarely if ever exceeds 1700 degrees, its fire-resisting qualities can be readily appreciated.

Following are given briefly the reasons why these tiles are used extensively in residence construction:

(Continued on page 138)
Gay Chintzes for New Curtains

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

In a Colonial country house, this striped chintz would make charming hangings against white walls. The brilliant blue vases on a cream ground hold blue and pink flowers. The other stripe is a brilliant blue. It comes 33” wide and is priced at 75 cents a yard.

A cream ground and broad stripe in old blue serve as background for a colorful design in rose, tan and black, 35” wide, 65¢ a yard.

In a Colonial country house, this striped chintz would make charming hangings against white walls. The brilliant blue vases on a cream ground hold blue and pink flowers. The other stripe is a brilliant blue. It comes 33” wide and is priced at 75 cents a yard.

(Above center) This gay chintz comes in different color combinations. Rose red, mauve and a little green are on a cream ground. An old blue ground has a design in rose while particularly striking is the black ground with figures in rose and blue, 36”, 45¢

An unusually beautiful chintz, formal enough for a country house living room, has a ground of deep buff. Old-fashioned flowers in soft shades of blue, green, lavender, tan, rose and yellow make an especially pleasing design. It comes 50” wide and is priced at $4.50.

(Sometime an interesting effect may be obtained by combining a striped fabric with one of an all-over design. This duo-tone glazed chintz comes in all colors and would be especially good used in combination with a flowered cretonne. 50”, $3.50)

A remarkably inexpensive chintz suitable for a living room is tan with a gray stripe and the design in rose, mauve, black and green. It may be had also with a brown stripe and flowers in blue, green and mauve. 36” wide, 35 cents a yard.

An effective all-over design is deliciously cool and fresh looking with its green ground and little bunches of fruit and flowers in rose, blue, yellow and brown. It would make delightful slip covers or curtains. 31” wide, 51 a yard.
FURNISHING THE PORCH

The articles on this page may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

A graceful crackle glass ice tea pitcher holding three pints is $4. The glasses to match are $10 a dozen.

The Chinese rattan chair above with its comfortable arm rests is $10.75. An hour-glass table to match 24" high and 19" across is $12.

Most usable on a porch is this thirteen piece luncheon set of Chinese straw in natural color. The centerpiece is 25" in diameter, the doilies 10" and 6". $5.50 for the set.

(Right) This low, comfortable tub back chair with its decorative black motifs and interesting cane work is $10. The seat is only 14" from the ground.

Furniture of durable Canton rattan is excellent for outdoor use. It may be used on the lawn as well as the porch as the hour-glass shape prevents it from sinking into the ground. The chair above is $9.75.

It is often effective to use a piece of painted furniture on a porch in combination with wicker. The graceful chair at the left is black with antique yellow decorations and has a splint seat. It may be had in other color combinations. $8.94.

Formosa fibre rugs in natural color, excellent for porch use, come in squares, 10½" x 10½" for $1 a square. These are sewn together making any size rug desired and are very smart on stone or cement floors in connection with wicker furniture.
WICKER FOR THE SUMMER HOME

Which May Be Purchased Through the House & Garden Shopping Service, 19 West 44th Street, New York City.

Japanese brown bamboo fruit or flower baskets are charming on a porch. They vary in size and shape and cost from $2 to $3.25.

No porch is complete without a comfortable chair of this type. It is Chinese rattan and has an adjustable back and sliding foot rest. $23.50

Attractive rush rugs with colored decorations are priced as follows—4' 8" x 6' 8", $9; 6' x 8', $14.50; 9' x 12', $29.50. Other sizes on application.

A practical little couch end table in natural willow is $9.24. Stained any color $10.48, enameled $11.94. 25" high, the top 18" wide.

Tea in a garden would be doubly delightful if served on this practical tiffin table. The removable bamboo trays are very strong and light and the stand can be folded up and tucked away when not in use. 25" high, the top tray measures 26" across. $16.

If well upholstered, willow furniture becomes as comfortable as the overstuffed variety. The low deep seat of this chair makes it unusually desirable. Stained any color $23. Upholstered all over with down and covered in cretonne $10 extra. With

Willow should be stained or enameled some attractive color. The comfortable low chair above might be done in apple green and upholstered in gay chintz. In natural finish $9.74, stained $10.48, enameled $11.24.

May, 1922
May

**THE GARDENER’S CALENDAR**

**Fifth Month**

**SUNDAY**

The full moon feeds on flowers of violets. Sow on broad beans and sugar peas. Plant out in cold frames. Take late cuttings of rose stock. Cut down perennials, but avoid root injury. Lettuce and chicory are ready for the table.}

**MONDAY**

1. If the weather conditions are suitable for the warm vegetable crops, set them out in the garden. Be ready to transplant them if necessary.
2. The early sowings of vegetables must be properly thinned. Place the seedlings in a sunny spot where they will receive plenty of light and space.
3. Do not stop sowing those crops that mature quickly, such as radishes, lettuce, etc. Preplant sowings in unsuitable climates are the first step to consider.
4. If there is any sign of frost, it can be delayed.
5. Creme, those wither with late freezing, are an excellent succession to late peas, and will be taken from their winter quarters and moved into place now. To maintain their vigor, the seedlings should be continually fed.

**TUESDAY**

6. The hardy plants of all kinds need to be thinned and made ready for the colder weather. The gardeners should watch out for frost, as the ground should be kept moist.
7. The warm weather continues, and the garden needs to be well watered to ensure proper growth.

**WEDNESDAY**

8. Most of the seeds sown for winter crops should be started now. Have the soil in readiness, as it will be too cold to sow later. The seeds can be started indoors or in the garden.
9. The edges of walks, drives, beds, and borders should be cut and clipped. This will prepare the garden for the coming season.
10. Do not delay cutting the lawn until it is too long. This can lead to yellowing, and results in many lawns being damaged.
11. Maple trees should be pruned just as winter is approaching; there are many ways which may require to be followed, but the most important rule is to cut back any part of the tree in early spring.

**THURSDAY**

12. Carrots intended for forcing in the next winter should be planted out in the garden. Have the seedlings kept well watered, as they cannot live without the soil on their roots.
13. Now that the garden work is in full swing, you may now get to work with the use of a hoe, a spade, and a rake. These implements are essential, and with care, they will be maintained better than any other.

**FRIDAY**

14. Weeds are very necessary in some crops, especially those which are not easily cultivated. The garden should be kept free of weeds.
15. Just before the flowering season begins, the perennial garden is a good practice to use. Drive a stake through the center of each plant, and use a small amount of fertilizer around the plant. This will promote growth and keep the soil well nourished.
16. Roses for flowering in the greenhouse should be planted in some of the borders now. Use a mixture of compost, bone meal, or other organic material around the plant. This will promote healthy growth.
17. Let your plants be protected from the cold, especially those which are sensitive to frost. Use a frost protector, or cover the plants with a layer of straw.
18. If the weather is favorable, set out seedlings of lettuce, radishes, carrots, and other early crops. Be sure to keep them watered well.

**SATURDAY**

19. Make a snow and bed and use them for the best results. Use a mixture of compost, bone meal, or other organic material around the plant. This will promote healthy growth.
20. A barrel of liquid manure is in some cases quite unprofitable to the garden. It is a valuable addition to the soil, but not all crops will benefit from it.
21. Keep the garden beds free of weeds, and use a hoe, a spade, and a rake to maintain the garden. The garden should be kept free of weeds.
22. The garden work is in full swing, but remember to keep the garden beds free of weeds. Use a hoe, a spade, and a rake to maintain the garden.

**Tree wounds should be attended to promptly, cutting away the ragged bark and painting with white lead or with a mixture of lime, plaster, and white lead.**

**Rich golden bronze is the color of Nau dine, a splendid chrysanthemum, Chas. H. Tutty Co.**

---

**SUNDAY**

**GARDENER’S CALENDAR**

**Fifth Month**

1. **Dinner’s American Beauty**, shows the color of that name, and creamy yellow. Richard Diener Co.
2. **Tree wounds** should be attended to promptly, cutting away the ragged bark and painting with white lead or a mixture of lime, plaster, and white lead.
3. **A bright, true yellow that lasts well characterizes Souvenir de Claudius Perret, Totty.**

---

**For that dark, shaded spot which needs a striking touch of white in spring, try the trilliums. They are hardy perennials which fit especially well with rhododendrons.**

---

**New early Osage is an excellent musk melon for either the home or market garden. It is of medium size, with salmon colored flesh. Jerome B. Rice Seed Co.**

---

**Cultivation of the soil between the vegetable rows is essential to 100% per cent garden results. For small home gardens, use a wheel hoe for this work.**

---

**Bridal Veil is one of the finest white cactus dahlias. Of large size and good stems. George L. Stillman.**
DURING the Summer months, the furnishings of home undergo a complete change—from the atmosphere of warmth, with the fireplace as the keynote—to surroundings indicative of everything bright and colorful with the open window furnishing the key.

Handblocked linens and chintzes, painted furniture and floor coverings reflecting the colors and realism of out of doors, create the Summer spirit.

The resources of our stock and staff are at your service.
plain muslin (thereby saving much on her purchases) and then sets about finding, just the right slip covers to express her personality and await the day when she may indulge her fancy in permanent covers of rare and costly materials or other precious fabric. For her boudoir she may make her slip covers as frivolous as her mood suggests. Gay little ruffles to outline the chairs, box pleats or shirred, with seams piped in her favorite color and most becoming color, lend to the furniture a touch of feminine daintiness and youthful freshness not to be obtained otherwise. A draped dressing table or a dainty Edwardian parlor might lose its elegance and splendor might well accentuate this note.

The matron possessed of priceless up-holstery, if she who tucks her treasures to be fresh and clean to grace another season, covers them surely, at the same time using intuited art in the selection of proper slip covers. These happy little covers, attractive and livable during less formal periods of the year and for short stops, are considered as an essential part of any establishment. Well planned slip covers are an ever ready help in time of need, producing a maximum of effect at a minimum of expenditure.

Small wonder then that slip covers, as an essential part of every establishment have come to be real works of art and are given detailed and careful study by those interested in the subject. Antique models have been reacted on the market and have been successful in reviving, and the surprising mechanical advantages of our own day pressed into service to develop both the slip and the finished product with as little waste energy as possible.

With such a bewildering array of suitable fabrics as the present day market offers, a nice discrimination is needed to find just the note of personality essential to the decor of our own day. One's possessions, both essential and ornamental, express one's personality and surely as a part of our daily lives are deserving of much care in selection as is given to other important objects. Should a possession develop objective characteristics, its vulgarity is an ever present source of annoyance. Getting back again to the practical phases of slip covers it is essential that they really fit. Properly made they do not "slip" at all but are fitted with books or snap fasteners to conform to the lines of the furniture and incidentally to do "stay put" after they are in place.

Modern home-makers have re-discovered the beauties of candles and candle-light.

It can almost be said that interior decorative and lighting schemes are no longer modern unless they include—CANDLES.

The dining-room—how inviting the table setting becomes when enhanced with a candle and or two; how delightful the dinner under the soft, glowing radiance of candle-light.

And in every other room as well—living-room, library, reception hall, boudoir—whatever the motif of decoration, candles in sticks, sconces, candelabra or torcheres, have a beautifying role and their light a subtle, bewitching charm.

Only be sure to select good candles. ATLANTIC Candles are craftsmen-made. Materials are pure; shapes correct; colorings distinctive; quality unusual. They burn down evenly in a perfect "cup"—without drip, smoke or odor.

Your dealer should have ATLANTIC Candles in style and color varied to suit every use and decorative scheme. They are banded, or their boxes labeled, for easy identification.

An Interesting Booklet, prepared by us, on modern candle styles, decorative uses and lighting effects, is now on the press and will be mailed on request.

THE ATLANTIC REFINING COMPANY, Philadelphia

ATLANTIC CANDLES

Decorating the Table (Continued from page 55)

Among these were all table ware of silver and glass and earthenware. Ornamental clocks, lamps, vases, andridors, shovels and tongs, tapestries or woven pictures for the walls. Especially desirable were the specimens of silks and velvets, in fact articles of all interior decoration. No wonder lovers of the rare and the beautiful go back to these centuries for ideas!

If you happen to be furnishing with rare and costly objects of art, you will be interested in specimens of table decoration still preserved in our museums and on sale at shops specializing in unexcelled material is not of the kind which is expensive one, but one that is very serviceable and inexpensive. It is seldom good style, is difficult and often expensive.

If you have the required tableware, let us turn to the interesting problem of decoration, pure and simple. Volunteering the table is round or square, attention will focus on the center of the board. Place there something to aid the head and one toward the face. As the scheme has been thought out, that it fits up with the general color scheme of the room.

Whether you use a bowl of flowers or fruit, a now-fashionable china bird or statuette, a large or small book, the important thing is that it does not interfere with the sociability of your table. It will surely do so if it is high enough to cut off the view of the guests seated opposite. Keep table decorations below the line of the eyes. This applies as well to candlelight. Candles so placed that the flame is in line with the eyes should be shaded. Very tall candles are attractive unshaded.

Since balance is the keynote of beauty in the decoration of your table, remember this includes size of objects. Beware of small candlesticks on a large table or too large ones on a small table.

If you have a bowl of flowers in the center, two bowls of fruit, one toward the head side and the other toward the foot, are always good if the bowls are of the same character.

Tailored Slip Covers for the Country House (Continued from page 59)
PANTHEON

Wrought from Solid Silver

PANTHEON will reign through all the fluctuations of fashion—because it is designed after the eternal classics. Pantheon will endure through all the despoilations of use—because it is wrought from an imperishable metal.

All INTERNATIONAL STERLING is created for the ages to come, as well as for today. And thus, it clusters about itself many proud memories and associations, perpetuating them for the generations to come.

A Book of Silver on Request
Write for Book 104 the Pantheon brochure.
International Silver Co.
Meriden - - - Conn.

Copyright 1922. by International Silver Co.
FREE—This Book on Home Beautifying

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodwork, floors and linoleum in perfect condition. Tells just what materials to use and how to apply them. Includes color card, gives covering capacities, etc. Use coupon below.

JOHNSON'S Paste - Liquid - Powdered PREPARED WAX

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

Johnson's Prepared Wax cleans, polishes, preserves and protects—all in one operation. It does not dust and lint—takes all the drudgery from dusting—rejuvenates the original finish and gives an air of immaculate cleanliness.

Are You Building?

You will find our book particularly interesting and useful if you plan on building or remodeling. It tells how to finish inexpensive soft woods so they are as beautiful and artistic as hardwood. Enables you to talk intelligently on this subject to your architect or contractor.

Our Individual Advice Department is in the hands of a corps of experts who give all questions on wood finishing prompt and careful attention. Do not hesitate to bring your wood finishing problems to us—there is no obligation whatever attached to this service.

S. C. JOHNSON & SON, Dept. HG5, Racine, Wis.
(Canadian Factory—Brantford)

Please send me, free and postpaid, your book on Home Beautifying, "The Proper Treatment for Floors, Woodwork and Furniture."

My Paint Dealer is ____________________________

My Name ____________________________

My Address ____________________________

Decorating the Table

(Continued from page 86)

Another interesting decoration for the center of the table is a china bird, if large enough to be important. This is effective used with two or four smaller ones at the corners of an imaginary square around the center piece of fruit or flowers. They should be placed facing toward the center.

Never by any chance have too many objects on your table, no matter how beautiful or valuable each may be. Make each one count. This can be done by the proper spacing. Receptracles for salt and pepper and other ornamental dishes such as are used for sweets and pickles, if placed on the table, must maintain the required balance. This is equally true with regard to candles. A tall, branching candelabra. If simple and beautiful, can be placed in the center of the table provided the lights are above the eyes. Unless very high, use tiny shades, one to each candle.

A way to test the soundness of your design is to take away one of the objects. If when removed the balance is lost and the picture spoiled, then your arrangement was correct. On the other hand if the removal of a piece makes no difference to the general effect, the arrangement was not truly decorative for the reason that every object was not indispensable to the completion of the picture you aimed at creating.

Acquire the habit of looking at your friend's table. Discover for yourself why some are dull and depressing and others charming and delightful.

When a squarely built, oblong Jacobean or long, narrow Italian refectionary table is used the decoration is effective only when carried from the center toward each end. An interesting center piece should balance two other objects of equal or slightly less interest. These three pieces may be held together with Ivy, natural flowers, or some of the lovely Venetian glass ones. Italian glass fruit is charming when used this way. The line should be kept formal like a narrow hedge of the flowers, fruit or Ivy. To invent such fascinating, diverting table decorations is a joy, for once the principle is understood it is quite easy to have success. Copy ideas but try creating your own individual arrangements.

Collecting the Coins of Yesterday

(Continued from page 83)

chase a farm of many acres."

I think it was just a chance that led Stevenson to write "shells" instead of "coins", remembering how attached he was to a certain little pouch full of odd coins collected in his boyhood and preserved intact to his last year on earth. This little collection was later dispersed by the carelessness to possess, was a certain little token piece, an old English halfpenny polished smooth on both sides, and then engraved on the one with the design of a full sized sailing vessel and on the other with the name of a tailor of Monticth. I have always fancied that this token was one of Stevenson's pet boyhood treasures. At any rate its intimate association with his boyhood makes it very precious to me, to whose collection it has found its way. Such pieces there are, which, though lacking absolute beauty in themselves, not having a definite or constructive part in the world's history, nevertheless, by reason of remarkable association, set working the imagination, evoking images of which they must ever, to some, remain as tokens of incomparable value. However, such coins are rare, and I shall not dwell further upon them.

Just what is there about old coins that makes them interesting beyond the fact of their being old money? The answer is, many things. You have but to examine fine examples of the coinage of the centuries gone by to realize that a very great number of the coins of yesterday are true works of art in themselves, many of them veritable masterpieces—in little. The coins of ancient Greece, for instance, have never been surpassed in beauty. When you possess a fine coin of the period of antiquity, you possess a true work of art from the hand of a contemporary sculptor. And it is so through the centuries, in decorative, in architectural, in every other than visually, the Persian of Benvenuto Cellini, but he can hope to have a gold zecchino from one of the dies cut by Cellini's own hand, an exquisite work of art from every point of view. Fifteen dollars ought to bring it to him. For as much one ought to be able to acquire a fine specimen of the silver tetradrachm of Giovanni Gallezii or Maria Sforza (1456-1470), designed by none other than Leonardo da Vinci between 1483 and 1500. My own specimens, in mint condition (that is, uncirculated), of a coin of indescribable genuineness, was purchased in New York at public sale some two years ago for only eight dollars! It is one of the most beautiful and one of the notable historical European coins. A beautiful coin which has notable historic interest as well, is, of course, to my mind, of greatest interest, notwithstanding the fact that the world is full of coin collectors who devote themselves to what seems the trivial exercise of making endless collections of some old coins from the other only in their dates, or (Continued on page 90)
What a wealth of satisfaction a woman takes in the dependability of her Cadillac.

There is no other single trait, of all the wonderful traits of the Cadillac, that quite equals it in her esteem.

She realizes thankfully that no thought of the car need intrude for a moment to mar her enjoyment.

Her mind is at rest, she is free to rejoice in the fine buoyancy of the Cadillac, its suggestion of soaring grace. The matter of driving the car, so safe and simple and easy it is, adds a sportive zest to her pleasure.

And as the miles unroll, the joys of Cadillac travel grow more precious because of the serenity and security she feels.

This is the quality that is even more than beauty, or luxury, or the social prestige of Cadillac ownership.

This fine dependability, always the cardinal fact of the Cadillac, finds even higher expression than before in the new Type 61.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN

Division of General Motors Corporation

CADILLAC

The Standard of the World
LIKE other recognized quality-marks—such as "Steinway" on a piano, "Minton" on china, "Gorham" on silverware—the name "REEDCRAFT" specifies one distinct make of reed furniture—the highest quality in its particular line. This name is burnished into the underside of every piece of Reedcraft.

Entirely handmade from specially selected imported reed. No nailed on braids, loose ends or spliced strands. Sturdy, comfortable and adaptable to all uses. Antique ivory, grays, pastel shades, or the new golden azure—as well as the natural reed. For sale by leading furniture dealers.

REEDCRAFT

Tokens were coins issued by tradesmen or banks in lieu of currency. These are examples of the 18th Century English token coins

Collecting the Coins of Yesterday

(Continued from page 88)

distinguished, when departing from the common type by some flaw, such as a crack in the die, or some misalignment of the punches. The old story of the school books runs as follows: For every twenty shillings he coined John Hull received one for himself as payment for his labor, expenses and as his "profit." At first this might not seem a very lucrative compensation, but so great was the quantity of plate, Spanish silver and other forms of silver brought to his mint that John Hull soon became one of the richest men in the Colony. When Samuel Sewall asked the hand of John Hull's daughter in marriage the dowry settled upon was her weight in Pine Tree Shilling, the young lady was placed upon the scales on her wedding day and the indicated amount was turned into the dowry! The school book stories always ended with an exclamation point or suggested, in a qualifying manner, that a hundred pounds of silver was not valued at much more than about $1,600 in John Hull's day, we can easily see that the dowry was a fairly modest one, unless we are unkind as to assume that Mistress Sewall's bridal veil covered the vast proportions of Pheasantry. Barrum's Fat Lady of the sideshow. These early Massachusetts silver pieces were from numerous dies, and some of them bear tree designs far from suggesting a Pine Tree, but much more resemble an Oak Tree, and are in consequence called Oak Tree shillings, etc.

Equally interesting things are evoked by the imagination when one handles a silver dirhem of the great caliph of 'Arabian Nights' fame, Haroun al Raschid (763-809) of Bagdad, who never seemed quite real to us in the highly-colored stories of the Arabian classic until we came upon one of the coins of his reign. W. C. Prime, writing half a century ago said, "To a thinking man . . . every coin that his collection contains opens a new subject of thought; and it is no idle employment, though (Continued on page 94)
All out-doors invites your KODAK

Autographic Kodaks $6.50 up

Eastman Kodak Company, Rochester, N. Y., The Kodak City
Hand finished dress of McCutcheon Imported Linen in Blue with Yellow Linen Trimming. Sizes 10 to 14 years.

28.50
Made to special order in any of the fabrics mentioned below. Prices on request.

Fabrics and Frocks that Breathe the Spirit of Youth

There are light, summery Swisses in every color; dainty Irish Dimities that are plain or flowered, and cool, crisp Linens of many different weights and weaves.

For simpler, more practical wear, the Crepes and Ginghams are very attractive.

And the English Prints and English Sateens are a riot of delectable flowers and buds and other things. They have quite all the profusion that delights the young idea—quite all the bizarre gaiety of motif that youth can wear so well.

Samples and prices on request

James McCutcheon & Co.
Department No. 44
Fifth Avenue, 34th and 33d Streets, New York
Big Cord Tires for Big Cars

TRUST your own judgment in tire buying, if your judgment is based on facts.
The one sure way to know tire values is thru investigation.
Look first for bigness, for strength, for resiliency—then for price.
Fisk Cord Tires face any comparison and show their extra value.

Next Time—Buy Fisk
it seem so, to sit quietly over Greek or Persian, Roman or Punic, French, Turkish, English or American coins and seek to trace their history, the history of one and another shining piece. And if the instruction to be thus derived is not the most valuable which the collection of coins furnishes, it is at least the origin of that which is worth more; for the desire to make acquaintance with the men or a gold piece which leads to the study of history; and perhaps the great benefit to be derived by the ordinary collector from his employment is to be found in this, that his coins serve to fix historical facts with great firmness in the memory.

It is probably true that we owe as much to coins for our knowledge of ancient history as we do to the written records of the past that have come down to us. Dr. Reginald Stuart Poole ("Coins and Medals," London, 1894) has said: "Of all uncatalogued News $6 for a fine denarius of Julius Caesar; $3 for a portrait denarius of Brutus; $4 for one of Marc Anthony; $4 for a portrait denarius of Marcus Aurelius; $8 for one of Constantine the Great; $6 for a silver penny of Alfred the Great; $12 for a gold dollar of Henry VIII; $2.50 for a fine portrait shilling of Queen Elizabeth; $2 for a silver penny of Sibthorpe III; $10 for a testoon of Mary, Queen of Scots; $12 for a Pine Tree Shilling; and so on, to mention but a few of the thousands of interesting coins. Indeed, many fine Roman coins may be bought for less than $2 apiece. I have before me a recent list of Roman coins offered by the foremost dealers in London, a house of international reputation for absolute reliability, guaranteeing its offerings. In this list I find seventeen Roman silver coins in fine condition, ranging in price from B.C. $2 to B.C. $12 aggregating a total of less than $4, averaging less than four shillings apiece! One of these coins pictures Velvornos, "the little Jutish hero" who was thought to produce deafness. Another bears on the reverse a triumphal arch, recalling the funeral in detail of the chariots of the chief divinities on the occurrence of the public games. A third commemorates the heroic deeds of M. Servilius, Paullus Censor, who was Censor in the year B.C. 202. And so on with this selection taken at random.

About Prices

Fortunately for American collectors, there are many numismatists in this country who make offerings of interesting coins at prices, dealers who are reliable and who frequently hold public sales (auction sales) of private collections that come into the market. The American Numismatic Society of New York and other American numismatic organizations have greatly advanced our knowledge and fine examples of the coinage of all periods are to be studied in our public collections—"The Museum," of the American Numismatic Society and the Metropolitan Museum of Art, New York, the U. S. Mint, Philadelphia, and elsewhere. Happily there are numerous moderately priced books on the subject of coins by competent authorities: "A Short History of the Circulation," by Lord Avebury (E. P. Dutton & Company, New York); "The Evolution of Coinage" by George MacDonald (G. P. Putnam's Sons, New York); "Coins and How to Know Them" by Gertrude B. Rawlings (Frederick A. Stokes, New York); "Common Greek Coins" by the Rev. A. W. Hands (Spink & Son, Ltd., London); "Coins and Medals, Their History, Prices, and Art," edited by Stanley Lane-Poole (Elliot Stock, Lon-

## Collecting the Coins of Yesterday

(Continued from page 90)

The Art of Coins

Let us now turn to what Dr. Poole has to say of their art interest: "Greek Coins are the grammar of Greek art. In tracing its gradual growth, the stern grandeur of the last days of archaism, and the sudden outburst of full splendor, many marvels can be told. But coins, however, by the influence of the contemporaries and followers of Phidias than by that of the great sculptor himself. While the original sculptures of this age, in marble and bronze, might be contained within the walls of a single temple, the coins are imputed and counted by thousands. No restorer has touched them, nor are they late copies, like the late reproductions of the originals which confuse the judge of statues. Small indeed they are; yet large in treatment, and beautiful in material, whether it be rich gold, or the softer-toned electrum, or cold silver, or bronze glorified by the unconscious colouring of the earth in which the coins have lain for centuries. Sometimes we can see the copy of a statue,—true to the original, but with such proof of free work in varieties of attitude as shows that the artist, strong in his power, was working from memory.

Such is the Heracles of Croton, recalling a kindred statue to the so-called Theseus of the Parthenon. Boldly masters took a throne in the winged goddess of Terina, and varied it with an originality which showed they were working, not of the sculptors and painters. Croton is a town with some place in history; but who, save some numismatist, has any thought of Terina, famous only for the survival of her exquisite coinage?"

These things, it seems to me, sufficiently answer the question, Why are old coins of interest? Why does one collect them? It seems somewhat extraordinary that those who do not collect old coins have a notion that they command prices that place them beyond the pale of the moderate purse, at least that it is so with really interesting, beautiful and ancient coins. Quite the opposite is true. I know no objects of antiquity which bring anything like the extremely low prices, comparatively, that so many of the ancient coins do bring. True it is that there are many rare old coins that bring extraordinarily high prices, but there is no coin of unusual interest and beauty than one could wish for and which may be found for the searching.

Let us consider some of the approximate prices one may have to pay: $20 for a gold starter of Alexander the Great; $35 for a gold tetradrachm of Darius; $5 for a silver tetradrachm of Athens; $3 for a tetradrachm of Troados I of Egypt; bearing the actual portrait of a ruler; $8 for a silver tetradrachm of Philip of Macedon; $3 for a didrachm of Corinth; $3 for a drachm of Antioch; $75 for a copper coin of King Herod; $75 for one of Pontius Pilate; $3 for a Roman denarius of the Emperor Titus (The Tribute Penny of the Bible); $2.50 for a silver denarius of Augustus Caesar; $20 for a gold statery of Philip V of Macedon; $12 for a drachm of Tiberius; $2 for a silver denarius of Julius Caesar; $3 for a portrait denarius of Brutus; $4 for one of Marc Anthony; $4 for a portrait denarius of Marcus Aurelius; $8 for one of Constantine the Great; $6 for a silver penny of Alfred the Great; $12 for a gold dollar of Henry VIII; $2.50 for a fine portrait shilling of Queen Elizabeth; $2 for a silver penny of Sibthorpe III; $10 for a testoon of Mary, Queen of Scots; $12 for a Pine Tree Shilling; and so on, to mention but a few of the thousands of interesting coins. Indeed, many fine Roman coins may be bought for less than $2 apiece. I have before me a recent list of Roman coins offered by the foremost dealers in London, a house of international reputation for absolute reliability, guaranteeing its offerings. In this list I find seventeen Roman silver coins in fine condition, ranging in price from B.C. $2 to B.C. $12 aggregating a total of less than $4, averaging less than four shillings apiece! One of these coins pictures Velvornos, "the little Jutish hero" who was thought to produce deafness. Another bears on the reverse a triumphal arch, recalling the funeral in detail of the chariots of the chief divinities on the occurrence of the public games. A third commemorates the heroic deeds of M. Servilius, Paullus Censor, who was Censor in the year B.C. 202. And so on with this selection taken at random.

## About Prices

Fortunately for American collectors, there are many numismatists in this country who make offerings of interesting coins at prices, dealers who are reliable and who frequently hold public sales (auction sales) of private collections that come into the market. The American Numismatic Society of New York and other American numismatic organizations have greatly advanced our knowledge and fine examples of the coinage of all periods are to be studied in our public collections—"The Museum," of the American Numismatic Society and the Metropolitan Museum of Art, New York, the U. S. Mint, Philadelphia, and elsewhere. Happily there are numerous moderately priced books on the subject of coins by competent authorities: "A Short History of the Circulation," by Lord Avebury (E. P. Dutton & Company, New York); "The Evolution of Coinage" by George MacDonald (G. P. Putnam's Sons, New York); "Coins and How to Know Them" by Gertrude B. Rawlings (Frederick A. Stokes, New York); "Common Greek Coins" by the Rev. A. W. Hands (Spink & Son, Ltd., London); "Coins and Medals, Their History, Prices, and Art," edited by Stanley Lane-Poole (Elliot Stock, Lon-

## Ireland Brothers

Incorporated

102 Franklin Street
New York City

---

**How a Knight Favored a Queen and won a favor with a King.**

IS TOLD in the hitherto unpublished annals of King Arthur’s Court, that a certain Knight wishing to gain the favour of his King to a purpose, was struck with the thought that his Queen did much to share her Lord’s policies; whereupon this Knight sent to his Queen a chest laden with the choicest linen, which possessed the Queen with such a wonderful delight, that her appreciation made possible the end he sought.

Only in Hand-woven Fleur-de-lis Irish Linen damask table cloths and napkins can be had any conception of those linens produced by the weavers of the Mediaval Ages, for today it is woven by hand with the same skill and care as in those days of guild craftsmen, and its richness of design and exquisiteness of finish show well the results of this worth-while effort.

On sale at the better stores in the principal cities of the United States and Canada. An illustrated catalogue on request.

For finer wax also are Fleur-de-lis linen towels, linen sheets and pillow cases.

**Ireland Brothers**

Incorporated

102 Franklin Street
New York City
A MASTER PERFUMER'S TRIUMPH

It proves that a famous French perfume can be the same—as fragrant, as exotic, as lasting—whether amid its own French gardens or in far off America.

In exclusive French packings of softly tinted Parisian tan.

VIVAUDOU'S

La Bohême

PARIS VIVAUDOU NEW YORK

Extract, $1.50, $2.50, $6.00
Toilet Water, $4.00
Face Powder, $1.50
Talcum, Tin, $1.50, glass, .75
Lip Stick, .50
Sachet, $1.75

Brillantine, solid, $1.00
Rouge, $1.00
Poudre Compact, $1.00
Bath Salts, $1.25
Toilet Sets, 4 pcs., $15.00
Boudoir Patties, $3.50
Collecting the Coins of Yesterday

(Continued from page 94)

Always in the 14th Century there

The New Georgian Line

There’s a suggestion of the Old Masters

In harmonizing patterns for every room.

No. 71, 5-Light Fixture:
Old Brass and Black $32.65 (West of Rockies $35.35)
Silver and Black or Umbre Bronze $39.40 (West of Rockies $41.90).  

No. 711, 2-Light Bracket:
Old Brass and Black $14.00 (West of Rockies $15.00)
Silver and Black or Umbre Bronze $16.80 (West of Rockies $17.80).

No. 577 3-Light Fixture:
Old Brass and Black $31.50 (West of Rockies $33.00)
Silver and Black $37.80 (West of Rockies $39.20).

Edwin Miller & Co.
Meriden, Connecticut
Established 1844
68 and 70 Park Place, New York
125 Pearl Street, Boston
116 Chartering Cross Rd., London, W. C. 2

If You Are Going to Build

(Continued from page 71)

Although in the 14th Century there

Edward Miller & Co.

No. 717

No. 717

The Coin Collector” by W. Carew Hazlitt (George Redway, Lon
don); “Handbook of Greek and Roman Coins” by G. F. Hill (The Macmillan Company, New York); and “A History of Ancient Coinage, 700-300 B. C.” by

Percy Gardner (Oxford University Press).

The condition of a coin has much to do

with its mint state without a scratch, clearly, more to be de

sired than a somewhat battered ex

ample. The initiate does not always realize this.

and in some Norman keeps, like the

Castle Headingham, the first floor

was approached by outside stairs. The

overflowed and winding staircases of

of the newel stairways were

seen by the later Gothic architects as

as well as succeeding

centuries, as witness the four-angle

turn of the Norman steps came in, for

landing turrets to the Tudor gate houses, and

in a variety of ways in the small

Edward Miller & Co.

Redway, New York); and “A History

and sidewalks, allowing the placing of

stairs for convenience without reference to

supporting side walls. These first wooden stairs, when

with long wooden bearers called

strings,” set to the slope of the

stairway, and the strings were made sub

tantial and turned, as at

which appeared at the heading of each

flight of stairs and at the platforms, giv

ning opportunity for the most inter

esting decoration of the stairways.

Of course, the handrail followed and

balustrade, and much ornamenta

tion of the stairway began.

The elaboration of this now essential

portion of the house, which had been.

(Continued on page 98)
May, 1922

Veteran Goodyear users tell us that our tires today give more than twice the mileage they did ten years ago.

The average decrease in the price of Goodyear Tires since the year 1910 is more than sixty per cent.

QUALITY WAS NEVER SO HIGH
PRICES WERE NEVER SO LOW

It is a favorite practice nowadays to refer more or less sagely to the good values of "before the war."
So far as tires are concerned, any such reference is an illusion.
The plain fact is, pre-war tire values were only a pale shadow alongside those of today.
Every tire in the Goodyear line proves this to be true.
If you are a veteran Goodyear user you have probably noticed that our tires today give more than twice the mileage they did ten years ago.
If you have compared the prices of then and now you have seen that present Goodyear prices are less than half of what they were.

Just to make this clear, consider our 30x3½-inch Cross-Rib clincher.
In 1910, for example, you paid $33.90 for this size tire.
Today, for a vastly better tire of the same type, you pay $10.95!
All other Goodyear Tires show similarly important reductions, the average decrease in price since 1910 being more than 60 per cent.
Goodyear quality was never so high—Goodyear Tires today are larger, heavier and more durable than ever before.
Goodyear prices were never so low—as the figures here listed will show.

<table>
<thead>
<tr>
<th>Size</th>
<th>Fabric</th>
<th>Tread Cord</th>
<th>All-Weather Tread Cord</th>
</tr>
</thead>
<tbody>
<tr>
<td>30 x 3½ All-Weather</td>
<td>$10.95</td>
<td>$14.75</td>
<td>$18.00</td>
</tr>
<tr>
<td>32 x 3½ All-Weather</td>
<td>$25.50</td>
<td>$32.40</td>
<td>$33.40</td>
</tr>
<tr>
<td>33 x 4 All-Weather</td>
<td>$42.85</td>
<td>$43.90</td>
<td>$54.75</td>
</tr>
</tbody>
</table>

Just to make this clear, consider our 30x3½-inch Cross-Rib clincher.
In 1910, for example, you paid $33.90 for this size tire.
Today, for a vastly better tire of the same type, you pay $10.95!
All other Goodyear Tires show similarly important reductions, the average decrease in price since 1910 being more than 60 per cent.
Goodyear quality was never so high—Goodyear Tires today are larger, heavier and more durable than ever before.
Goodyear prices were never so low—as the figures here listed will show.

Copyright 1922 by The Goodyear Tire & Rubber Co., Inc.
in the first place, developed only for convenience and safety, led to a variation of types and ornament which brought the stairway from this on to close relation to architectural periods. The two interesting classifications for the wooden stairway, continuing to the end of the Georgian period, would undoubtedly be the flat and often perforated baluster and the turned baluster, both susceptible of endless variety. The Elizabethans joined quite lost their heads over the turned stairways, elaborating them in every possible fashion. Handrails which were at first fashioned out of stout oak planks, ground and moulded, gradually developed into the flat section seen at the end of the 17th Century. These were often elaborately carved and made quite uncomfortable in those gorgeous Georgian staircases. Very seldom was stone used in the new type of stairway, though France had a revival of stone stairways after the wooden structure was introduced, and even in England beautiful stone staircases were built at Chatsworth and at Montacute. But they were the exception, and it became the fashion to drape them with rugs. Once the 17th Century was in full swing, the wooden stairways dominated domestic architecture. In the great halls, double flights were introduced as standard, having a more sumptuous effect, or a single very wide flight stopping at a landing part way up and breaking into two flights at the right and left. To give a richer effect to these great stairways, beautiful architectural features were introduced, such as the arched screens, the continued newels, all of which furnished opportunity for sculpture and fine carving. The use of the newels which were carried up from story to story, to strengthen the stairway, developed some of the most picturesque stairways of 17th and 18th Century England; particularly beautiful schemes were worked out in the Jacobean period. A quaint fashion in some of the finest English stairways is a little gate richly embossed with carving at the foot of the staircase. This was called the "dog gate" and was intended to keep the dogs down in the banqueting hall where they were always welcome. An interesting illustration of one of these gates is shown in our article. It was in the Renaissance that the most elaborate of the newels and finials were introduced. To have heraldic designs on the finials became quite the fashion, or at least a sculptured figure. The rusticated work on the newels at Rawdon Hall, the elaborate work on the newels of Aldermaston and the lime pedestals with Ionic caps all give an interesting impression of this fashion for splendid stairways. In addition to heraldry, grotesque figures, Greek statues, Nature was also brought in to ornament the stairway, and newels were finished with baskets of fruit and vases of flowers; while vines of foliage were twisted into graceful balustrades. It was at this time that Grinling Gibbons and his school of carvers flourished. One of the finest of these nature stairways is at Tyttenhanger, Herts, England, beautifully embossed with fruit and flowers. The string is carved with beavers and fish in art panes, often fruit, and foliage rises above a vase of fruit. The balustrade came in at this period, usually with the flat perforated balusters with low relief carving. Exquisite examples of this are to be found at Dorfold, Cheshire and at Charlton House, Kent. The birth of the domestic architect, in the modern sense of the word, unquestionably took place in the reign of James the First. This was the time in which Inigo Jones began his rarely beautiful house designs throughout fashionable England, incidentally developing stairways of great beauty both in construction and ornamentation. He introduced the simpler type of baluster which had made its appearance in stone in the Italian Renaissance. At this time, Italy became the source of inspiration for both England and France, and fine Italian wrought iron was copied in all the northern countries. It was the very end of the 18th Century that iron balusters were used to any extent in England. From this on, the stairways became lighter at the base, often with wood and iron combined, culminating (Continued on page 102)
Fine Crucet Lamps in many different styles and sizes, which add distinction to the most beautiful room, may be had from the leading dealer in your city.

Write for booklet "LOVELY LAMPS"

Crucet Manufacturing Co.
292 Fifth Avenue
New York City
TAPESTRIES ARE RESTFUL

RARE blending of colors, becoming even more harmonious with age, gives to fine tapestries a quiet, subdued aspect which invites repose.

Inquiries invited through your Decorator, who will be pleased to give you a copy of our new booklet "Tapestries with Histories."

ARThUR·H·LEE & Sons Inc
Makers of Period Fabrics
1591 HEYWORTH BUILDING  2 WEST 47th STREET
Chicago  New York
ALLAN & MACPHERSON  BIRKENHEAD
31 Melinda St., Toronto  England

A child's Windsor chair in mahogany is $17. In white enamel $5.75. The seat is 10" from the floor

SEEN in the SHOPS for the NURSERY

Gaily colored flowers in a blue basket makes an ideal doorstep for a nursery. $3.50

This wide awake bunny can satisfactorily guard any nursery door. He is 8" high. $3.50

An imported linen with a fairyland design of "such stuff as dreams are made on" comes in blue, yellow and orange on a cream ground. 50". $5.75

Sometimes it is desirable to have furniture that can be folded up and tucked away. The pieces above are white enamel done in nursery chintz. Table 20" high, top 22" sq. $3.75. Chair $2.75
For the
Colonial Hallway

REFINED DIGNITY characterizes the restrained lines of this olden time Lantern, and gives it a wide range of use. It may appropriately be placed in the Georgian or Colonial Hallway, near the final curve of a graceful winding stair with its delicate white spindles and polished mahogany rail; or it may be placed in homes whose furnishings are of no distinct period.

Finished in Colonial or stained brass, with clear glass cylinder.

We shall be pleased to submit sketches and advice to those genuinely interested in correct lighting fixtures.

Write for our small portfolio showing a few authentic pieces. Prices on request.

No. 18610.
Height without links, 26 inches

Robert Phillips Co., Inc.
Artisans in all Metals
101 Park Ave. (at 40th Street) New York City

Convert Your Obtrusive Radiators Into Cosy Window Seats

THAT is exactly what the owner of this house did. The local builder made the wood work, and we finished the Decorative Metal Grilles, in designs and finish to harmonize with their various room treatments.

This one in the music room happens to be a simple but delightful hand modelled design, cast in decorative metal and then antiqued with a special bronze plating, giving a solid bronze effect at a quarter the cost.

Happily for you we have a very informative little booklet which shows you a goodly lot of likely enclosure suggestions.

Likewise, sketches of our standard grilles adaptable for various treatments.

Always, however, we are glad to make up special designs of your own, or those we might suggest, for your exclusive use.

You are heartily welcome to the booklet.

TUTTLE & BAILEY MFG CO.
2 West 45th St. New York

The Brambach Baby Grand

An artistic, compact achievement in Piano Building. Only 4 ft. 8 inches in length—the Brambach Baby Grand is endowed with a remarkable, well-rounded, mellow, musically satisfying tone. A beautiful instrument at a remarkably moderate price.

Displayed and sold by foremost piano dealers everywhere.

BRAMBACH PIANO CO.
MARK P. CAMPBELL, President
645 West 40th Street New York City.

Kindly send me a Brambach Catalog, together with a Paper Pattern showing the exact floor space the Brambach requires.

Name
Address
in the delicate intricacies of those grace-
ful, because, as we have seen, the inter-
ests Adam, a beautiful example of which
is seen in Gwathmey House. At this
time, both in England and France, the
perfection of stairway achievement as
an architectural detail was reached.
After this there were many modifica-
tions and imitations in the lack of estab-
lishments until the stairway became a
more or less utilitarian product, re-
maining so in some of the most charm-
ing houses, down to present day archi-
tecture of England and the Continent.

Here in America the stairway of
course, comes under the head of es-
temally modern architectural detail,
and we have been completely domi-
nated, from the first of our stairways
to the present day, by what we have
called the Colonial type, which is often a
standing stair-light with Italian hand-
crafted outline, inspired somewhat by
the late 18th Century English stairways
and those beautiful combinations of
wood and metal which were developed
in England by Robert Adam.

Of course, we also have the old
wood stairway with one or two hand-
nings to break the flight, with one wall
as protection and support. These are
used particularly in our more simple
homes, especially in our
very modern houses where the question
of fire-proofing comes in, developing the
concrete stairway, which, in spite of its
qualities of strength and safety, can be
made exceedingly graceful and ap-
propriate to the richest interior deco-
arion.

In addition to the fire-proof concrete
stairs, the ingenuity of American
manufacturers has evolved flights of
stairs with steel frames. Of course,
in the main, these are planned for the
superstructures of great cities—factories,
hotels, hospitals, schools, etc.
Yet, in some domestic architecture, the steel
framed stairway, found, finished with
iron or bronze balustrade and handrail.
Manufacturers are also making the
all-iron stairway, and very picturesque ef-
effects are gained by the use of Colon-
il fold of steps, without curve or
colaborate ornamentation, but beautiful
to a degree, evidently
most it
is to use architectural detail only to
accomplish the purpose for which it is
needed. And it is in this way that we
will undoubtedly develop stairways, es-
tentially in harmony with the new
variation of architecture which is
evolving up in civilisation, and which
is gradually, and quite rightly, becom-
ing known as American.

Looking over the illustrations used,
simplicity will be found to be the key-
note of the modern stairway in this
country, whether it is the beauty of old Italian designs or in-
fluenced by the delicate charm of the
Adam brothers. Of course, we are
allowing our stairways to be good use of Coloni-
way, both the single stairway with
landing and the double Colonial design,
as much used in the first of the
New England and Southern homes.

If You Are Going to Build

(Continued from page 98)

The Spirit of the House

(Continued from page 48)

as a matter of fact, old houses are usually
more comfortable than modern ones)
would not live in an old house, at any
price. They prefer newness, a spotless,
unworn immaculacy of modernity.
They don't want anything about them
that they have to do before. They don't
like the look of a varnished hand on old furniture
does not appeal to them. Their own
lives are new, they would seem to say,
their surroundings shall be new to
match. No new wine in old bottles.
Perhaps it is a form of egomism, as per-
tive, too, it is a form of fear.
An old house must be shared with those who
lived in it before. It casts a shadow
over a new companion, it casts a
shadow, too, over our hopes and joys.
It menaces them or at least moralises
over them. Generations of happier
as we have dreamed as we in our
now turn dream in the old rooms, their
children's feet were once heard in them
as we thrillingly hear the feet of our
own little ones this very hour, and
well... they are dust. You cannot
even find them in the churchyard.
The familiar thought diminishes our
sense of originality and dins for us our
own ideas.

After all, but a memento mori! We
shall die soon enough, but why domi-

So it is that some fear an old house,
and flee with chilled hearts to the par-
quet floors over which no dead feet
have glided, where no electric light,
and turn on the victrola. In their brand-new house, they can once
learn the feel of the world, and it is well, and quite understandable.

But there are others, less anxious
and egotistical, "petrels", who prefer to sink the fresh and hurry
of their little egomism in the sense of
the continuity of human experience
which an old house implies.

The old garden has given its violets
and gillyflowers to deck vanishing bosoms
makes them the more fragrant today.
There seems a veritable understanding
and sympathy in the old place, like the
felt presence of inviolate friends, and
all we experience there of sorrow or
joy seems not lonely in its bitterness
or selfish in its. But the 104)

This is an informative book
illustrated with full-color re-
productions of Riddle Fit-
ments for every residence,
lighting need. It should
prove of special value to
those intending to build, re-
model, or re-decorate. Copy
sent on request.

This well bracket, fitted with
Villafranca shades, har-
mounted with ceiling piece
design. All rights to shown
out of the Riddle trademark.

The Riddle Fitment Book
The Edward N. Riddle
Company
Toledo, Ohio
Manufacturers of lighting fitments
since 1879

The Spirit of the House

(Continued from page 48)

H u s e & G a r d e n
The Breakfast Room meets a real psychological need, particularly when it brings indoors, as a background for the day's work, the very spirit of the garden.

Candlewick Bedspreads
The mere name conjures up the charming old pieces. These unique spreads are made entirely by hand by the mountaineers much as in the olden days. Can be had all white or in shades to match any color scheme. Curtain drapes, Valances, Scarfs or tidies to match. The spreads are edged with heavy hand made fringe.

<table>
<thead>
<tr>
<th>Size</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>72 x 108</td>
<td>$18.00</td>
</tr>
<tr>
<td>90 x 108</td>
<td>$21.00</td>
</tr>
</tbody>
</table>
ence is not diminished but aggrandised by the fact that the wise old house has known it all before so many times, so many times. And should it chance that those who thus companionably haunt the old house are of our own people, then indeed we may say we are at home.

Old houses, also, apart from their thus having been seasoned by humanity, provide that imaginative escape from the present—these horrible times in which we live, and the shadow of the more horrible future threateningly ahead—which will become more and more a necessity for really civilized people. No one lives as much in the present as he believes. The most practical protect their lives by some form of illusion. The Romantic Past, historically speaking, may be an illusion, but it is none the less an imaginative reality.

As we look back, there are certain "spacious times," and "golden ages" where our spirits seem more at home than in our particular "living present," and whither we would fain transport ourselves. There are old houses up and down the world which do this for us like a magic carpet. Those of us who are able to live where we please need only choose our century, and find ourselves there by buying or renting a house in Arles, an abbey in Tournai, or a veritable castle in Spain on the slopes of the Pyrenees. If we prefer Oriental to Occidental civilization, we can migrate to Stamboul or acquire a rose-garden in Persia; or, if we prefer a home that suggests no civilization at all, or the ways of no particular race of men, we can buy a coral island, and out of the coral rock build for ourselves a white palace, which shall be filled neither with the ache of human memories, nor with the voices of the hurrying hours, but which shall dream all day in an azure solitude, populated only by radiant impersonal presences, where, as in the house of Durasteed, there shall be "a sound of the sea in all its chambers," and at night we shall hang suspended in a mirror of stars.

**UNMISTAKABLE ARTISTRY**

The appreciation which greets Rorimer-Brooks designs is equally prompt from men and women to whom furniture is something with which to live as it is from students and connoisseurs who instinctively gauge it on its artistic merits. Perhaps no higher praise can be given.

A noted authority prophesies that Rorimer-Brooks pieces will be treasured as family heirlooms and will be sought out by museums.

---

**The Spirit of the House**

(Continued from page 102)

---

**MODEL ROOMS**

The Architectural League Exhibition

No one questions the great value of the Architectural League annual exhibitions. They are so significant, in fact, that they should be held every year in all the principal cities of this country. The Architectural League does for the building and home making world what the country fair used to do for the farmer, bringing workers together and enlightening the layman.

At least, this is what the New York League used to do; but in the recent exhibitions, we notice an increasing tendency to enlarge the scope of the League, almost to change the purpose of the organization. It has become less an architectural exhibit and more an opportunity for the display of all kinds of house furnishings and decorations from wrought iron to porcelains. All interesting as side issues of the League, but encroaching so on the original purpose of the exhibition that this year, houses and gardens have become the side issues. And of the architectural designs shown, fully fifty per cent were public buildings, mansions, and memorials. It is almost as though the League this year had offered a prize for the most elaborate monumental work, and homes, charming, friendly. American homes, are the exception, not the rule.

Unquestionably in this country all roads lead to the home. And of course the homemaker wants to know about furnishings and fittings, about such rich silks as were displayed at the League by the Cheney Brothers; the rarely fine reproductions of Hepplewhite furniture displayed by the Kensington Company; it is interesting to realize that the Danese people reproduce not only fine Colonial walnut with a surface like velvet but copy old pine Georgian doors, with quite the beauty of form and ornamentation of the original. We like a glimpse of Sargent's decorations for the Boston Museum, as much as we can like any of Sargent's decorations; and we are interested in the battle banners made by everybody for every known purpose.

The display of stained-glass windows is important as are the American rugs and carpets and floors. But in the main, what we go to the Architectural League for with a high heart every March is to see domestic architecture, and gardens appropriate to American houses and spaces. But what the architects are planning, and to see in what way the builders realize the architect's plans. We don't care a hang about the way the exhibition looked last year up at the Metropolitan Museum of Art. We went to it. And having no guide we couldn't find any houses and gardens at all.

How the houses in this country are being made more beautiful, comfortable, convenient and practical—what new building materials have been developed—what new roofs are being manufactured—what new colors have been devised in paints and stains—how our houses can be made weather-proof, sun-
Danersk decorative furniture—Exquisite artistry in colors of your choice

WHAT is more delightful for a guest room than a well planned group of decorative furniture, finished in the colors of your choice and executed with exquisite artistry. You do not need to compromise on stock pieces made for a thousand others if you will call at one of our salesrooms.

For example, a Windsor group of Early American pieces may be finished in antique Venetian blue and gold with a colorful theme in harmony with your chintz; or a totally different scheme such as grey-green and black with diminutive flower festoons on the black background.

Danersk Furniture for all rooms of the house must be seen to be understood. Decorators and their clients are always welcome.

ERSKINE-DANFORTH CORPORATION
2 West 47th Street, New York
315 No. Michigan Ave., Chicago
643 So. Olive St., Los Angeles
Send for Early American Brochure C-5

KAPOCK
Silky Sunfast Fabrics
Colors bright as the flowers of spring, or gorgeous as autumn leaves. Designs, the acme of beauty and refinement. Fabrics, the utmost in silky loveliness. And yet KAPOCK’S “Long-Life Colors” and double width for splitting make it the fabric economical.

Send your dealer’s name and receive copy of “KAPOCK SKETCH BOOK” beautifully illustrated in color.

A. THEO. ABBOTT & CO.
Be sure it’s KAPOCK. Grooming has name or white basting thread on selvage.
Oriental Rug Distinction

means thick, glowing antiques made for love of art. About 100 found annually, are harmonics of color. Such is my collection. Descriptive list mailed to critical rug folks. Then, if you like, I will prepay the most interesting pieces on approval for selection.

Prices are down one-half and are on 1912 basis, despite decreasing supplies, no production, and advancing prices abroad.

L. B. Lawton, Skaneateles, N.Y.

Filet Net Curtains

The most beautiful of all curtains. Hang straight, wear well, launder perfectly. Hand-made in original designs, $10 per pair up. Net by the yard, thread by the skein.

Hand woven fabrics in artistic coloring suitable for draperies and furniture covering. Hand-woven rugs to match color schemes.

Call or send for circular.

Harriet de R. Cutting

6 East 37th Street
New York City

The Mood of Summer

Are you planning to dress your rooms in their warm-weather garb? Are you in doubt about the decorations—or where to get them? Then let House & Garden help you.

Write to

Information Service
HOUSE & GARDEN
19 West 44th St., New York

Pinkham Home Braided Rugs

The 8th generation of Maine weavers braids Pinkham Rugs for you in their own homes. They take honest pride in their handicraft. And every Pinkham Rug has woven into it the sturdyness and individuality that form the peculiar merit and the beauty of the hand-made. Braided in rounds and in ovals of soft-toned new materials and on sale at the leading stores. Endless color combinations. Send us samples of your chintzess and wall coverings. Our artists, without charge, will submit color sketches in harmony.

PINKHAM ASSOCIATES, Inc.
2 Martin Road
Portland, Maine
The Macbeth Gallery

FOR THIRTY YEARS
DEVOTED TO THE SALE OF PAINTINGS BY
AMERICAN ARTISTS

Anniversary number of ART NOTES mailed on request

189
9
2

"Peach Flaxer"
WEIR

1
2
2

JESSICA TREAT

Interior Decoration
Architectural Advice
Decorative Objects
1512 Harlem Boulevard
Rockford, Illinois

The New York School of Interior Decoration
10 Park Ave. New York City

Genuine Reed Furniture
DISTINCTIVE CREATIONS

There's an atmosphere of refinement and quiet elegance about Reed Shop Designs that makes them pre-eminent in the realm of Reed Furniture.

HIGHEST QUALITY
BUT NOT HIGHEST PRICED

Our showing of Imported Novelty Cretonnes and Linens for decorative purposes includes Patterns and Colorings to meet every requirement — an unusual line that must be seen to be appreciated.

Come in and let us solve your Drapery Problems for you

The Reed Shop, Inc.
581 Fifth Avenue, New York

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

Your Garden

From the commonplace to the interesting is but a short step. Even the ordinary garden may have charm and individuality through the addition of a bit of statuary, a bird-bath, or a vase; and superb effects can be achieved by those who give a little thought to the harmony that exists between verdure and weathered stone. Study the possibilities of your garden. Our catalogue illustrating a great variety of garden ornaments executed in Pompeian Stone, at prices that are practically normal, will provide innumerable suggestions.

The Erkins Studios
Established 1910
240 Lexington Avenue, at 34th Street, New York

Beatty & Beatty
101 Park Avenue
New York

Consultation
Direction
Development

Gardens
Sun Rooms
Interiors

and

Garden Rooms

The Nightingale

A New model for day clothes or evening wear. Each garment has its place, all in one piece. Clothing held to form, freshened and ventilated. Racks in mahogany and walnut. Ivory and colored enamels on maple made to match your colors — a useful and attractive service for bed and dressing rooms. For men's and women's clothes. Price $15.

Rope Hammond Studios
Huntington, West Va.

Decorators Studios
222 West 23rd Street
New York

Longfellow Tray $25.00

Empire Flower Urn $25.

Early English Tray $20.00

18th Century English Urn $30.00

16th Century English Urn $30.00

17th Century English Urn $30.00

Turned Crane Bracket Table $56.00

Interior Decorations
Telephone Watkins 6200
Willow Furniture

Willow Furniture should be more than beautiful
it should wear a Lifetime

EVERLAST Willow Furniture is made with a two-fold purpose—to add charm to your home and to give a lifetime of service.

The expert construction of Everlast Willow Furniture positively prevents sagging and minimizes the wear so that even years of constant service will not diminish its lasting qualities.

Pleasingly designed and brightened with beautiful cretonnes, Everlast Willow Furniture will make your home cheerful, attractive and a more delightful place to live in.

Ask to see Everlast Willow Furniture. It is on sale at the better Furniture and Department Stores. You can tell it by the Red and White Guarantee Tag.

Made only by
UNITED STATES WILLOW FURNITURE CO.
Hoboken, New Jersey

A living room designed by Mortimer Lichtenauer; rich mural decoration on plaster walls, red and yellow brocade at the door; oak furniture, Kensington Mfg. Co.; wrought iron fixtures by Sterling Bronze Co.

Model Rooms
(Continued from page 104)

proof, waterproof—how the finest of our architects are actually developing an American domestic architecture—to what extent this architecture varies in the east, west, south and north—to solve these problems are the reasons why we visit the Architectural League.

For the sake of architects all over this country, for the sake of people who want to build, who want lovely appropriate gardens, the League should be really made an educational course in the designing of houses and in the making of gardens. But this is not true at present. I fancy people go to the League to study architecture and landscape gardening, and then go away and read House & Garden, which never falls in any issue to present new domestic architecture of the finest type and suitable gardens.

Of course, in spite of our seeking mainly houses and gardens, at the recent exhibition, our attention was arrested and our imagination thrilled with Bertram Goodhue’s magnificent design for the proposed Capitol at Lincoln, Nebraska—an architecture superb in purpose, practical in intention, suited to the landscape and essentially a glorious exposition of the spirit, the finest spirit in this country.

We were also much interested in the envelope idea in relation to the new New York Zoning Law, the envelope being the form in which the building in right proportion and size is contained and which is developed by the architect into the design which will be architecturally complete. We liked, too, Mrs. Macgonigle’s fantastic designs for playing-cards. And most enchanting were the Swedish porcelains by Mrs. Osley Todd, Jr. We were arrested also by the new concrete mixture with which walls may be covered, even by an amateur, and on which mural paintings can be made in a most delightful fashion.

Perhaps the most fascinating exhibition of all was the collection of small size model interiors, each one having been designed and executed by well known artists with every detail of fitting in the room, supplied by authorities on that particular line of work. The finest reproductions of antique furniture was shown in miniature with beautiful wrought iron fittings, interesting mural decorations and some delightfully original schemes of decoration, by such men as Arthur Coveny, Mortimer Lichtenauer, Julius Gregory, Arthur Cripp, William Laurel Harris. Reproductions of these rooms are being used to illustrate this article.

M. F. R.
The Heating Story of this House
—as told by the Owner

Many people seem to think that filling the home with "hot air", solves the house heating problem. They forget the dangers and disadvantages which lurk in such methods.

Fresh, wholesome air is essential to the successful and healthful heating of any home. The moment your home becomes permeated with air contaminated by fire gases and poisons, that moment does your heating plant cease to serve and begins to destroy.

Any home can be comfortably heated, yet amply supplied with fresh, pure air, gently heated to the proper temperature by the use of

"FARQUAR"
SANITARY HEATING SYSTEM

A fire box that is positively air-tight,—electrically welded without rivets or seams,—prevents any possible escape of gases or poisons.

Cool, fresh air is brought into the air chamber at bottom of furnace, then passed upward, along and over the welded steel fire box, where it is gently heated, then distributed into the rooms at a temperature not exceeding 150 degrees F.

FarQuar Heated Homes are always fresh and comfortable; never "close" and "stuffy" with scorched or superheated air.

Interesting Booklet on Heating—FREE
"The Science of House Heating" is an attractive booklet prepared especially for home owners. It tells some interesting facts about the Modern and Scientific Method of House Heating and Ventilation. A copy will be mailed free on request.

The Farquhar Furnace Co.
704 FarQuar Bldg. Wilmington, Ohio, U.S.A.

A Cheerful Radiance at the Gate—

Reflects true Hospitality Beyond

Graced by standing or bracket lamps, the impressiveness of your gate is enhanced, its beauty increased, and its welcome made doubly inviting. And what is more significant of warm hearts and warm hearths, within the home itself, than the cheerful beams of a picturesque door lantern, or the glow of a quaint porch light.

Yet the benefits of exterior lighting are twofold—for these rays of invitation to those you know both warm and repel the mischiefmaker or evildoer.

Smyser-Royer Exterior Lighting Fixtures
meet every need of the modest suburban home, the extensive country estate, or the public building. Years of experience in metal working has developed a line which includes everything from a simple bracket lantern to the most elaborate lighting effects.

And the name—Smyser-Royer—is a tangible, time-tested guarantee of superior craftsmanship and long-lasting, weather-resistant beauty.

Smyser-Royer Company

SEND US THIS REQUEST BLANK for "The Lamp of Hospitality," a little book containing some interesting information on Exterior Lighting. Every architect and contractor should have our Catalog "F."

Name
Address

No. 161

The W. Irving Forge, Inc.
hand forged Colonial hardware.

W. Irving Hand-Forged Hardware is most distinctive hardware
For Homes, Churches, Camps or Bungalows of Individuality.
Lighting Fixtures, Bells, Lanterns, Shoe Scrapers, Toasting Forks, Fireplace Sets, etc.

The W. Irving Hinge No. 60

Write us or visit our shop
326-328 East 38th St. New York City
Telephone Murray Hill 8536.
The Advantages of the Oil Range

(Continued from page 75)

a lamp wick. Nothing new in this.
6. Watch your reservoir; never allow it to run dry or your range to burn dry. Form the habit of watching it daily, and you will never regret it.
7. Under usual circumstances one wick should last several months.
8. Clean your wicks daily for best service.
9. Correct unevenness of the wick with a pair of scissors.
10. For re-wicking, arresting any other troubles, consult the "guide book," which gives directions simply.
11. But remember when you get any kind of range you must set it up solidly and level before filling with oil or cooking upon it. Put it in a part of the kitchen away from draughts and where you would put any other stove.
12. Every range has special directions for inverting reservoir and refilling, but in the best types it is always very easy and simple, needing no strength or skill that you desire depending on your lever setting.

Gravity supplies the oil here too, as in the wick type. The reservoir makes oil flow into the furnace, as the reservoir, with its glass bulb's eye to detect oil quantity holds a gallon of kerosene sufficient to last a week and a half for one burner, or at the rate of about one cent per hour. Refilling these reservoirs is very simple, and when you get the range this is one of the things you must insist upon. Unscrew the cap in this case and fill it to the top. There are a feed pipe and release which gather any sediment that may be in the oil.

Flame Regulation

Experience is the best teacher in the way of knowing where you must set the lever to get the hottest flame. Sometimes dependent on varying conditions, the flame may be made as hot as eighty or ninety or a blue flame. This is the range and it is one of the things you must insist upon. Unscrew the cap in this case and fill it to the top. There are a feed pipe and release which gather any sediment that may be in the oil.

The wickless, as its name implies, has no wick but carries the heat directly to the cooking vessel and therefore shortens the cooking time a little. The heat reaches the spot more quickly than it can in the long, non-flame touching type of range. In this type of range a kindler is employed. This kindler is a round asbestos ring (costs about 10 cents to replace) which lies in the burner bowl and is slightly corrugated at the top and stiffened by a metal band. Its function is not that of a wick at all. It is rather the self-starter of the stove and its business is to light the oil and start the cooking. The stove is lighted by applying the match to the kindler which is saturated by oil (from its very construction) and combustion of this kindler furnishes sufficient heat to the surface of the oil to turn it into a gas. After the burner is started the heat automatically keeps the gas forming (vaporizing) as long as there is oil in the burner. So you can see that all kindler does is start the gas ball rolling.

The wickless type of range is equipped with a 12" simmer burner, which will last several years. The regulation of the heat is managed by lowering or elevating the oil in the burner bowl. Tinker suffice if you will have trouble. If you put a tire on your car in the wrong way you would not.

(Continued on page 112)
Five Points About ANACONDA Brass Pipe For Plumbing

1. ANACONDA semi-annealed, seamless brass pipe for plumbing resists water corrosion. It is indispensable for service systems buried under pavements and for concealed lines within the building.

2. ANACONDA semi-annealed, seamless brass pipe is guaranteed against splitting.

3. Every piece of ANACONDA semi-annealed brass pipe is tested by subjecting it to an internal hydraulic pressure of 1,000 lbs. to the square inch.

4. ANACONDA semi-annealed, seamless brass pipe will not choke up with deposits.

5. ANACONDA semi-annealed, seamless brass pipe is cheapest in the end. It satisfies the property-owner because it endures. It safeguards the architect's and contractor's reputation for doing good work.

THE AMERICAN BRASS COMPANY
WATERBURY, CONN., U.S.A.
The Advantages of the Oil Range
(Continued from page 110)

There are two very good ovens on the market to be used with these stoves and with other kinds as well, each one with its special selling points. Each is large enough for the smallest uses (sizes range from 21 1/2" x 18 1/2" x 13" to 13" x 18 1/2" x 13"). They weigh from about 12 to 18 pounds. You place the oven over the surface burner.

One oven maker claims:
Asbestos lining for insulation
Shelves set for 5 different altitudes
Curved top to oven like bakers' oven to pass off gas and prevent air pockets
Shell support growing out of lining
Strip hinges
One piece handle to open oven door
Door closes only if it locks
Special asbestos lining porcelain enameled heat spreader, triangular in shape, to deflect heat and prevent burning
AnotherSystems
Special heat resisting lining
Mica windows below to watch flame
Unbreakable glass and three unbreakable
Three point locking device on door
All glass door.

The oil range is not cheap. Yet it is a godsend at certain times. We are not advocating it for general use where pipes and wires and coal are at our convenient dispense. We do recommend it forcibly and sincerely where you want a simple, efficient cooking medium beyond the reach of the popular sources of heat.

Unless you buy the very best, not merely the best, oil cooker you will be saddened, and in the worst you will sign yourself Pollyanna without reservations.

Just about now, a new oil range is being advertised. It is a cross between the wick and the wickless, because it uses an asbestos and brass thread wick which is almost burnt out for it can be reversed when charred and when both sides are charred it is burnt out in the stove and ready to begin its double life again.

Like the wickless stove the flame touches the vessel with a short drum construction, and like the wick it uses a wick even though quite different.

The stove is of japanned tin and is made in cabinet style and in the ordinary style.

Inoffensive Porches
(Continued from page 45)

Mogerhanger House was built at a time when the development of the wasterplace called into being a mode of architectural expression supposedly indicative of a holiday spirit, a mode more light, more airy and playful than the substantial sobriety and restraint which had been hitherto displayed in domestic forms.

This new mode employed bow windows, bow doors, bow balconies amongst the items of its diverting "properties." The style soon spread, seized the popular imagination, attained the prominence throughout the length and breadth of England. The numerous designs have been published by John Plaw, William Pain and other industrious purveyors to the architectural taste of the period quickly acquainted the American public with the latest developments in domestic composition and the new fashion was speedily established on the western shores of the Atlantic.

The treatment of the porches at Mogerhanger House is typical of the best phase of this recent manifestation in domestic design. It may be seen at a glance that the veranda extending across the south front of the house is not in any way an essential part of the design; it is not necessary to the composition, in that the ground mass would not be affected by its absence; without it the elevation would be quite as correct, legible and complete, though not, to be sure, so interesting. It is there—quite apart from its utilitarian function—to delight the eye and enhance the general aspect, to serve to enliven a façade that would otherwise be somewhat dull in its unrelieved and solid dignity. It can almost be observed that it does not
**The Crowning Glory of Stucco Homes**

Residence of Mrs. Solomon Hirsch 111 St. Clair St., Portland, Ore.

There is no other finish like Bay State. It stands alone in the dual service it offers to all homes of cement and stucco.

The beauty of Bay State alone would make it the favorite finish. But this master coating does more than make a home distinctive. It makes it waterproof.

For Bay State sinks into every pore and crevice, and seals the walls it covers against dampness. The hardest rain cannot beat through a Bay State coated house.

On new homes, Bay State changes the drab, uneven color of cement or stucco to a pure, rich white or to a beautiful tint. On old homes, Bay State brings back the newness of youth. This finish lasts for years.

Bay State Brick and Cement Coating offers you a choice of white or a complete range of colors. Let us send you samples of your favorite tint. And Booklet No. 2 shows many homes that have been made distinctively beautiful with Bay State.

**WADSWORTH, HOWLAND & CO., Inc.**

Paint and Varnish Makers

BOSTON, MASS.

New York Office

ARCHITECTS' BUILDING

Philadelphia Office

1524 CHESTNUT STREET

**BAY STATE**

Brick and Cement Coating

---

**A Luxurious Bath in Limited Space**

A built-in bath, always desirable in every home, is especially appropriate where space is limited. The Mott "Eclipso" Enameled Iron Bath combines unusual beauty and finish with moderate cost, and can be obtained to fit corner or recess as shown in the illustration. Its moderate price makes it especially economical for the average home-builder.

Comfort and safety are assured in the Mott combination of Paxton fittings and Leonard Jr. Thermostatic Mixing Valve. "Every bath a shower."

If you are planning a bathroom, send for the new Mott Bathroom Book, which contains a wealth of valuable suggestions. Address Dept. A.

**The J. L. MOTT IRON WORKS, Trenton, N.J.**

New York, Fifth Avenue and Seventeenth Street

Branch Offices and Showrooms

<table>
<thead>
<tr>
<th>Branch Office</th>
<th>Showrooms</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York, N.Y.</td>
<td>Chicago, Ill.</td>
</tr>
<tr>
<td>Philadelphia, Pa.</td>
<td>Cleveland, Ohio</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>Milwaukee, Wis.</td>
</tr>
<tr>
<td>New Orleans, La.</td>
<td>Minneapolis, Minn.</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>St. Louis, Mo.</td>
</tr>
<tr>
<td>St. Louis, Mo.</td>
<td>Kansas City, Mo.</td>
</tr>
<tr>
<td>Cincinnati, Ohio</td>
<td>St. Louis, Mo.</td>
</tr>
<tr>
<td>Detroit, Mich.</td>
<td>Cleveland, Ohio</td>
</tr>
<tr>
<td>Minneapolis, Minn.</td>
<td>St. Louis, Mo.</td>
</tr>
<tr>
<td>St. Louis, Mo.</td>
<td>Kansas City, Mo.</td>
</tr>
<tr>
<td>New Orleans, La.</td>
<td>St. Louis, Mo.</td>
</tr>
<tr>
<td>St. Louis, Mo.</td>
<td>Kansas City, Mo.</td>
</tr>
</tbody>
</table>

MOTT COMPANY, Limited

*Montreal, Toronto, Winnipeg, Canada

MOTT CO. of PENNA.

*Philadelphia

MOTT SOUTHERN CO.

*Atlanta, Ga.

MOTT CO. of CALIFORNIA

*San Francisco

Los Angeles

*Showrooms equipped with model bathrooms
BUILD YOUR HOME ON THE EXPERIENCE OF OTHERS

EVERYTHING for the huge buildings you see is bought with care, with foresight, and with exact knowledge that it is the best to be had for the money. The Ambassador Hotel at Atlantic City, for instance, designed by Warren & Wetmore, architects, is installed throughout with Reading Genuine Wrought Iron Pipe. Hundreds of other large buildings use Reading, too. Why? Because Reading lasts longer. It resists corrosion.

If you intend to build a home, you should follow the examples of the big builder and use Reading Genuine Wrought Iron Pipe. It is your best insurance against corrosion and short pipe life. These evils mean replacement. Replacement means added expense, such as tearing out walls and floors, installing new pipe and then repairing all the damage done.

Good architects specify Reading. If you follow your architect's advice and use Reading, you will be taking the best and most economical course.

Write for the booklet, "The Ultimate Cost." It is of unusual interest to the home builder.

“Reading” on every length

READING IRON COMPANY
READING, PENNA.
Largest Producers of Wrought Iron Pipe in the World
HOME PLANS
SPELL CONTENTMENT
—and the road to contentment is quickly found through our book, "Home and Happiness." It will bring to your library table twelve homes of good design and a practical guide to perfect building satisfaction through the use of

Arkansas Soft Pine

Your copy will go forward with our compliments, on request, together with finished samples. You will be agreeably surprised in the possibilities of this splendid wood, affording as it does, a beautiful woodwork at a price notably lower than that of rarer woods. Write us now and if particularly interested in white enamel woodwork, advise.

Arkansas Soft Pine is trade marked and obtainable from dealers and planing mills east of the Rockies

Arkansas Soft Pine Bureau
520 Boyle Building
Little Rock * Arkansas

The satisfaction of fine hardware

It grows on you!
Because hardware is so intimate.
It is constantly in view. You must touch it at the opening of every door.

Sargent Hardware stands the test of constant association. It continues to please when hardware of less beauty would become tiresome. It lasts as long as the house itself.

The Sargent Book of Designs contains illustrations of beautiful patterns to harmonize with every architectural or decorative effect. You may have a copy on request.

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

Silence slamming doors with Sargent Door Closers. They are for screen, kitchen, bathroom, back stair and other doors that should be kept closed, surely but silently.
Plenty of Water at Constant Pressure without a Tank

Just turn the faucet and you have water in abundance direct from well.

Westco
The Tankless Water System (Automatic)

Western Pump Company
Davenport, Iowa

Distributors in Principal Cities

Water direct from well to drinking cup

(Continued from page 112)

Inoffensive Porches

any way obscure or confuse and weak-
en the dominant lines of the house. It
is not necessary but it is relevant. It
is architecturally consistent in every im-
portant respect.

The conception of this porch may be
attributed chiefly to inspiration derived
from the "Chinese tower" an episode in
19th Century domestic architecture and
interior decoration, whose numerous
ramifications exerted a wider influence
than most people suspect.

To the same genus belongs the porch
of the Pepper house at Chestnut Hill,
Philadelphia. Its purpose is to provide
an open air place, with sufficiency of
sun shelter, for breakfast, tea or even
dinner, adjacent to the dining-room; and
declining in its architectural purpose to
afford an embellishment agreeable with the
garden composition and suitable as a motif
to balance the wrought iron trellises
projecting from the walls above the first
floor. Both of these services it
performs admirably.

The kernel of the whole matter we
have in the two types of veranda just
attained to the diminution of the modern porch
from either of the two foregoing cate-
gories or from the small protecting
porch of Colonial days, erected as a
shelter for the door, does not particu-
larly matter. The vital thing to ob-
serve and remember is that none of these
forms affords a precedent either for the
fortuitous-looking lean-to ap-
pendages or for the ungraced
openings left in the mass of the structure,
both of which spoil many a house that
might otherwise be good architecturally
and from the standpoint of liveability.

ON HOUSE & GARDEN'S BOOK SHELF

Small French Buildings. By Lewis
A. Coffin, Jr., Henry M. Polhemus
and Addison F. Worthington. Pub-
lished by Charles Scribner's Sons.

There is probably no more fascinating
homeland in the world than the old
country of France. The valley of the
Loire, the Seine Inférieure, the Saone-
et-Loire, the Oise and Finistère are all
picturesque, with their winding little
rivers, beautiful farms and ancient farm
buildings.

In preparing this book of small French
buildings, the writers went about
through the most fertile valleys of the
interior of France, the Côte-d'Or, Nor-
mandy, Brittany, on cycle, on foot
where the cycle was difficult, studying
the country and photographing the most
typical and enchanting of the old houses.
Reproductions of these pictures, which
have never before been brought to-
gether, form the illustrations of this
book, a delight and inspiration to ar-
chitects, builders and those who are
seeking picturesque detail for home con-
struction.

In the preface of this book, the writ-
ers call our attention to the fact that
"There is no truer mirror of people and
civilization than their informal archi-
tecture. Thus the buildings of the
French farmer, the small land-owner
and the peasant are as indigenous to
their soil as the poplar trees and the
poppies in the fields. The Frenchman
is and always has been a lover of fine
words, of gay colors, of flowered gar-
dens, of simplicity, and of originality.
So, too, are his buildings, original, full
of piquant interest, often gay of color.

(Continued on page 118)
PORCH DIGNITY— and first impressions

A WELL-PROPORTIONED porch, in good condition, lends dignity to any house. Columns, railings, balusters and trim, well painted and without sign of warping or decay give a favorable first impression.

For the porch and for the whole exterior of the house Redwood is superior, A natural, odorless preservative which permeates every fibre of Redwood during the growth of the tree makes it proof against fungus decay and the attacks of insects and worms.

Properly seasoned Redwood does not warp, swell or shrink. It contains no pitch or other highly inflammable substance—reduces the fire hazard on your home.

Our Redwood porch columns, shingles, siding and mouldings are made from carefully selected and seasoned Redwood, in designs to meet every architectural requirement. Our T. P. L. Co. trademark on these products is your assurance of permanent beauty and minimum repair costs.

Redwood is not expensive. It costs little more than other lumber which cannot compete with Redwood for durability and consequent low annual maintenance costs.

Before you build write for our Redwood booklet "Architectural and Building Uses." Architects, builders and contractors should have our "Construction Digest" and our "Engineering Digest" in their files.

Redwood should be specified for

Exterior Construction

Including Colonial siding, clapboards, shingles, doors and window frames, gutters, eaves, water tables and mud-sills, porch rail, balusters and columns, mouldings and lattice, pickets and fencing.

THE PACIFIC LUMBER CO. of Illinois
2061 McCormick Bldg
Chicago

and
deal in

EXTERIOR

INTERIOR

FARM & DAIRY

AND SUMMERS

THE PACIFIC LUMBER CO.
San Francisco

Export Company

A. F. THANE & CO., 40 Rector St., New York City

211 California St., San Francisco

REDWOOD

The Largest Manufacturers and Distributors of California Redwood

"The Western Wood for Eastern Homes"

GOOD FENCES

are democratic. Whether protecting farm or factory, cottage or mansion, institution or public park, all Anchor Post Fences are equally "good." Each fence is thoroughly

GALVANIZED

against rust. This insures the stalwart basic materials used in posts and mesh against weathering. Moreover, Anchor Posts are permanently

ANCHORED

in the soil by diagonal anchor-stakes driven across the line of fencing. Alignment is preserved for decades, in the face of severe shocks and strains.

ANCHOR POST

FENCES— GATES— RAILINGS

A BOOK OF PICTURES

of actual installations, showing representative types of Anchor Post Fences, is SENT FREE to those interested in permanently enhancing and protecting their property by GOOD FENCES. Ask for a copy.

This is the book GOOD FENCES, a beautiful Rotogravure, measuring 8 1/2" x 11".

ANCHOR POST IRON WORKS

HUDSON TERMINAL BUILDING

52 CHURCH STREET
NEW YORK, N. Y.

Sales and Erection Offices in

Boston . . . . . . . . . 145 Milk St.  Los Angeles, L. A. N. T.  J. S. B. San Francisco

Chicago . . . . . . 80 Dearborn St.  Pittsburgh . . . . . . . 1211 Penn Ave.

Cincinnati, O. . . . . 121 Fourth St.  Philadelphia, Real Est. Trust Bldg.


Harvard, Conn. . . . . . . . . 921 Main St.  Rockford, Ill. . . . . 1601 Main St.

FIRM—BECAUSE THEY ARE ANCHORED
and invariably set around with hedge and flowers.”

One hundred and eighty-three plates are shown in the illustration of this book, including mansions, farms, peasant cottages, which not only show the essentially French small houses, but those that are influenced by the proximity of Normandy and the influence of the Renaissance which it swept up from Italy and Spain. Again there are houses clearly touched by Gothic forms. The variety of the roofs is particularly interesting and characteristic, full of picturesque suggestions for architects and builders. In Plate No. 31, a cottage near St. Jacques, Plomb du Cantal, is shown with a stone roof partly covered with thatch. Others show the long sweeping thatch roof, tilted like a hood over deep-set windows in the roof. The edge of this roof makes a series of beautiful arches on the lower part of the roof. The mansard roof is shown in its covered primitive stages, also that curious window which so belongs to French architecture, half in the lower story, cutting up into the roof and capped with the same material as the roof. Delightful old worn slate roofs are given, and of course the flowering thatch roof which is everywhere in the peasant country of Europe. The use of stone corbelling about windows on cornices is shown most effectively in some of these houses.

One of the most picturesque features in the actual constructive side of the house shown is Normandy and the Normandy or the round towers, ending in peaked turrets. And also the stone walls that enclose house and gardens with fine old classical gates in stone. In fact, so rich with beautiful detail is this simple architecture of France and so completely and delightfully is it shown in this book of small French buildings that the subject is difficult to review. Every page tells in this practical and picturesque outline, beautifully presented. It is a book for libraries, for students, for home-lovers and for travel-lovers.

**ENGLISH HOUSES; Period V-Vol. 1; £6.00; Scribner's.**

By H. A. Avary Tipping, M. A., F. S. A. is a very significant book of English period architecture, published at the offices of the New York Country Life and Scribner's Sons in New York. It is the most complete presentation of each of the architectural and interior decoration that could be assembled. All the finest of the old English palaces are pictured with the most of their staircases, reception rooms and gorgeous detail of furniture, fireplaces, wood-carving, painting and stucco decoration. The work of significant men is fully shown, that of Inigo Jones, of course, also John Webb, Roger Pratt, Hugh May, Wren, and the great star of Georgian beauty, Wren.

It was a curious thing in England in this 18th Century, when houses were made more beautifully severe and classic than in almost any period, that the interior decorations grew more and more elaborate, more and more rococo from year to year. With the use of a Greek motif in the decoration of the exterior of these beautiful Georgian houses, practically no further effort at adornment was made. But inside the palaces there were Greek doorways and mantels, Italian paintings, the most elaborate swag for wall panels and fireplaces, hand carving of French and Italian influence, hangings of brocades from France, furniture elaborated to a degree that was hardly permissible, rugs from all over the world, and the pictures of the royalty and the nobility achieved a restless magnificence that could belong only to a period of immense social activity, of tightly imposed class distinction and of a cultivation of art for the upper classes only.

As soon as an architect or a painter achieved distinction, he was subsidized by the Government, or by some very rich or some very famous person and his work was reserved for the making of larger houses and more gorgeous interiors. Many of the architects of this period studied in Italy, returning to England overwhelmed with admiration for the Italian builders and decorations. But alas, to the Italian ideal of elegant elaboration they added the desire of this island for a magnificence surpassing any previous epoch.

The huge painter of very showy oil painting, as well as really beautiful painting of both landscapes and portraits. Many rooms were entirely decorated with portraits in gorgeous frames, with secondary frames in stucco swag. There is scarcely a square inch of unbroken wall covered by these never considered great French palaces, such as Devonshire House, York Mansion House, Chesterfield House, the latter with the ugliest iron staircases and imposing chandeliers. And yet the drawing room at Chesterfield House is shown with a certain delicate and poetic fantasy of stucco that is more suggestive of Adam than of the period in which it was done. The music room was in Chesterfield House is elaborate and beautiful in ornament. In many instances, the decoration of the mantel in these houses was extended to the very ceiling, the space filled with beautiful tapestries, richly framed, and above an ornament which had the character of a Roman gable.

This craze for gorgeous decoration extended beyond the house out to the gardens where trees were rolled over artificial lakes, covered over with pergola of marble and beautiful Greek towers, wherein lovely ladies and sporting gentlemen rested, looking on Fragonard pictures of themselves. Even the beautiful tapestries that used to hang loosely to cover bare walls grew under the Hanoverian regime into pictures set in huge gold frames, and became the center of a woven reproduction of an oil painting.

There was a Chinese influence, too, in many of these great palaces, not only in the furniture, but in the patterns and prints in the carpets and rugs and in the tapestries on the walls, even in the chandeliers. In fact, some of the most elaborate architectural taste had entirely Chinese rooms that were practically museums.

It would be impossible adequately to review this book of Georgian architecture without practically writing another book. It expresses its rather splendid though often Baroque period. Happily toward the end one finds the Greek influence again predominating, and a more sedate kind of beauty coming into vogue. It is a book that should be important to architects, decorators and students of period furniture and decoration.

**W H I T E “ The Apple Tree,” by L. H. Bailey, the Macmillan Company begins its new Open Country Series. If we may judge from this initial volume, the lover of open country will have an opportunity here to make some desirable additions to the contents of his library.**

In the present volume Dr. Bailey writes not so much as the horticultural authority and man of science as the lover of the English countryside. There is a deal of sensible tree worship in his pages, a human note of appreciation of the aesthetic side of his subject. Interwoven with it is abundant practical information about apples and apple growing which gives the book a double appeal.
May, 1922

**The Insignia of the World's Largest maker of All-Clay Plumbing Fixtures**

**QUIET SIWELCLO**

Price as shown $108.35
Or with Mahogany Seat $99.00
F.O.B. Trenton

---

**TEPECO Water Closets**

**FOR EVERY PLACE AND PURSE**

You can keep closet noise out of your house by keeping out the kind of a closet that makes a noise. To permit the installation of a noisy closet in your bathroom is an indifference to an unpleasant and avoidable noise which you are bound to regret later on.

The Si-wel-clo closet incorporates all the good mechanical features a water closet should have and adds that extraordinarily quiet operation.

The Silent Si-wel-clo is the leader of a group of water closets which The Trenton Potteries Company has developed to meet the needs of every building, from the big hotel to the modest bungalow.

We, of course, consider the Silent Si-wel-clo the most desirable. For those who cannot afford it, we make other good closets. Into our "Welling," "Merit" and "Saxon" we have merged as many of the excellencies of the Silent Closet as possible. Each in its class and at its price is the best the market affords. Each is equipped with a tank of glistening white china, with surface unaffected by stain, acid or soil, and trouble-proof working parts.

We have priced these four closet outfits fairly, f.o.b. Trenton, and are shipping them completely crated to the plumbing contractor. We know it will pay you to insist upon your plumber furnishing them.

Send for our bathroom plan book, "Bathrooms of Character." It will tell you things you should know before building.

---

**THE TRENTON POTTERIES COMPANY**

**TRENTON, NEW JERSEY, U.S.A.**

**BOSTON, NEW YORK, SAN FRANCISCO**

---

**BOHN SYPHON REFRIGERATOR**

The lustrous white porcelain steel lining, the unusually efficient insulation and the Bohn syphon system of air cooling in the

**BOHN SYPHON REFRIGERATOR**

have given it an indispensable place in the modern kitchen.

The words, "I have a Bohn Syphon Refrigerator," so often heard are always accompanied by that thrill of satisfaction that comes with the pride of ownership.

Adopted by the Pullman Company and dining car service of all American Railroads

**BOHN REFRIGERATOR CO.**

**SAINT PAUL, MINNESOTA**

New York Exhibit
Strauss Bldg., 1 E. 46th Street

Chicago Exhibit
68 E. Washington Street
The Charm of Japan for Your Walls

Wild honeysuckle, flaming on the hills of Japan—little brown peasants gathering it all day long—and then, after the skin has been stripped off, and made ready, these world-old handlooms weave the fascinating uneven texture of it—that's the beginning of Grasscloth Wallpapers.

Later, when patient little slant-eyed artists have brushed the soft colors into it—tan, blue, brown and every other color—our Grasscloth comes to America to be the quaintest, loveliest Wall-coverings, woven like sunshine, or blue sky through tree boughs.

You've half furnished a room when you've given it such walls, and you've made an exquisite, simple background worthy of the most beautiful furniture that anyone could inherit or buy.

Ask your decorator for the Grasscloth with the OKAME-SAN Head Trade Mark.

F. C. Davidge and Company

By Day a Shady Retreat; by Night a Cool Sleeping Porch

You will never know the full comfort and luxury of your porch until it is enclosed with Vudor Ventilating Porch Shades.

Vudor Shades permit the sun's rays to filter through but shut out heat, making your porch cool, shady, restful all summer long—day and night.

Afternoon card parties and dances take on a new enjoyment. And when the sun goes down—what a delightful, healthful place for the children to sleep.

SELF-HANGING

Vudor VENTILATING PORCH SHADES

Hough Shade Corporation 261 Mills Street Janesville, Wis.

What Will You Do with Garbage in Your New Home—

When you build your home, you will not want an obnoxious garbage can on the rear porch or in the yard. Be sure your architect removes the need for one by including the Kernerator in his plans.

The Kernerator consists of a brick incinerator, built into the base of the chimney when the house is erected, and a hopper door located in the flue on the first floor. It disposes of all household refuse—rags, sweepings, wilted flowers, broken crockery, tin cans, garbage—without cost, for no commercial fuel is required.

Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it has been installed.

KERNERATOR INCINERATOR CO., 1025 Chestnut Street Milwaukee, Wis.
FLAVOR and FRAGRANCE
A NEW PRESENTATION OF A VITAL SUBJECT

Fruits hold their color and bouquet when chilled in clear, dry air. Henri Kegler, salad chef extraordinary, says a salad is successful only when it is cold.

The Jewett Solid Porcelain Refrigerator will keep fruit, food, or meat, cooked or uncooked, to the point of perfection that pleases the particular palate.

The Jewett is the one refrigerator in which both the food and ice compartments are of solid, seamless, jointless porcelain, an inch and one-quarter thick. It preserves the full flavor of its contents and never contaminates.

Refrigerator linings of porcelain enamel on thin metal backgrounds are not genuine one piece solid porcelain compartments 1 1/4 inches thick, such as are used in Jewett Refrigerators. Imitations or "near" porcelain linings are easily detected after seeing Jewett real porcelain interiors, smooth and white as china.

Would you like a complimentary copy of "Flavor and Fragrance" sent to you?

THE JEWETT REFRIGERATOR COMPANY
Established 1849
123 Chandler St. BUFFALO, N. Y.
Canadian Jewett Refrigerator Co., Ltd.
BRIDGEBURG, ONT.

The Welcome Guest and the Tempting Dinner

Become agreeable companions when properly introduced by AMERICAN Paper Doilies—Either Lace or Linen.

Their Craftsmanship Delights the Most Fastidious.

Our special two gross package of four patterns in fancy gift boxes is $1.00. The enclosed coupon is for your convenience.

AMERICAN LACE PAPER CO., MILWAUKEE, WIS.

The White House Line
SECTIONAL UNIT STEEL DRESSERS

The pride of the present day housewife is manifested in the convenience and completeness her pantry and kitchen. She no longer contemplates old-fashioned, poorly-arranged, unscientifically-constructed wooden kitchen equipment, but looks to the advantages of steel, easily cleaned, smooth, moisture-proof, and heat-proof, and more durable than porcelain. No item of good construction is overlooked or forgotten. Such seemingly little things as anti-friction drawer and latches, make WHITE HOUSE equipment indispensable. Each door has a personal latch, independent in its action.

And WHITE HOUSE equipment is arranged in sections, or units, so that almost any space, however irregular, can be handily filled. The various units may be arranged in tiers, or side by side—adaptable to the measurements of your kitchen.

WHITE HOUSE equipment in your kitchen constitutes a Silent Servant—immediate, time-saving, beautiful.

Our catalog shows your kitchen, with WHITE HOUSE equipment.

JANES & KIRTLAND
133 West 44th St. Established 1820
New York
Wash and Bathe in Running Water

THE FRENCH SALON of DECORATION

The general impression of this recent salon of furniture and decoration in Paris was one of amazing eccentricity. The mere question of living comfort did not seem to enter at all into the consideration of the designers and manufacturers. The rooms assembled, and there was a great number of them, were quite impossible to live in as they wholly lack that quality which makes for a gracious home existence.

There was an immense variety of forms, originality of construction and new combinations of woods and metals but there seemed no progress whatever in the exhibition. It was not better than others or more successful or more inspiring. It was simply different.

There was a widespread use of solid ebony which shared its popularity with silver maple. A furniture maker of knowledge and taste regards the use of both these woods as a mistake. “Ebony,” he says, “in common with many other fine woods, easily splinters. For this reason the draughtsmen of former centuries never used it in solid pieces, but always as a veneer or as an inlay. Used solidly, as one may oak or mahogany, it is easily affected by dryness and dampness and changes in temperature.”

Silver gray maple he finds equally unsatisfactory. “In order to get the delicate gray so desired in furniture, it is necessary to color wood with peroxide of iron. This in time attacks the fibre and turns the wood yellow.”

Both ebony and gray maple were highly ornamented with gold at this exhibition. And this, too, the French artists did not like. There was too much poor workmanship and senseless ornamentation to please the real French draftsmen. One very interesting handling of wood, quite new in its method, was a waxed finished mahogany. Probably the most eccentric room

(Continued on page 124)
IN this old country house rearrangement of family pieces, added to where necessary, completed an interesting and even more livable interior. We will gladly suggest and supply articles needed to complete the decorative scheme of any type of home at current retail prices.

Correspondence invited

Ethel A. Reeve, Inc.

17 EAST 40th STREET INTERIOR FURNISHING PLAZA 5400 NEW YORK CITY

May, 1922

For Your Own Protection Learn How to Tell Genuine Linoleum

Look for the woven Burlap Back

Three Tests: 1. All genuine linoleum is made of ground cork and oxidized linseed oil, pressed on a strong, flexible Burlap back. Burlap gives linoleum its strength and durability, adding many years to its service.

2. Genuine linoleum is flexible and not easy to tear, because of its sturdy Burlap back.

3. When you buy Printed Linoleum be sure that you get the genuine article. Make sure that the edge is brown—not black.

JUTE INDUSTRIES, LTD.
320 Broadway New York City

Ask your merchant to show you the woven BURLAP back

TODHUNTER
MANTELPieces

Fireplace Equipment
Hand-Wrought Colonial Hardware

114 MADISON AVE.
Between 48^th & 49^th STR.
NEW YORK CITY

WE HAVE AN UNUSUALLY LARGE SELECTION OF
Old Panelled Rooms

FURNITURE, AUTHENTIC ANTIQUES & FINE REPRODUCTIONS
PERIOD INTERIORS
WORKS OF ART

P. JACKSON HIGGS
11 East 54th St., New York
A Wonderful Aid
In Entertaining

THINK of having pure, clear ice cubes—made from your favorite drinking water—whenever you want them for table use.

—of having delightful desserts, ices, sherbets and frozen salads prepared and frozen in your own home.

Frigidaire, the electric home refrigerator, provides the means for doing those attractive things that lend a touch of art to entertaining.

But this is only a small part of its usefulness. It maintains a dry, constant, cold temperature without the use of ice, where meats and fruits and vegetables are kept in delightful condition. It prevents the action of dangerous bacteria. It is an aid to health, and yet, with all its convenience, actually costs less to operate than the average cost of ice.

Why Frigidaire Costs so Little to Operate

Frigidaire is built as a complete unit with the refrigerating mechanism and the cabinet engineered and designed for the purpose of creating an ideal temperature and maintaining it at the lowest possible cost for electric current.

No other type of electric refrigerator can give you that degree of dependability and economy of operation that is offered in Frigidaire.

It is now on display in the show rooms of all Delco-Light Distributors, and a descriptive booklet will be sent to you on request.

DELCO-LIGHT COMPANY
Dept. HG-6, Dayton, O.
Subsidiary of General Motors Corporation

The price of Frigidaire, Model B-9, is $595 f. o. b. Dayton

Frigidaire
CLEAN DRY ELECTRICAL REFRIGERATION

The influence of curves was found in a sitting room by Jollot, Dufour and Roussin—a circular room, papered in Japanese grass cloth and with furniture exhibiting almost every possible curve.

The French Salon of Decoration
(Continued from page 122)

shown was designed by Leridon. Plain colored, flat walls in this room were half hidden under decorations of monolithic trees from which burst little Japanese branches of flat blossoms.

The floor was black velvet with tiger skins. The most significant piece of furniture was a chiffonier in amaranth, curious in shape and elaborately ornamented. A Psyche fountain in white marble was a feature of one wall space.

A dining room in a country house was displayed by Francis Jourdain. Silver maple was used in all the woodwork. The furniture was constructed after Dutch models and painted red. A tiresome feature of this room was the effect of squares in rug, tablespeak, draperies and frieze. It gave one the sense of a small sunroom all done in a lattice design.

One illustration in this article is called a "Rest Room". The furniture and the couch were contributed by the Musée de Crillon. An extraordinary feature of this room is the fact that everything in it is figured. And in the construction everything is done in curved lines. The ceiling, the wallpaper, the couch, the floor covering are all designed with different whirling patterns.

The woodwork is enamelled, the little stands and the flower jars are all elaborately ornamented and the general effect is about as restful as the Grand Central Station at 6 o'clock in the evening.

Another room equally filled with curved designs is nevertheless a little simpler and not quite so elaborately ornamented. This room was assembled by N. M. Jollot, Dufour, and F. Roussin. This is a circular room, panelled off by Greek pilasters with the walls covered by a Japanese paper and ornamented with painted draperies holding bouquets of flowers. Electric lights are hidden in white lustre basins combined with wrought iron.

A dining room designed by Maurice Elyse Dufrene was furnished with an unusual combination of ebony and acaia wood. The models were commonplace and rendered unimportant by an elaborately striped wall. A beautiful rug was used on the floor which suggested the old rose hooked rugs of Colonial days.

From these few examples it will be seen that the object of this exhibition was to astonish rather than to please and that the furniture was intended to exhibit rather than to give beauty and comfort to a home.

A commentary on the spirit of the recent salons is found in this, a room frantic with small, wriggling designs, full of irritating curves, absurd furniture and statuary. It was called "A Rest Room."
Enjoy Soft Water Throughout Your House

No matter how hard, how unsatisfactory your present water supply is, a Permutit Water Softener will give you a steady flow of delightful, soft water from every faucet in your house for about 5 cents per day. It is entirely automatic, with nothing to get out of order. No chemicals are used.

Permutit material possesses the wonderful property of abstracting all hardness from water that is passed through it. From time to time it is regenerated by adding common cooking salt, and that is absolutely all the operating expense there is. You just dump some salt into the softener and let the water run through it into the sewer for a few minutes. No salt is carried into your house lines and the Permutit is maintained absolutely as fresh as new.

Thousands are in daily use everywhere—hundreds of doctors have Permutit in their homes. Ask for our free booklet, "Soft Water in Every Home."

The Permutit Company
440 Fourth Ave., New York

Takes but a few minutes of your time, once a week.

The Story of

The Darkened Floors

"Yesterday, after using an old floor mop, I noticed how dark my floors were getting. They were oily and gummy-looking. So today I asked Mr. Gardner, my hardware dealer, what he would do. He advised me to try

LIQUID VENEER MOP POLISH

"I washed the mop and applied this new Mop Polish. The results were really surprising. I found that the Mop Polish not only cleaned beautifully and imparted a high, dry luster but it actually restored my floors to their original appearance, making them look just like new."

"Liquid Veneer Mop Polish is just as fine for floors as Liquid Veneer is for furniture."

30c, 60c and $1.25 a bottle

"Goes twice as far" At all grocers, hardware, paint, furniture and department stores.

BUFFALO SPECIALTY CO.

DUST WITH LIQUID VENEER PRODUCTS
Crescent DISH WASHER

CLEAN, sterilized dishes in your home, spotlessly clean, free from disease germs—washed, rinsed, dried by the CRESCENT without being touched by human hands.

How Are Your Dishes Washed?
Go into your pantry tonight and see—the color of the dish water—the greasy dish cloth. And are these YOUR dishes? Are the glasses, forks and spoons that you and your children use?

Hand washed dishes spread disease and infection. The Public Health Service of the United States has proved that by actual test. Are you subjecting your children to the ills of every other person, yes—of servants, too?

This Booklet Tells how you can safely wash your loveliest china. Hot soapy water under pressure of an electric pump, instantly removes all grease from the dishes without any possibility of injuring the delicate glaze or decoration.

Cannot Break Dishes
With clean boiling water, every dish is rinsed—sterilized—and dried by its own heat.

No danger of cracking your rich cut glass or light French china.

No trace remains of soap or grease, for every dish is spotlessly clean.

The booklet tells why you need a Crescent Dish Washer in your home as a sanitary protection. There are over 10,000 CRESCENTS in daily use.

The CRESCENT booklet is yours, free. Write for your copy.

Crescent Washing Machine Co. 125 Second Ave. New Rochelle, N. Y.
Building a New Home?

Install Automatic Heat Control

Leave home-heating drudgery out of your new home. Eliminate the bother of operating dampers and drafts by hand; insure uniform heating temperature during the day—at night a lower uniform temperature. Tell your architect or contractor to equip your heating plant with the "Minneapolis" Heat Regulator. Next winter you will doubly enjoy your new home; you will save fuel and labor.

The "Minneapolis" can be used on any type heating plant using any kind of fuel.

Write for booklet, "The Convenience of Comfort.".Scott Bros.
The Minneapolis Heat Regulator Co.
2790 Fourth Ave. So., Minneapolis, Minn.

The "MINNEAPOLIS" HEAT REGULATOR
The Heart of the Heating Plant

Sani-Flush

Cleans Closet Bowls Without Scouring

Sani-Flush has displaced the use of makeshift preparations—and all the unpleasant scrubbing, scouring and dipping methods of cleaning the closet bowl.

Just sprinkle a little of it into the bowl according to directions, and flush. Stains, odors and incrustations vanish. Both bowl and trap become as clean and white as new.

Sani-Flush is sold at grocery, drug, hardware, plumbing and house-furnishing stores. Price, 25c.

THE HYGIENIC PRODUCTS CO.
Canton, Ohio
Canadian Agents
Harold F. Ritchie & Co., Ltd., Toronto

Get the Full Joy of Gardening

by having the right things to work with. Cheap, shabby hose is a constant temptation to let the garden go thirsty. Good hose, properly cared for, is a joy to use and will last for years. Ask your dealer to show you our three standard brands of 5/8ths inch garden hose sold at good hardware stores everywhere.

5/8ths inch is the right size for garden hose. Practically all house fittings are 5/8 inch in diameter and 5/8ths hose will deliver the water as fast as it can come through the pipes.

Bull Dog

Highest quality garden hose made. 7 plies of strong cotton cloth held together with live rubber. Lengths bought 14 years ago still in use.

Good Luck

Made like BULL DOG, but with 6 plies instead of 7. Lightest to lift and lightest on the purse.

Milo

Moulded hose with a corrugated cover. As near kinkproof as garden hose can be made.

Boston Woven Hose & Rubber Co.
154 Portland Street, Cambridge, Mass.

Take the Work Out of Cooking

Install the wonderful Duplex-Alcazar and see the change it makes in your work.

The Duplex-Alcazar burns gas and coal or wood—tenderly or quickly. You can regulate your heat to get it exactly right. Change from fuel to fuel or start the combination in an instant.

There is a type and style to suit your needs. Ask your dealer or write to us for booklet.

For districts where there is no gas, we furnish all the Duplex-Alcazar which burns kerosene.

ALCAZAR RANGE & HEATER CO.
410 Cleveland Ave. Milwaukee, Wis.

Cabot's Creosote Stains

Save Money and Labor

LaBort lasts forty times as much as material, in staining or painting; so if you accept a "cheap" stain and 5 washes off or fades, you can easily lose the stain, but four times as much more than you have spent for labor. If you take pains to use Cabot's Stains, the entire cost will be the full value of the wood, which is bare, rich and handsome and they are the only genuine Creosote wood-preserving stains. They cost 3½c. less, go farther, and are easier to apply, than paint.

You can get Cabot's Stains all over the country.

Send for stained wood samples and name of nearest dealer.

24 W. Kinzie St., Chicago
525 Market St., San Francisco

Your Casement Windows to be Satisfactory
Must Be Convenient

MONARCH Control-locks

Simple to operate—no gears—no ratchets—no keys—no rattle. Sold by Hardware dealers everywhere.

Our booklet "Casement Windows" will prove interesting and instructive—Write for copy.

MONARCH METAL PRODUCTS COMPANY
4920 Penrose Street
St. Louis, Mo.
There is no convenience so important as this—Instantaneous Hot Water

"The Hoffman is my greatest home helper," says Mrs. Adams in her article printed for the first time in the book shown above, a free copy of which you may have if you send the coupon.

The Hoffman to which she refers is "the heater with 77 less parts" which automatically provides instantaneous hot water at any time, in any quantity. There's nothing to do but turn the faucet and there's not a moment's delay. And too, there's no waste for the gas is instantly shut off when you close the faucet.

This book is probably the year's best contribution to easier and more enjoyable housekeeping. It contains full information about Hoffman Heaters—and you should have a copy. Send the coupon and get one by return mail.

Hoffman Instantaneous Automatic Water Heaters
For All Homes Using Gas
The Hoffman Heater Co., 1674 Oberlin Ave., Lorain, Ohio
Branches in All Important Centers
The Hoffman Heating System is an independent organization, not affiliated with any other heater company, paying no royalties.

"We start the fire with water"

Consider the Water Lily
(Continued from page 57)

and set in the ground. A row of such tubs, by the way, each devoted to one kind of a beautiful and extra large size, would make an interesting border. Any planter in water lilies, and there are now several in every country, will gladly furnish the steps details as to building cement pools; any contractor in concrete work will be found quite capable of doing the work, or instead, the operator may well do it himself.

In making cement pools there are some things that should be remembered. The area of the water surface should be no less, and preferably greater, than the area of the bottom of the pool. In any other event the expansion of the water upon freezing will probably crack the walls. The inner surface of such a pool should be as smooth as possible, to make it water-tight. It is better, and perhaps absolutely essential in larger pools, that the concrete be reinforced.

For a rectangular tank, 20' by 10', the walls should be 4' wide at the surface of the ground and 8' thick at the bottom. A pool of this size should be at least perpendicular; that is, the walls should not lean inward, but may lean outward. Taking the size shown, it will allow for a 4'6" concrete bottom, and the inner walls of the wooden form should be hung from cross braces so that when the concrete is poured it will be possible to pour walls and bottom at same time, making the pool a jointless monolith and consequently a perfectly watertight. The first 3' of the bottom should be laid first, and upon it the strips of the pool should extend upward in the wooden wall forms to within a few inches of the top. When these strips are wired together and fixed in position the concrete for the rest of the bottom and the walls is poured. The mixture should consist of one part cement, two of sand and three of stone.

(Continued on page 130)
Olde Stonesfield Roofs and Flagging

THE JOHN D. EMACK CO.
Homes
Homes

California Bungalow Books

"Home Kraft" and "Draughtsmen" 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.

DE LUXE BUILDING CO.
$211 UNION LEAGUE BLDG.
LOS ANGELES, CALIF.

Drumfire Dishwasher

NO POWER! Turn the hot-water faucet—that's all. The Drumfire Dishwasher "shuts off the grease!" It washes vegetables also. It works simply and swiftly. And how it saves china! It soon earns its cost in non-breakage alone. Price $45. (Partial payments arranged if desired.) Plans for a new home should surely include a place for the Drumfire permanently installed. Try it out and see for yourself. We let you see it; try, for. 10 days in your own kitchen. Write direct to our factory.

The Dietz Manufacturing Co.
C-5, Cincinnati, Ohio

Before You Build
Get This FREE Book on Fenestra

Steel Basement Windows
Find out how you can make your basement a bright, pleasant, and healthful place to work.

Learn why these windows admit 40% to 60% more daylight—increase ventilation—provide added fire resistance—won't warp nor stick—keep out rats and mice—save money on installation—enlarge living space—cost no more than old-fashioned wood windows. Here's a difficulty-free installation, no obligation on your part—just helps you to plan a more modern and up-to-date home.

Fenestra

Detroit Steel Products Company
2322 East Grand Boulevard, Detroit

Don't Delay—Write Today!
Consider the Water Lily

(Continued from page 126)

It should be noticed that no piping has been called for. None, except in really large pools is needed. The tank can be filled with the hose and once filled should stay filled. It is well to have the pool completed as far as possible of planting time as possible, preferably the previous autumn, as it is to be a home for fish as well as for plants, and until certain more or less waterlily plants can be had, and six different aquatic plants in our concrete have dissolved out, the pool will not be fit for fish. Fill and empty once or twice, and let the water stand for several days each time, before adding the fish.

Hardy and Tender Lilies

Water lilies, which are the principal plants of the water gardener, are of two sorts, the hardy and the tender. Both are perennials, the hardy of the temperate zone, the tender sub-tropic. Unless one has a greenhouse he can not tend waterlily plants, and will be wise to consider them as annuals, and set out new plants each season, just as he might plant sweet pea seeds, and with more certainty, indeed, than he can with his beds of sweet peas, have a magnificent display of flowers until frost.

Water lilies offer a wide range. They are to be had in white, pink, red, yellow and blue, and in many combinations. Of them there is an even greater variety, the great Victoria regia with its leaves 5' in diameter marking one extreme, and tiny Water-Lilies with six petals, filling the space in the middle.

Most of the plants commonly called water lilies belong to the genus Nymphaea, or water lilies, but there are also a number of other genera, among which the Nymphaeum bernardianum, are quite distinct from these botanically, and are often referred to as the water hurricanes. The last name is unfortunate, for while the sacred lotus of the Hindus is Nymphaea, or water lilies, the famous lotus of the Arabs is Nymphaeum bernardianum.

Whatever experimenting he eventually does in water lily propagation and seedling raising, the author has studied the Nymphaeum bernardianum and Nymphaeum all flowers from a dealer. They will arrive in the usual ideal packages in waxed paper, and the tub, tank, or pool, must be prepared previously. The roots, which will look like very thick cordage, should be planted one for each receptacle in boxes or baskets of soil, 2' to 3' square and 2' to 3' deep. It is best to plant them in the ground.

This is the start of the Paramount event of the water by the sun, rapidly, and the depth should be increased gradually as the plants grow. Pools, by the way, should always command full sunlight. If tender Nymphaea, it must be protected from all but the tumultuous flow of your own emotions. I pushed a camera in my hand, and snapped to within a few feet of him in full song. Another which I have assumed was his spouse clambered out of the tube and disappeared among the plants in our garden. The noise family when it arrived a few days later, must have been very gratifying. It numbered several children, and I could see the family when the young wife clambered out of the tube, the young husband, and the children.
FROM HOLLAND
TO YOU—
THE WORLD'S BEST BULBS

The world's leading producer of high grade bulbs is the picturesque country of Holland. Every year from this toyland of painted roofs, wandering dikes, and sky-blue tiles we import bulbs of unequalled quality and of many varieties, bringing color and fragrance to flower-lovers all over America.

Picked By Expert Horticulturists

There are thousands of growers of bulbs in Holland, but the best flowers come from bulbs perfected by specialists who have spent their lives working with certain varieties. Because of our long experience and many visits with the best Holland horticulturists we are able to obtain for you their finest products at a reasonable cost.

Flowers Are Gay and Sympathetic Companions

If you grow flowers yourself you not only have the enjoyment of watching them through all the interesting stages of their development, but you will also enjoy the beauty the year round and at a fraction of the price you would have to pay at your florist's.

A FEW SPECIAL PRICES

<table>
<thead>
<tr>
<th>Bulbs</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narcissus</td>
<td>$1.00</td>
</tr>
<tr>
<td>Empress</td>
<td>$1.00</td>
</tr>
<tr>
<td>Monster Size</td>
<td>$2.00</td>
</tr>
</tbody>
</table>

Narcissus, Empress, Monster Size $1.00 per doc. $0.50 per hun.

Bulbs Mean Flowers in Your Home or Garden

A glance at our price list will show that it is far cheaper to grow your own flowers than to buy them already potted. For a few cents each you can grow hyacinths, tulips, and narcissus which would cost $1.00 a plant or more in a retail shop. Grown in the home they will brighten your rooms from Christmas to Easter.

The bulbs require very little care. Simply plant them in soil from your garden, or use soil from a florist's shop. Keep them in a cool, dark place and water them occasionally until they are well rooted. Then bring them out to the light at intervals of ten days so that you may have a succession of flowers. When the bulbs are ready to open, you may transplant them to jardinières, fern dishes, or bowls if you wish.

Why You Must Order Quickly

We import bulbs to order only and must have word not later than July 1st from old or new customers who want part of this year's shipment. By ordering at once you get a special discount on a quality of bulbs not usually to be obtained in the United States at any price.

Elliott Nursery Co.
513 Magee Bldg., Established 35 years, Pittsburgh, Pa.
Our bulb business is one of the largest in the world.

MAY, 1922

Read What These People Say:

Admiration of the town! "I want to tell you how magnificent the daffodils are. They are the admiration of the town, and have given us untold pleasure. Numbers of my friends have asked me to order for them. Each daffodil is the size of a tenpenny. Many bulbs have flowered, and not one has failed to produce two." —R. G. S., Uncinetown, Ala.

Beyond Expectations! "I must tell you what excellent results I have had with the bulbs I ordered from you. By Easter, all the hyacinths and tulips showed large, healthy buds, which have matured far beyond all expectations. The quality of bulbs offered by you, even in cheaper mixtures, far surpasses that often sold at much higher prices."—R. A. K., Kansas City, Mo.

Nothing Short of Wonderful! "I have in my front window, to the admiration of all the passersby, this finest group of tulips eversion in this city. Their gorgeous colors, odd shapes and exquisite shades of color, are nothing short of wonderful." —J. A. S., Portland, Me.

MAIL THIS COUPON TODAY

Kindly send me Free Booklet about Import-
ed Dutch Bulbs with full directions how to grow them in house and garden.

Name ________________________________________
St. and No. or R. D. ____________________________
City .................................................... State...................................

A FEW SPECIAL PRICES

<table>
<thead>
<tr>
<th>Bulbs</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tulips</td>
<td>$1.00</td>
</tr>
<tr>
<td>Hyacinths</td>
<td>$1.00</td>
</tr>
</tbody>
</table>

Tulips: Belle Alliances (100) $0.75 per doc., $5.00 per hundred.
Bird Baths
FOUNTAINS
SUN DIALS
VASES
JARS
GAZING GLOBES
BENCHES
FLOWER POTS
BOXES, ETC.

GALLOWAY POTTERY
Gives the Essential Touch to a Garden

A Bird Bath makes a delightful spot of interest, a Sun Dial adds quietness while Jars and Vases form charming contrasts against the colorful backgrounds.

Many attractive designs are executed in our light stony gray, high fired, frost proof TERRA COTTA. Red, buff and other colors will be made.

Our catalogue illustrating 300 numbers will be sent upon receipt of 20c in stamps.

Galloway Terra Cotta Company
3218 Walnut Street
Established 1880

Consider the Water Lily
(Continued from page 130)

a flower. His first intimation comes when some morning in early summer he discovers, among the floating leaves, that a great oval bud has arisen. That day the bud remains closed. The next morning, sometime in the forenoon, it slowly opens and reveals usually a flower of surpassing beauty, brilliant and rich in color, large in size and delicate in texture. About four o'clock that afternoon it closes in large aquaria. Each day this opening and closing is repeated at the same hours, until finally the bud sinks below the surface and is seen no more. The hours vary with the different varieties, as does the number of days the blossom opens. Some varieties, like tender nymphs, are nocturnal in their blossoming, though in many of these the flowers remain open until as late as one o'clock the following afternoon.

In his selection of varieties the gardener is governed by the plant's habit of growth, the color of the flower, and the cost. Many water lilies, very desirable in large ponds, are entirely too large to grow in tubs or even for pools. There are, however, enough varieties for all circumstances and the catalogues furnish plenty more specific in this respect. The grower must also bear in mind that the tender water nymphs, and all the blue water lilies, are not the most expensive cost live dollars last season, the least expensive, 75 cents, and the most expensive, about $3.15.

Assuming the gardener to have a natural pond at his disposal, plants from the following list will give satisfaction:

WHITE
Gladiolus, hardy. One of the best whites, but must have plenty of room.

"Malvastrum albidum," hardy. Though not as white as "Brideshead," the first flower is one of the most brilliant of the whites.

RED
"Frank Trelease," tender and night blooming. Crimson flowers, 8" or more in diameter.

"Rubra rosea," tender and night blooming. Rosy carmine, same size as preceding.

"James Brydon," hardy. Rosy crimson, 4" to 5" in diameter.

YELLOW
"Malvastrum chartacea," hardy. Bright canary, 4" to 6". 
"Odorata sulphurea," hardy. Same size as preceding, but fragrant.

PINK
"Eugenia de Land," hardy. Deep rose pink. Large flowers with long, slender petals.


BLUE

"William Stone," tender. Purple. 5" to 7".

"Zanzibarinfers," tender. Deep purple. 4" to 5", and strongly fragrant.

There are several books on water lilies and water gardening now easily available. The greatest of these is the monograph by Henry S. Conard, on the genus Nymphaea, published under the title, "The Waterlilies," by the Carnegie Institution. This has been distributed by its publishers to libraries all over the country. Another is "The Book of African Waterlilies," by Peter Bisset, (De La Mare Publishing, N. Y. City), and still another is "Water Lilies," in two volumes, by S. Conard and Henri Hus, published in the "Garden Library," by Doubleday, Page & Co. An excellent smaller book is "Making a Water Garden," by William Tricker, published by Robert McBride & Co. "Goldfish Varieties," by W. T. Townsend, will likely interest the water garden owner.
NEW ALLWOODII Perpetual Flowering Hardy Pinks

A **SPLendid** new strain of perpetual flowering, deliciously clove scented, Hardy Pinks. They are perfectly hardy and flower continuously from early June until late in the autumn. The flowers are much more substantial and larger than in the old type of Hardy Pink and are borne on long stems suitable for cutting. The varieties offered below are beautifully illustrated in colors in Dreer's Garden Book for 1922.

**Harold**—A splendid large double pure white, of very symmetrical form and great substance.

**Jean**—Pure white with deep violet-crimson center. A distinct and handsome flower.

**Mary**—Pale rose-pink with light maroon center.

**Robert**—A delicate shade of old rose with light maroon center. Very free.

Good thrifty young plants of the above, 35 cts. each; $3.50 per dozen; $25.00 per 100. We will supply one each of the four varieties for $1.25.

**Dreer's Hardy Perennial Plants**

The old fashioned Hardy Garden Flowers which are now so popular on account of their varied changes throughout the entire season. We offer a large assortment and have prepared a special leaflet, with plans and list of varieties, for positions either in sun or shade. A copy of this leaflet will be mailed free to all applicants.

**Dreer's Roses for the Garden**

Extra heavy two-year-old plants, specially prepared for the amateur, for out-door planting and immediate results. All worth-while new and standard varieties are offered.

**Dreer's Garden Book for 1922**

Contains 224 pages, eight color plates and numerous photo-engravings. It offers the best Vegetable and Flower Seeds, Lawn Grass and Agricultural Seeds, Garden Requisites; Plants of all kinds, including Roses, Dahlias, Cannas, Hardy Perennials, etc. A copy will be mailed free to all applicants who mention this publication. **WRITE TODAY.**

**HENRY A. DREER,**

714-716 Chestnut Street, Philadelphia, Pa.

---

**W. G. CORNELL COMPANY**

PLUMBING HEATING LIGHTING

Union Square, New York City

Chicago   Baltimore   Norfolk
Cleveland   Newark   Pittsburgh
Washington   Boston   St. Louis
Kansas City   Philadelphia   Montreal

---

**Economy, simplicity and efficiency are combined in Cornell Overhead and Underground Irrigation Systems, with patented, adjustable “Rain Cloud” Nozzles. Installed any time for any area, without injury to lawn or garden.**

Cornell furnishes “rain” when, where and how you want it.

For further particulars write today for free illustrated booklet.

---

**NATURE'S INSUFFICIENT BOUNTY**

If you depend on nature alone to supply moisture for the lawn, shrubs or flowers in which you've invested your money, you're likely to lose at least part of your investment. For nature's help, though bountiful, is often unreliable.

Supplement nature's rains with a Cornell irrigation system, and you have the equivalent of an insurance policy which gives automatic protection against any damage or loss from dry weather.
Window ledge gardening the year around

(Continued from page 76)

dow-ledge boxes without check in growth or loss of flowers, and all like the cool spring weather and are not injured by a few degrees of frost. For a vine or trailer the plant which gives the greatest satisfaction is the English ivy (Hedera helix). This is a good and trailing vine (Vinca alba variegata and Vinca minor). Sometimes in the country the spring boxes can be prettily filled with wild crotons, vines, and border plants. Clumps of blue violets, spring beauties (Claytonia), liverwort (hepatica), anemones and bloodroot (Sanguinaria), all of which bloom in earliest spring, are good. For foliage plants, cattley make plantains (Goodenia), princess pine (Chimaphila), and for a trailer, barberry dress vine (Mitchella). These wild plants should be lifted carefully. (a) Geraniums through center from end to end of box; dwarf blue lobelia for edging of box, parlor ivy (Hedera hibernica) to one side, and a little in front and opposite the spaces between the geraniums and trained to hang over the outer edge of box; tradescantia for edging of box (Continued on page 130)

Different Planting Combinations

Here are some summer combinations which perhaps you would like to try:

For southern exposure and eastern aspect, the following is a combination of the best trailers are English and German ivy, tradescantia in its several colors, Siberian squill, or persicaria, and the above-mentioned Vinca alba variegata and Vinca minor. From this array of flowering and foliage plants and vines selections can readily be made.

PEACOCK DAHLIA FARMS
New Jersey

CATALOGUE, THE WORLD'S BEST DAHLIAS, only shows Mary Steffenson, Queen Elizabeth, Golden West Carson and 2 new Century Dahlias in natural colors, but tells the plain truth about the best new and varieties, including 123 wonderful new creations, now offered for the first time.

Write today, A postcard will bring you a copy for return mail.

THE LEADING DAHLIA CATALOGUE, FREE

Write today for free catalogue

NOW ONLY $175

If you have grass to cut on anything larger than a small city lot, write today for the new MOTO-MOWER Catalog. It will show you how, for an investment of only $175, for the 24-inch machine, or only $210 for the 27-inch machine, you can do your mowing with only one-fifth of your present cutting time and costs.

It will describe this wonderful MOTO-Mower—the simplest, sturdiest machine on the market—only eleven moving parts. So simple a boy can run it. So strong it will last for years without repair. It is a thoroughly proven machine. Used on hundreds of the country’s leading parks, cemeteries, and private estates.

Write today for the catalog and have your MOTO-MOWER in time to begin spring cutting.

THE MOTO-MOWER COMPANY
3242 E. Woodward Street
Detroit, Mich.
We Offer You Daffodils, of Incomparable Loveliness

Narcissi, or Daffodils, are probably the most popular lavish display of color,—blooming from early March flower for every garden. All Daffodils are charming. Those below are representative of all that is best.

To Introduce Our "Cream of Holland" Bulbs To Your Garden

Garden lovers everywhere recognize the quality of our offerings. To encourage you to procure a representative grouping for your garden, we have arranged the following assortment. Send your order to reach us before June 26th and the bulbs will be delivered you in time for planting this Fall.

SELECTION NO. 1
"De Luxe Set"

Mrs. Chester Jay Hunt—the picture shows you all but the red margin of the cup. 
Eddie—a sunny for cutting.
Lord Robert—a big flower, but perfect in form.
Worleds Perfection—the finest of all pale blooms.
Masterpiece—the one all-red cup for our windows.
Witch—bears any other in color of petals.
Restful—striking contrast in color of cup and petals.

80 bulbs (ten of each) $24.25

SELECTION NO. 2
"Newer Varieties"

Fairy—spreading flower of attractive King Alfred—monspans for its famous golden yellow.
Epic—our favorite among the true Poetess types.
Gloria Whlte—best orange-colored cup among the yellow Incense.
Lady Audrey—the most permanent of all white trumpets.
Spring Glory—big, tall, good grower and long-lasting.
White Queen—low-growing, but expensively beautiful in small clumps.
Homespun—the standard of yellows, and most perfect in form.

80 bulbs (ten of each) $12.95

CHESTER JAY HUNT, Inc., Mayfair Gardens, Main St., Little Falls, New Jersey

Don't have insect pests about your grounds

Why not write to Mr. Dodson? He will gladly tell you how to rid your grounds of costly insect pests by attracting the birds. Years of loving study have perfected Dodson Bird Houses. A regard for little details, even ventilation, determines whether birds will occupy a house. And amid the modern devastations of nature, the little birds need homes made for them. Hang one of these quaint houses from a limb, tack one to a tree, put one up on a post! They will attract the birds.

JOSEPH H. DODSON
731 HARRISON AVENUE KANKAKEE, ILLINOIS
Window Ledge Gardening the Year Around

(Continued from page 134)

from end to end, English ivies trailing over outer edge and their golden-leafed variety of combinations. 1. Pandanus obtusifoliatus and Pandanus [illegible] unit alternately from end to end, English ivy, and Palaearctic, Pandanus [illegible] flowered and white variegated tradescantia for inner edge. Dracaena amoabilis and Dracaena mas- sangeana planted alternately from end to end, English ivy, and Plectranthus, Plectranthus gravelleanus for inner edge. 1. Rhododendrons or Phloxes Rose- belliens palms through center, English ivy to trail over outer edge, green and white variegated tradescantia for inner edge. The plants suggested for boxes (b) and (i) are grown for the beauty of their foliage.

All of the plants mentioned for different seasons and aspects and in combinations can readily be purchased from any large grower of greenhouse plants or through your florist; rare plants have been excluded.

In mid-autumn the summer plants should be moved or clipped in condition for the indoor garden or conservatory, and also the English ivy. Allow space to work over the soil and pulverize and fortify it freely with pure ground bone, allowing the ivy to develop a new root system and setting out the shrubs and vines for winter. It is better to plant these about the middle of October, since rather early planting is necessary for the making of new growth. Small evergreen trees are excellent for winter window-boxes. Especially suitable among them are Retinispora bella, R. nitida, and its varieties aurea, Retinispora felisfera, and its varieties aurea, phyllocladus and argentata; Picea compacta nana; Picea orientalis, var. orientalis; Pinus halepensis; Pinus muricata; Pinus strobus; Thuja occidentalis, and its dwarf varieties Howezi, Little Gem and Spartan, along with Picea orientalis and its variety nana; Tsuga Cana- densis; T. x cembrale; Juniperus Sab- buniana; S. scopulorum; and S. sempervirens.

For a vine or trailer, English ivy trained to grow around the back of the box and to hang down on the outer side.

As a northern exposure is rather trying to nearly all flowering plants in the spring, so that strictly southern aspect is equally unfavorable to the evergreen trees and shrubs.

It is far preferable to plant one kind of evergreen only in a box. In southern and eastern exposures, no great difficulty arises from the southern aspect. All of the evergreen trees and shrubs and vines which have been mentioned can be purchased directly from the nurserymen who grow ornamental shrubs and trees, or through a florist. Only the best should be bought.

Insect Enemies of Ornamental Trees

(Continued from page 65)

The maple and oak pruner is occasionally injurious to a variety of trees, producing a growth of leafy shoots at the nodes and in the absence of the flower bud. The injury appears greater than it really is, since as a rule comparatively little damage follows severe pruning. The bark of the trunk in the severed tips, consequently general collecting and burning of the fallen twigs before warm weather, turns a moist and effective control measure.

The bronze birch borer produces an orange ridged, slightly curved wood, destroys branches or entire tops of trees and has killed thousands of cut-leafed birch. Badly infested trees or branches should be cut and burned by May 1st in order to destroy the contained insects. Spraying birches and nearby trees to prevent new infections is efficient.

June may possibly result in killing many beetles before they can deposit eggs.

The leaf eating insects include a number of common species, some very injurious, and many more that are assimilating organs and their destruction means a serious check to growth, which may be followed by invasion of home, tree, and oak. Their favorite entry by destructive fungus. Experience with the elm leaf beetle and the elm leaf caterpillar, which for three or four years in succession will practically ruin strong, vigorous trees and that one stripping is deadly to evergreens. Elm leaf beetles appear early in spring and eat irregular, oval holes in the young leaves, while the grub feeds on the under surface of the foliage and the latter part of May or early in June. Spraying with arsenate of lead, 5 lbs. of powder to 100 gals. of water, when the beetles commence feeding, or the same treatment at the time the grubs begin active development is entirely effective, provided that in the latter case the poison be applied around the base of the tree, and the foliage. Control of the first brood ordinarily means little or no injury from the second in sections where this latter develops.

Gaudily colored tussock caterpillars frequently abound on chestnut, linden, and maple. The female, which is wingless, the insect very local and therefore individual trees may be protected by removing the conspicuous white egg masses in winter or early spring. Bands of sticky fly paper or tree tanglefoot on the trunk will prevent emergence from nearby trees. Never band with cotton batting or other material saturated with oil, because it penetrates the bark and frequently kills the tree. In this instance June may possibly result in killing many beetles before they can deposit eggs.

The species are also subject to attack by a number of usually more intermittant pests, such as the forest tent caterpillar, a somewhat diamond-shaped spots along the middle of the back and a marked preference for sugar maple and poplar trees. These larvae are also found on oaks and birches. A more or less common on Long Island and farther south. It is sometimes very injurious to apple trees, the gummy-apple caterpillar. This species occasionally strip tips of elm branches, and in the Adirondacks may defoliate extensive areas of poplar trees. The common fall webworm with its conspicuous filmy tents or nests is another general leaf feeder.

The secret of success in controlling leaf eating caterpillars lies in detecting an infestation early and applying poison. (Continued on page 138)
Wonderful Water-Lilies Soon Become the Heart of the Garden

A little garden in a big city, or a big garden in a little city, is not at all difficult for the flower-grower who makes Water-Lilies the center of the plan. No other plants require less; no other plants give more in loveliness and fragrance of bloom.

Every Hour of the Day And Through the Night

your Lily pool will be different, and far above the ordinary garden display. There are a score of varieties that reflect the glories of the mid-day sun—Panama-Pacific, Pennsylvania, Rose Arey, William Falconer, Mrs. C. W. Ward, Eugenia DeLand, Pulcherrima, and a score or more of almost equal beauty.

At night you will admire the loveliness of Dentata magnifica, Frank Trelease, Omarana, and others of the night-blooming class.

Water-Lilies require practically no care, and are fully as reasonable in price as plants that are common in all gardens.

My 1922 catalogue will open a new and charming garden outlook. It illustrates several varieties in color and half-tone; describes the best Water-Lilies and water plants. A copy will be sent you on request.

William Tricker—Water-Lily Specialist
662 Forest St., Arlington, New Jersey

The Most Greenhouse—For the Least Money

BY the least money, we mean, the least that is consistent with lastingness and the making of a happy healthy home for your plants.

It’s just a clean cut, thoroughly practical greenhouse, in which the ornamental touches and extra refinements, so to speak, have been eliminated.

Still it is decidedly good looking, and will grow just as many and just as fine quality of flowers, as any house that costs more.

It is a house we have been building for years. But the times have made so many folks want to strip things for the running, as it were, that they quickly buy this Practical Purpose house, when they would not buy our regular one with its curved eaves and other features.

Glad to send you fullest of particulars, or one of us will come and talk it over with you.

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

IRVINGTON NEW YORK PHILADELPHIA CHICAGO BOSTON CLEVELAND ATLANTA TORONTO


EASTERN FACTORY WESTERN FACTORY CANADIAN FACTORY

DON'T abandon your plans for beautifying your grounds this season. There is still a good deal of effective planting that you can do even in May—many varieties of Perennials, for instance, and Evergreens. One of many happy arrangements is the plan shown in the picture: the approach to the house bordered by Perennials, with Evergreens for the foundation planting. The Evergreens not only provide a rich setting for the house but a background which enhances the natural beauty of the mass of Perennials. The result is a warm, colorful, fragrant greeting to your guests and an indelible impression of charm and hospitality.

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

Insect Enemies of Ornamental Trees
(Continued from page 136)

son before there has been material damage. The irregular, oval holes made by ermine leaf beetles, the small triangular punctures in the leaves produced by their grubs, the irregular gnawed areas of tussock moth caterpillars, a mass of the upper foliage by forest tent caterpillars, green maple worms and gypsy moth caterpillars are early signs of injury, which should be interpreted by tree lovers as a call for thorough and prompt spraying with poison.

Shade trees suffer from inconsiderable scale insects, all too frequently overlooked in examinations to determine the cause of obscure troubles. The oyster shell scale frequently kills ash and poplar and sometimes the smaller branches of elm. The cottony scale thrives upon soft maple, occasionally festooning the under side of the smaller branches with its conspicuous cottony matter. The false maple scale produces in midsummer unsightly cottony masses on leaves of hard maple and chalk-like aggregations of coconons upon the bark of the trunk and larger branches. The sucking scale insects may be heavy levies upon the vital sap of the tree.

The oyster shell scale is easily controlled by high and early spring spraying with a standard miscible oil, 1 to 16. Similar treatment is frequently advisable for cottony scale on soft maple. Oils should not be applied to sugar maples and in the leaves produced by their grubs, rather, even somewhat unsightly infestations by the false maple scale may not result in serious damage.

Plant lice or aphids are sometimes exceedingly abundant. The Norway maple is very subject to infestation and occasionally elms and other maples are rather seriously affected. One plant house produces the familiar cone gall on spruce, though the very inconsiderable spruce bud scale, which resembles buds so closely that it is usually overlooked, may be even more injurious than the gall aphid. Generally speaking, thorough applications of tobacco soap preparation such as Black Leaf 40 used at the rate of 3% of a pt. to 100 gals. of water to which are added 6 to 8 lbs. of any cheap soap will check ordinary aphid work. The earlier the spraying, the more adequate the protection.

Spray for spruce gall aphid with a standard miscible oil, 1 to 20, making the application in April. It is possible that this treatment is of considerable importance in checking the scale. Though spraying with a tobacco soap preparation about mid-July will destroy many of the crawling young of the latter.

Hollow Tile As a Building Safeguard
(Continued from page 30)

1. They have ample strength to carry ten times the load ever required.
2. The confined air within the walls affords insulation against heat, cold and dampness.
3. They are fireproof and permanent.
4. The large size units insulate economy of both labor and mortar.

The owner has a choice of two types of construction: one with tile walls and the usual frame interior, or fireproof construction with tile walls, combination tile floors and tile partitions.

There are two standard shapes of tile: one construction with units 8"x12" laid in the wall running vertical, and side construction with units 8"x5"x12" laid in the wall with cells running horizontal. There are also a number of patented shapes made in different parts of the country for special claims are urged. The construction of a hollow tile house is comparatively simple and progress rapid, owing to the large units and the building laid out and excavation completed, a poured concrete footing not less than 8" thick and 18" wide should be built under all outer walls and wherever partition walls in the basement occur, with ample concrete for footings for all piers. The tile construction can then be started.

For the ordinary two story residence, a 12" tile wall should be used from the footing to the first floor joist, and an 8" wall for the first and second stories. In some cities, however, the building codes still require 12" masonry walls for the first story.

Any mason can handle tile construction satisfactorily, as it only requires a wall to be carried up plumb and the courses properly bonded.

At the grade or a pole for the grade course for protection of the stucco.

"Like a Gentle Shower"

The DOUBLE ROTARY SPRINKLER, constructed on a new and improved principle of efficiency, has won the approval of particular home owners and landscape architects in all parts of the country. It sprinkles more lawn surface—better, is self-operating and built to serve many seasons.

THE DOUBLE ROTARY SPRINKLER
Sprinkles the even, natural way "like a gentle shower". Covers a radius of 11 to 80 feet according to water pressure. All parts are made of best materials and are interchangeable.
Price $12.50 prepaid anywhere East of the Rockies. Order from this advertisement or write for further description and information.

THE DOUBLE ROTARY SPRINKLER CO.
1223 Coca Cola Bldg. Kansas City, Mo.

The Double Rotary Sprinkler
There is a secret something about certain homes which gives them "an atmosphere."

It consists in little details of excellence, in a nice attention to the things which are felt, rather than handled or seen.

Such homes are warmed, not heated. Warmed, in most instances, by the products of this Company, whose boilers and radiators are a part of so many distinguished buildings throughout the world.

If you are planning to build or remodel, send for our finely illustrated book about the Ideal Type A Heat Machine. Mail your request to either address below.

AMERICAN RADIATOR COMPANY

IDEAL Boilers and AMERICAN Radiators for every heating need

104 West 42nd Street
NEW YORK
Dept. 23

816 So. Michigan Ave.
CHICAGO
Before You Build

Make sure that the material that goes into your house will give you the greatest possible return in comfort and satisfaction.

BISHOPRIC STUCCO
OVER
BISHOPRIC BASE

Provides a unit wall
For all Time and Clime

A Bishopric Stucco Home Means

(a) Least Cost for Labor.
(b) Least Cost for Material.
(c) Speed of Construction.
(d) Strength, Stability, Endurance.
(e) Living comfort, Winter and Summer.
(f) Lowest Maintenance Cost.

We have prepared "Bishopric For All Time and Clime," an interesting booklet for you, illustrated with photographs of beautiful houses built with Bishopric stucco, plaster and sheathing units. Write for it.

Sold by Dealers Everywhere

The Bishopric Manufacturing Co.
597 Este Avenue, Cincinnati, Ohio.

New York City Office: 2848 Grand Central Terminal. Factories: Cincinnati, O., Ottawa, Canada
The Right of Way to Tire Leadership

A year or so ago, the American public placed the leadership of the tire business in the hands of the men who make U. S. Royal Cords

The first Royal Cord Tires were made and sold in 1916.
No cut-and-dried story could possibly account for their position of command today—earned in a short six years.
It mostly comes down to the car-owner as an out and out human being. Forget him as a mere tire customer and consider him as a personality. With an inborn instinct for quality. With a pride in demonstrating his quality beliefs.
How many tire manufacturers, would you say, have even guessed that American car-owners were shifting so fast to better tires?

* * *
Certainly U. S. Royal Cords have proven this fundamental thing—
For every low-grade tire made there is arising some motorist with a fine, human indifference for it.
He and his kind have become out and out loyalists of Royal Cord Tires—as representing the highest expression of their demands.

The makers of United States Tires urge upon everybody—manufacturer and dealer alike—a new kind of competition.
Let us compete for more and more public confidence.
Let us compete for higher and higher quality.
Let us compete for still more dependable public service.

United States Tires are Good Tires

Copyright 1922 U. S. Tire Co.
In the BIG-SIX you find the charm of perfect line and innate good taste. In its hidden goodness a sturdy power and riding ease that satisfy every demand of motor car performance.

It is built with an underlying strength that will endure for years and years of rugged use.

Traditions of seventy years of manufacturing goodness explain why Studebaker is the world's largest builder of six-cylinder cars.

7-passenger; 126-inch wheelbase; 60-H. P. detachable-head motor; intermediate transmission.

Big-Six Touring Car, seven-passenger.............. $1785
Big-Six Coupe, four-passenger.......................... 2500
Big-Six Sedan, seven-passenger....................... 2700

THE STUDEBAKER CORPORATION OF AMERICA
Detroit, Mich.  SOUTH BEND, IND.  Walkerville, Ont.

World's Largest Builder of
Six-Cylinder Cars
Time to Re-tire?
(Buy Fisk)

There's Extra Value in Fisk Tires

The only time a lower price is a real inducement to a wise buyer is when comparison proves the price to give a greater purchasing power to his dollar — when he can buy more for less. Because Fisk Cord Tires show contrasting values in size, strength, resiliency and appearance when compared with any other tires, the price is interesting.

There's a Fisk Tire of extra value in every size for car, truck or speed wagon.
What Will You Say About Your New Home Three Years From Now?

ASK any one of the better class of building contractors why so many people are dissatisfied with their houses a few years after they are built. He will tell you poor construction.

Constant repair bills, excessive heating costs and the endless annoyances that so often rob home-owners of the satisfaction they are entitled to, are the results of construction short cuts—mistaken for economy—behind plastered walls, beneath the floors and even under the very foundations of many houses that are being built today of all materials.

Yet at no greater cost than the prices that are being paid for compromise houses, the application of the right principles of building construction can make your house a substantial, economical, satisfactory home.

THE key to successful house building lies in right materials properly applied.

Lumber for house building is of the same good quality as ever. Developments in manufacture are constantly improving it.

Good workmen and the better class of contractors still want to do an honest job; in fact they have been preaching the value of right construction in house building for years.

But conditions, largely beyond their control, today are forcing legitimate contractors—the men who know good materials and how to use them, who understand fire-stopping and other modern construction practices, and who see house construction in terms of durability and efficiency—to bid against construction practices that every honest craftsman condemns.

That is why we say, go to a legitimate contractor—one who takes pride in his craft and would rather deliver a good job at a fair profit than a poor job at an unfair profit.

You will find these men more and more using lumber of the Weyerhaeuser standard of quality—trade-marked with the manufacturer’s pledge of personal responsibility.

IN “The High Cost of Cheap Construction,” a book which will be mailed you on request, you will find the essentials of good construction necessary to successful house building: the basis for judging the manner in which your house is built; and the means of making the lumber you use in the construction of your house of even greater service. Ask also for “Good Houses.”

Weyerhaeuser Forest Products are distributed through the established trade channels (to contractors and home builders through the retail lumber yards) by the Weyerhaeuser Sales Company, Spokane, Washington, with branch offices and representatives throughout the country.

EACH year you will find an increasing number of retail lumber dealers recommending Weyerhaeuser lumber for house building—men who know the relation to correct building practice of properly dried lumber, of uniform grades and of the kinds best suited to your needs.

WEYERHAEUSER FOREST PRODUCTS
SAINT PAUL, MINNESOTA

Producers of Douglas Fir, Pacific Coast Hemlock, Washington Red Cedar and Cedar Shingles on the Pacific Coast; Idaho White Pine, Western Soft Pine, Red Fir and Larch in the Inland Empire; Northern White Pine and Norway Pine in the Lake States
Yours—this beautiful home

You can now secure complete plans and specifications for this remarkable Brick home—declared by experts to be the finest of its class in America.

This home will appeal to all because it is not only unusually artistic, but also thoroughly practical and most economical—as discussed in the adjacent column.

Send for free circular No. 705 showing alternate floor plans and giving complete details.

Beautiful Home Available to You

This home was designed for a private owner by one of the best residence architects in America.

Sometime ago we published a view of it in one of our books and it attracted so much favorable attention that we had hundreds of requests from all over the country for details and plans.

At last we have prevailed upon the architect to grant us the right of supplying complete working drawings and specifications. These working drawings are unusually complete and contain many full size details which make them exceptionally valuable and different from the ordinary.

You will find in our free circular No. 705 an interesting description of this beautiful home, as well as much vital information about costs and construction. The circular shows front and rear views, as well as two interior views completely furnished. It also gives alternate floor plans from which you can choose.

Hiawatha’s Cost Within Your Reach

This home can be built of Brick (solid masonry) for as low as from $9,000 to $13,000, depending upon location and the character of equipment and finish.

Any good contractor after seeing the plans in circular No. 705 should be able to give you an estimate of its cost in your community. With the complete plans—working drawings—and specifications which are yours at nominal cost, he can tell you exactly what he will charge to build this home for you.

Costs Even Less With Ideal Wall

When this home was first built, the Ideal Brick Hollow Wall was unknown. Its recent development makes possible the building of this Brick home for even less than the above figures. With the Ideal Wall you obtain all the advantages of solid masonry construction at a saving of 1/2 in cost.

The Ideal Wall is thoroughly described in “Brick, How to Build and Estimate”—a 72-page manual of vital information for those planning to build and for contractors. Only 25 cents postpaid.

The Hiawatha is one of a wide variety of Brick house designs shown in that fascinating volume, “Brick for the Average Man’s Home”. Every one of these designs is by a competent architect. Here you will find all kinds of homes illustrated and described, together with much helpful information. The nominal price of $1.00 is to cover printing and distribution costs only.

$1.25 brings both books. Address The Common Brick Industry of America, 1303 Schofield Building, Cleveland, Ohio.
Good Building's Deserve Good Hardware

The Corbin Unit Lock with the keyhole in the Knob is Good Hardware

With the Corbin Unit Lock on your front door, there is no more groping in the dark—no more guessing at the probable distance of the keyhole from the knob. As you grasp the knob the keyhole comes to meet you. It is where it should be—in the exact centre of the knob.

There is no better lock for an outside door of a residence than the Corbin Unit Lock. It is Good Hardware. The first ones made have been in service for more than twenty years and show no signs of wearing out.

The Corbin Unit Lock is, as the name implies, a complete unit. Lock, screwless knobs and escutcheons leave the factory in one assembly, a single unit, ready to be applied to the door. It can be master-keyed.

When you build, don't overlook the security, the simplicity, the strength, the beauty, the smooth, dependable action and unequalled convenience of the Corbin Unit Lock. The host of friends this lock has won is evidence of a growing appreciation of the idea that good buildings deserve good hardware.

Write for literature describing the Corbin Unit Lock "with the keyhole in the knob". Your architect and local Corbin dealer will help you select appropriate designs.

P. & F. CORBIN SINCE 1849
The American Hardware Corporation, Successor
NEW BRITAIN, CONNECTICUT
NEW YORK CHICAGO PHILADELPHIA
NOW cost no more than ORDINARY makes, though they give the utmost in mileage and safety. Get the latest price schedule from your dealer — you will be agreeably surprised.

PENNSYLVANIA RUBBER CO. of AMERICA, Inc.
JEANNETTE, PA.
Direct Factory Branches and Service Agencies Throughout the World
Don’t Buy a Pig in a Poke

—and don’t buy furniture from your dealer without a guarantee, covering the kind of wood of which it is built.

Then you will be sure to get what you pay for.

THE buying public now has simple standards to guide it in its furniture purchases, for the Associated Advertising Clubs of the World, after numerous conferences with Furniture Retailers and Manufacturers, has finally set up standards by which Furniture Retailers should advertise and sell furniture to the public.

If you want GENUINE MAHOGANY furniture—either solid Mahogany or well built Mahogany plywood—demand of the store selling you, a guarantee that it conforms to the MAHOGANY or SOLID MAHOGANY classification of the Associated Advertising Clubs.

Don’t overlook that only under these two classifications must all of the exposed parts of a piece of furniture be Mahogany.

Do not be misled by the use of the word “finish,” in any of its moods or tenses. It was not incorporated in these standards because it did not tell the truth.

The use in furniture advertising and selling, of the terms “Mahogany Finish”, “Finished in Mahogany”, or any other use of the word “finish”, will be a warning to you that the piece is not made of Mahogany.

THE MAHOGANY ASSOCIATION, Inc.
New York City

---

Good Furniture Standards

IN the following standards for good furniture, the word MAHOGANY has been used throughout, but it must be understood, the terms apply with equal emphasis to any other cabinet wood.

**Solid Mahogany**
Furniture designated as Solid Mahogany shall have all exposed surfaces of Solid Mahogany.

**Mahogany**
Furniture designated as Mahogany shall have all exposed surfaces (both solid parts and plywood) of Mahogany.

**Combination Mahogany**
Furniture designated as Combination Mahogany shall have all exposed surfaces of Mahogany (solid or plywood) in combination with Gum, Birch or other suitable wood.

The kind of wood used in combination with Mahogany shall be named. For examples: “Combination Mahogany and Birch” or “Combination Mahogany and Gum.”

**Imitation Mahogany**
Furniture designated as Imitation Mahogany shall be that with exposed surfaces of other woods colored to imitate Mahogany.

The term “exposed surfaces” shall mean those parts of a piece of furniture exposed to view when the piece is placed in the general accepted position for use in the home.

---

After all — there’s nothing like

MAHOGANY
The Durability of Unalloyed Copper

Ornaments and adornments made of pure copper by the Egyptians of pre-historic times have come down to us through thousands of years in perfect condition. Of all the metals commonly used by man, pure copper is the most enduring.

It is for this reason that The New Jersey Wire Cloth Company uses copper 99.8% pure—not copper alloys such as bronze or brass—in its best grade of insect screen cloth. This copper is produced by the Roebling process which makes it unusually stiff and strong. It is the ideal metal for door and window screens.

You can obtain a length of service from your screens heretofore undreamed of by using Jersey Copper Screen Cloth instead of galvanized iron, steel, bronze, or brass. There will be only a slight difference in original cost and an enormous saving in cost of upkeep. Jersey Copper Screen Cloth cannot rust, is of uniform quality throughout, and will give years of satisfactory service.

You can obtain Jersey Copper Screen Cloth, 16 mesh (coarser should never be used) in most of the better grades of custom-made screens, and from hardware and building-supply dealers throughout the country.

On request we will gladly send you a booklet entitled “A Matter of Health and Comfort.” If you are a home owner you should read it.

The New Jersey Wire Cloth Company
624 South Broad Street
Trenton New Jersey
The function of a refrigerator is to conserve food—as economically, as hygienically and for as long a time as possible.

Seeger Original Siphon Refrigerators have for many years and in various capacities always filled these requirements to the utmost degree. Each successive year has witnessed added improvements, until today the Seeger stands for the ultimate in refrigeration value and efficiency.

The design shown above is one of our 1922 models, embodying our new One-Piece Porcelain Interior and the White Oak Flush (no panel) Exterior.

Its dignity of finish and its positive hygienic qualities recommend it everywhere.

Upon written request, we will gladly furnish a list of Railways, Hospitals, Hotels, Apartments and U. S. Government Institutions—including the Army, Navy, Aviation, Public Health and Shipping Boards—equipped with Seeger Refrigeration.

SEEGER REFRIGERATOR CO.
ST. PAUL, MINNESOTA

Representatives in all Principal Cities.

NEW YORK CITY, 399 Madison Ave.
LOS ANGELES, CAL., 311 Terminal Sales Bldg.
BOSTON, MASS., 82 Washington St.
SAN FRANCISCO, 718 Indiana St.
You will not need one of these Valves in your contemplated home, hotel or apartment, but

You will need many Valves and Fittings from the line of 20,000 articles which we make or distribute through the heating and plumbing trade

We are manufacturers of about 20,000 articles, including Valves, Pipe-Fittings and Steam Specialties made of brass, iron, ferrosteel, cast steel and forged steel, in all sizes, for all pressures, and all purposes; Sanitary Equipment for buildings of all kinds and sizes; and are distributors through the trade, of pipe, heating and plumbing materials.

THERE IS A NEARBY CRANE BRANCH OR OFFICE* TO GIVE YOU CRANE SERVICE

CRANE CO.
836 S. MICHIGAN AVE., CHICAGO

VALVES - PIPE FITTINGS
SANITARY FIXTURES

CRANE EXHIBIT ROOMS
23 W. 44TH ST. AND 22 W. 45TH ST., NEW YORK
1105-1107 BOARDWALK, ATLANTIC CITY

To which the public is cordially invited

WORKS: CHICAGO; BRIDGEPORT; BIRMINGHAM

CRANE, LIMITED

CRANE EXPORT CORPORATION
18-25 WEST 44TH ST., NEW YORK
205 BRANNAN ST., SAN FRANCISCO, CAL.

CINCINNATI, OHO
CLEVELAND, OHIO
Cedar Rapids, lowa
Davenport, lowa
Des Moines, lowa
DULUTH, MINN.
Erie, PA.
Evansville, Ind.
Fargo, N. D.
Fresno, Cal.
Ft. Wayne, Ind.
Galena, ILL.
Grand Rapids, Mich.
Great Falls, Mont.
Harlem, N. Y.
Hartford, Conn.
Indianapolis, Ind.

Jacksonville, Fla.
Kewanee, Ill.
Kansas City, Mo.
Knoxville, Tenn.
Lewiston, Idaho
Little Rock, Ark.
Lima, Ohio
Lincoln, Neb.
Los Angeles, Calif.
Lowell, Mass.
Madison, Wis.
Manhattan, N. Y.
Memphis, Tenn.
Monroe, La.
Mobile, Ala.
Muncie, Ind.
Nashville, Tenn.

Providence, R. I.
Reading, Pa.
Renfro, Nev.
Rochester, N. Y.
Rockford, Ill.
Sacramento, Cal.
Saginaw, Mich.
San Francisco, Calif.
Santa Ana, Calif.
Santa Barbara, Calif.
Salt Lake City, Utah
Seattle, Wash.
Sherman, La.
Sicily City, Idaho
South Bend, Ind.
Springfield, Ill.
Springfield, Mass.

Arkansas, Wash.
El Dorado, Conn.
East Tennessee, Mo.
St. Louis, Mo.
St. Paul, Minn.
St. Louis, Mo.
Tacoma, Wash.
Terre Haute, Ind.
Topeka, Kan.
Tulsa, Okla.
Utica, N. Y.
Washington, D. C.
Waterbury, Conn.
Watertown, R. I.
Wichita, Kan.
Wilkes Barre, Pa.
Winona, Minn.

CRANE-BENNETT, LTD.
4-61 LEWIS ST., LONDON, E. I., ENG.

Birminingsham
Manchester
Leeds
Glasgow
Cardiff
An "Armour-Plated" Home

NOTHING can ever quite take the place of wood in residence construction, for no other material so happily combines so many of the major qualities of flexibility and comfort with that great requisite—moderate cost.

"But," someone queries, "how about the fire hazard?" A timely question, indeed, in view of the yearly increasing fire loss. Fortunately, however, for the home builder of moderate means, architectural science has devised an economical way to "fireproof" a frame house.

A Chicago architect who used this type of construction for his own residence refers to it as his "armour-plated home"—surely a strong endorsement for its fire safety.

Simple Safe Construction

The method of construction is so simple that any prospective builder can easily follow it. The house is stucco finished but "stucco with a difference," inasmuch as the stucco is applied over a steel mesh—Metal Lath. The web of steel covered with incombustible plaster virtually forms a reinforced concrete slab—a fire-resisting covering or protection for the main structural timbers.

Metal Lath is also used as a base or support for the interior plastering, thus the wood studs are "armoured" on both sides by the steel and cement covering—ample protection from any average fire that might start either inside or out.

Fire Stops Mean Safety

Says Architect Vandervoort Walsh, Instructor of Architecture at Columbia University, "This business of setting up fire stops when the house is being constructed should be known to every architect. They can be provided for in the plans and specifications without adding much to the expense and adding very greatly to the safety of the house."

Safety Combines with Beauty

In addition to providing safety, there is another decided advantage in using Kno-Burn Metal Lath in home building—Kno-Burn insures the success of stucco and interior plaster by supplying the reinforcement needed to prevent cracks.

The use of Kno-Burn Metal Lath as a plastering base is indeed almost a necessity when the walls or ceilings are to be finely decorated. The metal web or "Steel Heart of Plaster" so thoroughly reinforces in every direction as to insure a permanently smooth, firm surface, unmarred by streaks or cracks.

Free Information for Home Builders

"Home Building" is a book full of suggestions how to get the utmost in appearance, convenience and durability out of your investment. It is free to prospective home builders. Write for your copy today.

Asenath Leavitt

North Western Expanded Metal Company:
Please send me your home-building booklet No. 1237.
Name

Street

City and State

Remarks
THE INDEX TO YOUR STANDARDS OF LIVING

There is one room in every home which is the key to the real standards of living of that household.

The furnishings in the rest of your home reflect, from necessity, the limitations of your income.

But whether this one room in question reflects your sense of refinement, your ideals of hygiene and sanitation, is a matter, not of money, but of pride.

For you can have a bathroom as finely equipped as those you have admired in hotels of the first class or in attractive homes, at a cost within the reach of a modest purse.

Most people have a mistaken idea of what a fine bathroom costs. An attractive, modern Kohler bathroom such as that pictured above costs a surprisingly low sum.

There is a Kohler plumber near you who will be glad to give you an estimate of the cost of replacing your old plumbing fixtures with glistening, snow-white Kohler Enameled Plumbing Ware. Call on him now! He can give you much useful information.

You have always known of Kohler Ware—bathtubs, lavatories, kitchen sinks—as beautiful and durable. You know Kohler Ware is used in the world’s finest hotels and in countless thousands of homes and apartments. You, too, can enjoy their beauty.

Send for interesting, free booklet illustrating modern bathroom, kitchen and laundry fixtures. It will give you many valuable ideas. Write today.

KOHLER OF KOHLER

Kohler Co., Founded 1873, Kohler, Wisconsin. Shipping Point, Sheboygan, Wisconsin

Branches in Principal Cities

Manufacturers of Enameled Plumbing Ware and Kohler Automatic Power and Light 110 Volt D.C.
To Home Builders
A Guiding Hand
And a money saver

Even in the most proficient hands no man's home will ever quite measure up to his ideals.

It is so easy for the long pictured entrance or living room—the interior finish or lighting to fall short. Some little error in judgment and a cherished effect becomes a disappointment.

Knowing how and why safeguards your money and your happiness.

Morgan, in "Building With Assurance," gives you the help and guidance you need. In this great book the well-known authorities on the most important phases of building give you their advice.

For example, you find—many wonderful pictures—in colors—of charming bungalows, cottages and dwellings—with appropriate floor plans. Then page after page of Interiors, Stairways, Cabinets, Buffets, Porches, Pergolas, Arbors, etc. In addition there is priceless information, secured from the best authorities in America, on practically every phase of building, such as Home Heating, Modern Plumbing, Interior Decorations, Floor Coverings, Hardware, Paints and Finishes, Landscape Gardening, etc. Over 2 years and $150,000 were required to gather this material. Never before has such valuable advice been gathered in book form. It may save you hundreds of dollars and much disappointment.

Prospectus Sent Free

"Building With Assurance" is far too expensive for general distribution. It is for earnest home lovers. Our beautiful prospectus tells all about it—reproduces actual pages, etc. It also explains how you may secure a copy of the Master Book. This prospectus we will gladly send to those who mail the coupon.

MORGAN WOODWORK ORGANIZATION

"MORGAN-QUALITY"
STANDARDIZED WOODWORK
How the Simmons Label benefits Yourself and your Dealer

Is there a careful housewife anywhere who has not felt that selecting a mattress is a good bit like buying a pig in a poke?

She buys on faith. Faith in her dealer. Faith in the manufacturer. Faith that the mattress materials are new and clean and sanitary.

Many times she gets what she pays for. Often she does not. Some States have pure-bedding laws.

But Simmons maintains nation-wide Pure Bedding Laws. And they insure the use of clean, new kapok or cotton only. No "renovated" materials. No scraps. No sweat shop labor.

So the Simmons Label always marks mattresses that you can put faith in. "Built for Sleep." Delivered to you sealed in a carton roll to insure utter cleanliness. Your dealer will tell you that the Simmons Label is his greatest help in assuring his customers of sweet, clean, sanitary mattresses.

Your choice of five styles—distinguished by Labels of different color—at a popular range of prices.

Blue Label  Purple Label  Green Label
Red Label  White Label

Simmons Purple Label Mattress at $60 is the ultimate in sleeping comfort. Other Simmons Mattresses at prices ranging down to $10.

Simmons Company makes this unqualified statement to the merchant—

"Cut open any Simmons Mattress that comes into your store. If you do not find it up to specifications or better—ship back every item of Simmons merchandise, and never send us another order."

Look for the Simmons Label

SIMMONS COMPANY
NEW YORK  ATLANTA  CHICAGO  KENOSHA  SAN FRANCISCO  MONTREAL
(Executive Offices, Kenosha, Wis.)

SIMMONS BEDS
Built for Sleep

FREE BOOKLET ON SLEEP:
Write us for "Sleep and its Environment"
FROM the time her chubby fingers grasp her tiny set of "doll's dishes" the possession of real china is dear to the feminine heart!

Of course she must choose it herself to harmonize with her decorative plan. No brittle, egg-shell ware to be nicked and cracked either—it must be like Grandma's, a permanent, substantial china to be lived with for years!

And so it is that Syracuse China is chosen. It offers a wealth of color and design from which to choose, a permanence which only such a well made china can assure. So popular is Syracuse China, though, that you may have to await your turn—you will be well repaid if you do!

ONONDAGA POTTERY COMPANY
SYRACUSE, N. Y.

SYRACUSE CHINA
MOST loved of all are the gifts which live for years. With intimate daily use the Pyralin toileware she receives on her wedding day will serve as a pleasant and constant reminder of the giver. As all patterns are standard, a gift of a few articles can be added to from time to time until the set is complete.

E. I. DU PONT DE NEMOURS & CO., INC.  
Pyralin Department  
ARLINGTON, NEW JERSEY

CLEAR and golden as a topaz are these delightful articles of Amber Pyralin. The Du Barry pattern as well as LaBelle (here illustrated) is made in Amber Pyralin, Shell Pyralin and Ivory Pyralin, either with or without decoration. Sold at the leading stores everywhere.
Announcing:
VIVAUDOU'S
La Bohème

ARLY
THE LATEST CREATION
OF THE MASTER
PERFUMER OF FRANCE

Already the choice of ultra
discerning Parisiennes and of
most Americans who visit Paris—La Bohème may now be
had in the better shops in this
country.

In exclusive French packings of
softly tinted Parisian tan.

PARIS VIVAUDOU NEW YORK
The Charm of an Old Masterpiece

The charm that lies in many of Nature's most exquisite landscapes is made more impressive by Cyclone Fence. This added charm is imparted not alone by the beauty of design of Cyclone Fence but by the protection and security afforded to the beautiful grounds enclosed. Like rare paintings by famous masters, many of Nature's real pictures are ours with the feeling that they are sealed to the touch. We sense the need for protection. Give your estate the protection—and the charm—of Cyclone Fence. Strong and sturdy, dignified and beautiful, provides protection, affords privacy.

Estate Bulletin S. R. 36 free on request. Write for it.

CYCLONE FENCE COMPANY
General Offices, Waukegan, Illinois
Factories
Waukegan, Ill., Cleveland, Ohio, Ft. Worth, Tex.

SOUTHERN DISTRICT
Eastern Division, New York City
Mid-Western Division, Waukegan, Cleveland, Detroit
Head Office, Waukegan, Ill.

From an actual unretouched photograph

Lunken Windows Installed in Residence of Mr. Charles Smithers, White Plains, N. Y. Architects, Dean Barber, New York City

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. Rewirable, double sliding rust-proof metal frame, copper-bronze cloth fly screens cover the full opening and disappear at a touch into the window pocket.

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 an endless size of window, weatherstripped, tested and guaranteed—ready to set in wall.

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 an endless size of window, weatherstripped, tested and guaranteed—ready to set in wall.

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.

For details and specifications see Sixteenth Edition Swat's Catalog, pages 780-785 inclusive.

The Lunken Window Co.
4210 Cherry Street, Cincinnati, Ohio

Dr. O. A. Bouflour, 3026 Cascadia Ave., Seattle, Wash.
Architect U. Marberry Sommerville

Beauty that Laughs at Time and Weather

To homes of stucco and cement, Bay State brings lasting beauty—and protection. For it waterproofs as it beautifies. Bay State seals a home against dampness. The hardest rain cannot beat through a Bay State coated wall. This finish lasts for years.

New homes and old homes need Bay State Brick and Cement Coating. It comes in a pure, rich white and a complete range of colors. Let us send you samples and Booklet No. 2, which shows many homes made beautiful with Bay State. Write for both today.

WADSWORTH, HOWLAND & CO., Inc.
Paint and Varnish Makers
BOSTON, MASS.

New York Office
Philadelphia Office
ARCHITECTS' BUILDING
1524 CHESTNUT STREET

BAY STATE
Brick and Cement Coating
A New Cypress Home Plan (free)

The latest addition to the internationally famous Cypress Pocket Library ("that guide, counsellor and friend of all home-lovers") is the entirely new Volume 44. It is the Cypress Colonial Book. It gives you complete full-size working drawings, on a double plan sheet supplement, covering every detail of the beautiful dwelling pictured at the left. The design, by an eminent architect, is original and exclusive with us—for you. Complete specifications are included. In addition there are 22 historically authentic sketches by a well known artist, depicting Colonial costumes, dances, manners, furniture, silver, architecture, interior schemes, military attire, etc. Also much valuable editorial matter. The complete booklet comes to you on request, free with our compliments. Will you write us freely of your hopes and plans? We are here to help.

SOUTHERN CYPRESS MFRS.' ASSN.

Archt. Geo. P. Rheinfrank, Toledo, O. secured this charming effect on C. M. Brown’s Home, Auburn, Ind., with "CREO-DIPT" Special Thatch Roof and 24-inch Wide Exposure Silver Grey Shingles on sides.

TOGAN BUNGALOWS
SUMMER COTTAGES -- GARAGES

GET THIS BOOK OF DESIGNS with FLOOR PLANS and PRICES—MAILED FREE

We want you to know how Togan Factory Methods will save you money in building your home; how you can buy a Togan Bungalow, Summer Cottage, or Garage completely built up at the factory, painted, ready to erect; how you can get a better building at a lower cost and a saving in time and money.

Build Your Home at a Saving
SEND TODAY FOR THIS BOOK

“CREO-DIPT” Thatch Roofs are made possible by our ingenious method of sawing the thick ends of “CREO-DIPT” Stained Shingles in wavy lines so that workmen can lay in accordance with our instructions and details. All roof lines are softened; there are no sharp angles. The curved "CREO-DIPT" Stained Shingles are bent by us lengthwise and crosswise to meet specifications.

The architectural possibilities are unlimited and the effects secured exceed the charm of the original English Thatch. If you are interested in this type of roof, write for special book of "CREO-DIPT" Thatch Roofs.

If you are going to build or remodel, ask for Portfolio of Fifty Large Photographs of Homes by leading architects showing the use of regular "CREO-DIPT" Stained Shingles on roofs and side walls. Sample Colors on wood. Ask about 24-inch "Dove White" side walls.

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


“CREO-DIPT”
Stained Shingles
A Reminder—

In selecting your next motor car do not overlook the remarkable value of the 1922 National Six. It is one of the finest cars produced in America. Yet its price, and the striking economies it permits in upkeep and operation, recommend it for special consideration now. Ask any National dealer about the National low-speed test, the most searching X-ray yet focused upon motor car behavior.

NATIONAL
1922-SIX
National

"After nine years' use"

WHEN you have lived in a Hodgson Portable House for many years and find it filling every requirement of a permanent, comfortable home, you understand why these splendid portable buildings are known everywhere as the best.

Each year that we have been in business has added something to the convenience, the beauty and the sturdiness of Hodgson Houses.

When you need a portable garage, a summer home, hunting lodge, studio, play house, pet house or the like, let us put our thirty years' experience at your service.

Illustrated catalog mailed free on request.

Hodgson Portable Houses

SANI-FLUSH does just one thing—cleans closet bowls. And it cleans without scrubbing, without scouring, without dipping out the water—and without the use of other make-shift methods. Always keep Sani-Flush handy.

THE HYGIENIC PRODUCTS CO.
CANTON, OHIO

Sani-Flush
Cleans Closet Bowls Without Scouring

Drumfire
Dishwasher

Works on a new principle. Water from the hot-water faucet quickly and thoroughly "shoots off the grease" from dishes, silver and glass—and at the same time runs the machine. No cost for power! Saves breaking of china. Also washes vegetables. Water used only once—it's sanitary. Price only $25. Partial payments arranged if desired. It's truly a wonder! Plans for a new home should surely include a place for the Drumfire—permanently installed. We give six free trials for 10 days in your own kitchen, to responsible persons. Write to our factory—direct.

Godspeed upon to high grade women to set at our representatives.

The Dietz Manufacturing Co.
Dept. C-4 Cincinnati, Ohio

A Modern Convenience

THE "Minneapolis" Heat Regulator, like other modern household conveniences, lessens toll; abolishes worry. Does away with hand operation of heating plant dampers and drafts; keeps a steady fire with fewer "fire-ups." Modernize your heating plant now—install the "Minneapolis" Heat Regulator. Next winter you can enjoy the convenience of automatic damper and draft operation, also the comfort of uniform heating temperature in your home. Suited to any type heating plant using any kind of fuel.

Write for Booklet "The Convenience of Comfort."

The Minneapolis Heat Regulator Co.
2750 Fourth Ave., S.W.
Minneapolis, Minn.

M I N N E A P O L I S
HEAT REGULATOR
"The Heart of the Heating Plant"

People who want social stationery of entire correctness are always well pleased with Old Hampshire Stationery.

In the large assortment of styles, every size and shape is in excellent taste, without a hint of the extreme or bizarre. And each type has that perfect appearance and "feel" which unquestionably ranks it as a quality paper of high order.

In other words, from the viewpoint of correctness and appearance, as well as of quality, Old Hampshire Stationery is a personal writing paper par excellence.

Old Hampshire Stationery

Made in three styles—Bond, Vellum, and Lawn. The Bond has been called "The Stationery of a Gentleman," for its strong, crisp character that makes it the ideal personal writing paper for the fastidious man. It is sold wherever fine stationery is found. Ask your stationer.

FREE—A packet of specimen sheets and envelopes will be sent on request.

Hampshire Paper Company
Fine Stationery Department
South Hadley Falls, Mass.
Drain Your Kitchen of Greasy Fumes
and Cooking Odors

THREE times a day—morning, noon and
night—your kitchen is a source of greasy fumes,
smoke, steam and odors which float thru your home
and linger for hours, soiling and smudging your
furniture, hangings and decorations.

And nothing is more embarrassing to you as
a particular housewife than to have your living rooms
permeated with objectionable cooking odors which
make more work for you and unpleasant living
conditions for your friends and family. That's why the
modern home of today is being equipped with an

ILGAIR

No other electrical household appliance is
such an important contributor to the health, happiness
and comfort of the home as an ILGAIR—the only ven-
tilating fan made with a fully enclosed self-cooled
motor—guaranteed as a complete unit.

See your electrical or hardware dealer for de-
monstration or send for illustrated booklet.

For Your Own Protection
Learn How to Tell Genuine

Linoleum

Look for the woven Burlap Back

BURLAP adds resiliency and flexibility to
linoleum. Its tough fibres are not readily
torn and give to linoleum its strength and
durability. All genuine linoleum is built on
a sturdy Burlap back.

Buy genuine linoleum for service, economy
and permanent satisfaction.

JUTE
INDUSTRIES,
LTD.,
320 Broadway
New York City

Ask your merchant to show you
the woven BURLAP back
Would You Climb the Steps to the Temple of Heaven?

Just outside of Peking they rise. Millions of feet have climbed these centuries of worshipping souls here found peace. All the history of the old world lives in its temples. See the temples and you will understand the story of the ages.

The supreme opportunity for visiting the most fascinating countries of the world is offered in the

CRUISE Around the World
Management—Travel Department of the
American Express Co.
From New York, Nov. 21 1922,—130 days
via
S. S. Laconia (Commodore) oil burner

The largest and finest boat ever to go around the world. Every luxury of travel on land and sea assured.

Long-to-be-remembered shore excursions at every port of call—Havana, Panama Canal, San Francisco, Hiro, Honolulu, Japan, China, Port Arthur, Tsing-Tao (Shantung), Formosa, the Philippines, Java, Burma, India, the Suez Canal, Palestine, Egypt, the Mediterranean and Europe.

Rates including shore excursions, $1500 and upwards depending only on character and location of state-room. American Express offices in the chief ports and American Express World Wide Tour experience guarantee perfect arrangements for the comfort and interests of passengers ashore.

Write Now for Details
American Express Co.
Travel Dept.
65 Broadway, New York

Many other interesting Tours for Summer 1923. Ask us about our special excursion tickets over all lines at regular rates.

---

On Champlain's Rock

In 1608, France came to Quebec. Built an old-world town. Walled it in. Then on a lordly rock, put the Chateau St. Louis—from which to rule St. Lawrence and the New World.

Today, the medieval town is still there. The ancient battlements frown down upon it. But on the rock, stands a greater baronial castle,—the Chateau Frontenac. Its towers and turrets are tokens of hospitality. Its corridors and chambers are abodes of comfort. The ramparts in front are become a promenade for fashion. . . . Come up this Summer or Fall. Enjoy American sports and social life in an European setting. Only an overnight run. Good motor roads. Make reservations now. Canadian Pacific Office, 44th Street and Madison Avenue, New York. In Chicago, at 140 So. Clark Street. Or Chateau Frontenac, Quebec, Canada.

Write and let us help you plan a visit this Spring

CHATEAU
FRONTENAC

---

THE
ESSEX
AND
SUSSEX

HOTEL AND COTTAGES
DIRECTLY ON THE OCEAN
SPRING LAKE BEACH
NEW JERSEY

A SUPERB RESORT HOTEL
Open Mid-June to Mid-September
Thoroughly Modern
Affording Every Comfort
Hot and Cold Salt Water in All Rooms

two 18 Hole Courses
Alluring Bride Trails
C. S. KROM, Manager

---

Wardman Park Hotel
overlooking Rock Creek Park, combines cosmopolitan luxury with country-like charm.

HARRY WARDMAN ELMER DYER
President
Manager
Connecticut Avenue and Woodley Road
THE AMERICAN EXPRESS CO. Announces:
The special charter of the Great
Cunarder—R.M.S.
MAURETANIA
the fastest and most luxurious
of ocean steamers for
A WINTER CRUISE
of unprecedented interest
TO THE MEDITERRANEAN
Sailing from New York
February 10th, 1923
Detailed announcements and deck
plans on request. Applications
will be given preference in the
order received.
Address
AMERICAN EXPRESS CO.
65 BROADWAY, N.Y.

HOTEL WEBSTER
399 Lafayette St., N.Y.
A historic and fashionable hotel, ideal
for Ladies traveling alone. Write for map & rates.
John P. Fellows.

THE PLAZA
FIFTH AVENUE AT CENTRAL PARK
New York
A luxurious world hotel, ideally situated

The Greenbrier
White Sulphur Springs, W.Va.
Since 1889, security of first famous resort

The LENOX
The BRUNSWICK
BOSTON
On Either Side of Copley Sq.
New York HOTELS
Do you like the big gay metropolitan hotel, or the little exclusive hotel? Do you
want a hotel for weekends in the country or by the sea? Or a hotel
within motoring distance for dinner?
Write or Consult
THE NAST INTERNATIONAL TRAVEL BUREAU
25 West 41st Street New York City

THE NAST INTERNATIONAL TRAVEL BUREAU

AMERICAN EXPRESS CO.

Announces:
The special charter of the Great
Cunarder—R.M.S.
MAURETANIA

the fastest and most luxurious
of ocean steamers for
A WINTER CRUISE
of unprecedented interest
TO THE MEDITERRANEAN
Sailing from New York
February 10th, 1923
Detailed announcements and deck
plans on request. Applications
will be given preference in the
order received.
Address
AMERICAN EXPRESS CO.
65 BROADWAY, N.Y.

HOTEL WEBSTER
399 Lafayette St., N.Y.
A historic and fashionable hotel, ideal
for Ladies traveling alone. Write for map & rates.
John P. Fellows.

THE PLAZA
FIFTH AVENUE AT CENTRAL PARK
New York
A luxurious world hotel, ideally situated

The Greenbrier
White Sulphur Springs, W.Va.
Since 1889, security of first famous resort

The LENOX
The BRUNSWICK
BOSTON
On Either Side of Copley Sq.

New York HOTELS
Do you like the big gay metropolitan hotel, or the little exclusive hotel? Do you
want a hotel for weekends in the country or by the sea? Or a hotel
within motoring distance for dinner?
Write or Consult
THE NAST INTERNATIONAL TRAVEL BUREAU
25 West 41st Street New York City

An Enchanting Journey from NIAGARA to the SEA
"The Greatest River Without Comparison That Is
Known to Have Ever Been Seen"

J. A. Carter writing in the Journal of France Anna Domini 1915
If Carter's description of this historic river sounds
exaggerated, come and see for yourself. Enjoy the thrills
of its leaping rapids, and let it smooth out present-day
worries and cares with the same magic which beguiled
the mighty men of another age.
From the deck of a comfortable steamer of the Canada Steamship
Lines, you may behold a panorama which, for variety and beauty
of scene, has no equal on this continent.

Send us a remittance for illustrated map and guide, with rates, to
John F. Pierce, Passenger Traffic Manager, Canada Steamship Lines,
Ltd., 215 C. S. Building, Montreal, Canada.

CANADA STEAMSHIP LINES
A Thousand Miles of Travel A Thousand Thrills of Pleasure

A Week's Cruise on 4 Lakes
Lake Superior

$72 50
Meals & berth included

On the Great White Liners
North American & South American

Cruises Weekly from Chicago, Buffalo (Niagara Falls), Duluth, Detroit
& Cleveland via Mackinac Isl., Georgian Bay (30,000 Isl's) & Return
Vacation Trips of over 2000 Miles of Beautiful Scenery, Shore
Line, Islands, Rivers and Bays, with ample time to see the sights.
These magnificent steamers are equipped to give service equal to the best Atlantic
liners and furnish every modern comfort and convenience; Promenades and sun
decks of unusual width; large grand salons; Commodious private rooms;
individual berths in elegant state rooms or beds in parlor rooms (all outside rooms);
marvelous meals daintily served by waitresses garbed in white; Uniform crew,
with a boy to each cabin. Wireless and every device for safety.
A Week Full of Joyful Entertainment
On every trip a specially gifted band introduces the测量s and arranges entertainments.
Music and dancing in Ball Room and Roof Garden every evening except Sundays. Made
by splendid orchestras; Piano and Photograph for personal use of those who are musical;
Complete Radio-phonograph Equipment. For the Children, Open Air Play Ground and Deck
Games (between 6 o'clock) all these are free. There's bearing rail running between Chicago and
Exxon on Great Lakes, Buffalo, Cleveland or Buffalo, Night.
Call or write for pamphlet and full information.

CHICAGO, DULUTH & GEORGIAN BAY TRANSIT COMPANY
W. E. Brown, General Agent

15 E. Eagle Street, BUFFALO, N. Y.

H. M. Black, General Pass. Agent, 112 W. Adams St., CHICAGO, ILLS.

NEW YORK CITY

HALIFAX Mount Atlantic

ALL 1,660 DAL.

Jasper Park and Mount Rundle Park embrace the scenic mountain ranges of the Dominion.
Canadian National Railways.

Your Ideal Vacation
If traveling in the "Highlands of Scotland"—
	a week at Jasper, or a month at Banff; stationed

in the bottom altitudes, the weekend gradients and
in view of Canada's highest mountain.

Fishing, Hunting and Camping
Best fishing and hunting to be found and
unprotected big game country in NOVA SCOTIA, NEW BRUNSWICK, QUEBEC, ONTARIO,
ALBERTA and BRITISH COLEG.

For full information write
Canadian National or

Grand Trunk Railways
at any of the following addresses. Ask for
Brooklyn, New York Passenger Station; New York,
Boston, 214 Washington Street; Buffalo, 1015
Clermont of Cannon Building; Duluth, 159
West Adams Street, Cincinnati, 18th Tramway
Building; Detroit, 522 Michigan Building; Du-
buque, 129 W. Superior Street, Kansas City, 524
Atlanta Exchange Building; Los Angeles, 433
Van Noy; Buffalo, 3rd & Main; Chicago, 1010
E. Washington Ave.; North, New York,
Portland, Me; Grand Trunk Station; New
York, 518 Broadway, 3563 Second Avenue, St. Louis, 360 Merchants
Lochside Hotel.

H. H. Mellosy
Passenger Traffic Manager, Canadian
National Railways, Toronto, Can.
G. T. Bell
Passenger Traffic Manager, Grand
Trunk Railway, Montreal, Can.

THE HOMESTEAD

Christian S. Anderson, Resident Mgr.
Hot Springs, Virginia
Outdoor Sports. Every hotel Comfort.

HOTEL BRISL

BRISTOL

Hotel Vendome
Commonwealth Ave., Boston at Dartmouth Street

BOSTON'S HOTEL DE LUXE
Patronized by a distinguished set of A.A.A. Members. Unique among city hotels for its
elegant appliance, cuisine and temperament. courtesy and social charm. Open the year round to every-
thing worth while.

C.H. GREENLEAF CO., Proprietors
Everett B. Rich, Managing Director
Frank H. Patten, House Manager
Send for Illustrated Booklet.
PRINCETON
Express train service from New York and Philadelphia
Attractive Homes
at reasonable prices
Country Estates
and Farms
WALTER B. HOWE, Inc.
PRINCETON, N. J.
Telephone 95

House master's
maid's
Has
Large
Express
$500,000
bedrooms,
acres
old

MIM'TES
1st
Id.
Terraced
residential
baths;
land
Gentleman's
2
master's
L.
I.
CODMAN
acres
baths.

Clark, Christ & McKellar, Inc.
ESTATES, FARMS, ACREAGE, HOUSES
MORTGAGES, APPRAISALS, INSURANCE
1 WEST 34th ST.
NEW YORK, L. L.
New
Telephone
Tel. 162 Groovy
Garden City 1219

Mrs. Samuel Stone
Real Estate Sales Specialist
103 Hillcrest Ave., Park Hill, Yonkers, N. Y.
TELEPHONE 3387

CORNISH
New Hampshire
Colonial house containing rare collection of old Colonial furniture, 18th Century.
5 master's rooms, 3 baths, 45 acres of land. Price $25,000. Also small house
with 10 acres of land, price $5,000. Convenient terms.
MISS LEWIS, Real Estate
17 W. 44th St. Tel. Bryant 319 New York City

CAPE COD
Attractive Summer Homes
For Rent and Sale
Hyannis, Hyannis Port, Yarmouth, etc.
REX D. MCILHATTEN
Yarmouth, Mass.

32 Miles from New York on Great South Bay, Long Island
An exceptionally attractive waterfront property. Moderately equipped bungalow,
built 3 years ago, has living room, dining, pantry, kitchen, 2 large master's
bedrooms and bath, servants' rooms, 2 car garage with room and toilet above.
Private beach, boat house.
Well laid out grounds. This property must be seen to be appreciated.
ALBERT B. ASHFORTH, INC.
Telephone: Murray Hill 1100, 12 E. 44th St., New York

$5,000 to $500,000
If you want a country or seashore estate, gentleman's farm or tract of land anywhere in Massachusetts, New Hampshire, Vermont, on the coast of Maine or a residence on Beacon Hill, in the Back Bay or in any of Boston's beautiful suburbs,
We Can Serve You Efficiently
WM. C. CODMAN & SON
Established 1872
15 State Street
Boston

FOR SALE
Gentleman's beautiful
country home of 25 acres.
Plenty of fruit trees and large shade trees. Colonial house with basement floors throughout.
Dining room, music room, library, dining room, 6 master bedrooms and two baths.
Servants' quarters 4 bedrooms, 1 bath. Large kitchen, laundry, ice house attached.
Large living room, garage, carriage house, stable accommodating two horses. Terraced, beautiful views. Express service. Apply
FRANCIS REALTY CO. 200 Fifth Ave.

FOR SALE
An unusual house in best residential section of Madison, N. J., on D. L. & W. Recently decorated throughout by high grade New York firm.
Has 4 master bedrooms, 2 baths, 2 maid's rooms and bath. 2 extra toilets, living room 1st par-
lor, library, dining room, butler's pantry, kitchens with both coal and gas ranges, glass enclosed breakfast porch, sleeping porch, 6 open fireplaces, hot water heat, concrete cel-
lar with laundry and fruit cellar. Large light attic. Numerous closets electrically lighted, storm windows, screens, shades and awnings. Grounds cover one acre with garage for 2 cars, flower and vegetable gardens, fruit trees, grapes and small fruits.
The arrangement of rooms on 1st floor will appeal to persons of refinement who wish to entertain.
Price $18,000. Address Box 1, House & Garden.

FOR SALE
EXCEPTIONAL
opportunity to purchase or lease special and pre-
ferred shorefronts and country estates.
Exclusive Listings
RAYMOND B. THOMPSON
Smith Building, Tel. 306 Greenwich
GREENWICH, CONN.

Essex Fells, New Jersey
Exceptional Bargain: 14 Rooms — 3 Baths
Large Sun Parlor — Frontage 400 feet
Stone and Shingle construction
Fine Restricted Neighborhood
Abundant Shade Trees.
40 MINUTES FROM NEW YORK CITY
Apply
T. L. R. Crooks
477 BROAD STREET, NEWARK, N. J.

NEWLY remodelled house, furnished, at Re-Ho-Kut, New Jersey, most
attractive and unusual in every detail.
5 master's and 3 servants' bedrooms, 3
bathrooms, 5 toilets. Extra lavatory on
main floor. Living room 20 x 28. Large
sleeping porch. Electricity and vapor
heating. 14% acres. Price $35,000,
furnished.
KRANICH
312 West 91st Street New York City

Great Neck to Huntington
BAKER CROWELL, Inc.
47 W. 34th St., N. Y. City
Telephone, Filmore 6018 - Great Neck 395

C For Country estates, shore property, cottages, garage property in and around Greenwich, Connecticut, consult me.
Write, call or telephone 456 Greenwich
LAURENCE TIMMONS
Oyster Bay, R. I. Station
Greenwich, Conn.

GREAT HOUSES
For Sale
BY MASTERS
WE SERVE YOU
Efficiently

15 State Street
Boston

THE REAL ESTATE MART

For Sale
Stucco house in residential dis-
tict near town and station; 12
rooms, 2 baths, garage with 5
rooms and bath. No. 1962. Price
$35,000.
OFFICE OPEN SUNDAYS
LADD & NICHOLS, Inc.
Greenwich, Conn. Tel. 1717
FOR SALE - AT BED ROCK - PRICE TO SETTLE ESTATE
At McIntyre Mountain, Northfield, N. H., 130 acres of base
of mountain, famous for excellent scenery and sports. Nothing to obstruct view
for miles, 15 acres under cultivation—here
orchards with 800 young, bearing
(Mackinaw Red and Baldwin), balanced
covered with stately pines, etc. Building
contains farm, terraced, fenced, with hard wood.
Never been used for any
living room, a large room with rustic mantle and fireplace. Kitch-
and a room, dance, to sleeping porches
by 30 ft. Running water fed by pump
from deep, cold, mountain well. Also
pump house, ice house (stocked), etc. Two
dairy barns and excellent stock raising
on property. Great place for sport—
and recreation. Orchard held
soil; good farmland. An easy
property. Can be made to show property by appointment.

H. A. DUNNING,
39 Temple Place, Boston, Mass.

SHORT HILLS
In the New Jersey hills where the
delights of the
are combined with
the conveniences of the city.

Homes and Building Places
FREDERICK P. CRAIG
Real Estate Broker
Short Hills, N. J.

ESTATE for sale in Talbot County, Md. Property
in Talbot County, consisting approximately 32
acres, bounded on three sides by
Baltimore Creek. Roundly advanced
for a summer home, with every facility
for yachting and duck shooting in the
summer months.

ADDRESS: WM. T. BAYLIES
Trappe, Talbot Co., Md.

FOR SALE, Famous Holston Lodge,
Mount Hope, Frederick County, 15 miles
from New York, 12 from Poughkeepsie,
6 from Millbrook; finest view in county.
A beautiful, large house, 15 acres;
rooms, living room 25x21, built of stone;
three handsome fire-place; 15 acres; ideal place for
writer, artist, professional man, hunting or
sportsman’s place; write for particulars;
pictures. R. H. Hulfer, 26 West 32nd St., N. Y.

FOR SALE
INNAN ISLAND
Raquette Lake, N. Y.
Inquire
H. A. Inman
Newark, N. Y.

Boonton and Mountain Lakes, N. J.
Homes for Sale
Furnished Houses for Rent
GEORGE W. MORSE
Boston, Mass.

FIRE ISLAND ON GREAT SOUTH BAY
Story and a half bungalow facing ocean.
4% acres-100 feet ocean frontage. Ideal
location for those liking quiet. Good
fishing and duck hunting opposite
Bayside.

John F. MARQUET
3415 Woolworth Building, N. Y. City.

Mrs. Edmund W. Bodine
Shore Front Specialist
470 Main St., New Rochelle, N. Y.
Telephone 486 New Rochelle

SUMMIT, N. J.
And the Hill County Nearby
Exceptional Homes—Farms and Country Estates
EUGENE JOBS H. F. BECK CO.
Real Estate Brokers
Lackawanna Station, Summit, N. J.

MORRISTOWN, N. J.
FARM
attractive Colonial Home for Sale
65 acres; 600 fruit trees. Street road, easy
commuting; 3 BR, 2 1/2 BA. 1st floor:
2 BD, living room, sun room, dining
room, kitchen, 4 rooms, 2 baths,
laundry; basement; 2nd floor: 2 BD,
living room, 2 baths, 3 rooms. Electric
light, steam heat, abundance of spring
water, Mt. air, garage, barn, outbuildings;
conveniently located. For sale.

HARVEY J. GENUNG—ARTHUR C. DAY
Park Place, Morristown, N. J. Tel. 251.

F. S. SAVAGE, S. R., REAL ESTATE
STILL RIVER, MASSACHUSETTS
COUNTRY ESTATES, APPLE FARMS
COLONIAL HOMES AND SUNGULOW BITES A SPECIALT

SOUTH ORANGE, N. J.
MONTROSE SECTION
Attractive 8-room house, 2
4 BA. 1st floor: 2 BR, living room, sun room, dining
room, kitchen, 2 baths; 2nd floor: 2 BD, living
room, 2 baths, 3 rooms; basement: laundry, storage;
electric light, steam heat, abundance of spring
water, Mt. air, garage, barn, outbuildings;
conveniently located. For sale.

CHAS. R. PIPER
149 Montrose Ave. Phone 501 South Orange, N. J.

MADISON, N. J.
SMALL ESTATE

This house for sale
MONTCLAIR
the finest and most popular of
THE RESIDENCE. A striking
example of Southern Colonial architec-
ture, contains a large Foyer Hall, Liv-
ing Room, Library, Dining Room, Con-
servatory, Kitchen and Butler’s Pantry,
eight Bedrooms, four Bathrooms. Ar-
etically finished interior. Steam heating.

For Sale at a price far below the present day value of the buildings alone.

HILTON C. BREWER
Real Estate-Insurance
Trust Co. Building, Glen Ridge, N. J.

Bungalow's Send for this Beautiful Book

Postpaid for $1.00

For many years I have special-
ized in building Bungalows and
Homes—aggregating over one-
half million dollars' worth yearly.
Thirty-four of our best designs
have been assembled in a hands-
some book called "Beautiful Homes.
Each design has been built many times and is a monu-
ment to our business.

All plans are full of style and
Snap — they are practical—different from
the ordinary.

For the Small House
You want a home
that can be sold at a
high price in years to
come—that means Hol-
low Title.
Comfortable, fire-
proof, no sagging or
decay, little upkeep—a
Hollow Title house al-
ways looks new. Costs
only 5 per cent more
than wood. Cooler in
summer and warmer in
winter.

For free plan folder of above home and 12 others.
Complete plans and specifi-
cations can be supplied.

Write for 12 interesting plan
folders—free

HOLLOW TIEL
The Most Economical Form of Permanent Construction

THE HOLLOW BUILDING
TILE ASSOCIATION
454 State St. St. Louis, Mo.

THE HOLLOW BUILDING TIE ASSOCIATION
506 Congress Bldg., Chicago, Ill.

Write for 12 interesting plan folders—free

25
Electricity for Your Summer Home

YOUR all-the-year country home or your summer home in the mountains or at the shore—regardless of where it is located—can have all the advantages of electric light and power.

You can use electric light as freely as you do in the city. You can have running water pumped automatically by electricity. You can have electric fans and sweeper—every electric convenience you want.

And you can have all of this without trouble or bother, and at a remarkably low cost.

Delco-Light electric light and power plants are in use on farms, in country homes, summer cottages and camps. They are giving satisfaction to over 160,000 users. They are practically trouble-proof, and require scarcely any attention.

We will be glad to send you literature describing Delco-Light in full and to suggest the Delco-Light model that will best serve your needs.

DELCO-LIGHT CO.
Dept. GH-7  Dayton, Ohio.
Distributors in all principal cities

Dinner Out of Doors

Haven't you a terrace or a porch where you can indulge the pleasant Latin custom of eating in the open air? Think of a dinner on this marble table, with the painted chairs set on the red brick floor—with the wrought-iron lamp keeping watch above a Della Robbia plaque—with the formal little trees playing sentinel at the French windows—and the interesting glass shades for the candles which are lit when the coffee comes. Wouldn't the cooking taste exquisite? And wouldn't the conversation take on a mellow flow?

But there are many questions you may want to ask. What should be the color of the chairs? What kind of covering for the table? Our Information Service will tell you whatever you want to know. Write to us about your household problems,—whether it's something about a washing machine, a color scheme for a dining room, advice on roofing materials, or the installation of a pipe organ.

Our experts will freely advise you on all matters pertaining to gardening, building, decoration and equipment. But be as explicit as possible in your letter. Help us to visualize your problem, so that we may reply intelligently. And address your inquiry to the

Information Service

HOUSE & GARDEN
19 West 44th St.  New York City
NEW YORK CITY & VICINITY

The GARDNER SCHOOL For Girls
15 East 51st Street, New York City.
A thorough school with delightful home life, Prosperous building, College preparatory, academic, secretarial and electric courses, Music, Domestic Science, Artistic and Outdoor Recreation.
For catalogue address The Riverside School.

New York MADAME SKerten Paris
(Formerly of 3 Avenue, Tremont Park, French School for Girls in New York.
Personal supervision, Boarding and Day Students.
11 and 13 E. 52nd St. Tel. Lenox 4791

CHAPERONAGE TO EUROPE
Miss Smith and Miss Gray will close their New York CHAPEERONAGE for girls in the Spring and will accompany a few girls on a tour of the Italian Lakes, Paris, the Baltic, Sweden, Holland, England, France, Austria. Address Mrs. Christina Smith and Miss Gray, 7, Gray, The Wyoming, 7 at 53th St., N. Y. C.

Paris School
To be opened the second week in October
MME. CHAMARIS DE LA FORNACIE, Directrice de 1'Université de Paris.
56 E., 7th St.

The Rayson School for Girls
Established for beautiful education in the Drive. Home and Day Departments, 21st year opened 1922.
Claire L. Collom, A.B., Principal.
310 Riverside Drive, Cor. 163rd St., N. Y. C.

New York Residence for Older Girls

Personal Supervision—CHAPERONAGE
MME. M. MOURIAC
degrees from Royal Conservatories of Brussels and London.
Phone Rialto 5527 12 East 76th St.

PRIVATE TUTOR
Flawless French and Preparation for Baccalaureate
Successful record with New York's leading private Schools.
MRS. H. D. ROBERTS 62 W. 84th Street New York City.

TEASdale RESIDENCE
For Young Women and Girl Students
Open all year
Chaperone
Riverdale Drive, West 86th Street
Booklet Telephone: Schuyler 7724

Mrs. Boussel's Residence
For girls students in New York City.
314 West 46th St., Riverside Drive.

Catalogue on request
Chaperone

Attractive Home
For A FEW GIRLS.
Write for information
391 West End Ave., New York City
Telephone: Schuyler 7271

The SEMPLE SCHOOL for Girls

NEW YORK CITY & VICINITY

House & Garden
Knows A Hundred Places Where You Know One
You know of a good school for your boy or girl? It has given satisfaction to your friends? But it will pay you to read these pages all the same.
You don't want just a good school. You want the best possible school. Here is a selection of them, located all over the country, serving every variety of different need. Any one may offer something to which you may not have thought of before. Look for that something carefully. Ask us to help you find it. The NAST School Service Bureau has experts whose sole duty is to keep in touch with schools all over the country. Their advice is at your disposal. Why not make use of it—before making one of the most important decisions of your life?

The NAST School SERVICE
25 WEST 44TH ST., NEW YORK

NEW YORK CITY & VICINITY

BRIARCLIFF
Mrs. Laura Kimball School for Girls
186 Crotona Avenue, N.Y. S.W. 2

BRIARCLIFF MANOR—NEW YORK
Music Department:
Mr. Osmar Gabrilowitsch, Artistic Adviser.
Mrs. Florence M. Stevens, Director
Art Department: Mr. George W. Bellen, N.A., Director.
Senior School
Post-Graduate Department

The ELY SCHOOL
Greenwich, Connecticut
In the country One hour from New York.

MISS BEARD'S SCHOOL For Girls
Orange, New Jersey

LUCY E. BEARD, Headmistress

CO-EDUCATIONAL

SUCCEED

For Boys and Girls
Elementary Day School
321 West End Avenue. New York City.

For catalogue address The Riverside School.

The MACMURDO SCHOOL

For GIRLS
6 miles from Boston
For catalogue address The Riverside School.

Mount Ida School

For catalogue address

June, 1922

NEW ENGLAND

The Chamberlayne School
Situated on Boston's most beautiful residential estate. Intensive course preparatory for college entrance examinations.
GRACE L. EDGERTON, Principal.
261 Clarendon Street
(Corner of Commonwealth Ave.)
BOSTON, MASS.

Saint Margaret's School

House in the Pines

ROGERS HALL SCHOOL For Girls
Lowell, Massachusetts. 38 minutes from Boston. Thorough preparation for college. For catalogue and views, address Miss Olive Sewall Parsons, B.A., Principal.

MOUNT IDA SCHOOL

For GIRLS
6 miles from Boston
For catalogue address

1234 Summit Street
NEWTON, MASS.
DENISHAWN

ROSETTA O'NEILL

ALEXIS KOSLOFF

SPECIAL SCHOOLS

SPECIAL SCHOOLS

SPECIAL SCHOOLS

SPECIAL SCHOOLS

THE GARLAND SCHOOL OF HOMEMAKING

American Academy of Dramatic Arts

Snow White

"The Magnolia"—"House and Garden"

The Family and Friends

Make your little girl happy

with an ADD-A-HEARD NECKLACE

Guarantees Best Quality

Ask any dealer, or write for illustrated booklets and prices.

HESS WARMING & VENTILATING CO.

A Basket Filled With Companionship and Protection

You'll find it a pleasure to own one of these Shepherd puppies and watch it develop into an ideal companion and efficient watch dog. Shepherds are particularly friendly to children and can be depended upon for good-natured playfulness, loyalty and protection.

Write at once for a complete list of pedigreeed Shepherd puppies we have for sale. All our puppies are from the best Baldwin breeding stock and will quickly appeal to a dog fancier who demands the highest possible quality.

If interested in breeding, we will gladly mail you pedigrees of our imported stud dogs.

Green Bay Kennels
Laurence H. Armour, Owner
Green Bay Road, Lake Forest, Ill.

A Friend and Playmate
Shomborn White Collie Love Kitties
Paws for Mothering. They are gentle, friendly, affectionate, and require little care. They are suitable for apartment living. All pure-bred and pedigreed. Mailed anywhere. Inquire for particulars. Pedigrees included. Pet or show stock. Get your pet this Christmas!

SHOBMORN KENNELS
Box 65—Mountville, Iowa

Rid Your Dog of FLEAS

FLEE-FLEA DOG SOAP
KILLS FLEAS

KEEP your dog clean, sleek, healthy and free from fleas by frequent and regular bathing with this time tested soap. Used by eminent dog fanciers for twenty-five years. Paraly vegetable—no poison—so effective the quality equals that of fine toilet soaps and it KILL FLEAS.

"Takes away that "Doggy Smell" 4 Cakes for it

THE FLEE-FLEA CO., Trenton, N.J.
Enclosed find $1 for 4 cakes.

Name ........................................
Address .....................................

TANGLEWOOD AIREDALES
INTELLIGENT, FAITHFUL, COURAGEOUS, ROYALLY BRED, REASONABLY PRICED

Address Communications to:
W. E. and A. G. BAKER
105 WEST 40TH STREET
NEW YORK CITY

HOMESTYLE BREADS

St. Bernards and NEWFOUNDLANDS

MME. E. DEFRANCIS

Address: 33 York Rd., New York

KILLS FLEAS

Sergeant's Skip, Flea Soap positively kills fleas, lice, etc. Wort irritates skin or eyes nor mat hair but leaves it clean, soft and fluffy. 32 cake lasts long time. Attachers of freeuse.

A MEDICINE for Every Dog Ailment

FREEDOG BOOK

Parl Miller's famous Dog Book, 64 pages on care, feeding and breeding. 36 photos and 4 full-page color plates. 3000 copies sold. Small 11x15. This celebrated "THERE'S A DOG FOR You." Published for free by POLK MILLER & CO.

THE DOG SHOP, Inc.

Information Equipment Remedies Foods Dogs

A bureau of national scope for dog and cat owners. Offers a hundred distinctive specimens selected for discriminating customers in the last three months from the best known kennels in the country. Books on every breed, care, training, etc., and a carefully selected list of imported and domestic equipment, collars, leashes, brushes, combs, indestructible balls, redar, brushes, blankets, etc. Dog to be of excellent.
Cure Mange on your dog with Q-W MANGE CURE 91 per cent harelcoined. Stops scratching, dried sores, heals skin, grows rich new coat. Soothing, penetrating, healing Wonderful hair restorer for humans. 35 other famous Q-W Dog Remedies

FREE DOG BOOK on How to Feed and Train Dogs, 150 illustrations of Breeds, Gvic! Stickers, Collars, etc. Send for it.

Q-W LABORATORIES
Dept. 3, Bound Brook, New Jersey

FUN AND HEALTH
A boy or girl can get more fun, physical development and real healthy life out of any pet if it is trained; 500000 in Great Britain, 20000 in New York alone. 

BURBOZIS (Russian Wolfhounds)
The dog of kings and emperors. The aristocrat of the canine family. The most beautiful and useful of all breeds.

Puppies for sale. Very reasonable. Excellent breeding stock drawn from the greatest kennels in the U.S. No health or legal trouble. Reference upon request. OR. S. G SAVAYA, College President, Ridgefield Park, N. J.

Belle Meade Farm, Dept. 3. Belle Meade, Va.

BUFFALO WIRE WORKS CO., Inc. (Formerly Scheeler's Sons)

BUFFALO, N. Y.

BUFFALO "Portable" FENCING SYSTEM

BUFFALO PORTABLE FENCING SYSTEM is in successful use on some of the largest and finest country estates in America as enclosures for small fowl or animals. This "Buffalo" System permits a frequent, simple, quick, inexpensive rotation or expansion of enclosures. It is neat in appearance and easily shifted. Its use prevents yards from becoming barren and unsightly.

NEW PRICES Effective April 1st

(Net per section)

Section 1 long x 5' high........ $4.00
2 long x 5' high............. 2.50
3 long x 5' high............. 1.35
6 long x 5' high............. 2.00

H. F. O. B. Buffalo, N. Y.

Initial orders for less than six sections are subject to an advance of 25c per section over the above prices.

WRITE for booklet No. 70-1 which shows designs, sizes, and prices. Mailed free upon receipt of 5c postage.

475 Terrace, Buffalo, N. Y.

Game Birds
Make an attractive addition to the up-to-date country place
Ornamental—Interesting—Easy to Raise

The Game Breeder
An illustrated monthly magazine is the recognized authority on all matters pertaining to game and ornamental birds.

Annual Subscription $2.00 Single Copies 10c

The Game Breeder
110-K West 34th St., New York City

Anchor Post Iron Works
Hudson Terminal Bldg.,
52 Church St. New York, N. Y.

Anchor Post Run Fence

SQUAB BOOK FREE

Squabs are selling at highest prices ever known in the world market for 20 years. Make money breeding them. Raised in one month. We ship everywhere our famous breeding stock and supplies. Established 21 years. For price, and full particulars, one of our illustrated free books. Write today.

PLYMOUTH ROCK SQUARE.
602 H St. MELROSE HIGHLANDS, MASS.


Chiles & Company, Mt. Sterling, Ky.

TALKING PARROTS
Singing Birds — Fancy Fowl
Bantams for home and garden

California Bungalow Books

"Home Kraft" and "Draughtsmen" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Cozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BUILD.
LOS ANGELES, CALIF.

California Bungalow Books

Away With The Cesspool!
Secure all the sanitary comforts of a city building by installing an Aten Sewage Disposal System

For Homes, Schools, Clubs, Hospitals, Factories.

Allows for complete use of wash stands, sinks, toilets, bathtubs, laundry tubs, showers, etc.

The septic tanks are made of concrete reinforced wire-forms, non-wooden forms. Adapts itself to future extensions to single buildings or groups. Can be installed by unskilled labor without expert engineering service or experienced supervision in the field. Has nothing to get out of order.

Our booklet No. 7 tells how and why. Sent free upon request.

ATEN SEWAGE DISPOSAL CO.
286 Fifth Avenue, N. Y.

California Bungalow Books

"Home Kraft" and "Draughtsmen" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Cozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BUILD.
LOS ANGELES, CALIF.

SQUAB BOOK FREE

Squabs are selling at highest prices ever known in the world market for 20 years. Make money breeding them. Raised in one month. We ship everywhere our famous breeding stock and supplies. Established 21 years. For price, and full particulars, one of our illustrated free books. Write today.

PLYMOUTH ROCK SQUARE.
602 H St. MELROSE HIGHLANDS, MASS.


Chiles & Company, Mt. Sterling, Ky.

TALKING PARROTS
Singing Birds — Fancy Fowl
Bantams for home and garden

California Bungalow Books

"Home Kraft" and "Draughtsmen" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Cozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BUILD.
LOS ANGELES, CALIF.

California Bungalow Books

Away With The Cesspool!
Secure all the sanitary comforts of a city building by installing an Aten Sewage Disposal System

For Homes, Schools, Clubs, Hospitals, Factories.

Allows for complete use of wash stands, sinks, toilets, bathtubs, laundry tubs, showers, etc.

The septic tanks are made of concrete reinforced wire-forms, non-wooden forms. Adapts itself to future extensions to single buildings or groups. Can be installed by unskilled labor without expert engineering service or experienced supervision in the field. Has nothing to get out of order.

Our booklet No. 7 tells how and why. Sent free upon request.

ATEN SEWAGE DISPOSAL CO.
286 Fifth Avenue, N. Y.

California Bungalow Books

"Home Kraft" and "Draughtsmen" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Cozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BUILD.
LOS ANGELES, CALIF.

California Bungalow Books

Away With The Cesspool!
Secure all the sanitary comforts of a city building by installing an Aten Sewage Disposal System

For Homes, Schools, Clubs, Hospitals, Factories.

Allows for complete use of wash stands, sinks, toilets, bathtubs, laundry tubs, showers, etc.

The septic tanks are made of concrete reinforced wire-forms, non-wooden forms. Adapts itself to future extensions to single buildings or groups. Can be installed by unskilled labor without expert engineering service or experienced supervision in the field. Has nothing to get out of order.

Our booklet No. 7 tells how and why. Sent free upon request.

ATEN SEWAGE DISPOSAL CO.
286 Fifth Avenue, N. Y.

California Bungalow Books

"Home Kraft" and "Draughtsmen" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Cozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BUILD.
LOS ANGELES, CALIF.

"Home Kraft" and "Draughtsmen" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Cozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BUILD.
LOS ANGELES, CALIF.

"Home Kraft" and "Draughtsmen" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Cozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.
521 UNION LEAGUE BUILD.
LOS ANGELES, CALIF.

"Home Kraft" and "Draughtsmen" each contain Bungalows and Two Stories. "Plan Kraft" Two Stories. "Cozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Flats $1.00.
Antiques

Antiques by Mail
Send for my list of selected furniture, glass, china, brass, paper, pictures, etc.

The Blue Door Gift Shop
219 Pennsylvania Ave., West Lafayette, Ind.

Antiques
Reproductions—Cabinet, colonial, regency, empire, victorian, etc.
Lamps, Krugers, Armchairs, stools. Call or write, American Antiques Co. Jr. 20th St., N. Y.

Blenenmasset Hooked Rugs
In beautiful russet, flower, pastoral, antique rugs.

The Blue Door Gift Shop
219 Pennsylvania Ave., West Lafayette, Ind.

Art and Crafts


Hand-Forged Wrought Iron
A century-old shop making early American reproductions of hand-forged iron. Staff Maso fungi, Baby, N. Y.

Fine Art for Every Home
Fine Oil Painting for the home, subject to choice. Call for Catalogue. American Art in Home Studio, 14427 Wyoming St., Los Angeles.

Blue and white Japanese china tea pots for use on a porch. They hold twelve cups, $5.00. May be purchased through House & Garden Shopping Service.

Auction Bridge and Cards

Auction Bridge Taught Beginners and advanced classes. Bridge tips given. 

203 West End Ave. (at 72d), N. Y. Tel. Col. 7392

Your Own Name on Bridge Scores
200 Bridge Points for $1.50 in 4 weeks. Your name of card played, your score added to the total. 24 chewing-grade portraits, 3.50. A packet for your bridge club.

Brick Church Co., 344 Sproul Avenue, Cincinnati, Ohio.

Beautly Culture

Mme. Napi, Fave Specialist, Est. 1911. Permanently removes wrinkles, freckles, scars, mustaches, beards, known to be permanent. Bursaid sent 50 W. 69th St. N. Y. Brilliant $4.90

Mme. Julian's Home Destroyer

cleanliness and cleanliness. All signs of wrinkle and hair. No electricity or chemicals used. 25 years. Mme. Julian 20 West 34th St., N. Y. C.

Uncovered—Old World Secret of Miracle and Beauty—Becomes Flax—Believes Flax—Believes flax—Flax—Believes flax—External Application. For. Information Write—Primrose Co. 105 W. 40th St., N. Y.

Hair Restorative with Vicks

Dr. Crocker treatment for baldness, white hair, baldness, hair 0.25. Great for the ladies—Original. B. J. Wilkins, C. 3rd Ave.

Dress Forms

Peerform—The Peerform Dress Form. Formed without personal try-on. Inflated in fifteen minutes. Dressmakers and dress shops. 14 West 46th St., N. Y. Brilliant. 5.95

Employment Agency

Miss Brinley, 507 Fifth Ave., New York.

We house women, Shaw put in order for you. We come to your home and take your work.

The office supplies complete household servants. Charlotte Gordon recommends, dependable, experienced, domestic servants, and offers personal intimate housekeeping and executive services. 65 Madison Ave. (nr. 69th). F. D. 562

 Flesh Reduction

SUPERFLUS FLESH REDUCED by modern scientific method. No danger or alarming curatives. Dr. E. A. Newman, Long Island, 101st Ave. (nr. 30th St.). N. Y. C. Phone Maj. 3093. B. $3.00.

BATTLE CREEK SANITARY METHOD

Dr. Bolt—Bergan Char—Erie Musical Char. Dr. Joseph J. Ross, Chicago, 290 Madison Ave. (nr. 69th). Tel. Vanderly. 478

Jewelry and Precious Stones

Tabeart and Plimpton. Formerly with Black, Garman, Mays, Furniture & Toilet Goods, now incorporated and merged. Furniture Trust Co. Bldg. 5th Ave., 14th St., Murray Hill.

Frank C. Hutchinson Buys Diamonds

printing of your jewelry include your name. Jewelry scarring to be expected. Emma B. Van Dam, N. Y. C. (nr. Hotel Baltimore

Linens

The Linen Shop—Published table cloths, table cloth, sheets, pillow cases, coverlets. Showcases of best quality, at reasonable prices. Samples on request. George Oak. 345 Madison Ave. (nr. 30th St.). N. Y. C.

Memorials


Monograms and Woven Names

Casic's Woven Names for marking clothing, house and indoor draperies. Write for styles and prices. No. 242 Main St., Watertown, Conn., England—France—Germany—Canada

Perfumes


Permanent Hair Wave

Nette's Originator of Permanent Waves. West End Saloon, 13 West 46th St., N. Y. Flora Vandalis 494-114.

Call at Schaffer's for permanent wave. We supply gum for this wave. Phone: Murray Harbor.

Gluzelle Bros.
Specialists in the new "Gluzele" Permanent Waving Formulas.

Flory 419 14th St., 10th Ave., N. Y.

Speciality Shops

Season's Smallest Snows—Japanese crepe and woolen in Paris, $6.00. Tan wallis and woolen for decor of parlor room. 11.50 each. Blue door gift shop.

The Woman Jecateur

Cox. Altamont—Rose Ogilvie Trigg—350 Ave. A. Shop refers to the 11th Ave. specialty in flowers for your jewelry. We design and execute it well.

Wedding Stationery


The Buyer's Directory Wholesale Only

Gift Shops Using Better Needle Arts for $1.02 Catalog Also containing Assortment of Baskets. 115 B. Auditorium, Toronto.

Bona Resch, 444 Madison Ave., New York.
Summer Resorts

Big cool resorts in the country, luxurious seaside retreats, little inns tucked away in New England, or picturesque camps a mile high with a glacier for a refrigerator—the Travel Bureau knows them all.

Knows their rates and connections, knows the kind of people who patronize them and, in most cases, knows their managers.

The Travel Bureau will not only help you to choose a resort but will make the actual reservations for you—railway, steamship, or hotel—and make them promptly and accurately.

There is no charge for this service. Just explain fully what you want. Write all your details, dates and preferences to the

NAST INTERNATIONAL TRAVEL BUREAU
25 West 44th Street
New York City

Running Water
Constant Service

Estates and farms, large and small, have enjoyed the uninterrupted service of Kewanee Water Systems for a quarter of a century. Kewanee plants are extraordinary pieces of engineering, yet so simple that anyone can operate them.

They are built in 150 different sizes and models. Whatever your demands, our engineers can suit your individual needs.

Write for bulletins on Running Water, Electric Light and Sewage Disposal.

KEWANEE PRIVATE UTILITIES CO.
401 S. Franklin Street
Kewanee, Illinois

Oak Floors
(for Everlasting Economy)

This Floor for the Cost of a Lamp

People sometimes forego the lasting pride and satisfaction of having Oak Floors because they overestimate their cost. The truth is, they often spend on a lamp, a sofa or a single table or chair more than enough to buy Oak Flooring for any room in the house. White Oak Flooring costs less, foot for foot, than ordinary flooring plus carpets.

Besides being beautiful, durable, sanitary and easy to keep clean and bright, Oak Floors add 25% or more to your renting and selling values.

Ask any architect, builder or lumber dealer for actual figures, giving room measurements. Ask them, about the special light weight Oak Flooring for laying right over old, worn floors.

Three handsome booklets, in color, on the uses and advantages of Oak Flooring, mailed to you upon request. They are free

OAK FLOORING ADVERTISING BUREAU
1047 Ashland Block
CHICAGO, ILL.

Is Your Cellar WET?

Don't tolerate it any longer! You can dry up the water that is seeping through the walls and floor of your concrete basement quickly and permanently.

Hard-n-tye, the moisture-proof concrete hardener, closes the pores of concrete and makes it as dry as a bone. Doesn't alter the color in any way.

Simply wash the walls and floor with the Hard-n-tye solution, in accordance with instructions which we send you. Anyone who can use a broom or a mop can do the job.

Hard-n-tye is sold in 10 lb. packages only. 10 pounds is sufficient to treat about 400 square feet and its cost is $7.50. Send us your check for the amount required. If Hard-n-tye doesn't dry up your basement, your money will be refunded!
Splendid reliability, satisfying comfort, unusually fine performance, notable savings in operation—all are now definitely established as the outstanding attributes which the new organization is building into the good Maxwell.

Cord tires, non-skid front and rear; disc steel wheels, demountable at rim and at hub; drum type lamps; Alemite lubrication; motor driven electric horn; unusually long springs; deep, wide, roomy seats; real leather upholstery in open cars, broadcloth in closed cars; open car side curtains open with doors; clutch and brake action, steering and gear shifting, remarkably easy; new type water-tight windshield. Prices F.O.B. Factory, revenue tax to be added: Touring Car, $885; Roadster, $885; Coupe, $1385; Sedan, $1485.

MAXWELL MOTOR CORPORATION, DETROIT, MICHIGAN
MAXWELL MOTOR COMPANY OF CANADA, LTD., WINDSOR, ONT.

The Good
MAXWELL
House & Garden

NEXT COME SMALL HOUSES

House & Garden has grown obese. It has developed an advertising bay window, it tips the scales at an unbelievable figure. This would be deplorable did not obesity have its advantages. Fat people are usually good-natured, they are usually generous and in most cases they are optimists. House & Garden hopes it has all these excellent qualities. On the other hand, obesity has its disadvantages and the most inexcusable is that it has a way of bursting its buttons. Several readers have complained that the binding on the magazine does not hold together. The issues were like the fat boy in “Slovenly Peter” who ate so much that he broke in half. We are sorry to have burst our buttons, but the printer assures us that he is binding us in a new style and that it can’t possibly happen again.

Having made our little apology, let us call your attention to the fact that the July issue (buttons and all) is to be devoted to small houses. We have been preparing for it for some time, because good small houses do not grow on every bush. We combed an immense amount of material to assemble the five pages of small houses and plans, and we were quite happy in being able to show besides, some designs for small cabins and a model house that the architects say can be built for $16,000, pergolas and all. Perhaps, if you are planning to build, you will also enthuse as much as we have over the pages of fireplaces, the article on how to use shingles effectively, the page of excellent garages and the little essay Charles Havton Towne has written in praise of the small house.

But houses, even the small ones, have insides, and we are careful not to neglect these interiors. Here is an article on the essential furniture for the small house, a page of color schemes suitable for intimate rooms, some suggestions on how to use gray in decoration, and how to use lace for window curtains, on how to furnish the nursery, a portfolio showing the decoration of an American farmhouse in Illinois and a before-and-after study of an erstwhile homely house.

And then there’s the garden side of this number. The article on how to water and irrigate the garden is worth studying, because the dog days are not far off. The gardens that were laid out in old house foundations are a fascinating idea. And we can likewise recommend the article on tree surgery, and the one on a small naturalistic garden for a city house.

Though you may doubt it, there is even more in this number. The appetite of fat boys is amazing!

Contents for June, 1922.

Cover Design by H. George Brandt

Old Gardeners

An Economical Pergola

Dwight James Baum, Architect

The House in the Garden

Luton Abbotswood

The House of Ernest P. Davies, Roslyn, L. I.

W. Lawrence Bottomley, Architect

Italian Garden Architecture

Flowes for Far and Near

Ruth Dean

Sundials and Garden Bird Baths

The Palladian Window and Its Use

Cotten Fitz-Gibbon

The Bulb Garden of H. G. Haskell, Cossart, Pa.

R. M. Carrere & Morgan Heiskell

Old-Fashioned Wall Papers

A Little Portfolio of Good Interiors

H. D. Eberlein

Glimpse of a simple interior, tastily furnished for a small house. This is shown in July.

A Swimming Pool in a City Garden

Wm. Pitkin, Jr. & G. H. Mott, Landscape Architects

The Rock Garden of an Amateur

Richard Rothe

Pleasant Places in Which to Sit

Greets by Robert Chanler

The Garden Pests As They Appear

Dressing the Bed

Hanna Tuckau

Metal Lath for Permanent Construction

Henry Compton

A Group of Four Small Houses

Retention Walls in the Landscape Scheme

Nathaniel E. Skysmaker

Tinware, Rubber and Paper for the Kitchen

Ethel R. Peiser

If You are Going to Build

Mary Fenton Roberts

Games to Play in the Garden

The Gardener’s Calendar

Subscribers are notified that no change of address can be effected in less than one month.

Copyright, 1922, by Condé Nast & Co., Inc.

The House & Garden registered in U. S. Patent Office

VICTROLA HOMES ARE HAPPIEST

The Victrola is the one instrument that presents in the home the best music of every kind and description in the tones of actual reality. The genius, the power, the beauty of every voice and every instrument—the diverse gifts possessed by the foremost artists of this generation. Their Victor Records played on the Victrola—a combination that is essential to perfect results—duplicate in the home the public triumphs of these great artists.

Victrolas in great variety—$25 to $1500.

**VICTROLA**

"HIS MASTER'S VOICE"

REG. U.S. PAT. OFF.

**Important:** Look for these trade-marks. Under the lid. On the label.

**Victor Talking Machine Company**

Camden, New Jersey
OLD GARDENERS

Among Those Worthy to be Called Our Friends
We Should Find Room for the Men Who Work With Us in the Creation of Fruits and Flowers

June, 1922

Loyalty, even with gardeners and cooks, is a two-party matter. Success with them depends as much upon the employer as the employed. It is not enough to pay wages regularly. A little bit more must be added in compliment and appreciation, and the compliments must come understandably.

T is one thing to employ a gardener and quite another to have that man an esteemed friend. He either works for you—or with you. If he works with you, the garden will be yours. If you yourself help turn the earth and set out the seedlings and spray against pest and feed and nurture the plants, then a dozen gardeners cannot take away from you the honest feeling that that garden is yours. This sort of physical cooperation is essential.

While the employer may not be as skilled in garden work as his gardener is, he should at least understand the theory of it and keep in touch with new developments. This lack of understanding leads to a lot of trouble. And, unfortunately, we find it in many parts of the modern household. We have women expecting servants to do work which they themselves do not understand. Lacking the knowledge, they find their domestics a constant problem and housekeeping a wearying responsibility. Lacking garden knowledge, our new country gentlemen expect absurd miracles of their gardeners. True, the employer should direct the work, but he should also be able to take part in it.

It doesn't hurt a good employer to be occasionally mistaken for his gardener. One day last summer there descended upon my place a smartly dressed visitor. Being told at the house that I was up working in the garden, she came to the hilltop in all her panoply. My aged Swede and I were both down on all fours weeding a patch of asters. From the rear she could not tell us apart, and she addressed that Swede as, perhaps, he had never been addressed before. Later she scolded me for looking so much like a tramp—or a gardener, but I didn't bother to explain.

L O M N

E VERY once in a while the English and American gardening press publishes the obituaries of old gardeners. There was the late Mr. Blank, for forty-seven years head gardener to Lord and Lady So-and-So, and, the obituary reads, "an esteemed friend of the family." Another shows a service of thirty-five years on one American estate under one master. Twenty years' continuous service is a commonplace. It appears that gardeners have no difficulty holding their jobs so long as they are good gardeners.

Scarcely one of us but can recall some such old gardener. He is the inevitable figure in the lives of children bred in the country. So inevitable is he that playwrights are casting old gardeners for picturesque roles and novelists use them as a stock in trade. They can always be depended upon to utter choice bits of philosophy, crude poetic phrases and amusing, homely epigrams. But they must be old, they must have seen, like Mr. Blank, forty-seven years of service.

Now forty-seven years go back well into the reign of Queen Victoria, into the era of bustles, modesty and horseshoe furniture, into that domestic age when, perhaps because they had no other place to go, men and women stayed at home. And staying at home, they pursued the domestic virtues, tended to their houses and cultivated their gardens. This, doubtless, had a great deal to do with the gardener's long term of service.

T HE old gardener, as most of us picture him, invariably pattered around. He was not a fast worker nor, according to current standards, highly efficient. He took his time, for time meant little to him. His life and work were regulated by the fickle moods of the seasons. His ideal was to keep plants healthy so that they produced fine fruit and flowers; in them he took pride and found his compensation. A compliment from his employer, and he was set up for days. Not a patronizing word, mind you, but a compliment that came from a full understanding of the work entailed in raising that perfect rose and growing that perfect apple.

In the course of their thirty or forty-seven years, these old gardeners saw a new generation grow up and, in time, were accorded the esteem of that new generation. They felt the varying fortunes of the family—the successes and failures, the joys, the tragedies, the poignant griefs and mysterious compensations. In short, they were loyal to their employers and their employers were loyal to them. These things, it would seem, belong to a golden age long since passed and never to return.

W E hear a great deal of talk nowadays about the difficulty of getting and keeping servants. We are told that the old kind of servant has passed out of existence. That is perhaps true. So has the old kind of employer. We have country places aplenty, but it doesn't seem to be as fashionable as it used to, for a man to have a country home and stay there. The passion for golf, the passion for gadding around, draws owners away from their country places. The gardener has no chance to become an esteemed friend of the family.

There was the gardener on a certain large estate in Massachusetts, to quote one instance. A large staff was employed on this place, and his share of the work consisted in growing roses—garden roses in summer and greenhouse roses in winter. It was the sort of job that is highly prized among professional gardeners. But still he was unhappy and threatened to leave. When asked his reasons, he gave them as follows: "I grow the roses. Every morning I cut big bunches of them and take them down to the house. The butler puts them around. The next morning I do the same thing. I'm simply a machine to grow roses."

"But if you get paid for that, why resign?" someone protested.

"Because the family is never here to appreciate those roses."

I heard recently of a remarkably good cook who gave notice for the same reason—the family was rarely home to enjoy her gastronomic creations.
Certain types of gardens can be enhanced by delicacy in the design of the pergolas and shelters. Not necessarily formal gardens, rather places in which the planting is low and the flowers small. Such a pergola is shown here. While it has the appearance of stone, the structure, in reality, is made of wood over which has been applied canvas fastened by water glue. The surface was then sanded. For decorations a composition was used, and for floors, imitation Italian travertine. The pergola has successfully withstood the action of the elements. It is in the garden of Richard A. Rowland, at Rye, N. Y. Dwight James Baum is the architect who designed it.
The House in the Garden
In Its Architecture, Location and Uses the Garden House Has Been
a Mirror of the Modes of Many Centuries

LUTTON ABBOTSWOOD

The octagonal shape was a favorite form among builders of garden houses in the past. Its proportions are pleasing and, when executed in stone, as in this instance, it becomes an important garden feature.

The history of garden houses, like that of any other human contrivance which has lasted through and has been modified by the centuries, would be a contribution to the history of the evolution of manners.

Such as have survived from the late Middle Ages are solid buildings of brick, usually of two stories and polygonal, set in the angle of a wall, and suggest by their appearance that, to whatever uses they may have been put, they had their origin in the watch tower, which was a necessity of a lawless society.

Under Tudor and Stuart, the garden house was primarily a banqueting house—of "curious and artificial" design, in Gervase Markham's phrase—like that which Bacon set on a mound 30' high in the center of his ideal garden, or the circular building at Theobalds, which contained marble statues of the Roman Emperors, and tanks for fish and for washing. During this period these structures, whether placed on the terraces, on artificial mounds, or in the retaining walls, were nearly always built with two stories, and often contained sleeping apartments.

In the later 17th and early 18th Centuries the typical garden house was a square and solid structure with pointed roof and projecting eaves, often very satisfying to the eye, but built primarily with a view to comfort.

The mid-18th Century, with its cult of the classical, saw the introduction of the miniature Greek temple, often of beautiful proportions, but with the rise of taste for sham Gothic the art of the garden house fell into a decline, of which the final expression was the rustic and flimsy "summer house," of little use but as a temporary shelter.

In recent years, however, many pleasant garden houses have been built, and old ones, long neglected, have been refurbished. It is a revival to be commended, for the garden house may be both useful and beautiful, and its planning and placing afford great scope for the exercise of taste. As a sitting-room it offers the delightful sense of being at the same time indoors and out-of-doors, not to be obtained in the house itself even with the largest and most open of windows, while it makes an ideal refuge for concentrated work, quiet study, or the more intimate forms of conversation. How many a French novelist has chosen the garden house as the aptest setting for a conversation galante!

Even when it is not wanted for these purposes, it is useful as a storehouse for tools or such accessories of recreation as tennis nets and croquet sets. There is no reason why, because its functions are humble, a building should be unsightly; and the external appearance of a tool-house, at any rate, if it is at all con-
House & Garden

The tea house in the garden of H. S. Shonnard, Oyster Bay, L. I., is built of brick and slate. It contains a large fireplace. Down Barber, architect.

A corner garden house, designed by J. C. N. Forester, is planned as an elaboration of the stucco and tile treatment of the surrounding garden walls.

The Palladian motif has been applied to this summer house in the garden of Mrs. H. W. Croft, Greenwich, Ct. It is paneled inside and furnished with benches.

spicuous, should be as carefully considered as anything else on which the eye is likely to rest.

But of the garden house, which is to be a place of social amenities, the inside as well as the outside must be carefully considered. It should be comfortable, and even if a fireplace is not put in, as was frequently done in the 18th Century, it should be free from draughts, with walls well paneled or plastered. That it should command a view is another essential, and therefore it should have plenty of windows, besides a wide opening at the front; if it be octagonal in form, so much the better.

In the choice of its site, this matter of the view is, of course, important; but it must also be remembered that the garden house is not only to be looked out of, but looked at. It should be placed at the end of some vista, where it will afford an effective relief to its surroundings. With these it must neither merge nor clash. It certainly should not try to pose as a natural feature of the view, but startling effects are better avoided. Here comes the question of form and material.

Simplicity without crudity accords best with the modern garden. Where the garden house is close to the residence, the architectural character of the latter should, if not actually repeated, at any rate be taken into consideration. Further afield, greater liberty is permissible; but liberty should never be allowed to become eccentricity. The wonder of one day is apt to become the laughing-stock of the next. On the whole, it is difficult to better the square or polygonal structure of brick or timber, with well-proportioned windows and pointed and tiled roof decorated, perhaps, with a weather vane of graceful design.

But it is a subject on which there is no need to lay down hard and fast rules. It is a field of architecture which invites experiment, and one in which there is scope for individual taste, without great financial risk.

A number of types of garden houses are suggested by the illustrations. None of them is too elaborate for the American garden and each has some architectural merit in itself. The octagonal garden house, shown on page 39, is set at the end of a broad paved terrace and against a wooded background. Its proportions are exceptionally pleasing. Built of stone, with a slate roof, this retreat is rendered attractive within by paneling and an open fireplace with a chimney-piece of old oak.
On the country place of H. S. Shonnard, at Oyster Bay, L. I., the tea house is a brick structure, roofed with slate and elaborated with stone inside. It is really a big inglenook, for a huge fireplace is located at the rear and there are comfortable settles on each side.

Of quite a different type is the garden house in the garden of Mrs. H. W. Croft, at Greenwich, Ct. Here is a suggestion of the Palladian motif executed in wood painted white and with lattice filling the pediment. The inside is paneled and there is a seat directly opposite the head of the stone stairs. An interesting detail of the paneling shows a repetition of the entrance arch motif set into the rear wall.

The view that a garden house commands is quite important, but equally important is the manner in which that view is framed. The openings should not be so large that the landscape overpowers one. Lattice can give the same relief to the view from a summer house that small pane windows do to a view from inside a residence. This fact is beautifully illustrated by the glimpse of the summer house on the lower terrace of John D. Rockefeller's estate at Pocantico Hills, New York.

A fourth type is the octagonal design by Delano & Aldrich for the garden of Mrs. Bertram Work at Oyster Bay, L. I. The house stands in a corner of the garden and is reached by a flight of steps. The level of the floor is raised sufficiently above the hedge to afford an unobstructed command of the garden. It is a structure simple in design and erection, having rough stucco walls and a slate roof. Such a design might be executed in plain wood with a shingle roof or the walls might be treated with canvas, glue and sand as Mr. Baum treated the pergola house shown on page 38.

The sketches represent designs by M. Forestier, the eminent French landscape architect, and are from his recent book, "Jardins". The first is an interesting projection for a two story summer house, reached by outside stairs. The second shows a corner garden house to be executed in plaster with red tiles, an elaboration of the treatment of the walls. The third design is for a house to stand at the head of a flight of stairs leading from a lower terrace.

In their elements no less than in their details, all three offer many suggestions which we in America can well adopt in our own gardens.
Italian architecture of the 18th Century, modified to meet our living requirements, has been used in the design of the house. The Italian richness of color is also employed—a light buff stucco with cornices and columns of limestone tint, Venetian grills and blinds and shutters turquoise blue, and peacock blue roof.

The first floor is unusual, with a library located in the middle of the house off the sun room, a small curved stairs and guest rooms and service in the wings. The owner's rooms are upstairs, three bedrooms with baths and a fourth chamber. Abundant light and ventilation are available, and maximum space.
Wrought iron, classical urns, Doric columns and circular medallions have been effectively used in the treatment of the entrance portico. A planting of evergreens gives the house comfortable relation to its site.

A courtyard is created by the two wings. One steps off the middle sun-porch on to a brick paved terrace. There is also an enclosed porch at the end of the guest wing. The middle door leads off the drawing room.
W HEN the June sun gilds the dooryard or the walled garden, the owner of a country house becomes a miniature Caesar. The whole budding, leafing world as far as his eye can reach seems to be his. Over Appenines of wonderment in a litter of his dreams he journeys into summer, although his earthly kingdom may hold only a few colorful perennials and a bed of shy cabbages. Birds and bees play rotes and lyres, and the gist of it all is a very old song from the Songs of Solomon. "Awake O North wind; and come thou South; blow upon my garden that the spices thereof may blow out. Let my beloved come into his garden and eat his pleasant fruits." When the daughter of Jerusalem in the dwelling place cries out in another strain, not quite so melodious "Haste thee inside for the fish is vanishing in the pan," or "the roast ox is growing leathery" he tries to lure her from the inner darkness. "Let us eat in the garden" is his plain, and if she is diffident and there is no garden structure in which to eat, he adds a famous couplet of old Omar which has brought reluctant ones out of doors in all ages.

The wanderer in southern Europe who follows an itinerary of old gardens comes sometimes upon little garden houses, pavilions, gazebos and temples of love with weather-beaten amoriini as the decoration. Here lovely ladies and ardent swains fled from the stately dining room in the great house to share a delicate repast with Mother Nature. Today the gentle decay of the places,—their faint odor of ancient dampness, makes us forget their period of youth before surrounding trees and shrubs had woven about them a leafy covering. The statue whose smiling marble lips have grown sardonic from the rainfall of hundreds of winters seems to hint that Philamonte or Chole came alone sometimes. The lover had gone to war, or some other charmer; and tempting viands amidst blossoming things might do much to still spring's desiquetude. But the mocking Eros does not know all. When the temple was built it was the happy fashion to eat out of doors—a custom of the wise since the Garden of Eden. We find it flowering in the Renaissance, the candles of Gonzagas on their silken table cloths trying to outdo the very stars of Mantua and later, 17th and 18th Century votaries of pleasure wove it as a sweet interlude into days and nights or garish enchantments. One loves a humanized Marie Antoinette as she spreads her own churned butter on her fresh bread in her garden house at the Hameau of the Petit Trianon, casting wistful eyes at the Dutch hyacinths in full bloom, or a DuBarry shaking powder from her amber hair as she trips to some thicket at Louveciennes followed by her adoring Louis carrying a basket of cold trufles and young lettuce leaves.

In America almost every old country house built before the Civil War period has a little garden building referred to as the "summer house." Here when the weather was overpoweringly hot, especially below the Mason and Dixon line, the family fled for a simple meal, and for gentle zephyrs that would be reviving.
ITALIAN GARDEN ARCHITECTURE

Formality in garden design can be traced back to the Italian. The parterre, the balustraded terraces, the flights of steps from one grade to another, the architectural character of the pergola, outbuildings and summerhouses all originally appeared in Italy. There was no attempt, as today, to make a garden after Nature. The early Italians considered a garden something that man made, and consequently, laid it out and adorned it in the formal manner of the times. An example of such architectural formality is found in this garden in Tuscany, the garden of the Villa Passerini-Bartolommei, near Florence. Other views of it are shown on pages 64 and 65.
WHO has not been surprised into a breathless, "What's that?" by a field of pure blue chicory glimpsed from a hurrying motor car? As likely as not you have insisted upon your husband's stopping the car while you descended to discover what produced that lovely blue veil, and to dig up a few plants to take home for the garden. Then, alas, you had to agree with his superior masculine comment; it was only another weed, for as you approached the field, the blue veil disintegrated, and you found very frail, fringy flowers on the straggliest of stems. Could you have transplanted the contents of the whole field to the meadow beyond your west window, the azure veil would have been yours each August, but chicory blue is indeed a beauty that vanishes with the grasping; it is meant to hang suspended in the middle ground, while the opaque hue and more substantial form of some other flower fills the front of the picture.

Color and form are the two attributes which determine the position a flower may occupy to best advantage in the landscape, and of these, color is perhaps the first in importance. A color which is to be seen from a distance must have carrying-power, and carrying-power is dependent upon intensity and value, and to some extent upon hue. For example, certain glowing bits of color, seen from far off, are familiar to all of us—the flash of cardinal flower, the crystal blue of Delphinium belladonna, the fiery vermilion of scarlet sage, the last of these is the strongest for it is possible to find greater intensity in red than in any color, this being the reason for its universal use as a danger signal.

On the other hand, it is impossible to produce a very intense yellow; the attempts to strengthen it invariably resulting in a graying down of the color or in changing it to orange.
by the right addition of red. The hues of all of these flowers are of light to middle value and of great clearness, that is to say, they are not dark colors, and they are almost free from any gray. The more a color is grayed the lower its intensity, the poorer its carrying quality, and the more quickly it sinks into the atmosphere. Take for example sea lavender,—a flower with as little carrying power as it is possible to name; it is a lovely delicate cloud of blossoms containing so much gray as to fade into the atmosphere and become practically invisible at a few yards’ distance. This, I am bound to admit, is partly due to the finely divided flower, but gypsophila, or “baby’s breath,” has an almost equally fine flower, and is of an even lighter value, being white, and yet, on account of its greater intensity or stronger chroma—as Munsell calls it in his very illuminating “Color Notation”—carries considerably further. Mere size is not sufficient to make a flower’s presence felt; larger flowers which fade into the background as readily as sea lavender, are

The delicacy of such flowers as columbine is lost at any great distance. Ruth Dean, landscape architect

Stoke’s aster, allium, certain of the scabiosas. These are grayed to the point where their color vibrations carry only slightly further than the smaller sea lavender.

This attribute of color intensity is the most important one in fixing the distance at which a flower may be appreciated. This point cannot be better illustrated than by taking two flowers of the same hue and size and of different intensities such as the lovely wraith-like Narcissus “White Lady” with its delicate petals and lemon centre, and the Narcissus Poetarum. Against a background of shrubbery “White Lady” is like a melting snowflake on a wet pavement, whereas her sister, Narcissus Poetarum, flashes intensely white petals like a solid blanket of snow. The intensity of “White Lady” is much weaker, and she must be seen nearby to have her loveliness appreciated, but Poetarum will stand out at a distance, almost as firmly as at one’s feet.

Next in importance to color intensity or chroma in fixing the carrying power of a color (Continued on page 96)
Flowers are not enough in the garden. Nor trees. Nor the wide reaches of a laxon. It must have birds. Encourage their presence by providing a bird bath. The preferable style consists of a shallow basin supported by a tall pedestal upon which a cat cannot climb. Bath by courtesy of the Galloway Terra Cotta Co.

More and more we are realizing the decorative value of oil jars. They come in reproductions of authentic designs and can be placed for accents along terraces or at the terminus of a little walk, backed by vine covered trellis. Trellis by courtesy of the Hartman Sanders Co., oil jar by the Howard Studios.

(Sundials and Garden Bird Baths)
A pergola with flanking garden houses makes an excellent terminal for some gardens. Good architectural lines consistent with the house are essential. Pergola by Hartman Sanders Co., jar by Galloway Terra Cotta Co., wrought iron sconce, the Howard Studios.

There are three types of sundials used in garden decoration: the horizontal with a raised gnomon, such as that shown on the opposite side of the page, the perpendicular, displayed above, and the spherical, consisting of a combination of brass hoops on a pedestal.

In England and on the Continent one often finds perpendicular sundials set in the wall of the house overlooking a garden. While doubtless accurate in the keeping of sun time, in this era of daylight saving such sundials now serve merely a decorative purpose.

While most of the mottoes carved on sundials are banal—that life is short, time fleeting, and the loveliest things always the most transient—yet a sundial without a motto seems incomplete. On this old English design the motto reads: "Come Light Visit Me"
Terror of strictly accurate, the so-called Palladian motif is not Palladian at all. Palladio did not invent it, nor was he the first to use it. Neither did he employ it so extensively in his compositions that there is any particular reason why it should be inseparably associated with his name. However, the usage has gradually grown up and become strongly entrenched through centuries of application. Having made our bow to the cause of historical accuracy, it is now in order to define what the so-called Palladian motif is.

The Palladian motif consists of a triple division of openings, of which the central and wider one is arched, while the two flanking or side lights are narrower and have straight tops surmounted by lintels. In its full form the Palladian motif has four pillars or pilasters, with their appropriate capitals, separating the three openings. The pillars or pilasters likewise support an entablature, which traverses the side openings but is interrupted by the central opening whose arched top rises considerably higher than the crown mould of the entablature. Usually the half circle of the arch springs on a line with the top of the entablature.

The Palladian motif may be employed in the treatment of either doors or windows, but so far as architectural practice in America is concerned it is almost wholly applied to the latter. Its appropriateness, of course, is confined to architecture of Classic design.

The Palladian window imparts emphasis, enrichment and balance. Its presence is also intended to convey an appreciable note of elegance and formality. There are various ways in which these ends may be attained and the accompanying illustrations will serve to convey some conception of the diversities of treatment which may be accorded it with advantage in order to produce a telling effect.

The customary practice in America, in the 18th and early 19th Centuries, was to make the Palladian window a central or even a dominating feature, as may be seen in the case of the Chase house at Annapolis, or else to use two Palladian windows, one at each end of a façade, as flanking features and to balance an imposing central entrance. In England, on the other hand, are to be found numerous instances of a much freer use. Both methods are quite justifiable so long as the ensemble is harmonious and no fundamental principles of composition are violated. It may be of interest to note that no less a person than Sir Christopher Wren did not hesitate to place one Palladian window directly over another where he wished to produce a certain kind of emphasis and where the interior requirements likewise were best served by such an expedient.

The Palladian window on the garden front of the Chase House, an especially engaging piece of composition, derives not a little of its charm from the broad unbroken wall surfaces by which it is surrounded. Every refinement of detail is thus displayed at its full value without any distracting influences to draw the eye elsewhere.

Nothing is more disastrous to a Palladian window than crowding, especially if it contains much elaboration of detail. At Crawley House, in Bedfordshire, the four Palladian windows are fortunately separated by ample wall spaces and the design is reduced to the lowest terms, so to speak, all but the most essential items being suppressed.

The method of countersinking the triple window within a framing arch, which one often sees, not only invites attention to the details of the window itself but moreover ensures contrast of planes and the ever-changing play of light and shadow, subtle but potent agencies of enhancement.

One of the most ingenious interpretations of the Palladian motif is seen in the street front of the Friends' School at York, a piece of 18th Century work by John Carr. Without actually using the Palladian motif, he has contrived to produce its effect by introducing an arched door within the portico on the first floor and by using an arched pediment above the central light of the window, although in neither case is the entablature interrupted, as it would be according to the strict definition of the Palladian motif.

Amongst the purely informal and domestic adaptations of the Palladian window (Continued on page 88)
In the doorway, the two flanking bay windows and the window above the door of this house at Pershore, Worcestershire, three different Palladian interpretations are used.

(Below) Proper glazing is a requisite of Palladian windows. Compare the modern large and ugly panes in the first floor with the small panes on the second.

A strictly Palladian interpretation is found on the second floor of this 18th Century house, and, on the third, a Chinese version, with peaked middle lights.

The rear of Crawley House, Bedfordshire, contains four symmetrically placed Palladian windows, which, while unusual from the outside, give the interiors much light.

An ingenious application of the Palladian motif to a bay window is seen in this house at Buckingham. Additional flanking lights make the window a five-light composition.
Along the entrance drive are broad borders of iris, with wide plantings of tulips behind, and back of the tulips, massed peonies. The varieties are carefully selected for color harmonies.

On each side of the canal that runs down the middle of the vegetable garden are planted named varieties of a hundred sorts. This shows how attractive a vegetable garden can be made.
The cottage and Darwin tulips are far different in effect from the old-fashioned bedding types. They have a certain grace and airiness that puts them in admirable accord with the sunlit charm of May.

Tulips may be planted formally or in irregular drifts or shoals. The formal planting requires a formal setting; for such a country house as this an informal scattering is desirable.

TULIPS IN THE GARDEN OF
H. G. HASKELL, AT COSSART, PA.

Where the planting is extensive, let there be a grassy pathway wandering through it. The quality of May-flowering tulips is such that it bears close contact as well as more distant attention.
From a shaded corner of one of the intermediate terraces, with its cool fountain and marble figure glistening in the sun, its fragrant orange and lemon trees, set in huge pots, one has a view over the rolling Tuscan landscape, across the villa-studded countryside with its wealth of contrasting colors to the skyline lost in haze.

A TERRACED GARDEN IN TUSCANY

The Garden of the Villa Passerini-Bartolommei near Florence Is a Succession of Varying Levels

ROBERT M. CARRERE and MORGAN HEISKELL

The old Italian masters of the landscaping art knew well the value of varying levels in a garden. Broken slopes and steep hillsides only challenged their ingenuity. They terraced the slopes, supporting them with retaining walls and capped them with balustrades. Even in the fairly flat districts they planned their gardens in such a manner as to avoid the monotony of one vast, unbroken level space.

There were distinct artistic reasons for creating these different levels. With them it was possible for a garden to afford delightful contrasts; passing from one level to another has all the element of surprise and changing interest that one gets in passing from one room to another in a vast and beautiful house. Moreover, the terraces provided the requisite level spaces for layouts of formal character, and the retaining walls, stairs and other garden structures afforded opportunity for the creation of decorative garden architecture.

The gardeners of this time usually showed the influence of Classicism in their designs. There was no effort made to copy the confusion and tangled disorder of Nature. In fact, their ideal for a garden was quite the opposite. This formal, architectural character of the gardens that remain stands in sharp contrast with the naturalistic planting that has become so popular in England and America today. The Italian garden was an extension of the house. The same sort of architecture served for both, thus giving harmonious unity to the entire development. As in all countries where one can live comfortably out of doors, the Italian garden is

The house is typical of the moderate size Tuscan villa built into the terraces on the hillside of the Arcetri. One approaches it through this avenue of potted trees.
a supplementary house, a house with al fresco rooms walled in and yet commanding views of the outer world.

These two facts—the varying levels and the architecture—must be understood if one is to grasp the great beauty of the terraced Tuscany garden shown here, the garden of the Villa Passerini-Bartolommei, near Florence.

The very nature of the countryside in the beautiful valley of the Arno around Florence abounds in natural garden sites. On the abrupt slopes of Arcetri, with its unsurpassed view over the historic city that has been the birthplace of so much of the world’s romance and art, Nature has to be aided by the construction of terraces, without which there would not be sufficient level space to satisfy the Italians’ love of formal gardens. The entire hillside is a succession of terraces formed by high retaining walls that not only hold back the soil but form a decorative support for festoons of flowering vines, climbing roses and fruit trees espaliered in a variety of amazing patterns.

There is always a considerable difference of level between these terraces, necessitated by the steepness of the hillside and the desire to have an unobstructed view over the trees of the terrace below. This difference in levels has been one of the chief causes for the successful development of the garden stairways in Italy. There are, of course, the magnificent triumphs of architectural and sculptural skill in the show gardens of the great villas that every one knows, with their statues, cascades and complicated plans, but even in the smaller and more modest gardens there are always to be found stairways of surprising individuality and charm.
A room needs very little else in the way of decoration if the walls are hung with an attractive scenic paper as the Fola Bella that tells its tropical story in a series of enchanting colors. In the room above, the woodwork is painted pale green. Gertrude Brooks was the decorator.

A border like an old valance comes in blue, green or lavender, 50c a yard

Border in lavender, pink or green, 25c a yd. Bowknots, 30c each

The paper above is very delicate and would be charming in a bedroom. Pale blue or pink ground, design in white 82

(Lefl) Exquisite French laced blocked paper. White ground, design in very pale pink and blue 83

An early Victorian paper has a tufted gray background with blue cord and laurel design 85

The stiff diamond pattern above is very quaint and effective. In white on a rose or soft green ground, 83 a roll

OLD-FASHIONED WALL PAPERS

Like an old valentine is this paper with its swaying gray lines, stripes in blue or green and flowers in pale natural-thum shades, 82

Very lovely for a country house bedroom is this old time paper that has a buff ground, blue stripes and deep pink flowers, 81.50
The austerity of the early Italian style has been reproduced in the living room in the New York apartment of Robert R. Bowler. Rough yellow plaster walls, wide oak floor boards, a cupboard bookcase, wrought iron and pieces of the period are elements in the creation of this room.

For contrast, is this French living room in the New York apartment of Mrs. Ful de Saint Phalle. Pastel shades are used—ivory panelled walls, hangings of rose faille, a chaise longue in pale green taffeta, chairs in petit point, sofa in yellow brocade and a carpet of pale gray.
The solarium on the roof of the New York home of Thomas W. Lament has been decorated and furnished in a manner that is constantly reminiscent of the country. At one side is a fireplace made of three rough gray stone slabs. A brick chair rail and baseboard run around the room, enclosing a low plain plaster wainscot. The floor is of flat flagstones covered with fibre rugs. Reed furniture, Lancashire chairs and a gate-leg table, chosen and arranged for comfort, are disposed about the room. Walker & Gillette, architects.

The great beauty of the room lies in the mural decorations by Warren Davis. On a pale gold background have been painted birch trees and foliage in greens, violets and blues. The delicate dancing figures that give the room a constant air of spring, are in these same soft tones. The rest of the room harmonizes with this color scheme. The reed furniture, for example, is pale green upholstered in moroon taffeta shot with gold. The bricks of the chair rail and baseboard are stained violet, through which the red shows.
As this room is often used for breakfast and luncheon, even for business conferences, there is a table at one end, a convenient gate-leg table with rush-bottom, Lancashire chairs accompanying it. The dark wood of these pieces makes a contrasting note with the other colors in the room. To harmonize with the murals the woodwork has been painted a darker shade of gold than the walls. The grill over the radiator is painted dull green and the corn colored silk curtains filter the light to a golden glow. Plants stand on the radiator covers

The color effects of the room have been carefully studied by the artist, and nothing is permitted to disorganize the scheme. The light from outside, at some times of the day, is reflected from surrounding brick walls and comes into the room a distinct violet, which tones perfectly with the violets in the mural decorations. Mirror glass in the small side window of one of the corners repeats the painting on the adjoining wall. The simplicity of the furnishing also helps to give the murals the prominence they deserve.
A SMALL COUNTRY HOUSE IN THE COTSWOLDS
This 17th Century Design, Influenced by Classical Traditions Which Were Then New, Is Now Remodeled and Enlarged in the Ancient Style

H. D. EBERLEIN

WYCHWOOD, at Broadway in Worcestershire, presents us with the spectacle of an old house, interesting in its own right to begin with, restored and enlarged in a sympathetic and consistent manner so that its pristine interest is enhanced by the transformation. It was built during the second half of the 17th Century when the fame of Inigo Jones and Sir Christopher Wren had penetrated to the Cotswolds and impressed the imagination of the local artisan or of his employer.

The house as it stood before restoration consisted of the rectangular mass, now constituting the main portion of the road front, and an ell projection back of it. The other parts were added when the dwelling was restored a year or two ago.

Wychwood, like all its fellows, was built of the native Cotswold stone and roofed with stone tiles. There compliance with the long-established local tradition ended, at least so far as the road front was concerned. Bent on pursuing the new mode, the builder carried the old Gothic dripstone molding all the way across the front as a belt course between the first and second floors. He also placed it in such a position that it gave the second floor externally a fictitious appearance of height which, in reality, it did not possess inside, thereby emulating the Italian notion of the basement with the piano nobile above. It is illuminating to follow the process of Classic adaptation employed by this untutored local builder.

Still intent upon the new style influence, he spaced his windows symmetrically, abandoning the old range of mullioned casements and using taller, narrower openings divided vertically by one stone mullion, an approximation to the croisés fenêtres type that had already been used in a great house not many miles distant. Next he added dormers which he topped with the characteristic and time-honored Cotswold ball finial.

When this native builder came to the sides and back he reverted without any compunction to the traditional mullioned range of casements and used roughly squared rubble masonry of the local sort. The mixture, as it turned out, was not in the least incongruous. Front and posterior parts harmonized admirably.

In the south block, which is entirely of new construction and contains a living room occupying the whole first floor, the windows of the upper part are of the same sort as those exhibited by the old road front while the first floor windows are croisés fenêtres, thus fulfilling the original builder’s ideal nearly three hundred years after his death. The mullions and architraves are, of course, of Cotswold stone. In the first floor windows the glass in the divisions above the transoms is stationary; all the divisions below the transoms have casements which open wide.
From the garden front can be seen the new addition. To the right is a view of the west end with its espalier pear tree.

The service wing is added to the east of the main portion of the old house and is so contrived that while it is readily accessible for service, it is an unobtrusive member of the composition. From the road its aspect is one of modest charm.

One of the most agreeable features of Wychwood is the ample living room, already mentioned as occupying the whole ground floor of the south block, abundantly lighted by large windows east, west and south, those on the south commanding the entire garden and the orchard and hills beyond. On the north side of the room, directly opposite the bow window is the fireplace, of a simple but striking traditional Cotswold design.

In the process of remodeling and enlargement the architect, Mr. Andrew N. Prentice, has been careful of the old fabric and perfectly sane in the spirit of his amplification. While following the precedents afforded him by the nucleus upon which he had to work, he has succeeded in creating a thoroughly comfortable and convenient modern house and has achieved, by logical and straightforward methods, that quality of charm for which the old structure was conspicuous.

The road front is the old part of the house, built in the 17th Century, with many features that were then new.
The swimming pool of Frederick J. Flach, at Cincinnati, Ohio, is built directly off the rear porch steps, the walls of the house forming one side of the enclosure. Tietig & Lee, architects; William Pitkin, Jr. and Seward H. Mott, landscape architects.

Walls of native stone enclose the pool, the corners being elaborated into shelters between which is a pergola. Vines on the walls and pillars and waterside plants at the pool edge soften the stone with the colorful relief of foliage and flowers.
THE ROCK GARDEN OF AN AMATEUR

RICHARD ROTH

The steadily growing desire among home owners for sharing in the work of elevating the standard of their outdoor surroundings seems in many respects to be a most propitious sign of a healthy advance. Rock gardening especially proves a field alluringly rich in opportunities for the exercise of personal ingenuity. However, rock gardening selected as a hobby by a mentally hard-working home owner does not spell immediate relaxation. I have seen it mounted by business men, financiers, scientists and professional people and, at the beginning, it usually proved as capricious as a wild broncho. As a rule, it takes a nature lover endowed with subtlety of vision and originality of ideas to tame it, but once broken, it is apt to carry its master into a real wonderland of joy.

Much depends upon whether we have been able to conceive the holiday spirit of nature, when she is playing along the mountain slopes or down in the rocky ravine with its gushing springs and streams. Moreover, it proves of the utmost advantage if we study her various moods when she inaugurates her festive seasons upon wide ledgy plateaux in the invigorating atmosphere of high altitudes.

Witnessing the indescribable radiance of her floral carnivals right at the beginning of the growing period strengthens our faculty of feeling what combinations of trees, shrubs and flowering herbs apply best in producing desired effects.

Rock garden building leads to concentration of thoughts and energies. We begin our work with a clear idea in regard to character and rough outline of the whole and soon learn to realize the importance of certain details; for instance, stair work, as a means to heighten the beauty of the total picture. Engaging in rockery building as a pastime never leaves a true devotee without some new and enticing detail problems in his mind.

As a matter of course, results growing out of amateur activity are bound to differ widely. Studying the pictures taken in the rock garden of William H. Llewellyn in Phoenixville, Pa., enables us to anticipate happy surprises for the future. They represent an object lesson of what a connoisseur of the countryside is apt to accomplish today when he becomes his own landscape architect.

Mr. Llewellyn had the advantage of an undulating ground formation to work with. For (Continued on page 96)
However crude the arbor, if it is shadowed by a vine—preferably an old grapevine with a twisted stem—then one has the most desirable kind of pleasant garden spot.

This old world offers many pleasant places on which to eat. One may savor sumptuously off pressed duck on the Quai de la Tournelle or dine riotously with Bohemians in Soho. But there's much to be said for dining under one's own vine through a lazy, late summer noon. The air is rich with the heavy odor of purpling grapes and the aroma of the earth baked in the sun. Across the table lies a pattern of light and shade. One is fortunate, indeed, to have such a reposeful spot for dining.

With a little ingenuity a shady spot can be created even in a city garden. Here a rear porch made possible this lower terrace. The foundations are latticed and in the farther wall two openings are closed with grills. This is in the garden of Mrs. M. L. Marsh of Chicago.
Every garden should have its chapel of ease, where one can sit down and sit still. It may be an arched terrace, paved with broad flagstones, a part of the house such as this. It should be furnished with lounging chairs and well-pillowed couches that are conducive to repose and it should command such a view as will please the eye and give out the sense of peace.

The best sort of view is a vista of a garden and wooded hills. Between the cool shadows of the spot in which one sits and the stretch of lawn and flower beds outside, between the immediate color and the distant massing of foliage, lies a world of refreshing contrasts. These two views are from the home of Philip B. Henry, Scarborough, N. Y. Bertram G. Goodhue, architect.
Mr. Chanler's screens are highly decorative and deserve to be given prominence in the furnishing of a room. This design has a sweeping movement that commands instant attention.

SCREENS BY
ROBT W. CHANLER

Courtesy of the KINORE GALLERIES

"Before the Wind" is the title of the four-fold screen shown below—a fleet of picturesque galleons in glowing colors driven before the wind through a brilliant, choppy sea.

A study in cream and brown is this screen. A forest foreground filled with bristling porcupines is in fantastic contrast with the moonlit tranquil background of canoes and lovers.

The fantasy of Alice in Wonderland and the exotic colors of a jungle seem to be combined in the screen below. The outstanding features are two snow-white, melancholy cranes.
THE GARDEN PESTS AS THEY APPEAR

<table>
<thead>
<tr>
<th>Insect or Disease</th>
<th>Identification</th>
<th>When to Look For</th>
<th>Attacks</th>
<th>Control</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cut-worms</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Aphid o. &quot;plant lover&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Potato beetle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flea beetle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>White grub</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Root maggot</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Corn borer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cucumber beetle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Squash bug (&quot;stink bug&quot;)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>White fly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Asparagus beetle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Melon fly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Onion thrip</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tomato worm</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rump</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Whitish</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blight</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leaf spot or rot</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

IN THE VEGETABLE GARDEN

- Poisn bait before planting, and give plants protection with 4" paper bands 1" in soil; also hand picking.
- Corn borer, spray two or three applications, at intervals of a week or ten days, especially against ridges of foliage, and on folding leaves.
- Spray or dust with arsenate of lead or Paris green.
- Bordeaux mixture and arsenate of lead; tobacco dust on seedlings.
- Pooing late in fall; summer following; trapping early in May, destroying grubs and re-infesting infected plants.
- Prevent cabbage group with treated paper guards, poison paper for adult flies before late stages; burn infested plants.
- Keep garden surroundings clean; burn old stalks, weeds, etc., in fall.

- Arsenate of lead with Bordeaux mixture. Screen young plants and sprinkle with tobacco dust.
- 70% old bags under slugs and destroy; spray young with nicotine or kerosene emulsion; screen young plants.
- Spray with nicotine or kerosene emulsion for sparsity, which resemble hale on sides of leaves; tobacco dust as a repellant.
- Thorough forceful dusting with kerosene emulsion or with nicotine.
- Arsenate of lead, cut and burn stalks in fall. Carefully remove, bury or burn infested parts of plants.
- Nicotine spray forcibly applied; kerosene emulsion.

IN THE FRUIT GARDEN

- Spray with Bordeaux mixture or first signs and repeat frequently to kill all growths wherever.
- Bordeaux mixture, remove surplus foliage, and in the case of fruits that touch.

IN THE FLOWER GARDEN

- Drench sprays in early spring or fall, using lime sulphur, miscible oil or kerosene emulsion.
- Same as for San Jose; also nicotine or kerosene emulsion as soon as young hatch.
- Dormant spray before leaves come out; nicotine spray as needed.
- Spray with lime sulphur before blossoms open, after blossoms fall, and two weeks later; burn flowers and foliage.
- Dormant egg masses in winter; wipe out tents as late in spring as possible, and destroy them.
- Arsenate of lead, sometimes, in late spring or early summer; as soon as possible.
- Arsenate of lead when leaves appear, before buds open.
- Spray with arsenate of lead until fruit forms; after that, belladonna.
- Spray with arsenate of lead just before petals fall; before calyx closes; ten days later and again in about four weeks; remove any undamaged shoots.
- Arsenate of lead; when leaves appear; burn trunks in March or early April.
- Strong miscible oil or kerosene emulsion spray; just before leaves come out and again in fall.
- Spray with lime sulphur and strong arsenate of lead; for heat results jerry trees every cool morning, and cut beetles on sheet spread beneath.
- Spray with side of leaves with strong kerosene emulsion.
- Spray with Bordeaux till mid-July; then ammoniacal sulphate copper carbonate; for few vines hedges may be covered with paper bags; dormant spray with lime sulphur or miscible oil; gather fallen fruit and burn.

IN THE FLOWERING FLOWSR

- Nicotine spray or paint with strong kerosene emulsion, alcohol.
- Arsenate of lead or Paris green extra strong; new paint spray widely advertised, hand picking into kerosene and water also effective.
- Spray with Bordeaux; keep new growth covered; frame infected; dust with flowers of mahu, then sufficiently for free circulation of air.
- Arsenate of lead spray; knock bugs in early morning into can of kerosene and water.
Dressing the Bed

The Spirit of Repose in a Chamber Is Created by Harmony Between Spreads and Pillows and the Other Decorative Accessories

HANNA TACHAU

Of all the rooms in the house, the bed-chamber expresses the individuality of its occupant more explicitly than any other. Here a woman feels free to satisfy her tastes and whimsies and to reveal the intimacies that are so real a part of herself. It is her own particular sanctuary where she may go for rest and quiet; and she has learned that perfect repose can best be achieved among harmonious surroundings.

Although man had the vision to create the palace and stately mansion, with great ceremonial rooms, much of their human quality was devised by woman, who even in early days managed to contrive little retreats—appartements intime—where she could cast formality aside and fearlessly attain the comforts that lesser splendors bring. And so today in our more democratic mode of living. Every woman has the desire for happy, beautiful surroundings and, as her desire grows, it is made even more possible of accomplishment. Though her purse be slim, she has all the wonders of the old and new world to choose from. The exquisite designs of Persia, the fantastic conceits of China and Japan, the primitive daring of Peruvian textiles, the time-honored patterns of England and France, not to speak of the restless, bizarre effects of many present-day productions—all of these are available. And through her own ingenuity she may choose these silks and cottons and linens, and fashion them into the dainty things that give her room both individuality and charm.

In furnishing the bed-room, after the basic points of decoration—the walls, floors, ceilings, windows—have been dealt with, the next most important factor is the bed, which is the dominating feature of the room. In olden days it was raised upon a dais enveloped in trappings and curtains of the richest tapestry, velvets and silks. We now have different notions of hygiene and a different
The grey cottage beds have covers of rose linen and rose and blue linen pillows. Courtesy of the Erskine-Danforth Co.

way of living. Our problem is to attain beauty through simplicity, through suitability, through practicality. And we have devised ingenious ways of combining all these qualities with our modern love of cleanliness.

The bed at once announces the character of the room—not only through the particular type or period to which it owes its origin but by the way it is dressed. So many women who furnish their bedrooms without the assistance of a decorator lose out in this detail. Time was, when a white piqué or an elaborate lace bed-spread was the last word in a bedroom. Now that we are awakening to keener decorative appreciation, we know that it is essential that every detail be properly handled to accomplish any attempt at harmonious unity.

The great four-post beds of our ancestors, with their delightful hangings of muslin or chintz, immediately conjure up visions of large rooms, rather austere in their stateliness. If we should now attempt to utilize one of these old Colonial beds, however proud we may be of its possession, it would, in all probability, overflow our rooms of lesser dimensions or dwarf all other articles of furniture. However, our furniture-makers are adapting these beautiful old types to modern needs, making them of lighter build and designing them along slenderer lines, so that they are entirely compatible with old chests of drawers and high-boys that we may be fortunate enough to own.

One of the rooms shown contains a modern Colonial bed with curtains and bed flancings of net edged with a knotted fringe, that can be easily washed. The bed cover is of chintz, delightful in its fanciful design that was so characteristic of these early prints. The same idea is carried out in the window draperies where simple net curtains are used with only a deep valance of chintz and no over-draperies. This is particularly good for a bedroom where light and sunshine are at a premium. Any woman who is clever with her needle can carry out this scheme at small expense.

The 18th Century proclaimed a new note in house decoration which is still well suited to our ideas of hygiene and modern living. The bedroom is no longer used as a salon, as it was as late as the 17th Century. It has now taken on the true character of a sleeping apartment. We can now see that many of the supposed vagaries of house furnishing—"whims of fashion" as they were termed, were truly founded on practical requirements. The petit appartement naturally required lighter stuffs than did the earlier rooms of parade, and the artists of the day, so alive to the beauties of proportion and to a feeling for color and fitness, brought about a change in decoration.

Gay cotton stuffs, imported from the East, found a vogue. This led finally to the establishment of a manufactory at Jouy where the French toiles soon superseded the foreign cottons and linens. Not only do we still use adaptations and reproductions of these and many other of the early hand-blocked prints, (Continued on page 90)
METAL LATH FOR PERMANENT CONSTRUCTION

When Properly Used Metal Lath Can Help Insure Against Fire or Dampness and Make the House Impervious to Heat and Cold

HENRY COMPTON

I

It is really far more important to create your home than to inherit it or buy it. What can be more fundamentally fascinating (except, perhaps, making a garden) than to plan your house, watch its construction and make sure that it is growing up wisely and beautifully? Not that you intend to dash around, trying to superintend the architect and builder, and irritating both. But you can learn to work with them, understand them, even to appreciate them. And gradually, with a real knowledge of architecture, construction and building materials, houses with cracked plaster, damp rooms, smoking flues will vanish out of architectural history.

There are ways of starting a house on the right road, and one of them is to make it fireproof from the top to the bottom. To suit this generation, a house must be a permanent structure, practical in every detail. It must also be attractive in design and luxurious in fitting. There are several methods of solving the problem of fire, smoke and dampness, and one of the most satisfactory is a metal lath construction, not only for the exterior walls, but for floors, ceilings and partitions.

Very fine old houses are still in existence that have been built of wood lath, some that were not even furred; but today we would not think of using a wood lath without furring, and even with metal lath construction, the extra safeguard of furring and sheathing is introduced. We insist upon safeguarding our health these days, we like our builders to hold out a guarantee that in our home we are going to escape most of the constructional ills that, in the past, houses have been heir to.

There is very little more expense in wise building than in careless construction. Metal lath in our walls, floors and ceilings gives us almost a complete sense of security, and is in no wise a mysterious and difficult material to handle. There are certain rules in building with metal lath, and if these are obeyed there is no possibility of its not fulfilling its purpose. Properly used in the making of walls, it will not burn, swell, shrink or warp, and thus it protects us against fire and dampness as well as heat and cold.

Metal lath is made from steel sheets which are expanded and punched to form holes. It also comes in the form of a square-mesh wire cloth. The sheets of punched steel or wire mesh are nailed on wooden studs attached to the framework of the house. As these sheets come from 8' to 10' long, they are put on much more quickly than the old wooden lath. Each sheet is fastened to a stud by nailing or stapling every 8". The sheets are lapped not less than 1/2" on the width and 1" on supports.

On this web of steel the plaster is trod upon, ready to find its way through the mesh, and clinging itself to the back so that each opening becomes a concrete key as it hardens, locking the plaster to the metal lath. Where furring is not an integral part of the metal lath, furring strips should, of course, be placed on the studs as an additional protection from dampness.

The difference in expense between metal and wood lath is mainly due to the fact that metal lath requires three coats of plaster and wooden lath but two. The metal substance, not being as stiff as wood, sags under the pressure of the trowel and must be stiffened by an evening plaster coat. Some varieties of metal lath are strengthened by ribs, which obviates the necessity of the evening coat.

Fire-stopping is most imperative in the first stages of planning house construction, yet it is often neglected. It is advisable to include a clause in the latter’s contract specifying the installation of metal lath at the juncture of floor joists and walls, so that it forms baskets, which are filled with incombustible material, preventing hollow walls and floors from becoming flames to carry fire.

With all its virtues, metal lath cannot rise superior to faulty construction in foundations and walls.

In studying the drawing accompanying this article, you will notice that sheathing boards have been entirely omitted, as they are not always considered necessary when metal lath is back plastered. However, sheathing boards under metal lath are still considered a wise precaution by many expert builders. Or building paper may be attached directly to the studding.

Many architects who are authority on building feel that stucco should not be run to grade. Not only is there danger from frost, but the bottom of the walls will tend to become stained from dirt and moisture. Attention to the flashing and drips will also eliminate discoloration or even more serious defects. Where downspouts are installed, they should be at least 2" from the surface of the finish. Window sills should project well over the stucco to allow water to drip without running down the face, and the ends of the sills should be stopped by pieces of metal so as to prevent concentration of dripping over the ends.

To prevent unequal settlement of the building, it is essential that the footings for the foundation be made wide enough and be care-

(Continued on page 82)
A GROUP OF FOUR
SMALL HOUSES

The gambrel roof, or Dutch Colonial type of house, permits a number of variations. In the home of Frederick Cooke, Tenafly, N. J., the extension of the roof to cover an arcaded porch and the range of windows above are unusual.

Though economically arranged, the rooms are very livable. A sitting room in an extension adds to the living area. Center stairs of the reverse type save hall space. R. C. Hunter & Bro., architects.

Another variation of the Dutch Colonial is found in the home of Fred D. Oakley, Terre Haute, Ind. Here the middle upper window is advanced and the other two recessed. A wide roof overhang covers the terrace.

Into a balanced disposition of rooms has been introduced such features as a semi-circular stairs, a den in the rear and a compact and convenient arrangement of the service. Johnson, Miller & Miller, architects.
In building the home of Miss Mary McKelvie at Spuyten Duyvil, N. Y., the architect used available materials in a natural way. There is no coloring added to the stucco, no stain on the shingles and very little stain on the woodwork.

The first floor plan is the acceptable style for a small house, a middle hallway with living room on one side and the dining room and service on the other. Large windows with steel casements and leaded panes afford an abundance of light.

The east elevation shows an overhanging bay at the corner. Definite color notes are found in the brick window sills and terra cotta chimney pots. The shingles of the roof are laid irregularly and without the usual sharp metal valleys.

The problem in designing the house was to give a rectangular building an interesting form without wasting any floor space. A compact but livable disposition of the rooms on the second floor shows this to be successfully accomplished.
A dignified Colonial treatment has been given this house in St. Joseph, Missouri. In addition to the beauty of its lines, it is fortunate in the gates and gate posts, and the development of the grounds. Eckel & Aldrich, architects

The plan is given balance on the first floor by a long porch and a service addition which extend far enough to enclose the terrace on each end. Upstairs there are two suites and a single chamber. Servants' rooms are found on the third floor.

French doors open from the living and dining rooms on to the rear terrace. They are repeated in the glass doors of the loggia and the porch. The roof lines on this rear elevation and the simple Palladian window have pleasing merit.
F EW of us who have a retaining wall on our premises realize what an ancient lineage and pedigree such a garden wall possesses. They never for a moment connect their recently acquired outdoor adornment with the Hanging Gardens of Babylon or the vineyard terraces of Old Jerusalem, about which, if in no other way, we at least learned from our Sunday school picture cards, in days long gone. But the Babylonian gardens, accounted one of the seven wonders of the world, were only an ascending series of superimposed retaining-walls, overhung with the loveliest and rarest of oriental flowering vines, creating an effect that seen from a distance was likened to a gigantic Turkish rug suspended from the azure skies, in a blazing sun, Egypt, too, made her contribution of hanging gardens, as they liked to call them, to say nothing of those in old India that antedate the Syrian walls many hundreds of years. Then there are those of old China and Japan. Many instances of such walls can be seen and enjoyed and marvelled at even to this day in Syria, India, Japan, Italy, and France.

In relatively more modern times we find ancestors of our present day retaining walls in Italian gardens, especially, but also to some extent in France and England. The reason for this, while quite obvious, may nevertheless stand explanation. It is a topographical reason that such walls were built, primarily because they were needed, and the need was caused by the topography or surface shapes and forms of the land where the gardens were laid out. Now Italy is pre-eminently a land of mountains and hill country and many of the towns and cities are so-called hill towns. This, coupled with the fact that Italians are an outdoor folk, and lovers of gardens, naturally brought about the abundant use of terraces and retaining walls to hold the terraces up. It was a logical step, for only by means of such walls could the people dwell on hillsides and yet have cultivable lands about them, for use and beauty, too.

Traveling about through Italy, one is astounded at the prevalence of such walls (Continued on page 92)
TIN is one of the oldest metals in the world. The ancient Greeks and the ancient Hebrews made mention of it frequently.

Before the advent of the aluminum and enamels, agates, granites, glass, etc., tin was used extensively in the kitchen, but now the cooking utensil is very rarely tin—and rightly so.

However, tin still remains a good thing for certain utensils in the home and is well worth employing in many ways.

Everything made of tin today is but steel or iron dipped and coated with tin. Tin melts at a comparatively low temperature and is, besides, affected by acids. This is why baking, stewing, etc., are not to be done with tin utensils—plus acid food. The dark rings on baked apples cooked in a tin dish show very plainly what acid and tin do in combination. Yet we have had delicious chicken pie baked in individual tin dishes.

In buying tin the criterion is its weight. It is wise to buy tinware only in the best shops, because small and out-of-the-way hardware shops can rarely afford to keep on hand the best grades.

Tinware should, of course, adhere closely to the lines of all other utensils in that it must be smooth with no rough globules or edges, and without seams (which might catch food or dust particles to create an aftermath difficult to clean).

When cleaning tinware, place the utensil to be cleaned in hot water and soda. Never keep the utensil more than five minutes in the water because the tin will dissolve a little as the heat and soda meet, and though this will disintegrate the grease it will make the iron or steel base show through. Rub the utensil with a fine powder like whiting, rinse hot, and dry while hot. Tin will rust, so it is best to dry while the tin is hot.

Among the most useful and zealous things in tin is the so-called japanned ware, which is but painted tin.

Bread and cake boxes come in different colors, with and without shelves, sliding doors and in varying fastenings to suit your fancy. These are light and easier to manage than the shiny metallic ones and easier to clean out than wooden ones. Some have removable shelves, which adds to the joy of rations.

The less expensive tin cake cutters in their multitudinous designs are very inexpensive and good tools. They are keen cutting and light and durable.

Galvanized ware is usually steel or iron treated to a special finish of tin.

Some of the things in this material are most useful and necessary—for example the refrigerator drain pan, garbage pail and ash can. These are extra heavy and withstand wear and jouncing.

For the less elaborate kitchen the tin muffin pans, funnels and pie plates are useful, yet not as good as other kitchen ware materials such as aluminum, enamels and glass.

The ideal Christmas tree holder which keeps the tree fresh for months on account of its simple reservoir for water is something well worth knowing about. It holds the tree very steady and is japanned in a dull green.

For country or suburban homes the outdoor incinerator (a perforated tinned container) permits the burning of rubbish without danger from blowing embers. Of course, this is not meant to burn fats and animal refuse. Incinerators of another order are necessary for this.

The copper bottom wash boilers whose numbers and designs are legion are extremely good and much in use, as they are light in weight and durable. Remember the finest boilers and washers, copper lined, are of plainish tin.

The galvanized coal scuttle, flour bin—japanned or plain heavy tin—is not a pariah even yet.

There are some householders who have tinware left over from the past. To these, we can say: as they die out, replace them with better, if you care to, but be loyal to what you have used if they have served.

No one recommends tin today for cookery when there are on the market more ideal cooking utensils, but what we do wish to convey to you in this article is that tin has legitimate uses.

For example, there are spice, sugar, coffee, etc., canisters in white enamel tin, brown, black, etc., with gold lines. These are not as autocratic as the blue and white china, but they will outlast any such delightful and much to be desired shelf trousseau. A kitchen in white with enameled tin containers is a very pretty thing to contemplate.

Some of the heavier tinware, as we said above, is but iron or steel dipped in tin and, of course, is very resistant and enduring and not particularly cheap.

Agates, enamels, etc., are merely steel and iron covered with layers of composition that when dry are made up to resist cookery onslaught. So you can see how closely allied the humble tin is to the efficacious first cousin agate, etc.

There are two or three very interesting and effective ice cream freezers made of tin. There is one, in fact, so built as to need no turning.

Tin trays are invaluable as they come in all sizes and are exceedingly light. They come plain, japanned and decorated, but anyone with a sense of paint and form can make an ordinary tin tray a thing of joy; while for the most part the tinware houses excrably decorate these trays. There are two, very interesting drainers for sinks, of iron with tinned grates well worth having in any kitchen.

The rubber ware that is used in kitchens is not extensive, but what is used is indispensable.

For preserving, of course, the rubber ring to seal and close jars tightly is a necessity, and the best is none too good to buy. Unless you have the best you will be cheated by breakage and consequent leakage.

Never use kerosene to clean rubber, as it dissolves it. Store all rubber things in as cool and dark a place as possible. Talcum powder brushed over a dried rubber surface will keep rubber things from sticking together.

Rubber mats for the sink take care of your utensils and prevent breakage. They also prevent the sink from becoming pitted with holes.

Some people like perforated rubber mats on linoleum or tiled floors and for kitchen hallways and stairs. These wear for a long time.

A few rubber corks in the home often help you out of a dilemma for temporary corkage.

Rubber brushes for sink use in combination with tin are useful and can be well scoured and kept in condition.

Rubber gloves for kitchenette and kitchen use save the hands and are worth their weight in radium. If more women used them the housework problem would be less like martyrdom. They preserve the hands' health and beauty.

Rubber is used for door stops to preserve the door surface and prevent noise. It is also used on the tip end of table and chair legs to preserve floors and rugs and to diminish noise.

This is about the full list of rubber things for the house except, perhaps, the rubber heel for maids' and butlers' shoes and rubber stoppers for sinks.

The uses of paper in the home are not so many.

Shelving in the pantry or kitchen can be kept in renewed health with paper laces.

The bungalow, motor trip or picnic will well be supplied with paper or fibre plates.

Rather would we warn you against paper uses: such as wrapping up your ice to preserve it, for it doesn't; wrapping up your food stuff in paper in refrigerator; greasing muffin pan with paper, for which you should use a brush.

Sometimes, however, a piece of paper will clean off the top of the stove very efficiently, yet even here a brush would be far better.

Clean brown paper to absorb French fried potatoes is quite indispensable.

The paper napkin has made its place even in the homes of wealth.

Wax paper is a delight to wrap up sandwiches and keep breadstuffs and cakes fresh for touring or picnics.

Paper lining for drawers is necessary.

The pretty paper lace doily for under finger bowls, cake and bread is delightfully pretty and saves the linen, the laundress and the laundry list.
IF YOU ARE GOING TO BUILD

Take the Trouble to Inform Yourself of Your New Home's Requirements
As to Plumbing, Heating and Lighting

MARY FANTON ROBERTS

While you are still in the midst of planning your home, before the final architectural drawings are made or the specifications written, three vital problems have to be faced, the constructional side of plumbing, heating and lighting. Anything that involves pipes or wires in the wall must be decided upon when you are still in the fundamental part of your house planning.

The utmost perfection in building equipment is nowadays regarded as absolutely essential even in the smaller and less expensive homes. You must decide upon the kind of heating you are going to employ and have it best suited to your type of house; whether you will light your house with gas or electricity, just how much money you will spend on plumbing and how much you will have. Then you can have this information incorporated in your specifications, and your builder will have a fine start on the plans. Safe plumbing must mean excellent materials, the most practical system and the finest workmanship. It is impossible to install cheap plumbing and safeguard the health of your family. What you eventually pay in repairs will in time bring up the cost of your plumbing to what would have originally given you the best. And if you ever have to sell your house, one of the first things the agent investigates is the plumbing; next, the condition of the cellar, and then the heating apparatus.

Most plumbing is standardized and your installation will, of course, depend upon the type you select to put through your house. Just because your plumbing is going to be hidden behind walls is no reason why you should not have the best you can possibly afford. In planning your plumbing, you must consider not only your bathtub and lavatory, but a separate toilet, the sinks in the kitchen and the laundry tubs in the basement. Study your catalogs before you select your plumbing, and if possible go over them with a plumbing expert, even if you have to pay for his advice, unless your builder is willing to take this responsibility.

An expert on the question of plumbing for the modern home takes up the matter in the following wise way: "Your plumbing system will be no stronger than its weakest joint. It is essential that your stack be absolutely tight from top to bottom. Joints that leak are apt to allow gas and foul odors to enter the living rooms of your home. Joints where the plumbing fixtures are connected with the stack must be tight in every respect. After all joints have been made tight, the piping is tested for water leaks by plugging both ends of the system and filling it with water or air and watching for leaks or seeping through defective joints or flaws in the pipes. To prevent sewer gas and other odors from backing up into the rooms, traps are placed at the bottom of the fixtures. These hold a certain amount of water. The water is a part of the drainage from the fixtures. It is held to a certain level in the trap by a bend or 'S' shaped curve. It thus provides a seal between the stack and the house and is a gas preventive. Kitchen sinks can be provided with grease traps to catch the grease and take it from the water before it reaches the cold pipe, to grow hard and obstruct the easy emptying of the plumbing system."

If there is any danger whatever of freezing, be sure that your pipes are insulated wherever they are exposed to cold. It is possible to purchase what is known as frostproof toilets. These are very important in some countries.

The built-in bathtub represents the highest sanitary efficiency. A few years ago, when the enamel tub first came into use, it was considered a great luxury, but now we not only demand enamel, but the bath is recessed so that it is impossible for even dust to collect under and about it. The bathroom equipment becomes a part of the very construction of the house.

(Continued on page 82)
The ultimate luxury, of course, is the Roman bath, sunk below the level of the floor. It requires a large room and deserves to be finished in a fitting style. In this example the floors and walls are green marble edged with black.

In planning for the bathroom see that it has plenty of morning light and provide, as in this tiled example, adequate lighting fixtures.

The tub can be partially sunk, as in the room to the right. The floor is covered with composition tiles and the walls with composition stone.

From an English house comes another example—the tub is enclosed in pink marble and a dado of the same material is used on the walls. This gives a wide shelf at the rear for both salts and dusting powder jars.
One of the oldest garden games is quoits. Four heavy rubber quoits with an iron pin come for $4.69.

Featherweight dice 3½" square may be rolled in a garden, on a brick or in the water. $2.50 a pair.

Duck on a Rock is an old game revised and improved. Five painted balls, wooden "rock" and two stakes.

The old game of bowling on the green is as popular now as ever. A set of fine English bowls is $50.

Garden furniture should be informal in type, comfortable and decorative. A relief from the ever-present wicker are the unstained hickory chairs on the right that meet all the requirements of garden furniture. The chair with the fan-shaped back is $14.24. The other is $8.64.

To develop one's putting strokes, nothing is better than clock golf. Complete with cup, figures and directions for layout $5.24. Putter $2.24.

Tambourine, a new form of Battledore and Shuttlecock, is played with tambourines and a ball or shuttlecock. $6.

The very attractive group at the left that seems so interested in the outcome of some game are shaded from the sun by an unusually picturesque garden umbrella. It is 8' across, has an interesting scalloped edge finished with tassels and may be had in plain green or green and white striped duck for $28.25.
GAMES TO PLAY IN A GARDEN

They may be purchased through the House & Garden Shopping Service, 16 W. 44th St., New York City.

Tether ball makes a charming garden game, immensely amusing to play and one that develops muscle, accuracy and speed. An 8’ tether pole (children’s size) complete with ball and cord is $4.50. A pole 14’ high is $6.50. Racquets $2.50 each.

This air ball when blown up is 12” high. It is very light and painted bright silver. It may be purchased for 55.

Archery is so attractive to watch as well as play, it should be in every garden. The painted canvas target 10” in diameter is $4.90. Green iron stand $5.44. Wooden box, 53” long $8.04, 30” long $8.30. Feathered arrows 50¢ each.

A splendid set of croquet consisting of four balls and metal bound mallets with handles 21” long, white rimmed wickets and wooden sockets is $10.48.

An excellent training for the eye is the Throw Dart. Cork target 17” x 17” with feathered darts 6¢. Extra darts 83¢.

Badminton is played with racquets and a net very much the same as tennis, only shuttlecocks are used in place of balls. $2.
Lake Ontario is a salmon and gold decorative dahlia of real merit. Geo. L. Stillman

A splendid orchid at the International Flower Show was Mrs. Harding, from Duke's Park.

Cinerarias, narcissi and hyacinths were features in the foreground planting of Col. W. B. Thompson's exhibit, a prize-winner at the New York Show.

Another view of the Whitney exhibit shows a sundial surrounded by primroses, set off by acacia and forsythia.
DISTINCTION DEMANDS
BOTH QUALITY AND STYLE

Style in stationery is a matter of designing, but distinction goes back of the designing to the paper itself.

Back of the unquestioned style of Crane's Writing Papers is the quality of the paper, a quality assured by the Crane Mills where paper making has been a fine art for one hundred and twenty years.

EATON, CRANE & PIKE COMPANY
NEW YORK - PITTSFIELD, MASS.

Crane's Writing Papers
fully proportioned to the load they are to carry. If the home-builder proposes to superintend the construction of his own home, he must impress this point on the mason. The slightly greater amount of concrete required for the construction of a satisfactory foundation, as compared with one that is skimped or barely sufficient, is so little and so inexpensive that it is positively foolishly to propose to save any money on this extremely important part of the building. Footings on ordinary soil should be 12" to 15" wide and 6" to 8" thick for 8" foundation walls. Where a portion of the basement of the building is unexcavated, foundation walls or piers must be carried down below frost line, otherwise, alternate freezing and thawing will throw walls resting on them out of line and cause plaster cracks. If the question of expense is a very vital one, metal lath can be used to protect only the five most vulnerable points in connection with fire. Ceilings under inhabited floors, chimney breasts, stair-wells, at the ends of joists and walls, and the partition angles. Application of metal lath to these vulnerable positions is exceedingly simple. The sheets are first applied to the ceiling and carried down 6" onto walls and partitions. This effectively prevents corner cracks. The plaster work is necessary for first class workmanship. Any kind of plaster—Portland cement, lime or gypsum gives excellent results.

Corner cracks are the most unsightly and unnecessary ones in buildings. They are also the most frequent. Tests recently made at Armour Institute prove that a 12" strip of metal lath bent into the corner, even where ordinary lath or plaster-board is used, will prevent corner cracks.

---

If You Are Going to Build

Franklin Lath for Permanent Construction

(Continued from page 70)

The newer tubs are lower than the old ones that were set on legs. For this reason they are much more convenient, and can be supplied by a quick, simple installation. A large tub requires but a few minutes after the plumb is being made.

In order that there may be a constant supply of hot water at the kitchen needs, a hot water heater is usually installed in the cellar. We have already mentioned the heating system that consumes gas and therefore has only the expense of the original installation. The tank and bowl of the modern bathroom is constructed of hard-dense vitrified china, and closet seats are now finished with a hard finished white surface that will not discolor or chip. A new feature in bathroom fittings which is being generally installed consists of two china handle controls for the hot and cold water, supplying the mixed tempered water through one spout, permitting the user to wash in running water.

In some of the tiny apartment bathrooms a pedestal laver is used, which can be hung on the wall. Its size is efficiently compacted and takes a minimum of space. Insist that your architect makes a special study of the kitchen plumbing. An excellent one-piece sink includes a basin, drainboard and back. This is one of the most sanitary sinks purchasable. Watch carefully the setting of sink and washstand that they are not too low. The average builder takes no thought of the unending torture a low sink brings to housewife or servants.

Plan your heating scheme in the winter, take a heating system with the thermometer dropping, the wind blowing in under the door and whistling around the windows, and you will then consider the heating question with due consideration. All heating must be designed for the average condition and for the average family, as the degree of heat required will vary from season to season, and the family will vary from day to day. It is not necessary to set the temperature for the entire house at one temperature. The rooms that are not occupied should be heated less than the temperature of the rooms that are occupied. The heat must be divided throughout the house. It is not necessary to heat the stove in the room, and it is not wise to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature. It is not necessary to heat the entire house at one temperature.

Of course nothing is so delightful as an open fire. Every house should have an open fire in the sitting room no matter what the heating system is. It gives money by giving you a little heat in the spring and fall; it is most cheerful and friendly on a cold winter evening and it certainly makes for intimacy and companionship in the home. It can be used in small apartments and small bungalows without other heat, provided coal is burned and care is taken to keep the grate cleaned. But, as an auxiliary to some heating system it is not only luxurious but an economy. Stoves, especially the better variety, are quick heaters, but it is impossible to heat to an even temperature with them, and the use of stoves means that there will always be fire hazards and cold rooms, not to mention the work and worry of taking care of the stoves. One advantage of hot air is that the system requires no space in the rooms.
The basic Graflex features are as valuable when making indoor portraits or slow snap-shots as when catching swift action scenes. The reflecting mirror shows a big, brilliant image of the subject, right side up. You know when the focus is sharp. You see what the view includes. High speed lens and efficient shutter facilitate proper exposure—especially if the lens is the Kodak Anastigmat f.4.5.

Graflex catalog by mail or at your dealer's.

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N.Y.
FREE—This Book on Home Beautifying

The PROPER TREATMENT for FLOORS, WOODWORK and FURNITURE

This book contains practical suggestions on how to make your home artistic, cheery and inviting. Explains how you can easily and economically refinish and keep furniture, woodwork, floors and linoleum in perfect condition. Fill out and mail coupon below for a free copy.

JOHNSON'S Paste—Liquid—Powdered PREPARED WAX

Every room needs the brightening touch of Johnson's Prepared Wax. It will rejuvenate your furniture, woodwork, floors, and linoleum, and give an air of immaculate cleanliness. Johnson’s Prepared Wax imparts a velvety, artistic lustre of great beauty and durability. It gives a hard, dry polish which will not collect dust or show finger prints.

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

Are You Building?

If so, you will find our book particularly interesting and useful. It tells how to finish inexpensive soft woods so they are as beautiful and artistic as hard wood. Explains just what materials to use and how to apply them. Includes color cards—gives covering capacities, etc. Enables you to talk intelligently on Wood Finishing to your architect and contractor.

Our Individual Advice Department is in the hands of a corps of experts who give all questions on wood finishing prompt and careful attention.

S. C. JOHNSON & SON, Dept. HG6, RACINE, WIS. (Canadian Factory—Brantford)

Please send me free and postpaid your book on Home Beautifying and Wood Finishing "The Proper Treatment for Floors, Woodwork and Furniture."

One of the best painters here is ____________________

His Address is _____________________

My Name is _____________________

My Address is _____________________

(Continued from page 82)

If You Are Going to Build

In a small house or flat this is a great advantage. But you cannot successfully heat your house with hot air without being sure that the pipes are installed with rigid care. All pipes exposed as well as the furnace itself should be fitted with arched radiator covers, which will give you a saving of fifteen to twenty percent on your coal bill.

If your home is a small house that is compact and weather-proof, a pipeless furnace may solve your problem. It is a new idea, simple in construction, easy to install and will burn either wood or coal, but it means that doors must be open to receive the heat from the main source and the second floor must be heated with radiators opening from the first.

Hot air furnaces should be located in the center of your cellar and radiators placed along the outside walls, and as near the windows as possible. There are three types of hot water heating, hot water, steam, vapor or vacuum. To make any one of these a success you must have a good-sized boiler and the best steam fitting available. It is impossible to get good results from any one of these methods of heating by using cheap labor, inferior valves and poor equipment. Steam installation is less expensive than hot water because only a single circuit of pipe is required, whereas with hot water you need a second series of piping called "returns" to get the cool water back to the boiler for re-heating. Steam also requires smaller radiators and smaller pipes.

Nowadays you can control all heating plants from the floor above by having an electric damper regulator installed. This helps to save fuel and to keep an even temperature. If you are building your house on one floor, it is possible to install both the radiators and boiler on the same level.

An admirable idea for the very small house is a small hot-water heater that looks like a cabinet. It can be placed in one of the large rooms and supply heat for the various rooms.

Vapor systems are practical in both large and small houses. They are a source of sure and constant heat in homes where there are a large number of rooms to heat.

In order to get the best results from any heating system and to conserve coal, you should make sure that you make the most of ample size and height, also that it is free from air leakages and extends well up above the floor. The best heating system in the world will accomplish nothing if your windows and doors are not closely fitted so that the cold air can blow in about the feet. This can be obviated in the winter by double windows or steel sash protectors. It is also wise to study into the size of the boiler that you put into the heating system. A certain sized boiler will supply a certain amount of heat for so much coal used. Your builder will undoubtedly be able to compute this for you. He will also look into the selection of valves. In hot-water heating jobs the valves should have a brass plate and these should be of the self-pack ing type. There is so much detail in connection with the heating of the house that you have got to take every bit of it into consideration if you want a comfortable home. Begin with the equipment, then the installation, a study of your house, make sure that good coal is delivered, and then that the furnace is well managed. Failure along the line of any one of these necessities will leave you a cold house in spite of much money well spent.

Light plays an amazing intimate part in our lives. We have also grown to know with absolute certainty that light plays a most significant part in our health and peace of mind and in the aesthetic possibilities of life. There are really but three practical systems of lighting recognised today, gas, electricity and the incandescent lamp. (Continued on page 86)
SHEER, unalloyed joy in motoring is reserved for the woman who drives a Cadillac.

With every mile of its swift, easy flight the conviction grows that hers is the unique and utterly enviable automobile experience.

Where else could she secure the strong, silken power, the comfort, the distinguished and arresting beauty that so charm her in her Cadillac?

Where duplicate its dependability, which makes continuous, extended enjoyment of motoring pleasures so definite and so serenely certain?

Could any automobile be more responsive, more refreshingly easy to control and to drive?

Is there any equal anywhere for the flawless performance, on the shopping trip or the vacation tour, that she knows is hers in the Cadillac?

Every woman who has had even so much as a single ride in the Type 61 Cadillac is unalterably convinced that it is the great motor car of the world.

And when she becomes an owner, her delight in the Cadillac is quickened by the knowledge that all of her associates concur in acceptance of its leadership.
If You Are Going to Build
(Continued from page 84)
and electricity, for oil and candle light are only used where it is impossible to get the more modern systems. But the different methods of using these two systems and the variety of lighting fixtures and shades are simply countless.

The question of house lighting is one of the most absorbing and difficult and subtle that the decorator and homemaker have to face. Of course at the beginning of building you decide about the kind of lighting you are going to employ and then the exact system that will give you the best results, and, so far as possible, just where you want the lights brought through the walls. Then you decide whether you will employ direct or indirect lighting systems, whether you wish top or side lights, and how many you will need through the entire house in order to judge of the volume of light that has to be introduced into the house. For the reception room you may want some of the new and spectacular chandeliers, illuminated with amazing interest in jet and crystal, or you may want the more quiet diffused lighting. For dining room and bedroom, light from the side walls is preferable, though diffused lighting is also practicable in these rooms. For sitting room and library, you will want not only side lights, but many table lights and a diffused light if you do not care for shadows. In the smaller rooms, a sense of light and shadow is more intimate and beautiful. For the kitchen and cellar, a light wherever the definite work is to be done. An ample number of electric plugs in the baseboard of all rooms is essential. Lights are needed in every closet, and the sewing room particularly should be well lighted. You may want to plan some cozy twilight sort of corners, but in the main there are lights, too, for these places. Even your porch in the country, that almost last stronghold for lovers, may be lighted, without warning by pressing a button.

On the other hand it is delightful to be able to read on a hot summer night out on a cool porch. As a belated guest, it is most comforting to be brought into a quietly lighted porch beckoning you into the house. Light is really the handmaid of hospitality. But remember there is no circumstance in which the uncovered bulbs are not a cruelty, even with the present craze of turning the light on every conceivable spot and person.

By all means join the procession for brilliant lighting if you wish to; but also remember that there are possibilities of diffused light and beautiful ways of shading bulbs. Soft lighting is recommended for the hallway, say between half and one-foot candle power. The strength of light for your tables and even for your side brackets should be at least three-foot candle power.

Semi-direct lighting alone is not advisable. A home is more peaceful and restful with a certain number of soft lights and with the comfort of occasional shadow. No modern bedroom is complete without reading lights at the head of the beds, arranged to turn off without lifting one's head from the pillow.

The more deeply one studies into the lighting questions, the more you are compelled to acknowledge that the modern ideal of luxurious living could not be accomplished without the elaboration and complete systems of lighting which have robbed us of so much romance and picturesque adventure. Perhaps this can never be an age of romance, but it is an age of beautiful rooms and lovely women and gorgeous clothes, and for many things we must have light. It is also an age of study and research and for these things we need much light. So study your lighting, plan a system of lights that will make every room of your house convenient and comfortable, saving a few friendly corners if you consistently can.

NOTES OF THE GARDEN CLUBS

THE Garden Club of Nyack, organized in 1915 and of which the history and activities are described on page 84, has a membership of 125 women coming from the four Nyacks, Tarrytown, Palisades, Sparkill and several other places. Meetings are held bi-monthly, unless a field day or other function is substituted; from May through October. Many of the programs have been prepared by members, sometimes groups taking up a topic under a chair, as at one meeting when four women, with Miss J. S. Salisbury for leader, considered Experiences from Our Kitchen Garden. On other occasions roses were treated in a similar way, or again several members would talk of annual and perennial varieties of the same flowers, as hollyhocks, asters and phlox.

A list of the topics presented by individuals included "Birds, Butterflies, and Other Garden Kindreds" by Mrs. F. V. Smith, "My All-Year Garden and a Few Hens" by Mrs. Gerrit Smith; and "Gardens in Many Climes", by Mrs. Arthur F. Buys. Paintings of the Nyack Garden Club have been given with slides on Rose Gardens of America and Other Countries, by Robert Pyle, English Gardens by Mr. Edward J. Farringdon; and Birds in the Garden, by Miss Nina Marshall. Other professional addressing the club included Miss Jay, Leonard Barron, Charles H. Totty, Mrs. William Verplanck, Mr. Britton, and Mr. Arthur F. Buys. On Poetry Day Miss Louise Driscoll read her poems.

At each meeting there are three exhibitors and in June and September, there is a flower show in the Auditorium of the Nyack Club. For field days trips are arranged to the New York Botanical Gardens, at West View, Sparkill and several other places. Meetings are held bi-monthly, unless a field day or other function is substituted; from May through October. Many of the programs have been prepared by members, sometimes groups taking up a topic under a chair, as at one meeting when four women, with Miss J. S. Salisbury for leader, considered Experiences from Our Kitchen Garden. On other occasions roses were treated in a similar way, or again several members would talk of annual and perennial varieties of the same flowers, as hollyhocks, asters and phlox.

A list of the topics presented by individuals included "Birds, Butterflies, and Other Garden Kindreds" by Mrs. F. V. Smith, "My All-Year Garden and a Few Hens" by Mrs. Gerrit Smith; and "Gardens in Many Climes", by Mrs. Arthur F. Buys. Paintings of the Nyack Garden Club have been given with slides on Rose Gardens of America and Other Countries, by Robert Pyle, English Gardens by Mr. Edward J. Farringdon; and Birds in the Garden, by Miss Nina Marshall. Other professionals addressing the club included Miss Jay, Leonard Barron, Charles H. Totty, Mrs. William Verplanck, Mr. Britton, and Mr. Arthur F. Buys. On Poetry Day Miss Louise Driscoll read her poems.

The most important work accomplished by the Garden Club is said to be the complete making over of the grounds of the Erie Station, supplementary improvements being made to the four neighboring stations, by placing window-boxes in them. As the Club is constantly interested in william improvement it is consulted by the Business Men's Club of Nyack on many occasions.

The Garden Club of Staten Island, of which Miss E. Alice Austen has long been the president, was organized by her in 1914, and is composed of 80 members. Throughout the year meetings are held at least once a month, and oftener in the spring and fall. (Continued on page 88)
INTERNATIONAL STERLING
Masterpieces of the Classics
Wrought from Solid Silver

INTERNATIONAL Sterling does more than enrich a home's atmosphere. It serves in a way quite apart from breakfast, dinner and supper. International Sterling is a form of real property, the most useful and beautiful form of invested wealth. Ages of use do not diminish its intrinsic value; they merely mellow the affection in which it is held.

The Trianon Pattern is massive in form, chaste in spirit—a true example of eternal classic design.

This craftsman's mark identifies the genuine

A Book of Silver on Request: Write for Book 154, the Trianon Brochure.
International Silver Company, Meriden, Conn.
The Palladian Window and Its Use

(Continued from page 59)

...one of the most pleasing occurs on the first floor of a house in Buckingham, where the pilasters and entablature are suppressed and we have only the Palladian shape, in low projection, as the front of a bow. The same suppression of entablature is seen in the house at Chipping Norton, but here the pillars are retained to support the architraves of the side lights. This dispensing with the entablature is justified by the desire to keep the windows of a simplicity and attenuation of detail consistent with the rest of the facade.

If there be any who cavil at the repetition of Palladian windows in the 18th Century houses at Pershore as being in questionable taste, there is this to be said in their defense: they at least achieve the quality of interest. They are individually of pleasing form and of acceptable detail. Furthermore, from the purely utilitarian point of view, they are warranted by the amount of light they admit to the interior in a place where it would have been impossible to use two other windows without destroying all balance between solids and voids in the composition.

In modern domestic architecture there is, perhaps, no other single feature more constantly misapplied than the Palladian window. Time and again it is dragged in as a kind of architectural sugar plum without the consideration of its nature or of the nature of the building it is intended to grace. To avoid such misapplication and discounting of value it is necessary to keep in mind two things. First, the Palladian window must have space. To crowd it and encroach upon it, with other features is to belittle its importance and destroy half its effect. Second, it is essentially a dignified feature. Be sure, therefore, that the building in which it is placed is of a character befitting the dignity it confers. To use it in an insignificant house, or to include it in a feeble or unworthy composition, is to perpetrate architectural bathos.

Notes of the Garden Clubs

(Continued from page 86)

The Kent Garden Club of Grand Rapids, Michigan, whose President is Mrs. Philip L. Hamilton, was organized in 1913, by Miss Grace Griswold, who was recently graduated with honors from Cornell University as a landscape gardener.

The membership of the Club is limited to 65 women doing personal work in their gardens. Beginning with a luncheon in March, meetings were held bi-monthly through October. The program is always attractively printed, and in 1921 included papers on Japanese Flower Arrangement; Observations in the West Indies and South America, by Mrs. F. Stuart Foote; Life Work of L. H. Bailey, Mrs. Charles H. Garfield; What the Twentieth Century Club of Detroit does for the Garden Movement of That City; Evergreens and How to Grow Them in Michigan, by Mr. John Martin, and Summerflowering Bulbs, Hardy Primroses, etc. Mr. Edward Freyling spoke on Rock Gardening and Mr. Robert M. Teete on Attracting Birds.

There is a daffodil show arranged annually in the Art Association Rooms, Grand Rapids, and, by permission of the Mayor, flowers have been sold from tables placed in the streets in front of some of the important buildings, and also in a "hut" built for the soldiers. The proceeds from these sales, and the supplementary receipts from disposing of seeds and bulbs, were partly applied to the support of nine French orphans during the war and after it to five of these children.

The most important work of the Club is encouraging school gardens, prizes of money being awarded for the best exhibits. A principal of one school, who was a member of the Garden Club, decided and developed such a remarkable garden in the school grounds that he lectured about it with slides, as far as Minneapolis. Two members of the Kent Garden Club belong to the Garden Club of Michigan and others to the American Rose Society and the Horticultural Society of New York.

ELLEN P. CUNNINGHAM.
A Word about Cane, Willow and Rattan Furniture

SOME of our patrons are satisfied to know that a price is particularly attractive—unexpectedly low in comparison with those generally current. Others are interested to know why.

Hence this brief explanation of a merchandising policy that is somewhat unusual.

Summer furniture is what merchants know as "seasonable" merchandise; which means that, early in the season, when there is great demand, cane, rattan and willow furniture sell freely and easily even though marked at very high prices. Many merchants reason that a high price early in the season—beyond the mere profit it entails—offers opportunity for "reductions" later on even though the "reduced" price is normally fair value; and at the end of the season still further reductions may be made.

The cane, willow and rattan furniture shown here, though much more sturdy and carefully finished, much more attractively designed than is usual, is actually less expensive than most of the summer furniture available throughout the season.

This statement is printed because we feel that a frank statement of price policy is due to our patrons who deal with this house on a basis of confidence that is highly gratifying.

A collection of designs and prices will be mailed upon request

W. & J. SLOANE
FIFTH AVENUE AND 47TH STREET, NEW YORK CITY
WASHINGTON SAN FRANCISCO
House & Garden

Furniture by

COOPER-WILLIAMS

An Example from a Collection of Small Tables Faithfully Reproduced from Genuine Old Pieces.

INQUIRIES INVITED THROUGH YOUR DECORATOR

COOPER-WILLIAMS

284 Dartmouth St.,
BOSTON
2 West 47th St.
NEW YORK

Dressing the Bed

(Continued from page 68)

but we have also revived the enchanting painted furniture that is in vogue, employing quaint designs to our own beds and pieces of bedroom furniture. With a gray or rose ground, any color can be introduced as a decorative motif and there are endless possibilities of color combinations.

In the unexpected room illustrated here, the furniture is appropriate for a young boy or girl. It is of a simple peasant or country type painted gray and embossed with gay little garlands of flowers in conventional form. As both the walls and carpet run are of a neutral tone, the room is enlivened by the introduction of color in the hand-blocked linen which is used as over-hangings at the window, as a covering for a roomy winged chair and as the long flat pillow on the bed. The bedspread itself is also of linen, dyed a solid color of old rose which tints in with the old rose and blue of the blocked linen.

In this room an interesting group of windows is curtained with over-hangings of the hand-blocked linen and a valance running across the top of the entire width of the windows. This room is a delightful example of simplicity that is harmonious because all of the accessories have been carried out logically and with unerring good taste. Cannot any woman with a little thought and effort achieve similar good results?

A more formal room requires a more formal treatment of the bed. With the help of a vacuum cleaner, we can again revert to richer fabrics and to their more subtle handling. Soft taffetas are particularly effective as a material for hangings and bed coverings. We now have looms in this country that are fashioning silks as rich in quality and significant in design as any that won renown in the old world. There are infinite possibilities in dealing with this material because it lends itself so well to various uses.

Not only must a bed covering conform to the style of the room and the bed itself, for it must be well adapted to the structural form of the bed. For instance, if a bed has a head, footboard and rails of wood, they must not be submerged by hangings or draperies.

There are illustrated here two types of bed coverings. One is a bed on the day bed is of striped taffeta edged with a valance of the plain material that is used again as window draperies. This valance does not cover the wooden rail of the bed. The long flat pillow is finished with a fluting of the plain taffeta and it is further embellished with appliques of flowers in solid color repeating the note of the stripe.

The other taffeta coverings are designed for beds that have neither rails nor footboards, simply hung on the sides and foot of the beds, revealing the foot posts. The flat cushions are covered with lace and flounces of taffeta. A distinctive note is reached in the hangings at the window where the taffeta curtains are draped over a single fall of chintz. The cornice of the window obviates the necessity of a valance of any kind, which would lower the height of the window.

There are infinite ways of dealing with the day-bed, an institution which, in these times of concentrated space, has come to stay. When a room must do duty as both living and bedroom, the day-bed is an important feature and its treatment must take on the character of the room, whether of a formal or informal nature.

Besides silk, chintz and linen bed coverings, there are the delightful spreads of unbleached muslin and all-over patterns of "French Knots" or tied knots that were a well-known craft in the South of the early days. This old handicraft has been revived. These practical bed coverings look especially well upon Colonial beds of walnut and mahogany or simple painted types. There are also East Indian stuffs of silk or cotton, very soft and rich in color, that are appropriate for certain rooms having something of an Oriental flavor, but in chaste little rooms with white enameled furniture and painted metal beds, dotted muslin or heavy white linen bed coverings will always look crisp and fresh.

It is easier to bring variety into the bedroom than in the other rooms in the house, especially if we delights in the simple, decorative fabrics that are comparatively inexpensive. Every few years we can afford to change our hangings, bed coverings and loose slip covers, for taste, like every growing faculty, develops with the years and it is a pleasant feeling to know that we need not always live with our mistakes.
The MACBETH GALLERY
1892 = 1922

ART NOTES

THIRTIETH ANNIVERSARY NUMBER

reviews the early days of the Gallery
and contains a brief article on

Questions to ask oneself when
buying a picture

This should be read by every
prospective buyer. It will be
mailed free on request.

WILLIAM MACBETH
INCORPORATED

450 Fifth Avenue at Fortieth Street
New York City

MacBride
"The House of Three Gardens"
17 West 51st Street, New York

Wrought Iron Flower or Ivy Stand. 40 in. high. With Copper Bowl. 13 in. diam. Antique or Green Finish. Complete $18.

34 E. 48th St. New York

The LITTLE GALLERY

4 East 48th Street, New York City

GIFTS OF DISTINCTION

Out-Door Gardens
In-door Gardens
Rock Gardens
Garden Rooms
Sun Rooms
Sun Porches

Interiors

Consultation
Development
Direction

BEATTY & BEATTY
101 Park Avenue
New York

Directory of Decoration & Fine Arts

The New York School of Interior Decoration
10th Ave. New York City

Correspondence Courses

Complete instruction by correspondence in the use of period styles, color harmony, composition, etc. Course in Home Decoration for amateurs. Course for professionals. An agreeable and lucrative profession. Start any time.

Send for Catalogue H.

Decorators Studios
22 West 23rd Street, New York

Longellow Tray $25.00
Empire Flower Urn $25.
19th Century English Urn $30.00

Turned Crane Bracket Table $36.00

Interior Decorations
Telephone Watkins 6200

MacBride
"The House of Three Gardens"
17 West 51st Street, New York

Iron Jaclinhieres
$7.50 ea.
Italian Bench $45.00

Special Mirror 30¼" x 10¼" $35.00

Interior Decorations

MacBride
"The House of Three Gardens"
17 West 51st Street, New York

Hand Painted in Antique Effect

Studios
219 East 60th Street
New York
Karavel
Furniture

To homes where careful thought is given to the planning of a definite decorative scheme, Karpen Furniture offers a wide range of selection embracing authentic adaptations of all the period styles as well as many comfortable designs of the present day.

Its pleasing harmony of outline, its coverings of rare beauty, and its enduring comfort evidence that mastery of construction which has been symbolized for more than forty years by the small bronze Karpen nameplate affixed to every piece.

* * *

Book N of Distinctive Designs, with name of a Karpen dealer, will be sent upon request.

S. KARREN & BROS.

Also manufacturers of Karpen Fiber Rush and Reed Furniture and Dining, Office, and Windsor Chairs

Exhibition Rooms

801-811 South Wabash Avenue, Chicago
37th and Broadway, New York

A retaining wall like this calls for the softening effect of fine leaved vines growing up from its foot. Well selected shrubs along top would add privacy and improve the appearance of the wall.

Retaining Walls in the Landscape Scheme

(Continued from page 74)

for both purposes. In fact, they seem to be almost the sine qua non of an Italian layout, and one can study the most simple and elemental form in the peasants' yards in the countryside or the grandiose sculptured stone walls of such far-famed gardens as those of the Villa Lante or Tivoli, outside Rome. But all were built for the same reason and use, and need preceded beauty.

In France, only in the more rugged portions in the south, does one find the best examples of retaining-walls, with logical reasons for their use. In many famous gardens in the central and northern provinces they were used without real need, and hence have a very artificial appearance. In England the garden wall proper, has had far more attention lavished upon it than the retaining wall, and largely for topographical reasons.

In the United States, California, especially the southern part of it, offers natural conditions more nearly approaching those in Italy than any other State, and for that reason one finds there the greatest development in this line. They really have to have them there in most cases, and they look well almost everywhere because the feeling of artificiality is absent. Elsewhere in our country they are but sparingly used, or they should be so used, and in all cases should be determined by topographical fitness.

There being no marked disadvantage except that of possible inappropriateness in having a retaining wall, let us consider some of the advantages. Chiefly, they are three in number. We all know how hard it is to keep grass growing on anything more than a very slight slope. The moment you exceed a certain angle, erosion begins to take place and you can have no good turf, nor even beds of border shrubbery, because the rains cut the loam out and expose the roots. Grading of the lawn, for instance, is a means of avoiding this difficulty, but successful grading is not an easy thing to accomplish. The retaining wall will serve in its stead.

In the second place, once you have built the retaining wall, you suddenly discover that besides its fulfillment of a need, you have added to your estate an ornament of the greatest possibilities, other things being equal. This point will be developed in a call later on, but in the rough, you find yourself gazing upon what in many cases plays the rôle of a garden wall. From the sidewalk or pavement or lane the passerby gets a foreshortened view of the house and grounds, and, depending on the wall's height, considerable privacy, the first aim of the regular garden wall, accrues to the owner of the grounds. Not only may a wall of only 4' bring about this effect, but a lower one, reinforced with shrubs, will do the same.

In the third place, from the windows and porches of the house the owner (Continued on page 94)

Unless there is practical utility as well as good looks in the retaining wall its use cannot be justified. Here is one which means nothing structurally and has no interest of form, color or texture.
The PLATT SHOP

WE will gladly supply anything for the home—complete suites or odd pieces of furniture, draperies, etc. at moderate prices.

Write to us
The PLATT SHOP, Inc.
1 E. 46th St.
New York City

ARTCRAFT FURNITURE CO.
203 Lexington Ave.
32nd Street
New York

SERVICE TABLE WAGON
Saves Thousands of Steps

(1) Has large broad Table Top (20 x 30 in.)
(2) TWO Undershelves (to transport ALL the table dishes in ONE TRIP)
(3) Large center pullout Drawer.
(4) Double End Guiding Handles.
(5) Equipped with four (4) Rubber Tired "Scientifically Silent" Swivel Wheels.
(6) A beautiful extra glass Serving Tray.

Write for sample
THE COMBINATION STUDIOS
206-2 Consul Bldg.
Chicago, Ill.

ANTIQUE ORIENTAL RUGS LIKE GLOWING VELVET

About 100 gems imported annually compared with 100,000 of the usual. A resident of South Battery, Charleston, writes: "Your rugs have been an education and a delight all these years." Over 95% of my sales are to old customers: my whole argument.

Write for descriptive list of thick, richly-toned antiques. Then order an assortment on approval, express prepaid, without obligation. That is why I sell so many rugs in New York, Chicago, Boston, etc.

Prices now at the low of many years.

L. B. Lawton, Shamaeteles, N. Y.

The Nightrack
A necessary attendant for day clothes at night. Each garment has its place—all in one place. Clothing held to form, freshened and ventilated. Racks in mahogany and walnut. Ivory and colored enamels on maple made to match samples. A useful and attractive service for bed and dressing rooms. For men’s and women’s clothes. Price $15.

ROPE HAMMOND
STUDIOS
Huntington, West Va.

Your Summer Porch
This Porto Rican wicker basket fastens on the arm of your favorite porch chair, and conveniently holds books and magazines. The tray would be ideal for serving iced drinks in summer. The little basket lends a charming touch of color to the porch table.

LARGE BASKET $1.00 TRAY $1.50

SMALL BASKET $2.50

JESSICA TREAT
Interior Decoration
Architectural Advice
Decorative Objects
1512 Harlem Boulevard
Rockford, Illinois

Your Garden
From the commonplace to the interesting is but a short step. Even the ordinary garden may have charm and individuality through the addition of a bit of statuary, a bird-bath, or a vase; and superb effects can be achieved by those who give a little thought to the harmony that exists between verdure and weathered stone. Study the possibilities of your garden.

The fountain illustrated here is priced at $137.50 (F. O. B., N. Y.) Our catalogue illustrating executed in Pompeian Stone, at prices that are practically normal will provide innumerable suggestions.

THE ERKINS STUDIOS
Established 1910
240 Lexington Avenue, at 34th Street, New York

1922 DIRECTORY OF DECORATION AND FINE ARTS
Many home builders fail to realize that a home can be made something more than a mere shelter from the elements. When the weather is fine, they are unable to enjoy to the utmost the pleasure of sunshine and breeze.

Even though your plans do not contemplate a sun parlor or sleeping porch, any room can be made to include their advantages through the use of Air-Way Multifold Window Hardware.

Air-Way provides for a full opening of any width—the windows fold back out of the way—no interference with screens or draperies. They may be completely or partially closed in an instant. Air-Way hardware positively insures against rattles and other bothersome features. The windows are absolutely weatherproof.

If you expect to build a new home or remodel the old one, you should make it a point to learn all about the advantages of Air-Way.

Most reliable hardware and lumber dealers can supply you with Air-Way Multifold Window Hardware. If not, it may be quickly secured from any one of our many branches. Write today for a copy of Catalog M-4.

Retaining Walls in the Landscape Scheme
(Continued from page 92)

looks down not on frizzled edges, gullied by the rain, with poor turf at best, but on a lawn or garden in good shape with a definite, clean-cut edge, which in most cases is formed and filled against the street, leaving out of view the sidewalk; and even some of the pavement. Quite obviously, also, there is a more level boundary line due to the wall opens up great planting opportunities both in shrubbery and perennial borders or both.

Before analyzing the specific examples, let us say just a word about form, texture and color, the three guide-posts for all who essay any form of visual art. As to form, the length, breadth and height are pre-determined entirely by conditions. The landscape alone is open to choice, and in the main, as in the case of regular enclosing garden walls, this will be in harmony with the house style, if not of the same material.

Influence of the House
Color and texture, too, will be determined by the appearance of the house to some extent. However, it will be found that the most charming results are obtained when natural conditions were allowed to dictate both house and wall texture and color. For instance, if the tone in the climber's vine is more pleasing than its proper use both in house and garden walls. If the terrain abounds in granite boulders, then use of these is desirable. Those who have been in Bermuda and the West Indies recognize the use of blocks of coraline rock, constituting the sub-stratum in those islands. These blocks are carved right out to form a collar excavation, and used as building materials. In Southern California there is an adobe-like clay rock that is readily available and being of a terra-cotta color makes exquisite wall textures. Thus, the texture and the color, too, are influenced by what is at hand. In addition, color can be achieved in infinite variety by the use of various tints on plaster and stucco, and through the use of climbing vines and creepers flowering and otherwise. Thus, individual needs as well as whims and fancy can be satisfied.

In one of the illustrations there is shown a highly individual and successful treatment of steps in a brick retaining wall and an unusually pleasing transition of wall to grassy slope. The need of further support ceased, hence the wall ceased and a simple shrub marks its ending.

Another picture shows a delightful retaining wall in a red brick garden and retaining wall, each fulfilling its function to the limit and each in itself splendidly worked out. A local sandstone in shades of tan, yellow and orange is used with a casual application of mortar, giving an informal effect. There is a stained picket fence in combination with the sandstone for a regular garden wall. Not satisfied with that, evidently for the sake of added privacy, great anchoring shrubs have been planted inside. In this case every kind of red-berried vine was used, but pyrostya suspena would have been fully as charming. Taken as a whole, this is one of the happiest combinations of the three mediums, everything in keeping with the rules governing form, texture and color. Use and beauty go hand in hand with harmony. A whole new world of fine, beautiful things is opened up. The beauty of a retaining wall is sometimes a retaining wall would be entirely too expensive, and yet there is the problem of what to do with a steep bank or an outright cut, where, for instance, an avenue comes through. Such cases lend themselves equally to vases or ground-cover planting and provided it be wholly or partially evergreen, a very satisfactory result is reached. English ivy (Hedera helix) or some evergreens would be.

A singular charm issues from the illustration in the center of page 74, which is a decided novelty in retaining walls and yet adheres to the laws governing them. It is in a land of many rocks and boulders and very frequently there are outcroppings right in the lawns and gardens. What more natural than that the walls should be built of the local stone! The greatest harmony is a result and the dictates of color and texture are satisfied.

But the specialty of this wall rests in the size of the crevices which allow of individual planting and thus a kind of rock garden is established. The rocks are placed in the crevices, the gravel and gravel is done away with. Instead there is an infinite variety of color and texture and play of light and shade. The corner house, with a branch of red-berried cotoneaster drooping over it, the bare stone adding its own touch of interest to the whole setting. This is offered as an eminently successful solution of a problem.

What to Avoid
Finally, we come to two examples of what not to do. The first a plaster over brick wall, which in itself is pleasant in tint and texture and line. The two scrabbly bushes that hang over are absolutely wrong, soft fine-leaved vines were used by the architect and one below, and creepers flowering otherwise. A consistent planting of proper shrubs at the top would give privacy and also break the wall. What is free of the wall, especially the hideous naked seat or garden bench backed up against it, utterly ruining all beauty of line from the outside and giving the person inside an uneasy feeling of insufficient support since naught but thin air is in the background. This teaches one what not to do with a garden seat as well as garden walls. Remove the seat and the wall can be made beautiful by plantings, even if a short one, as in a city garden. 

The last illustration is a cross between a drab wall and retaining wall but is ugly either way. Hard white concrete banded like a barrel drawn tightly in a strip around two sides of a big yard, which contains a house of red sandstone, is open to criticism. In the extreme case, against a picture wall, it means nothing, it has no use, no beauty, no interest of either form, color or texture.
Individualism -

in Good Furniture

Quiet Good Taste

THE evident refinement of Elgin A. Simonds Company Furniture silently creates an atmosphere of dignified elegance in your home.

Good furniture must not only be correct in design and beautiful in finish but should harmonize with every feature of the room. For that reason a Department of Interior Design functions especially to help you select furnishings in harmonious good taste. Write directly or through your dealer for advice.

The best furniture establishments handle Elgin A. Simonds Company Furniture. Be particular to look for the trademark on every piece.

Write for our illustrated Booklet "H" on Furnishing Your Home.

The

Elgin A. Simonds
Company
Manufacturers of Furniture
SYRACUSE, N.Y.
NEW YORK BOSTON CHICAGO

Reedcraft

There is just one "Reedcraft." It can be obtained only from the following dealers:

John Wennmacher New York
John Wennmacher Philadelphia
Palmer Furniture Company Boston
The Halle Bros. Co. Cleveland, Ohio
Throftield-Duncker Carpet Co., H. Lewis Chicago
Robert Keith Furniture & Carpet Co., Kansas City, Mo.
James McCrery Co., York Philadelphia
The Tobey Furniture Co., W. & J. Sloane Chicago
The C. W. Fisher Furniture Co., San Francisco
Woodward & Lothrop, Washington, D. C.
The J. L. Hudson Detroit
The M. O'Neil Co., Milwaukee

Dundie-Chase Furniture Co., Philadelphia
Frederick Leuer & Co., New York
McCreery & Co., Pittsburgh
Deere & Co. Furniture Co., Kansas City, Mo.
Frederick & Nelson, Seattle
Lovelace, Joseph & Leeds, Birmingham, Alabama
Morris & Co. & Sutbird, Seattle
The H. & S. Paine Co., Cincinnati
Stoner Bros., Chicago
Orchard & Wilcox, Omaha
Jefferson Furniture Co., Memphis
Hill & Rogers Company, Rochester, N. Y.
The F. O. & A. Heseloff Co., Columbus, Ohio

The Van Haren Charles Co., Alhambra, N. Y.
Beiler & Halsman, Beavercreek, Va.
Harbour-Leavitt Co., Oklahoma City
Williams & Morgan, Los Angeles, Calif.
The Flint-Strong Company, Denver, Colo.
The Daniel-Fisher Stores Co., Kansas City, Mo.
Morgan & Co., Savannah, Georgia
W. A. French & Co., Minneapolis
The Stewart Dry Goods Co., Madison, Wis.
Raw Furniture Co., Oklahoma City
Parker-Gardner Furniture Co., Charlotte, N. C.
Burgess-Nash Co., Omaha

The Reedcraft Company

NEW YORK
101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY

CHARMINGLY TRIMMED WITH REAL DRESDEN FLOWERS. THIS CANDELABRA IS WELL SUITED FOR THE COUNTRY HOUSE MANTEL OR CONSOLE. SURPRISINGLY INEXPENSIVE

Cassidy Company
INCORPORATED
Designers and Manufacturers of Lighting Fixtures
Since 1867
101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY
The Most Beautiful Range in America

Of pure white porcelain enamel—with handsome nickel trimmings—this Electric and Coal Combination Range has been the point of interest at every Better Homes Show where it has been exhibited.

It is intended primarily for those homes of the better type—especially those where gas is not available. Each unit of this range is large enough in itself for the requirements of the average family. The electric unit in actual tests has shown a food saving that averages 15 to 20 percent in cooking or baking. It also assures a cool kitchen in the hot summer weather—or when the added heat is desired the coal unit can be used. Each is so constructed that they can be used separately or together.

Write for illustrated folder giving full descriptions

THE
S. B. Sexton Stove & Mfg. Co.
500 BLOCK W. CONWAY STREET  BALTIMORE, MD.

Flowers for Far and Near

(Continued from page 47)

is its value. Flowers of a light to middle value are visible at a greater distance than those below middle value, for below the center of the scale, so to speak, color intensity ceases to make itself felt. For example, Spark's variety of monkshood is a very clear glowing purple, but the glistening flowers absorb into the background so quickly because of their dark value that it is useless to plant them as a "far" flower. On the other hand, Aconitum Napellus, another variety of the same flower, which is a few degrees lighter in value, and if anything, less intense as to color— is effective at considerably greater distance. Some of the maroon delphiniums, the purple veronica or iron weed, are all examples of considerable color intensity but dark value, and consequent low carrying power.

Of course, it is quite possible by the use of quantities of these flowers, more especially those of light values, to offset to a great extent the indecencies of individuals, by multiplying numbers into a mass to make an impression on the landscape. This is true of Queen Anne's lace, a grayish-green-white flower; of certain of the asters; of the same sea-lavender I mentioned a while since. Moreover, in the case of many sorts of flowers, desirable to mass them in the distance, because of the beauty of such a misty cloud of flowers itself, as because the individual blossoms are comparatively uninteresting in shape. And this brings us to another factor in influencing the near or far character of a flower—that is its form.

It is possible to design a color which fits a flower to be effective at a distance, and the wrong form that unites it for use near by. In other words, the form matters. A mass of flowers seen from a distance if the color is of a sort to carry well, but of flowers near at hand the shape must be pleasing, and their habit of growth good, or the most beautiful color in the world will not make them desirable.

The chiony is an excellent illustration of this point; it grows in a fashion so strange as to offset its price—less color for use in the flower border. Some flowers are like certain sketchy people—their general effect is good, but they lose interest at close range because of what might be called local inadequacies. In this class fall the shaggy asters, the graceful bellflowers, goldenrod, sun flowers, Salvia azurca, even the lovely anchusa. Perhaps the flower form itself lacks interest, or gives an unpleasant habit of turning brown in the center like the asters, perhaps the silky blue petals are in proportion to the amount of green stem and calyx as in the salvia, perhaps only a few flowers along the stem open at a time. There are various reasons why the back of the border should be reserved for the less well-dressed of our flower friends; there are some necessary to make up the audience, but one prefers the front rows filled with the regal splendor of foliage of phlox and the ruffly prettiness of Canterbury bells.

Those flowers which grow near the ground and lurk under their leaves are, of course, lost to view if planted any great distance from the beholder; violets, pansies, forget-me-nots, bleeding heart, are among the less conspicuously carried blossoms and they need to be given a foreground position in a white flower if their charms are to be appreciated to the full.

Many other flowers there are, the delicacy of whose beauty is lost unless it can be seen at close range; the butterfly-grace of Aquilegia chrysantha, the fairy poise of Delphinium Moerheimii (white larkspur); the curve of the buds of some tea roses far in the distance planting would be to hide their lights, or at least to obscure them, for the delicacy of a flower's chief charm it is best to display this charm, like that of old lace, where it can be examined.

Of course, many flowers which stand the strain of a "close-up" are effective in the distance as well, the larkspurs, California, Shrub roses, day-lilies, monarda lillas, Phlox Cookei, the white and salmon phloxes. The test which a "far" flower should be able to pass, is: does its color carry well? Is it pleasing in quantity at a distance? And the final criterion, his rock garden was to be able to pass the test which a "far" flower should be able to pass, is: does its color carry well? Is it pleasing in quantity at a distance? And the final criterion, is it finely wrought? How fine a mesh does the flower's chief charm fit? Is its form interesting and is its habit of growth a good one?

The Rock Garden of An Amateur

(Continued from page 63)

his rock garden he selected a section traversed by the clear stream of a little brook. In a total area covering approximately two acres we notice that the motif recurring through the principal part of the owner's work consists of a Japanese flavor, to perfect a harmonious combination of the naturalistic rock grouping with the beauty of a vegetation of trees, shrubs and flowers selected of a happy severity in its permanent character. Successive evanescent arrays of flowers and foliage evoke cheer through the growing season, while the charm of the evergreen plantation's verdancy during the driest winter days is exerted its comforting effect on the human mind and vision. Adding in this case Mr. Llewellyn's priceless gift, the brook humorously down the mound path of fanciful suggestions by an artist, we not only feel the communicative joy of our most adventurous amateurs, who over work compelling general admiration, but we also realize that rock gardens by virtue of their Alpine values will enhance the beauty of outdoor surroundings and in time become the pride of many refined American homes.
Whether the dining room be planned for a summer home, or in the low-toned restraint of wood paneling and tapestries, the furniture and accessories should be in harmonious relationship.
A Shower
When Fatigued

—proves the value of the shower when you are not.

There's no better test of the shower—that it really does relieve fatigue and soothe frayed nerves—than to stand under those rushing, cleansing jets when you are really fagged out. Notice how the ache leaves the muscles, and how you are "toned up." It takes only a couple of minutes. And then again, you are clean, for you used the water only once—and it ran off.

Now, doesn't this instant relief of fatigue prove that the daily shower will build up a resistance against fatigue?

There are Speakman Showers for all bathrooms. The one shown, H-965, is a stall type. The *Mixometer controls the temperature of both the overhead shower and needle bath. Either of these can be used independent of the other.

Your plumber knows Speakman Showers. Ask him for a Speakman Shower booklet—or write us.

SPEAKMAN COMPANY
WILMINGTON, DELAWARE

*Mixometers, both concealed and exposed types have been used successfully for many years in residences, hotels and institutions. The Mixometer is exclusively a Speakman product.

PROMINENT FEATURES OF THE 1922 INTERNATIONAL FLOWER SHOW IN NEW YORK CITY

(Continued on page 100)
An Object Lesson
On Radiator Enclosures

HERE is a delightful morning room from which alluringly opens a conservatory. The radiators in the latter are carefully concealed behind an especially designed grille, while those in the morning room, being unhidden, stand out like iron sentinels on either side of the doorway.

How simple it would have been to have hidden them with a combination wood and metal enclosure, which is both simple to make and far from expensive.

The wooden part the owner could easily have made, while we could have furnished the Decorative Metal Grilles, in any finish desired.

The sketches suggest two possible treatments, each using our regular Standard Decorative Grille designs, of which we have at least 500 designs to choose from.

Our booklet called "Radiator Enclosures" is full of help hint suggestions. You and your friends are most welcome to a copy.

Tuttle & Bailey Mfg Co.
2 West 45th St.
New York

KAPOCK
Silky Sunfast Fabrics

HANGINGS, upholstery, lampshades, wall coverings, all in rich, gorgeous KAPOCK with designs and colorings to match. Can you picture such a room?

Many suggestions for beautiful harmonious effects in our illustrated "KAPOCK SKETCH BOOK".

Send us your dealer's name and get it free.

Don't forget that KAPOCK's fade-proof, wash-proof colors and its double width for splitting, make it the fabric economical.

A. THEO. ABBOTT & CO.
Dept C Philadelphia, Pa
Be sure it's KAPOCK. Genuine has name, or white basting thread on selvage.

Crucet Fan Stands

A BEAUTIFULLY decorative Electric Fan complete, with carved pedestal to match, in Black Enamel and Gold or Ivory Enamel with attractive color stripes. It is a charmingly new setting for an electric fan and fits delightfully into any interior, insuring comfort during the breathless summer hours. The Fan is specially quiet in operation.

It is fitted with a three speed guaranteed Universal Motor, operated on either direct or alternating current. The base is heavily weighted, and the fan, which may be tilted in any position, securely fastened to the pedestal making it safe for any location. Price $75.00, in either finish. 30" blade; height, 6'.

As dealers have not yet been selected in the various cities, you may order from us and we will ship through a New York dealer. When ordering by mail, send check or money order and fan will be shipped express charges collect.

Crucet Manufacturing Co.
292 Fifth Ave., New York
Choosing the Heating System

There are various kinds of heating systems, with much to be said in favor of each, but they are all embraced under two classifications: warm fresh air or reheated stale air.

Steam and hot water systems do not provide for fresh air, and the heat is so dry that the floors and furniture pull apart, veneers peel off, and many a valuable family heirloom is ruined. Then there is also the danger of bursting and leaking.

The Kelsey Warm Air Generator fills your house with warm, fresh air, a special cap forces an extra supply to the room that is hard to heat; the automatic humidifier provides a degree of moisture that produces health and comfort, the exhausted air is drawn off through vents at the floor line, and the cost for fuel is less than any other system.

Before you decide on your heating system, let us send you "Some Saving Sense On Heating" which explains the construction and operation of the Kelsey Warm Air Generator.

Prominent Features of the 1922 International Flower Show in New York City

(Continued on page 102)
P. JACKSON HIGGS

IMPORTANT

Mr. Higgs announces the placing on sale of many examples from two important and historic houses of England.

There are no less than eighteen Panelled Rooms from one house including superb Mantels and Furniture of the period.

Also included are all the Garden Ornaments, Fountains, Lead Figures and Marble Statuary, very important Paintings and rare Chinese Porcelains.

A list of the objects will be forwarded on request.

11 East 54th St. New York City

ROOKWOOD

Pottery, Tiles & Sculpture

give distinction to the house and garden.

The Rookwood Pottery Company
Rookwood Place, Cincinnati, Ohio

Danersk Decorative Furniture

IN Danersk Furniture you have a flexible medium, an opportunity for self-expression in the furnishing of your home. You may select and assemble individual pieces in the spirit of a collector and view the result as an achievement that worthily reflects your cherished ideas of fitness and beauty.

For example, the Spanish Group in old ivory and blue may appeal to you. This group was made with full appreciation of beauty in color and integrity in construction. If you are given the opportunity of choosing just the pieces you want for a given room and can have them finished in some delightful scheme that is just what your home needs, does this not mean more to you than mere furniture? Perhaps the reason why the most prominent decorators are constant users of Danersk Furniture is because such variety and completeness of individuality are obtainable in it. Decorators and their clients are always welcome.

Send for Early American Brochure C-6

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

Wood and Marble Mantels
Fireplace Equipment

QUAINT HAND WROUGHT METAL WORK
For the Country House

LANTERNS, WEATHER VANEs, FOOT SCRAPPERS, KNOCKERS,
WALL LIGHTS, BELL PULLS, COLONIAL AND ENGLISH HARDWARE

ARTHUR TODHUNTER, 414 MADISON AVE., NEW YORK

Danersk Furniture
IN Danersk Furniture you have a flexible medium, an opportunity for self-expression in the furnishing of your home. You may select and assemble individual pieces in the spirit of a collector and view the result as an achievement that worthily reflects your cherished ideas of fitness and beauty.

For example, the Spanish Group in old ivory and blue may appeal to you. This group was made with full appreciation of beauty in color and integrity in construction. If you are given the opportunity of choosing just the pieces you want for a given room and can have them finished in some delightful scheme that is just what your home needs, does this not mean more to you than mere furniture? Perhaps the reason why the most prominent decorators are constant users of Danersk Furniture is because such variety and completeness of individuality are obtainable in it. Decorators and their clients are always welcome.

Send for Early American Brochure C-6

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

Danersk Decorative Furniture

IN Danersk Furniture you have a flexible medium, an opportunity for self-expression in the furnishing of your home. You may select and assemble individual pieces in the spirit of a collector and view the result as an achievement that worthily reflects your cherished ideas of fitness and beauty.

For example, the Spanish Group in old ivory and blue may appeal to you. This group was made with full appreciation of beauty in color and integrity in construction. If you are given the opportunity of choosing just the pieces you want for a given room and can have them finished in some delightful scheme that is just what your home needs, does this not mean more to you than mere furniture? Perhaps the reason why the most prominent decorators are constant users of Danersk Furniture is because such variety and completeness of individuality are obtainable in it. Decorators and their clients are always welcome.

Send for Early American Brochure C-6

ERSKINE-DANFORTH CORPORATION
2 West 47th Street, New York.
**The House You Will Call Home**

EVERY element in it from cellar to roof must live long in order to serve economically. Take the piping system for example—how important it is that the best pipe should be used. How important it is that Reading Genuine Wrought Iron Pipe should be installed throughout.

Reading Wrought Iron Pipe, having the ability to resist corrosion, lives on an average two to three times longer than the best steel pipe. The use of Reading eliminates those frequent tear-up-the-house variety of replacements which are costly and extremely disturbing.

Many huge structures, including the Sears Roebuck Building in Philadelphia, are installed throughout with Reading Wrought Iron Pipe. Materials used in such buildings are bought with extreme care and almost exact knowledge as to the ultimate cost. The same practice should hold true when building your home.

Whatever your building operations may be, Reading Wrought Iron Pipe will best suit your needs. A talk with your architect will convince you of its low ultimate cost.

Write for the booklet, "The Ultimate Cost." It covers many interesting points on pipe installations and costs.

---

**Prominent Features of the 1922 International Flower Show in New York City**

(Continued on page 104)

(Above) A corner in the headquarters booth of the City Garden Club of New York. It was designed by Ruth Dean, landscape architect.

Cromwell Gardens presented a delightful rose garden which was especially interesting because it was entirely practical to work out under outdoor conditions.

(Aabove) A third view of the Roehrs exhibit, where the foreground was filled by a still pool among rocks, reflecting dark evergreens and rhododendrons lighted with the pink of their blossoms.
A Reading Lamp of Refinement and Beauty

THIS LAMP, aside from being an object of beauty in itself, serves many illuminating needs which no other lamp of this type performs.

A lamp for reading; for the bridge table; unique in its flexible ability to throw a proper light on paintings, or on ornamental bindings in a bookcase.

Not a period lamp, but adorned with sufficient ornament.

Finished in any combination of colors; silver and blue enamel being especially recommended. Shade of silk or parchment.

We shall be pleased to submit sketches and advice to those genuinely interested in correct lighting fixtures.

Write for our small portfolio showing a few authentic pieces. Prices on request.

Robert Phillips Company, Inc.
Artisans in all Metals
101 Park Ave. (at 40th Street) New York City
They Fight Film—
They who have pretty teeth

Note how many pretty teeth are seen everywhere today. Millions are using a new method of teeth cleaning. They remove the dingy film. The same results will come to you if you make this ten-day test.

Why teeth are cloudy
Your teeth are coated with a viscous film. It clings to teeth, gets between the teeth and stays. Film absorbs stains, then it often forms the basis of thin, dingy coats. Tartar is based on film.

Old brushing methods do not effectively combat it. So most teeth are discolored more or less.

Thus film destroys tooth beauty. It also causes most tooth troubles. It holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay.

Germs breed by millions in it. They, with tartar, are the chief cause of pyorrhoea, now so alarmingly common.

Now a daily remover
Dental science, after long research, has found two ways to combat film. Authorities have proved their efficiency. Now leading dentists, nearly all the world over, are urging their daily use.

A new-type tooth paste has been created to comply with modern requirements. These two film combatants are embodied in it. The name of that tooth paste is Pepsodent.

Its unique effects
Pepsodent, with every use, attacks the film on teeth.

It also multiplies the starch digestant in the saliva. That to digest the starch deposits which may cling to teeth and form acids.

It multiplies the alkalinity of the saliva. That is Nature's neutralizer for the acids which cause decay. In these three ways it fights the enemies of teeth as nothing else has done.

One week will show
Watch these effects for a few days. Send the coupon for a 10-Day Tube. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Enjoy the refreshing after-effects.

Do this to learn what millions know—the way to whiter, cleaner, safer teeth. Cut out the coupon now.

Prominent Features of the 1922 International Flower Show in New York City

First prize in the model garden competition was awarded to Mrs. Charles Willing, Chestnut Hill, Philadelphia

The miniature garden contest brought out some excellent entries. This second prize winner was only about 3' square.
For the Fireplace in Your New Home

With this beautiful gas fire you can save several hundred dollars on each fireplace because it does away with the expensive large flue and ash pit.

You can install a Radiantfire for the price of ordinary fireplace equipment and have double the heat at less cost. See one at your gas company or your local dealers or write for booklet.

GENERAL GAS LIGHT COMPANY

The HUMPHREY

Radiantfire

AEROLUX

VENTILATING

PORCH SHADES

Use your porch more this summer. Aerolux Porch Shades will keep out the sun's glare, but let in plenty of fresh air from to bottom. Easily hung, substantially made, finished in many pleasing colors.

THE AEROSHADE COMPANY

EAT with Your Eyes

Acquire this Sixth Sense by Using

The Refined American Paper Doilies

Appetizing Daintiness Without Labor

The American Paper Doily — a Delicate Illusion of Lace and Linen

American Lace Paper Co. MILWAUKEE, WIS.

Under All Moist Foods where the use of real linens offends good taste.

Also Under Fruits, Soups Rolls, Ices Masts, Cakes Candy and ice cream.

"Book of Porches"

Write for the "Book of Porches", suggesting ways to increase porch use and beauty.

''ICE CREAM without cranking!''

In the Auto Vacuum, ice cream literally makes itself.

This freezer has no crank! Simply put ice-and-salt in at one end; the cream mixture at the other. Set the freezer aside, and leave it alone (with an occasional stir) — and the ice cream makes itself!

It is a neat, all-metal container, white enameled, as light as aluminum ware.

Smoother ice cream can now be made in less than an hour with no labor, and with much less ice than before.

Pure, home-made ice cream is a treat indeed! It's a pleasure now from start to finish!

Write for interesting booklet "II" Desserts That Make Themselves.

AUTO VACUUM FREEZER CO., Inc.

220 W. 42nd St. New York, N.Y.
The flower flies are those swift darting little fellows that have a way of falling motionless in mid-air for seconds at a time.

Mimicry is apparent in some species of flies. Certain kinds resemble bees, others look like wasps, and still others suggest bumble-bees.

The RELATION of FLIES to FLOWERS

All flies, generally considered, are pests. But this superficial opinion is far from the truth, for if their life-history is somewhat closely observed, it must be revised in their favor. Some of the flies may be considered as health police, which, wherever a vegetable or animal body is going over to decay, will soon come to remove it. Others are vicious blood-sucking fellows. And, between these two extremes, are found the honey or flower flies, dainty and beautiful insects which have adapted themselves to visiting flowers.

The group of flies is not so very old. The carboniferous period with its flowerless plants could not offer them sustenance. The remains of the first numerous species belonged to the families of Bibionidae (March flies), Muscidae (house flies and their allies), Syrphidae (flower flies), Oestridae (gad flies and blow flies), Empididae (dance flies), Asilidae (robber flies), Culicidae (mosquito), Ceratopogonidae (midges), etc. So one can say that the development of the flowering plants went hand in hand with the development of the flies. Even today the fly and the flower are closely related.

A number of families are specially organized for pollination, while others, lacking this specialization, are still sufficiently numerous to be important in the fertilization of the flower. In the class of Brachytera there are many genera which do this work, as they are just as important as many butterflies. The pollen is usually carried by the hairs of the body and is so transmitted from flower to flower.

The flower flies, thick-headed flies (Conopidae), bee flies, and dance flies are the most important insects in this

CONTINUED ON PAGE 108
An Unseen Refinement that Banishes the Garbage Can

IN hundreds of carefully planned homes of more recent construction there are no unsanitary, unsightly waste receptacles to mar the neatness of well-kept grounds. Their place is taken by the Kernerator, a brick incinerator built into the base of the chimney when the house is erected, that disposes of all household waste—wilted flowers, broken crockery, tin cans, garbage.

This material is dropped into the handy hopper door, located on the first floor in the flue, and it falls to the brick incinerator in the basement. At intervals it is lighted and burns itself up without odor. Non-combustibles are dried and sterilized and later dropped into the ashpit. The Kernerator costs nothing to operate since no coal, wood, gas or oil is required for fuel.

Ask your architect about the Kernerator and write for an interesting booklet we have just prepared, showing some of the fine homes in which it is installed.

KERNERATOR INCINERATOR CO.
1025 Chestnut St., Milwaukee, Wis.

KERNERATOR
Built-in-the-Chimney
Reg. U. S. Patent Office

Perfect Protection for Your Walls, Decorations and Draperies

Here is a means of protecting your wallpaper from those unsightly black smudges and reducing the dirt and dust in your rooms to a minimum. The patented Dust Trap, an exclusive Shapco feature, inconspicuously placed under the top of the shield makes it a trap for the dust and soot carried by the heated air. The accumulated dust is easily reached and removed with a damp cloth.

Beautifies any Radiator

Shapco Shields are artistic in design, adding grace and beauty to any radiator—highly ornamental as well as useful. They have metal backs and sides, and metal tops support various colored marbles or plate glass over cement, damask or brocade.

Write us for full information and name of nearest dealer

Sodemann Heat & Power Co., 2302 Morgan St., St. Louis

HOT FLO ELECTRIC FAUCET should be in every home, office, shop, doctors’ and dentists’ offices, in fact wherever hot water is wanted quickly.

Heats water instantaneously only when needed, and just the amount needed. Simply turn the faucet and you get hot or cold water as desired.

Safest, cleanest, most economical and convenient. Easily installed by any mechanic on any bowl or basin substituting for regular faucet. Graceful and finished in nickel.

JUST THE THING FOR THAT BUNGALOW
Price $25 Complete

Tear out this ad, write your name plainly and mail to address below. A “HOT FLO” Electric Faucet complete will be sent you at once. Send check with order or pay the postman.

Name
Address
City
Or write for illustrated folder

HOT FLO ELECTRIC CO., 39th Street & Seventh Ave., New York City

The Porch Beautiful and Comfortable—Is a Vudor Porch

Whether viewed from the exterior or interior, Vudor Ventilating Shades enhance the appearance of any porch, but their greater service lies in their ability to subdue the sun’s heat and glare, keeping your porch cool as a mountain top and shady as an arbor.

Why go away this summer when you can enjoy vacation comfort on your porch enclosed with Vudor Shades. Eat, sleep and entertain on your porch—secure from curious eyes.

Vudor Shades are made of wood slats beautifully stained in certain soft tones. They do not admit the glare of sun, nor are they seen by passers by but they cannot see you. Ventilator slats in top—exclusive Vudor feature—assures perfect ventilation. There’s nothing quite like them for appearance, utility and comfort. Write for literature, prices and name of local dealer.

Hough Shade Corporation
261 Mills St.
Janesville, Wis.

SELF-HANGING
Vudor
VENTILATING PORCH SHADES

HOT FLO
Electric Faucet
Heats Water Instantly

Approved by National Board of Fire Underwriters
The Relation of Flies to Flowers

(Continued from page 106)

Although the larvae of the flies are parasitic, the adults never are, and the food of the larvae is entirely different from that of the adult. In the larval stage they have far different mouth-parts and digestive systems, other organs and instincts. The larva of *Eristalis* lives in fifth and sixth stages as a visitor of the flowers and eats pollen. The larvae of *Oestridae* (gad flies and bot flies) and their relatives live in the stomachs of horses and mules; the adults, on the other hand, are dependent upon the flowers. The red-headed bugs of *Empis* and *Pompomphya* are roppers, which attack other, tinnier insects and feed on their eggs. The males on the contrary lead a peaceful and nectar drinking existence.

Mimicry is also found among the flies, both fly and animal. Often imitated which possess a poisonous barb. The species of *Eristalis* living from and upon the flowers are only too often mistaken for bees. *Volucella bombylans* resembles a bumble bee. The *Syphphid* (robber wasps and "flying ants" of Jack-in-the-Pulpit), etc., which attract many other insects, especially the flesh flies (*Sarcophaga*). The odor of the plants is often mistaken to such an extent that they deposit their eggs on such flowers, and when the larva hatch, they must die of hunger.

GOVERNMENT BULLETINS THAT HELP

HIGH temperatures and dry weather in June, July and August are unfavorable for good yields of high quality potatoes.

The Nebraska Experiment Station in its Enrolling of scrolling weeds, paraculture possessing wind-dispersed seeds. Mow roadside, fence row and waste places in mid-June and mid-August. Practice hand labor. Frequently a few hours spent in hand weeding will prevent a great deal of future trouble. Rotate the crops. A cultivated crop that is well tilled will act as a cleansing crop and will destroy many weeds. Land planted with a cultivated crop is certain to become badly infested with weeds. Unlike smoother crops. Clean cultivation followed by a smoother crop will control many weeds.

Practice surface cultivation after the corn is harvested and germination of a large number of weed seeds. Many of the resulting seedlings will be killed by all means those most often imitated which possess a poisonous barb. Do not plow under weeds bearing seeds; cut and burn instead. Maintain soil moisture. Keep the land productive by the addition of organic matter (either animal manure or green manure), by bacterial fertilizer and lime where needed, and by draining where necessary. Unless this is done, the weeds are certain to come in. Stony areas or alfalfa, the grasses mean fewer weeds. Give the crops a chance to show what they can do.

Don't sow weed inducers. After the land is comparatively weed free, compost all manure known to contain large numbers of weed seeds (such as cotton stable manure). Most important of all, sow clean seed. The Indiana wind law designates eighteen noxious weeds; Buckthorn, thorny plantain, *Canada thistle*, dead nettle, cow cockle, dodder, wild mustard, horse nettle, ees, daisy, prickly lettuce, quack grass, red sorrel, white top, wild carrot, wild garlic, and yellow trefoil.

They are illustrated and described with approved methods of eradication and control in Circular No. 106 of the
From Old Virginia
famous for its fine old colonial mansions comes

Flint-Arrow Blue Slate
THE LATEST AND MOST ARTISTIC SURFACING FOR COMPOSITION SHINGLES.

For generations this slate has been the favorite roofing on many southern homes. The soft, charming effect of these old slate roofs can now be obtained everywhere by using

Flint-Arrow Blue Slate
ON YOUR SHINGLES.

A quiet silver-blue color tone—everlasting and unchanging—Nature's own shade as slate is mined from earth.

FLINT-ARROW BLUE SLATE SHINGLES LEND DIGNITY AND OLD TIME CHARM TO YOUR HOME.

Many manufacturers supply shingles of Flint-Arrow Blue Slate
Ask your dealer or write us for samples.

BLUE RIDGE SLATE CORPORATION
ESMONT, VIRGINIA

Proper Heating and Ventilating are Important considerations in every home. It is criminal carelessness to ignore them, for pure, fresh air is vitally essential to life and health. Thousands of homes are comfortably heated and amply supplied with an abundance of pure, fresh air through the efficient operation of

"FARQUAR"
SANITARY HEATING SYSTEM

Health-destroying heat is both illusionary and devitalizing. Scorched air is unfit for breathing, and stale air, heated and re-heated, is positively injurious.

The temperature of a FarQuar Heated Home is distinctly refreshing. As one FarQuar owner said—"My FarQuar System produces a coolness that is comfortable."

An interesting booklet—"The Science of Home Heating"—discloses some remarkably vital facts about healthful home heating and ventilating. A copy mailed free on request.

THE FARQUAR FURNACE CO.
706 FarQuar Building
Wilmington, Ohio

The Welcoming Glow
that Safeguards and Directs

A well lighted driveway is appreciated by your friends and shunned by mischief-makers and evildoers. And the artistic charm of Smyser-Royer Exterior Lighting Fixtures gives your grounds an added beauty by night—and day.

The Smyser-Royer Line Meets Every Exterior Lighting Need
Let us put our experience at your disposal in selecting the fixtures which will best harmonize with your house and its surroundings. Our illustrated booklet—"The Lamp of Hospitality"—shows a selection of lanterns and lamp posts for estates, country homes, town houses, community lighting and public buildings. The coupon below will bring you a free copy.

SMYSER-ROYER COMPANY

SEND US THIS REQUEST BLANK
for "The Lamp of Hospitality," a little book containing some interesting information on Exterior Lighting. Every architect and contractor should have our Catalog "F."

Name...
Address...

City Water Service in the Country

Many country homes far beyond the city limits enjoy perfect water service. The Paul System pumps water automatically as it is needed to any part of the property and keeps it under pressure for instant use. The mechanism is simple, compact and quiet.

Write us for interesting descriptive matter. Our nearest branch will be pleased to explain the system fully.

FORT WAYNE ENGINEERING & MFG. CO.
No. 1724 North Harrison St., Fort Wayne, Indiana
INSTANTANEOUS Hot Water, provided by a Hoffman Automatic Heater, saved an average of seven hours time each week for Mrs. Marion Stanley Adams, in addition to supplying greater comfort than her home had previously known.

Read the interesting story by Mrs. Adams and also the instructive article by Robert J. Kirk in the handsome new book offered in the coupon below. The experience of these two in no way differs from that which thousands of Hoffman Water Heater owners enjoy every day.

The Hoffman is "the heater with 77 less parts" which supplies all the hot water you want at the exact moment you want it, by merely turning the faucet. No waiting. No waste.

Get your copy of this book at once. It contains full information about instantaneous hot water and Hoffman Heaters. Send coupon today.

The Hoffman Heater Co.
1675 Oberlin Avenue  LORAIN, OHIO
Branches in all important centers

HOFFMAN
Instantaneous Automatic Water Heaters
For All Homes Using Gas
The Hoffman Heater Co. is an independent organization, not affiliated with any other heater company, paying no royalties.

MORE GAMES FOR THE GARDEN
Which may be purchased through the House & Garden Shopping Service 19 West 44th Street, New York City.

In Bull Board one tries to throw the rubber discs on the numbers and not on the bull. Board 3' x 4' $30

A set of double court marking tapes with nails, staples and directions for putting down is $7. Net $4. Racquets $2.25 to $14

An unusually beautiful set of croquet of imported English dogwood, has metal bound mallets, balls of solid color and twisted, white enameled candlestick wickets, with painted sockets and caps. The box is fitted with a special compartment for each part of the set. A four ball set is $35, eight ball $56
THE "VISION" OF PEARL WIRE CLOTH

ALTHOUGH Beauty and Economy are the foremost features of PEARL Wire Cloth, another of great importance is Vision. Due to its smooth, metallic finish and even mesh, coupled with its color, which turns to an "invisible" gray shortly after installation, PEARL offers practically no obstruction to the vision, and the occupants of a PEARL Screened Porch enjoy the beauty of the outdoor view.

This feature does not hold with painted cloth. PEARL requires no painting. It insures against repairs, continued painting, and the petty annoyances that less durable wire cloth gives. Buy only the Genuine, which has two copper wires in the slavage and our red tag on every roll.

Call on our local dealer or write direct for samples and literature if you're interested in screen material. Address Dept. "K".


G & B Pearl is made in two weights—regular and extra heavy. The best hardware dealer in your city sells "PEARL."

The Story of The Cracked Piano

"I had a beautiful mahogany upright piano and by reason of shutting our house up for several months—with poor climatic conditions—I found that the surface of the piano had become dull and covered with tiny cracks. "I tried several polishes but they did nothing more than make the condition seem more noticeable. Then I tried

LIQUID VENEER

with really astonishing results. True, the cracks did not disappear but there was a rapid improvement in the appearance of the piano. The cracks became barely noticeable and the finish seemed to take on new life and lustre. "I use Liquid Veneer in my daily dusting on all my fine furniture."

The use of Liquid Veneer is a distinct economy. It saves expensive refinishing.

At all grocers, drugstalls, hardware, paint, furniture dealers and department stores—30c, 60c, $1.25 a bottle.

BUFFALO SPECIALTY CO.
Buffalo, N. Y., Bridgeburg, Ont. London, England

DUST WITH
LIQUID VENEER PRODUCTS

BOHN
SYPHON REFRIGERATOR

The unusual efficiency and economy in preserving food in a BOHN SYPHON REFRIGERATOR, has added a feeling of satisfaction that has expressed itself in the form of a "pride of ownership" that is difficult for those who do not own one to understand.

Adopted by the Pullman Company and dining car service of all American Railroads.

New York Exhibit—BOHN REFRIGERATOR CO., Chicago Exhibit, 53 West 49th St. SAINT PAUL, MINNESOTA 60 E. Washington St.
The High Cost Of Tearing Out Corroded Piping

Water pipe that corrodes must be torn out at the end of a few years. Walls must be opened and floors and pavements ripped up to reach concealed lines and service pipes.

Use ANACONDA brass pipe for hot water and service lines and for concealed work, and all the cost of corrosion, all the expense and disorder occasioned by tearing out corroded pipe are avoided.

ANACONDA brass pipe resists corrosion. It is made by a process developed as a result of fifty years' experience.

Every piece of ANACONDA brass pipe is guaranteed against splitting.

THE AMERICAN BRASS COMPANY

GENERAL OFFICES: WATERBURY, CONN.

WORKS AND FACTORIES

Ansonia, Conn. Torrington, Conn. Waterbury, Conn. Buffalo, N.Y. Kenosha, Wis.

Government Bulletins that Help

(Continued from page 108)

Purdue, Indiana Agricultural Experiment Station, entitled: Nineteen Noxious Weeds of Indiana, of which this article is a digest.

A VERY useful series of spray calen- ders for New Jersey and vicinity have just been issued and may be obtained free by writing to the New Jersey Agricultural Experiment Station, New Brunswick, N. J.

Circular 131—Potato Scab and Methods for its Control.

Circular 132—Spray Calendar for Apples and Quinces.

Circular 133—Spray Calendar for Peaches.

Circular 134—Spray Calendar for Pears.

Circular 135—Spray Calendar for Cherries.

Circular 136—Spray Calendar for Grapes.

Circular 138—Control of the Cabbage Maggot.

CALIFORNIA, with its variety of suitable climates, is so well adapted to the culture of grapes that it is possible to grow in the open, in some locality, all of the varieties used in the vineyards and in the hothouse grape cultures of the world.

The home vineyard should be so planned that it will furnish the table with fresh fruit of various colors, shapes and flavors during the entire grape season, from July to November. It should also provide the family with raisins, grape juice, jelly, marmalades, and vinegar.

The Agricultural Experiment Station of California has just issued Circular 214, a very complete treatise on the home vineyard.

In Table 1 it gives a list of the champagne grapes, a few raisin varieties, and a number of varieties suitable for grape juice and other grape products. This list includes the name of variety, size, color, period of ripening, vigor and climate.

In Table 3 are typical examples of a complete group for cool regions and for warm regions.

Table 4 names varieties for special purposes: seedless grapes, grapes for juice, for jelly, for preserving, grapes for arbors, grapes with muscat flavor, Eastern grapes and raisin grapes.

Other subjects covered are: propagation of vines, pruning of the ground and planting, supports, arbors, treatment of young vines in the first, second, and third years, treatment of full bearing vines, pruning, cultivation, irrigation, diseases and pests.

It is included with a list of general publications and books on grape growing.

The Agricultural College of the University of California offers a correspondence course in Grape Growing, which may be taken for a small fee.

THE Nebraska Agricultural College Extension Service recommends that all seed potatoes be treated before they are cut for planting, for the purpose of controlling several diseases, most especially scab and another disease called rhizoctonia. This latter disease does considerable damage to the plants, frequently killing them, thereby ruining the standing stand of potatoes.

The method recommended is to dissolve 4 ounces of corrosive sublimate in one gallon of hot water. Then add this solution to 29 gallons of water, making a total of 30 gallons. At all times use non-metallic vessels for this solution, as it does damage to metal and weakens the solution. The potatoes should be soaked in the solution before they are cut for from 1 to 1½ hours the first time the solution is used. The same solution can be used for four lots of potatoes provided the length of time for treating each lot is increased 10 minutes. After four lots have been treated in one batch of solution it should be discarded. This solution should be handled carefully at all times, as it is a deadly internal solution. Externally there is no danger from it so far as the handling of the potatoes in the solution is concerned.

ALFRED I. WILDER.

Y OUR D O G AND YOU

THE great success of the impor- tant dog shows of the past winter, both in the quality and number of the dogs shown and in the great interest in these events taken by the general public, proves beyond ques- tion that dog-breding has recovered from the set-back occasioned by the war and has taken its place again as one of the important phases of coun- try life today. The time has passed when anyone is satisfied to own just a dog—it seems to be the ambition of everyone now to own the best he can afford in his favorite breed, and then to show it to prove how good he is.

A great many visitors at dog shows and a great many novice exhibitors are puzzled by the system of classes and judging and the dogs and a brief sum- mary of the system followed may be of assistance.

All dogs are divided into the recognized breeds, and each breed again into sexes—dogs and bitches. In each sex there are five regular classes—the puppy class, for dogs from six to twelve months; novice, for dogs which have never won; beginners class, for the all dogs born in the United States except Champions; Limit, for dogs never having won six firsts in this class; Champions barred; Open, for cham- pions and all others. In each of these classes four ribbons are awarded, blue for first, red for second, yellow for third and white for reserve—meaning that the fourth dog is held in reserve in case any infraction of the rules, any of the dogs are cancelled, the dogs are all moved up one point, bringing the reserve dog to third. This however, seldom happens and the reserve dog can really be considered the fourth.

The winners of these five classes are then called into the ring and from them the judge picks the best of the sex and awards the winner's rosette of purple, giving a purple and white ribbon to the second best or reserve winners for the same reason that a reserve is awarded in the reserve dog and bitch winning the winner's rosette receive points towards a cham- pionship, the number of points depend- ing upon the number of dogs of the breed competing at that particular show. Any dog or bitch which receives fifteen points on winner's ratings at different shows under at least three different judges and where at least two of the credits shall be for the same class or more becomes a champion. There are also other classes such as brace- team, junior dog classes, and all these are not among the regular classes.

In addition to these class awards the judge gives green ribbons to classes of the various specials, which are of- fered by specialty clubs and individuals for various reasons, such as the best bred, best bred by exhibitor, etc.

NANA LOUISE MOORE.
SUMMER time, summer furniture, summer lamps! The cool pastel shades and restful tans are colors which lend themselves well to the making of Handel Lamps that serve on summer evenings. In the veranda picture, is table lamp number 6931, pendant lamp number 6894—both equally as useful and ornamental indoors. A variety of boudoir, desk, piano or floor lamps are conveniently numbered in the small panel—each the individual product of an artist—a craftsman.

Follow your desire to own a Handel Lamp. Its beauty will never fade. Go to the Handel dealer near you and make your selection. There is a Handel Lamp for every corner.

THE HANDEL COMPANY, Meriden, Conn.
A fascinating lampshade banded with black marabou, a dainty bed-cover strewn with orchids, a negligee of tinsel purple with trailing sleeves of nasturtium crepe—here are a few lovely effects suggested by Cheney Printed Silks.

These silks—Florentine, Shikii, Mysore, Sweetbriar, Corean, and Satin Princess—owe their colourful design to a guild of artists from many lands; their exquisite texture is the work of master weavers.

Yet Cheney Printed Silks cost less than you would expect to pay, and they may be obtained in the dress-silk and decorating departments of many stores.

If you cannot obtain Cheney Silks in your neighborhood, write us for name of nearest retail store.

CHENEY BROTHERS
4th Avenue at 18th Street, New York
Picturesque Log Fires

Faery Fuel sprinkled on your log fire gives the beautiful colorings produced by burning drift-wood. In the fascinating flames can be seen the blue of the sky, the green of the sea and the red and gold of the setting sun. Package postpaid $1.

Fruit Board Tray & Knife

Useful and convenient for preparing scripture, oranges, etc. Invaluable when preparing salads. Tray has groove to save fruit juices. Board and knife decorated with fruit design. Postpaid, 30c.

Build NOW!

Now is the time to build that long-deferred home of your own! Building prices have reached new low levels. Lower debts are disappeared. Our modern plan books contain many new ideas and helpful building hints. Will save you dollars.

MONARCH METAL PRODUCTS COMPANY
4920 Penrose Street
St. Louis, Mo.

ANOTHER CABOT HOUSE
Three Cabot products add value to this house

Cabot's Creosote Stain
on the roof preserves the shingles and gives a handsome, rich coloring effect.

Cabot's Old Virginia White
on the walls, gives that brilliant and beautiful "whitewash-white" stain effect. As bright as new whitewash and as lasting as paint.

Cabot's Insulating Paint
on the outside walls deepens the color, and saves the paint for many years.

Samuel Cabot, Inc., Mfg. Chemists, 11 Oliver St., Boston, Mass. 24 West Kinzie St., Chicago

Fruit Board Tray & Knife

Useful and convenient for preparing scripture, oranges, etc. Invaluable when preparing salads. Tray has groove to save fruit juices. Board and knife decorated with fruit design. Postpaid, 30c.

Build NOW!

Now is the time to build that long-deferred home of your own! Building prices have reached new low levels. Lower debts are disappeared. Our modern plan books contain many new ideas and helpful building hints. Will save you dollars.

MONARCH METAL PRODUCTS COMPANY
4920 Penrose Street
St. Louis, Mo.

You Can Enjoy Soft Water from every faucet in your house

No matter how hard, how unsatisfactory your present water supply is, a Permutit Water Softener will give you a steady flow of delightful, soft water from every faucet in your house for about 5 cents per day. It is entirely automatic, with nothing to get out of order. No chemicals are used and it operates on regular city pressure without any additional pumps or motors.

Permutit material possesses the wonderful property of abstracting all hardness from water that is passed through it. From time to time it is regenerated by adding common cooking salt, and that is absolutely all the operating expense there is. You just dump some salt into the softener and let the water run through it into the sewer for a few minutes. No salt is carried into your house lines and the Permutit is made absolutely as fresh as new.

Thousands are in daily use everywhere hundreds of doctors have Permutit in their homes.

Ask for our free booklet, "Soft Water in Every Home."

The Permutit Company
440 Fourth Ave., New York

Your Casement Windows to be satisfactory must not slam

MONARCH Automatic Casement Stay holds window so securely that even in a storm it will not slam. Can be attached concealed or exposed, at right or left, top or bottom. Sold by hardware dealers everywhere.

Our booklet, "Casement Windows," will prove interesting and helpful — write for copy.

MONARCH METAL PRODUCTS COMPANY
4920 Penrose Street
St. Louis, Mo.

You know, of course, that you need and want hard wood for the INTERIOR TRIM, DOORS, FLOORS and FURNITURE in your home. What do you know about hard woods?

Do you know that some of the so-called "hard" woods are softer than some of the so-called "soft" woods?

Do you know that the U. S. Forest Products Laboratories has proven by test that birch is one of the hardest of hard woods?

They proved that it required 750 pounds pressure on a steel ball to make a dent one-fifth of an inch deep in birch.

Birch is beautiful but it is also durable.

Ask us to send you, free, the illustrated birch book showing the beautiful effects you secure with birch and telling you all about this ideal hardwood.
If your roof catches the rain or snow, but it is your valleys, gutters and leaders (down spouts) that carry the rain or melted snow to the ground.

If your valleys or gutters leak, due to rust or corrosion, your decorations and furnishings are at the mercy of the elements, no matter if your roof proper is in perfect condition!

If your Valleys and Gutters are TARGET and ARROW ROOFING TIN

your decorations and furnishings are absolutely safe, for TARGET AND ARROW is made to last, and while its first cost is slightly more than ordinary roofing tin you will save many many times your original investment by preventing costly damage to your favorite furniture and fittings.

Send for "THE ACHILLES HEELS OF A BUILDING" a graphic chart showing where gutters, valleys, flashings and other vital spots occur in the roof of a building and explaining how and why "Target and Arrow" assures permanent protection to these important places.

N. & G. TAYLOR COMPANY
Headquarters for good roofing tin since 1810

PLANT GALLS AND THEIR FORMATION

These peculiar protuberances and growths on leaves, twigs and stems of grasses and shrubs, trees and bushes, in field and woods, are not a part of the normal plants. They are made by the introduction of an egg of a small insect into the tissues of the plant, and the resultant swellings are called galls.

Those creatures producing such abnormalities belong to the group of midges, bugs, butterflies, flies, saw-flies and gall wasps.

Now, there are two types of galls, the organological and the histological. The former are growths of the organs, the latter are deformations of the tissues. It is the latter class of peculiar swellings which are most generally considered as galls, but from a theoretical standpoint, the former are much more interesting after one has observed how different such deformed organs are from the natural ones. All the numerous forms and shapes of these abnormalities in both structure and organ show that the gall producing insects possess a certain substance or irritant with which they are capable of producing them. The shapes of such galls are most varied, and the histological galls produce forms resembling burrs, balls, knobs, tubercles, warts, clubs, flakes, etc.

When a gall fly or any other gall producing insect lays its egg in plant tissues, a tiny drop of fluid is excreted with it. If no egg is laid, but the fluid discharged, a gall is produced. As a general rule a chemical stimulus for the development of the excrecence is exerted through the development of the egg, and it is undoubtedly the waste products excreted through the development of the embryo which produce such actions. The form and shape of the gall is various, and it varies with the plant upon which it was produced and the animal creating it. Cecidomyia artemisia produces two different kinds of galls upon two different kinds of plants, the one formed on Artemisia campestris differing decidedly from that formed on A. scoparia. The galls of different insects differ upon the same plant, and two related plants react differently to this same stimulus. But the chemicals of related species does not seem to be so pronounced in this respect as in those which are not so related. Those cells on the interior of the gall which have been eaten by the larva soon grow again.

Therefore, after the egg has been deposited, a malignant growth is produced in the plant tissues which sometimes can be mistaken for an organ of the plant. Its tissues, just like those of a healthy plant, are provided with the necessary bundles, and can assimilate, grow and take up a reserve supply of food, all of which is absolutely essential for the well being and existence of the larva.

The form of a gall produced by a given insect upon a given plant is always the same, and from the shape of this gall, the larva inhabiting it can always be definitely determined since each individual gall producing insect is dependent upon one individual, or a group of closely related plants where its eggs pass through the normal stages of development. But some gall insects are known which live alternately upon different host plants and produce distinct.

(Continued on page 116)
For Beauty and Utility
When building, whether cottage, bungalow or mansion, your plans for Living Room, Den or other room should surely include a

Brecher Wood Mantel
You may have reproductions of Colonial or Period designs which have been worked out with the skill of artistic craftsmanship, and yet prices are moderate.
A limited edition of 32 beautiful mantels is just off the press, including No. 628 shown above. Let us know your requirements and book will be sent you free.

The Brecher Co.
LOUISVILLE, KY.

Beautiful Walls You Can Wash
SOFTLY tinted walls, free from the disturbing influences so common to even the best of wall papers, reflect good taste, produce perfect harmony and make the home beautiful and sanitary.
KEYSTONA—the flat, oil paint that gives a clean finish to the walls—will add immeasurably to your pride and home comfort. Easily applied, does not fade, and can be washed with soap and water, as often as desired, without the slightest injury.

If interested, write
KEYSTONE VARNISH COMPANY
Hull, England
Brooklyn, N. Y.

An Artbrass Knocker
Is the pre-eminent feature of your house hardware. It is the hallmark of your personality. It is your certificate of good breeding.
No other essential part of the furnishings of the well-appointed home more completely and harmoniously links history, sentiment and artistic temperment to that of utility than the Door Knocker.
An Artbrass Knocker will give faithful service to you, your children and to your children’s children. Once placed upon the threshold of your home, it is everlasting.
Get Artbrass Knockers from your dealer. If he does not have them, write us direct, and ask for History of Door Knockers.

ART BRASS COMPANY, Inc. Dept. H. G. 6
299 East 134th Street
New York
Also makers of the Famous SAN-O-LA Bath Room Accessories

Be Your Own Weather Prophet
Own one of these reliable Barometers and know each day any change in the weather from 8 to 24 hours in advance. Scientifilly constructed, attractive in appearance. Mounted in a wooden case, finished in Mahogany, Oak or Flemish; enamel dial protected by a heavy bevel glass front. Size 5½” in diameter.

AN IDEAL GIFT
This Barometer makes a highly prized and lasting remembrance. Very useful and interesting.

FULLY guaranteed, postpaid, to any address on receipt of

$5.00

Send in your order today.

DAVID WHITE
Dept. H, 419 East Water St.
Milwaukee, Wis.

ALL WOOD FRUIT PRESSES
Selected oak, waterproofed, sanitary, stout and lasting. Shipped in cases, with directions.

HONEYCOMB BOTTLE RACKS
Save space and avoid loss. Made to measure in sheet metal to fit anywhere. Shipped folded and boxed.

Illustrated Price Lists
H. SOELLNER
301 E. 56th St.,
New York City

The Hooked Rug Shop
Elizabeth Waugh
Provincetown, Cape Cod, Mass.
Anchored Weld Gates and Railings

Electro-Welding of iron gates and railings is a tremendous advance in the art of fence building. In the Anchor-Weld process, grooved square rods as pickets are placed between pairs of similar rods as top and bottom rails, and permanently fused by electro-welding, under great pressure.

The result?—Panels up to ten feet in length, without necessity of center-support; light and graceful in appearance, yet permanently rigid and perfectly aligned. No sagging rails; no rattling pickets.

"GOOD FENCES"

We have prepared this 16-page catalog, an attractive Rotogravure, 8½" x 11", to show you actual installations of representative types of Anchor Post Fences, Gates, and Railings. It is sent free on application to any address below.

ANCHOR POST FENCES—GATES—RAILINGS

ANCHOR POST IRON WORKS
HUDSON TERMINAL BUILDING
52 CHURCH STREET
NEW YORK, N. Y.

Sales and Erecting Offices in
Boston, ... 79 Milk St.
Chicago, ... 20 N. Dearborn St.
Cincinnati, O., ... 141 Fourth St.
Cleveland, ... 2190 Winebourn Bldg.
Cincinnati, Ohio.
Hartford, Conn., ... 69 Main St.
Minneapolis, L. N. Y.
Pittsburgh, ... 541 Wood St.
Philadelphia, Real Est. Trust Bldg.
Detroit, Mich., ... Pensacola Bldg.
Rochester, N. Y., ... 1304 Main St., E.

FIRM — BECAUSE THEY ARE ANCHORED

An entirely different type of gall is shown here. It is a comfort to know that these extreme deformities are the exception rather than the rule in the well-cared for garden.

Plant Galls and Their Formation (Continued from page 114)

The photograph at the left is of a well-known type, the oak tree bullet gall. They sometimes measure an inch in diameter. The right-hand picture is of the blackberry knot gall. It shows the holes where the insects have emerged.
Walter Camp's New Way to Keep Fit

Walter Camp, Yale's celebrated football coach, has been teaching men and women everywhere how to keep fit—"on edge"—full of bounding health and youthful vitality—and how to enjoy doing it. Walter Camp says that a civilized, indoor man is a "captive animal," just as much as a tiger in a cage. But the tiger instinctively knows how to take the kind of exercise he needs to keep fit—he stretches, turns and twists his "trunk muscles"—the very same muscles that tend to become weak and flabby in indoor men and women. With Mr. Camp's permission the "Dally Dozen" exercises have now been set to spirited music on phonograph records. They supply exactly the right movements to put these vitally important "trunk muscles" into the pink of condition, and keep them there. These twelve remarkable exercises, done to music, with a voice on the record calling out the commands, are all you need to keep your whole body in splendid condition—and they take only 10 minutes a day. You will also receive a set of handy charts, with actual photographs showing exactly the move to make at each command. It is simple as A-B-C.

RECORD FREE

See for yourself what Walter Camp's "Daily Dozen" combined with the Health Builder System will do for you—without a dollar of expense. We will send you, entirely free, a sample phonograph record carrying two of the special movements, with a voice giving the directions and commands, and specially selected music to exercise to. Also a free chart showing positions, with complete directions. Get this free record, put it to phonograph, and try it. There is no obligation—the record is yours to keep. Just enclose a quarter (or 25 cents in stamps) with the coupon to cover postage, packing, etc. Send coupon—today—now—to Health Builders, Dept. 596, Oyster Bay, New York.

Free Sample Record and Chart

HEALTH BUILDERS
Dept. 596, Oyster Bay, N. Y.

Please send me your free copy of "Health Builder" record giving two of Walter Camp's famous "Dally Dozen" exercises, also a free chart containing actual photographs and simple directions for doing the exercises. I enclose a quarter (or 25 cents in stamps) for postage, packing, etc. This does not obligate me in any way whatever and the sample record and chart are mine to keep.

Name (Please Write Plainly)
Address

SUNNY HAIRDRYER
—makes Hair Drying Easy & Comfortable!

Dry your own!
Simple as turning on the light—Delightful as expert treatment!
A convenient base socket attachment leaves your hands free and saves your arm from a tiring, cramped position. You may read, view of manner while your hair is drying.

Comfort—relaxation—speed! 
$10.50.

At your Electrical Dealer, or direct for $10.50.
John Jorgensen Co., Inc.
120 Liberty St., New York

FRECKLES
Now Is the Time to Get Rid of These Complexion Blemishes
There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

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

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

REDUCE

Three Slices of Basy Bread a day. Help reduce your weight in a natural way.

Doctors' Essential Foods Co., Orange, N. J.

Gentlemen: Herewith please find check for a coupon of Basy Bread for my sister. I have been told that having her desired weight, having been called a "frecklehead," she is considering Basy Bread. Yours sincerely as to how to retain my present weight will be appreciated.

Mrs. W. New York

DOCTORS' ESSENTIAL FOODS CO.
35 Oakwood Ave.
Orange, New Jersey

FREE Trial strip of Tirro. Mail coupon below

Golfers
Protect your fingers
this new way

Tirro protects the fingers from callosities and blisters. Just the correct width to do the job right. Better, by far, than a glove. Keep a spool always in your golf trousers.

Use Tirro, too, for a grip on a tennis racket; to hold torn cloth together; for repairing quickly the things ordinarily discarded. Sticks to anything—and water-proofed. "Wonderful!" you'll say.

Three sizes:
Small, $1.00; Medium, $2.00; Large, 50c
At Drug Stores

MAIL THIS
For Free Strip
BAUER & BLACK
2500 Dearborn St., Chicago
Mail me a strip of Tirro.
Name
Address
City State

The Ideal Mending Tape

SUNNY HAIRDRYER
—makes Hair Drying Easy & Comfortable!

Dry your own!
Simple as turning on the light—Delightful as expert treatment!
A convenient base socket attachment leaves your hands free and saves your arm from a tiring, cramped position. You may read, view of manner while your hair is drying.

Comfort—relaxation—speed! 
$10.50.

At your Electrical Dealer, or direct for $10.50.
John Jorgensen Co., Inc.
120 Liberty St., New York

FRECKLES
Now Is the Time to Get Rid of These Complexion Blemishes
There's no longer the slightest need of feeling ashamed of your freckles, as Othine—double strength—is guaranteed to remove these homely spots.

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

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

REDUCE

Three Slices of Basy Bread a day. Help reduce your weight in a natural way.

Doctors' Essential Foods Co., Orange, N. J.

Gentlemen: Herewith please find check for a coupon of Basy Bread for my sister. I have been told that having her desired weight, having been called a "frecklehead," she is considering Basy Bread. Yours sincerely as to how to retain my present weight will be appreciated.

Mrs. W. New York

DOCTORS' ESSENTIAL FOODS CO.
35 Oakwood Ave.
Orange, New Jersey

FREE Trial strip of Tirro. Mail coupon below

Golfers
Protect your fingers
this new way

Tirro protects the fingers from callosities and blisters. Just the correct width to do the job right. Better, by far, than a glove. Keep a spool always in your golf trousers.

Use Tirro, too, for a grip on a tennis racket; to hold torn cloth together; for repairing quickly the things ordinarily discarded. Sticks to anything—and water-proofed. "Wonderful!" you'll say.

Three sizes:
Small, $1.00; Medium, $2.00; Large, 50c
At Drug Stores

MAIL THIS
For Free Strip
BAUER & BLACK
2500 Dearborn St., Chicago
Mail me a strip of Tirro.
Name
Address
City State

The Ideal Mending Tape
An Alluring Reward for Promptness!

Our Special Border Collection of Gorgeous Darwin and Cottage Tulips (as pictured above in order from right to left) by Clara Butt—Exquisite Scents collage: Darwin $4.00 $3.50. Pretense—white cotsage pink tinged with Devon $4.00 $3.50. Pride of Haarlem—Darwin American Beauty color $4.00 $3.50. D ream—Charming lavender Darwin $5.00 $4.50. Bronze Queen—Bull tinged with golden bronze $5.00 $4.50. L i g h t Tulip. N o t e s—D e e p velvety purple $5.00 $4.50. Golden Beaumee—Large golden yellow Cottage $4.50 $4.00. The cost of 25 bulbs at 100 rate: $275.00. For $275.00 you get 1000 bulbs each of 7 varieties above (700 in all) at $2.85.


Schling's Bulbs

26 W 59 St. New York

--- COUPON ---

either for ordering or just to send you our Import List.

--- COUPON ---

MAX SCHLING, Seedsmen, Inc.

26 W 59 St. New York

--- COUPON ---

You may enter your order for Bulbs checked on accompanying list, for which I agree to pay at least the special import prices when order arrives in September.

I am deducting 5% Cash Discount and enclosing full payment in addition.

Send me your "Import List" of special offers on Bulb Collections.

NAME

ADDRESS

--- COUPON ---

Plant Galls and Their Formation

(Continued from page 100)

while others may have a number of them. The gall surfaces show all kinds of types and degrees of ornamentation and it is reasonable to suppose that they protect the larva living within. In many cases, at that particular spot where the insect has wounded the tissues, no swelling takes place, a canal being left open. When it does close, corky tissue are formed. The larva is then completely cut off from the outside world, and pupates within the gall.

Some of the pit galls open by means of a cover, as is the case with Cercidiphylla cerasifolia found on the Turkish oak. Here the gall forms a tiny pointed eminence, the under surface carrying a flat disk thickly covered with fine hairs, loosens in the fall and falls off. The larvae fall to the ground and pupate under the soil. Another gall-fly, Hymenoptera reasumurana, produces a gall on the leaf of Tulip europaeus, the European linden or basswood, in which a second gall is formed by forming a compartment within the gall. The tip of the outer gall turns yellow in July at the same time that a groove is produced about it. The inner gall is now completely boxed in. The tissues at the bottom of the outer gall begin to grow and swell and soon eject the inner gall with its larva, both falling to the ground.

E. Bade.
Order before July 1st and Obtain
Special Prices on

IMPORTED DUTCH BULBS

Let us include your order with ours this Spring, thereby saving money for you. If you order now, we can give you the benefit of our Special Import Price. We cannot do this after July 1st, when we make our selections and place our orders. It has been our custom for years to have our representative visit the leading growers in Holland. Because of our extensive purchases and prompt payments, we obtain for our customers, at the most reasonable price, the choicest varieties of these wonderful Dutch Bulbs.

Holland Bulbs The Best In The World!

No other country has been able to produce such bulbs as those grown in Holland. They are famous the world over. From this toyland of painted roofs, wandering dikes, and sky-blue tiles the Elliott Nursery Company for thirty-five years has been the largest importer of these unequaled Dutch Bulbs.

Grown By Generations Of Specialists

Just think of the satisfaction of growing in your own garden or home these beautiful flowers,—Tulips, Hyacinths, Narcissi, etc.—many of which actually represent the life-work of generations of specialists. Our catalog lists a vast number of varieties, many not usually obtainable in this country at any price.

A FEW SPECIAL PRICES

<table>
<thead>
<tr>
<th>Exhibition Hyacinths</th>
<th>Description</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>La Grandesse</td>
<td>Pure White</td>
<td>$2.00</td>
</tr>
<tr>
<td>Grande Blanche</td>
<td>Blush White</td>
<td>$2.00</td>
</tr>
<tr>
<td>La Victoire</td>
<td>Brilliant Red</td>
<td>$2.00</td>
</tr>
<tr>
<td>Rosa Maxima</td>
<td>Delicate Blush</td>
<td>$2.00</td>
</tr>
<tr>
<td>Enchantress</td>
<td>Light Blue</td>
<td>$2.00</td>
</tr>
<tr>
<td>City of Haarlem</td>
<td>Best Yellow</td>
<td>$2.00</td>
</tr>
<tr>
<td>Second sized Hyacinths</td>
<td>in all best</td>
<td>$1.50</td>
</tr>
<tr>
<td>varieties</td>
<td>in separate colors</td>
<td>.70</td>
</tr>
</tbody>
</table>

Tulips

<table>
<thead>
<tr>
<th>Variety</th>
<th>Color</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon Treor</td>
<td>Yellow</td>
<td>.85</td>
</tr>
<tr>
<td>Belle Alliance</td>
<td>Scarlet</td>
<td>.70</td>
</tr>
<tr>
<td>Lady Betroel</td>
<td>Pure White</td>
<td>.70</td>
</tr>
<tr>
<td>Keizerkroom</td>
<td>Red &amp; Yellow</td>
<td>.65</td>
</tr>
<tr>
<td>Rose Grindel</td>
<td>Beautiful Pink</td>
<td>.65</td>
</tr>
</tbody>
</table>

Narcissi or Daffodils

<table>
<thead>
<tr>
<th>Variety</th>
<th>Size</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Paper White</td>
<td>Monarch Stem</td>
<td>.75</td>
</tr>
<tr>
<td>Golden SPUR Select</td>
<td>Rich Yellow</td>
<td>.75</td>
</tr>
<tr>
<td>Emperor</td>
<td>Mono-Yellow</td>
<td>1.00</td>
</tr>
<tr>
<td>Empress</td>
<td>ester White &amp; Yellow</td>
<td>1.00</td>
</tr>
<tr>
<td>Von Stiel / Stiles</td>
<td>Double Yellow</td>
<td>.75</td>
</tr>
<tr>
<td>Porcelain</td>
<td>White</td>
<td>.50</td>
</tr>
</tbody>
</table>

Narcissus, Paper White, Monster size, 75 cents a dozen, $3.00 per 100

You Can Easily Grow These Flowers In Your House

From Christmas until Easter you can have these beautiful flowers blooming in your home. Think how the yellow Narcissus will brighten the dark library and the pink and blue hyacinths the dining room. Think of enjoying the glow and fragrance of these spring flowers in your home. Best of all, remember you can grow them yourself for a few cents each and with almost no care—flowers that often cost $1.00 or more a plant in retail shops. Our catalog will give you full instructions.

Write At Once For Beautifully Illustrated Catalog

Send us a line today—use coupon below if more convenient—and obtain our catalog at once. It shows thousands of varieties, many in their natural colors. It will fascinate you and prove to your satisfaction how simply and inexpensively you can grow these bulbs in your garden and house. Complete directions for planting bulbs are given. They require very little care.

Read What These People Say:

"Admirations of the town! I want to tell you how magnificently my daffodils are. They are the admiration of the town, and have given me an added pleasure. Numbers of my friends have asked me to order for them. Each bulb is a fact in the making of a flower. Many bulbs have four flowers, and not one bulb failed to produce two." —J. D. B., Westward, Ala.

"Beyond Expectations! I must tell you what excellent results I have had with the bulbs I ordered from you. By Easter, all the hyacinths and tulips showed large, healthy buds, which have matured beyond all expectation. The quality of bulbs offered by you, even in cheaper mixtures, far surpasses that often sold at much higher prices." —H. C. A., Ravine City, Mo.

"Nothing short of wonderful! I have been in front window, as the admiration of all the passersby, the most beautiful group of tulips ever seen in this city. With their gregarious colors, odd shapes, and individual shade of color, they are nothing short of wonderful." —J. A. B., Portland, Me.

MAIL THIS COUPON TODAY

Elliott Nursery Co.,
514 Magee Bldg., Pittsburgh, Pa.

Kindly send me a Free Booklet about Imported Dutch Bulbs with full directions how to grow them in house and garden.

Name: ____________________________

Address: ___________________________

City: _______________________________ State: ____________________________

A FEW SPECIAL PRICES

If Ordered Before July 1st

Make Your Garden Beautiful With These Gay
And Sympathetic Companions

These bulbs will bring color and fragrance to your garden at small cost and give you untold pleasure and satisfaction. In order that you may not fail to have these exquisite flowers blooming around you next season, write today for our catalog—make your selection of bulbs, and send in your order before July 1st in order to obtain the special prices.

Order Now—Pay When Bulbs Are Delivered

In Fall

You obtain special import price by ordering now and, if you prefer, you may pay for bulbs when delivered during September or October. All bulbs are selected and packed in Holland and reach our customers in perfect condition soon after we receive the shipment.

ELLIOTT NURSERY CO.

514 Magee Bldg. Established 35 years Pittsburgh, Pa.

Our bulb business is one of the largest in the world
Quaint houses ready for you to put up

All the good folk in America are helping to house the birds. You have seen these picturesque little houses of green or white. Each is made under the patient eye of Mr. Dodson, beloved friend of the birds. His life-time study has perfected these houses. They attract the birds. They insure your trees and shrubs and gardens against insect pests. You will be fascinated by their staunch, quaint shapes, their intricate workmanship so necessary to success. Write to Mr. Dodson! Let his experience guide you.

Cement Bird Bath
Birds must have water. If you supply it, you may be sure that fruit, berries and other garden delicacies will not be harmed. Here is a scientific bath which the birds have approved. Including basin and stand $24.50 Other baths as low as $6.00

Martin Bluebird Wren
Robin Woodpecker Swallow
Flycatcher Chickadee Nut Hatcher
Cat Bird Cardinal Thrasher

JOSEPH H. DODSON
731 HARRISON AVENUE KANKAKEE, ILLINOIS

Doddson Sparrow Trap is guaranteed to rid your premises of this noisy, quarrelsome pest, $8.00

SOLVAY
ORANULATED
Calcium Chloride

DUSTLESS DRIVEWAYS

Firm, clean, moist, dustless driveways and walks are especially desirable on private estates and country clubs. The economical method of obtaining these conditions is to use

SOLVAY
Granulated

CALCIUM CHLORIDE
"The Natural Dust Layer"

Solvay is a white chemical salt, particularly adapted for use near or around the house, owing to its lack of objectionable features such as odor, tracking, discoloration, etc. It is harmless to men or animals and not injurious to auto tires, varnishes or vehicle paints. A combined dust layer and surface binder, it is by far the most effective method of road treatment. Extensively used on private and public roads and walks and tennis courts.

The new Solvay Book will interest you. Write for it today!

SEMET-SOLVAY CO.
SYRACUSE, N.Y.

Get this valuable Book on Better Lawn Care

Every one interested in the care of large, beautiful lawns should have a copy of this book, which sells all about Ideal Power Lawn Mowers. It shows many photos of well-known homes, parks, golf clubs, cemeteries, colleges, etc., where the lawns are cared for the "Ideal Way." It tells about the Ideal Junior, a moderate priced power mower for medium-sized lawns, the 30-Inch Ideal Power Lawn Mower for large lawns, and the Ideal Triple Power Mower for large parks, golf clubs, etc. Write for this book today—learn how to keep your lawn in better condition at less cost.

IDEAL POWER LAWN MOWER CO.
H. K. O'DAY, Chairman
400 Kalamazoo St., Lansing, Mich.
Chicago, 11 E. Harrison St., New York, 270 West St.
World's Largest Builders of Power Lawn Mowers. Dealers in all principal cities.

Above—the 30 in. Ideal
Below—the Ideal Junior
We Offer You Late Tulips of Matchless Beauty

For color in the spring garden no flower equals the late Tulips. They are unsurpassed for delicacy of the pastel shades and the richness of the brilliant tones. They are ideal flowers for borders, for groups among shrubbery, and for more elaborate color effects in any garden design.

To Introduce Our “Cream of Holland” Bulbs to Your Garden

Garden lovers everywhere recognize the quality of our offerings. To encourage you to procure a representative grouping for your garden, we have arranged the following assortments.

**SELECTION A**

“De Luxe Set”

- Afterglow—a showy combination of colors
- Apricots—clear silvery pink of fine form
- Jubilee—the finest blue-purple
- La Drée De La Valière—a glowing rose
- Louis XIV—the finest Tulip in existence
- Maynard—apple-blossom pink with deep blue base
- Prince Albert—the best golden brown
- Schloenz—the finest lavender Tulip
- St. James—a fine example of the Raveler colors
- Walter F. Ware—the deepest yellow of all.

100 bulbs (10 of each) **$23.70**

**SELECTION B**

“Newer Varieties”

- Gaillon—showing cherry-red very large
- Goliath—showing blue-purple
- Governors—a fine color in the brown
- Helvellyn—a charming bronze
- Pimpernelle—the best light bronze
- Roy D’Holland—a rose tone unlike any other
- Sunchlo—our novelty in pale pink Deunsia
- Sir Harry—an exquisite rose Glaadale Tulip
- Saphirblue—a pink of very fine habit and show
- Viking—a rich, tall, dark violet

100 bulbs (10 of each) **$10.65**

CHESTER JAY HUNT, Inc.,

Mayfair Garden, Dept. K,

Little Falls, New Jersey

---

**It Makes Your Garden Water Itself**

A TURN of a valve and at once comes a gentle rain-like watering, that thoroughly and uniformly waters every square inch of your garden. Not jet wet on top, mind you; but wet way down below the roots, so they can draw on it for days. It neither puddles nor packs the soil.

Increases your soil’s fertility by uniformly converting into liquid form the soil foods, which are otherwise totally unavailable to the roots.

No watering system waters like the Skinner System. It waters equally well, a small garden or acres. Even so little as $9.75 buys one of our 18 feet Portable Rain Makers. Nothing to get out of order. Lasts a lifetime. Catalog if you wish.

The Skinner Irrigation Co.

231 Water St., Troy, Ohio

---

**Grow Your Own**

**It’s Lots More Fun!**

**EVERYBODY** wants Perennials—and wants them in generous measure, to secure the desired effects in color and charm. If you delay and finally buy plants, the cost amounts high; an attractive perennial border may require several hundred dollars’ worth of plants. Exactly the same results can be secured with a few dollars’ worth of SEEDS! And aside from the money saving you have the fascination of growing your own plants, nursing them from the beginning, and loving them all the more! Sow your seeds now, and the plants will bloom next year.

**A Garden of Perennials for $2 (Regular Price, $4.90)**

<table>
<thead>
<tr>
<th>Variety</th>
<th>Quantity</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Achillea, The Pearl, 3 ft.</td>
<td>10 each</td>
<td>$1.90</td>
</tr>
<tr>
<td>Aconitum caeruleum, Yellow</td>
<td>2 each</td>
<td>$0.90</td>
</tr>
<tr>
<td>Aquilegia (Columbina), Giant</td>
<td>3 each</td>
<td>$1.95</td>
</tr>
<tr>
<td>Campsis radicans, 2 ft.</td>
<td>3 each</td>
<td>$1.75</td>
</tr>
<tr>
<td>Dianthus, Hardy Double Garden,</td>
<td>1 each</td>
<td>$4.95</td>
</tr>
<tr>
<td>Delphinium, Etoile Hybrids, 4 ft.</td>
<td>1 each</td>
<td>$4.50</td>
</tr>
<tr>
<td>Dipladenia, 3 ft.</td>
<td>1 each</td>
<td>$3.50</td>
</tr>
<tr>
<td>Gaillardia grandiflora, Mixed</td>
<td>2 each</td>
<td>$2.90</td>
</tr>
<tr>
<td>Geum, Mrs. Bradshaw, 18 in.</td>
<td>1 each</td>
<td>$3.00</td>
</tr>
<tr>
<td>Gypsophila paniculata (Baby’s Breath), 3 ft.</td>
<td>1 each</td>
<td>$3.50</td>
</tr>
<tr>
<td>Hollyhock, Chater’s Double, Mixed, 3 ft.</td>
<td>1 each</td>
<td>$3.50</td>
</tr>
<tr>
<td>Lupinus, Escalator Hybrids, Mixed, 3 ft.</td>
<td>1 each</td>
<td>$2.90</td>
</tr>
<tr>
<td>Lychnis Hagesana hybrids, 15 in.</td>
<td>2 each</td>
<td>$1.95</td>
</tr>
<tr>
<td>Lychnis tomentosa superbum, 3 ft.</td>
<td>1 each</td>
<td>$3.90</td>
</tr>
<tr>
<td>Pentstemon, Large-flowering Hybrids, 3 ft.</td>
<td>1 each</td>
<td>$3.90</td>
</tr>
<tr>
<td>Phlox, 2 ft.</td>
<td>2 each</td>
<td>$2.90</td>
</tr>
<tr>
<td>Poppies, Iceland, Mixed, 1 ft.</td>
<td>1 each</td>
<td>$3.50</td>
</tr>
<tr>
<td>Paeonia, 2 ft.</td>
<td>1 each</td>
<td>$3.50</td>
</tr>
<tr>
<td>Phlox, 3 ft.</td>
<td>1 each</td>
<td>$2.90</td>
</tr>
<tr>
<td>Shasta Daisy, 18 in.</td>
<td>1 each</td>
<td>$3.90</td>
</tr>
<tr>
<td>Stokesia azurea, Blue, 8 in.</td>
<td>1 each</td>
<td>$3.50</td>
</tr>
<tr>
<td>Sweet William, 3 ft.</td>
<td>1 each</td>
<td>$2.90</td>
</tr>
<tr>
<td>Valeriana (Garden Heliotrope), 3 ft.</td>
<td>1 each</td>
<td>$3.90</td>
</tr>
<tr>
<td>Viola cornuta (Tufted Pansies), 6 in.</td>
<td>1 each</td>
<td>$3.90</td>
</tr>
</tbody>
</table>

Our “Book for Garden Lovers” (25 cents a copy) FREE with above offer.
The Most Greenhouse—For the Least Money

By the least money, we mean, the least that is consistent with lastingness and the making of a happy healthy home for your plants.

It’s just a clean cut, thoroughly practical greenhouse, in which the ornamental touches and extra refinements, so to speak, have been eliminated. Still it is decidedly good looking, and will grow just as many and just as fine quality of flowers, as any house that costs more.

It is a house we have been building for years. But the times have made so many folks want to strip things for the running, as it were, that they quickly buy this Practical Purpose house, when they would not buy our regular one with its curved eaves and other features.

Glad to send you fullest of particulars, or one of us will come and talk it over with you.

Mr. Farr Selects Ten Tulips for House & Garden Readers

Amateur gardeners, and those of long experience, fasten their faith to Farr’s Selected Dutch Bulbs just as they do to Farr’s hardy plants. Many gardeners have asked me to name ten Tulips for outdoor growing—here they are, in Single Early and Darwin—

Special Group of Single Early Tulips

<table>
<thead>
<tr>
<th>Variety</th>
<th>Dz. 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artois, Bright scarlet</td>
<td>10.85 $1.50</td>
</tr>
<tr>
<td>Chrysolora, Pure golden yellow</td>
<td>.65 4.50</td>
</tr>
<tr>
<td>Pink Beauty, Rose pink, shaded white</td>
<td>1.00 4.50</td>
</tr>
<tr>
<td>Keizerkrone, Red</td>
<td>.65 4.50</td>
</tr>
<tr>
<td>White Hawk, Pure white</td>
<td>.50 6.50</td>
</tr>
</tbody>
</table>

Special Group of Darwin Tulips

<table>
<thead>
<tr>
<th>Variety</th>
<th>Dz. 100</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bartigan, Flory red</td>
<td>.65 7.00</td>
</tr>
<tr>
<td>Clara Butt, The best salmon-pink</td>
<td>.65 4.50</td>
</tr>
<tr>
<td>La Tulpe Noire, The Black Tulip</td>
<td>.75 5.00</td>
</tr>
<tr>
<td>Mr. Farcomea, The New</td>
<td>.90 6.50</td>
</tr>
<tr>
<td>Light Blue</td>
<td>.85 6.00</td>
</tr>
</tbody>
</table>

A special discount of 10% will be given on these varieties if your order is received before July 1, 1922, and you mention House & Garden. Cash should accompany your order.

“Better Bulbs by Farr” is the title of my 1922 catalog of the most desirable Tulips, Hyacinths, Narcissi and Crocuses for garden and house culture. I will gladly send you a copy on receipt of your name and address.

Bertrand H. Farr, Wyomissing Nurseries Co.
106 Garfield Avenue, Wyomissing, Pa.
IMPROVING NATURE

It's not enough nowadays to seed a lawn, set out shrubs and plants and then let nature "do the rest." Only in rare seasons does nature supply sufficient moisture to impart full vigor to a lawn or garden and make it lastingly beautiful.

The early gardeners soon learned the value of constant watering by hand, to supplement nature. And the modern gardener carries the improvement still further by the use of Cornell Irrigation Systems. Like having rain when you want it, where you want it and as much as you want.

A Cornell system is absolute insurance against dry weather, and quickly pays for itself in the losses it prevents.

We are prepared to make complete surveys and submit plans and specifications covering the installation of piping systems and pumping units.

W. G. CORNELL COMPANY :: UNION SQUARE
PLUMBING :: HEATING :: LIGHTING
NEW YORK CITY

Safe Economy in a POWER MOWER
Strength is not sacrificed to lightness, nor durability to price in this mower, yet it is the handiest and most economical power mower on the market. Not built to meet a price but to fulfill a need in a highly satisfactory way. Compare the new low price of the Jacobsen 4-Acre Mower with the work it performs, look at its finished, sturdy construction, and you must admit it is a rare value.

The "4-Acre" Power Mower

The Pinnacle of Perfection in Power Lawn Mowers

Here are just a few of the outstanding advantages of the "4-Acre."

Motor specially designed, air-cooled, forced draft, magneto ignition, threecil, powerful and reliable. Will cut on 35° incline.

Gear Drive enclosed. Transmission and clutches run in bath of oil. Entirely dust and dirt proof.

Independent Control of Power on Cutting Unit and Transmission. Wheels so operated may travel over shady roads, ways, up and down embankments, etc., without reversing cutting unit.

Differential in Wheel gives greater power on both wheels, yet allows easy steering for turning in and out of flower beds, bushes, paths, etc.

Capacity—four to five acres a day at fuel cost of less than 40 cents.

BEAUTIFUL CATALOGUE SENT FREE

Jacobsen Manufacturing Co.
Dept. A.
Racine, Wisconsin,
U. S. A.
"Unvarnished Facts About Peonies"

OUT in Kenoshia, Wisconsin, there is a real peony fan, Henry S. Cooper, whose love for the flower has led him over many years to the fullest understanding and appreciation of this beautiful flower.

Last year Mr. Cooper issued a catalogue of the peonies he offered for sale from his collection. The book "Tips and Pointers for Beginners with Peonies," which he sends out free, created a great deal of interest. It contained much helpful information about the peony never before published. Letters from enthusiastic readers all over America testified to the help and inspiration of its pages.

If you will be satisfied only with the best peonies in your garden, you will want to read this book... and thus partake of the knowledge of one of the most enthusiastic peony lovers.

At the request of friends, Mr. Cooper has this year published a more elaborate book, "Unvarnished Facts About Peonies" which he offers to readers of House & Garden at this time,—in describing the book, Mr. Cooper writes: "This year I am publishing a larger book with much more information for peony growers and with colored plates, which, I am told, are the most real and natural pictures of peonies ever published. It cost me a raft of money, and I have to make some kind of a nominal charge for it. So I charge twenty-five cents and if you do not think it worth one dollar, I will send back the twenty-five cents and you can keep the book. You can also deduct the twenty-five cents from your first order amounting to $5.00, so the book won't cost you anything. I think it will be worth more than it costs you, as it has so much new matter that has never before been published."

You nearly cannot locate twenty-five cents better.

HENRY S. COOPER

Peony Fan

KENOSHA, WISCONSIN

A Home Well-Liked
Through a Lawn Well-Kept

Only through exceedingly care may the lawn about your home be kept in the good health necessary to make it the desired setting for your beautiful house.

Proper trimming is essential to a vigorous grass growth and light rolling of the lawn immediately after is also needed to impart that velvety green softness of appearance.

The Model 12" Roller and Motor Lawn Mower combines in one handy little machine these two good-lawn necessities—and in so doing effects a great saving in time and cost.

Powered by a sturdy Fuller and Johnson motor especially designed for this machine, the Model 12" cuts and lightly rolls a 25-inch swath to the total of six acres per day—if needed.

We have an interesting little book about lawns, which was written by a man who loved their beauty. Shall we send you a copy?

COLDWELL LAWN MOWER CO.
NEWHURGH, N.Y., U.S.A.

DAHLIAS
"Plant in June
for Finest Bloom"

Special Introductory Offers:

Five beautiful Cactus Dahlias, $1.00
Five grand Decorative Dahlias, $1.00
Two giant Century, Two unique Colocasia, Two Ball (6 in all) $1.00
Five Peony Dahlias, $1.00
One each: Mrs. C. H. Brock, yellow and carmine; Queen Mary, best pink, and L. Kramer Peacock, best white $1.00

Above 5 offers, each Dahlia carefully labeled, true to name, and my book on The Dahlia, all post-paid for $5.00.

OUR NEW CATALOGUE, THE WORLD'S BEST DAHLIAS, not only shows the peony dahlias Queen Elizabeth and Golden West Cactus in all colors, but THE PLAIN TRUTH about the best new and standard varieties, including 12 WONDERFUL NEW CREATIONS now offered for the first time.

THE LEADING DAHLIA CATALOGUE FREE.

Write today. A postcard will bring you a copy by return mail.

The finest blooms can be had with dahlias planted up to July 1st.

PEACOCK DAHLIA FARMS
(Largest in the World)
BERLIN, NEW JERSEY

BEAUTIFY WITH THE

LITTLE WONDER HEDGE TRIMMER

This invention takes the work out of hedge-trimming. Trims 5 to 10 times as fast as by hand—various adjustments and attachments suit it to every shape and cut desired.

$27.50 PREPAID east of the Mississippi
$30.00 west of the Mississippi

Light and easy to operate.

Will trim back the new growth of hedge during the summer months and keep your hedge as neat as your lawn. It is mechanically perfect and made of the best of materials, weighs sixteen pounds. Numerous testimonials from users. Complete instructions accompany each machine. Hold by leading dealers. Write today, enclosing check, and we will ship your machine at once. Reference Chequeers on request.

JOHN C. DETTRA MACHINE CO.,
OAKS, Montgomery County, PENN.
A New Invention
For Your Garden

The Empire sprinklers, connected with an ordinary garden hose to a faucet with average water pressure will sprinkle your garden evenly and without waste ever.

Made in three sizes:

Empire No. 1—practical and compact, small brass body, having fourteen holes, delivers for four hours. Inside the metal strainer prevents clogging. Weight, two pounds. Price $2.50 F. O. B. New York City.

Empire Adjustable—This sprinkler embodies a new idea in irrigation: that of having two nozzles in宣 tagle area which may be set to throw at one time two fan-shaped sprays in any direction. Each of the two nozzles will throw a spray to cover 40 feet. By changing the triple to its respective adjustment, height of throws can be controlled from 2 to 12 feet. Weight, six pounds. Price $10.00 F. O. B. New York City.

Empire Rotary—This is universally adjustable. Any single, compact machine like an automobile with 1, 4 or 5 cutting units.

Driven by a 17 H. P., four cylinder, water-cooled gasoline motor of great power and quality with splined Diesis Aero Mametro, a wonderful radiator, sliding gear transmission, two speed forward and reverse, etc.

Can also be driven by horse, the motor being removed, or converted into a powerful tractor by detaching the cutting units. Can back up or turn a complete circle in double its width. Can stop in six inches—it has a powerful break—the only one that has. This is vital.

It has not a single cog wheel in its cutting units but few elsewhere and those few very strong.

The cutting units are controlled from the driver’s seat. Throw them in gear, throw them out, raise them, lower them—all with a tiny lever at your right.

Do we guarantee it? Write your own.

Send for catalogue illustrating all types of TOWNSEND MOWERS.

S. P. Townsend & Co., 244 Glenwood Avenue, Bloomfield, N. J.

Townsend’s Multiplex

Floats over the uneven Ground as a Ship Rides the Waves

The Greatest Grass-cutter on Earth—Cuts 100 Acres a Day

Cuts a Swath 12 feet, 114 Inches or 86 Inches Wide

One unit may be climbing a knoll, another skimming the level and another plowing a hollow.

Not an assembly of tractor and mowers but a single, compact machine like an automobile with 1, 4 or 5 cutting units.

Delivered to you within a few dollars.

Send for catalogue illustrating all types of TOWNSEND MOWERS.

S. P. Townsend & Co., 244 Glenwood Avenue, Bloomfield, N. J.

Enjoy a Month of Peonies

You can easily arrange a full month of Peonies with every day unfolding new beauty. The color and season chart of our Peony Catalog will show you how.

Be sure to visit our peony fields between May 25th and June 15th, when the iris, followed by the peonies, will be worth coming miles to see. In any case, send for our catalog of peonies and irises, for the pages of which the camera has preserved charming glimpses of these varieties.

S. G. HARRIS, Peony Specialist
Box H
Tarrytown, N. Y.

YOUR GARDEN NEEDS A SUN DIAL
To add to its completeness

No garden is complete without robins, wrens and other cheery native birds to give it song and life. The greatest inducement you can offer them to visit you this summer is a good bird-bath.

Our bird-baths, fountains, benches and all kinds of garden furniture and ornaments are made of artificial stone properly designed, attractive, and as durable as stone.

Catalogue G describes and illustrates them interestingly. We shall be glad to send it upon request.

Architectural Decorating Co.
“Make Your Garden as Attractive as Your Home.”
1609 South Jefferson St.
Chicago, Ill.

WHAT YOU CAN DO IN JUNE

A Personal Message from Henry Hicks

How many of you will be saying this summer ‘How I wish my garden is planted with some shade trees there on the lawn or should have planted some shrubs, perennials or annuals etc. to complete my color scheme but I have to wait until next year.”

You came to live in the country to enjoy the clean air, the beauty, comfort and quietness of natural living. You came to secure natural playgrounds for your children, home-grown fruits and vegetables for your family and guests. I wonder if you are getting full measure—taking full advantage of your opportunities?

Why delay longer? Why regret omitted points? By our tried and tested methods, we can help you planting in June, that as we are doing for other folks and as we have done for many years.

There is no reason why you should let another year pass without getting without the charm and peacefulness of shade trees, shrubs, evergreens and perennials on your ground. Just tells us what you want and depend on us to do all the technical thinking.

We have been growing nursery stock for seventy years and our experience is at your disposal. We have supplied the stock and done the planting on some of the biggest estates and as well as supplied well-grown nursery stock for many John Joneses and Jim Smiths through Northeastern America who trusted us with their orders.

If you want shade, tell us the conditions and we will make suggestions or, you come and pick them out—some ready in boxes and tubs. If you want more color, let us know what you have planted and we will serve your need.

Don’t envy a beautiful place—here you can.

Don’t envy a beautiful place—here you can.

If you want shade trees and evergreens for ten and twenty years old that we have been growing and waiting for you to call for. By using them you get immediate results. In other words, we will give you a ready-made garden and express your taste in that garden.

Do you want to enclose your lawn, your flower garden, your laundry yard? Do you want to shut off the street or the next property? A sprinkling of evergreens and shrubs will do it even 1,000 miles away.

And secondly, we have hundreds of thousands of customers is our best recommendation.

And thirdly, we haven’t yet received a copy of “Home Landscapes,” and one for you. We have just issued the new edition, illustrated with some beautiful colored paintings of actual gardens and it is yours for the asking. Our list of rare plants is extensive. Have the pleasure of sending them over. The chart in our catalog gives you volumes of information on hardly flowers in the most understandable manner.

And remember, if you love a plant, you can make it live anytime.

(Signed) Henry Hicks

Townsend’s Multiplex

Floats over the uneven Ground as a Ship Rides the Waves

The Greatest Grass-cutter on Earth—Cuts 100 Acres a Day

Cuts a Swath 12 feet, 114 Inches or 86 Inches Wide

One unit may be climbing a knoll, another skimming the level and another plowing a hollow.

Not an assembly of tractor and mowers but a single, compact machine like an automobile with 1, 4 or 5 cutting units.

Driven by a 17 H. P., four cylinder, water-cooled gasoline motor of great power and quality with splined Diesis Aero Mametro, a wonderful radiator, sliding gear transmission, two speed forward and reverse, etc.

Can also be driven by horse, the motor being removed, or converted into a powerful tractor by detaching the cutting units. Can back up or turn a complete circle in double its width. Can stop in six inches—it has a powerful break—the only one that has. This is vital.

It has not a single cog wheel in its cutting units but few elsewhere and those few very strong.

The cutting units are controlled from the driver’s seat. Throw them in gear, throw them out, raise them, lower them—all with a tiny lever at your right.

Do we guarantee it? Write your own.

Send for catalogue illustrating all types of TOWNSEND MOWERS.

S. P. Townsend & Co., 244 Glenwood Avenue, Bloomfield, N. J.

Enjoy a Month of Peonies

You can easily arrange a full month of Peonies with every day unfolding new beauty. The color and season chart of our Peony Catalog will show you how.

Be sure to visit our peony fields between May 25th and June 15th, when the iris, followed by the peonies, will be worth coming miles to see. In any case, send for our catalog of peonies and irises, for the pages of which the camera has preserved charming glimpses of these varieties.

S. G. HARRIS, Peony Specialist
Box H
Tarrytown, N. Y.

YOUR GARDEN NEEDS A SUN DIAL
To add to its completeness

No garden is complete without robins, wrens and other cheery native birds to give it song and life. The greatest inducement you can offer them to visit you this summer is a good bird-bath.

Our bird-baths, fountains, benches and all kinds of garden furniture and ornaments are made of artificial stone properly designed, attractive, and as durable as stone.

Catalogue G describes and illustrates them interestingly. We shall be glad to send it upon request.

Architectural Decorating Co.
“Make Your Garden as Attractive as Your Home.”
1609 South Jefferson St.
Chicago, Ill.
Make A Clear Cut Edge to Your Lawn

WITH A

Richardson Border Machine

(1922 MODEL)

THE use of the Richardson Border Machine is conducive to a better kept lawn, in that while the lawn is being moved the edges can be trimmed quickly and easily. The inclination to neglect the edges is removed by the facility with which this machine does that work, with little effort and fatigue. Please Write for Booklet

THE STANDARD SAND and MACHINE CO.

5151 St. Clair Avenue
Cleveland, Ohio

For Better Gardens

Your vegetable garden, roses and other flowers find a destructive foe at this time in a little green bug called Aphis. It attacks leaves and stems.

SPRAY

"Black Leaf 40"

It kills Aphis, Thrip, Leaf Hopper and other soft-bodied sap-working insect pests on trees, shrubs, flowers, vines and vegetables. Bottles, making about six gallons of Spray, 50c. Order it through your dealer in ample time for your needs.

Tobacco By-Products and Chemical Corporation (Incorporated)
Louisville, Ky.

For Perfect Flowers

American Fence Construction Co.
30 West 34th St., Address: Dept. E New York

"Like a Gentle Shower"

The DOUBLE ROTARY SPRINKLER, constructed on a new and improved principle of efficiency, has won the approval of particular home owners and landscape architects in all parts of the country. It sprinkles more lawn surface—better, is self-operating and built to serve many seasons.

THE DOUBLE ROTARY SPRINKLER

Sprinkles the even, natural way "like a gentle shower". Covers a radius of 15 to 30 feet, according to water pressure. All parts are made of best materials and are interchangeable.

Price $12.50 prepaid anywhere East of the Rockies. Order from this advertisement or write for further description and information.

THE DOUBLE ROTARY SPRINKLER CO.
1229 Cordova Bldg. Kansas City, Mo.

Before Building See
Your Home in Miniature

The book, "Small Homes of Character," contains fifty examples of four, five, six and seven room homes. One of them is sure to meet your requirements or afford you valuable suggestions. It is yours for one dollar.

DEFINITELY visualize your home after selecting the plan you like best by sending for a card-board model. The models are on a scale of ½ inch to equal one foot. Done in colors to illustrate to you attractive color combinations.

Send for book now and select the model you want.

Price Postpaid, $1.00.

Architectural House Planning Service Company
20 S. 16th St. PHILADELPHIA, PA.
**GARDEN CRAFT**
CRYS TAL LAKE, ILL.

We send unusually attractive garden pieces direct to you. Our modern methods save expensive carpentering and costs.

**B IG** or little gardens can be beautiful.
Garden Craft is an inexpensive way of enhancing nature's charms. Add to the value of your property with trellises, arbors, fenes, pergolas and other attractive sets!
We have many suggestions for you.
Our drafting department will design special pieces. Just write to us. Garden Craft prices are so low you will delight in many purchases. Everything is graceful, and unusually charming.

Please write to GARDEN CRAFT, 9 Lake Street, Crystal Lake, Illinois, for complete Illustrated Information.

**Complete Your Garden with Delphiniums**
A Veritable Rainbow of Cheerful Color

THE present day Hybrid Delphiniums (Hardy Larkspurs) offer a wonderful range of colors, varying from royal purple to the most marvelous shades of azure, gentian blue and sapphire. Many of the varieties have a large, distinct, bee-shaped center of a different shade of color than the surrounding petals, making thus a gorgeous contrast.
Many of the light blue varieties have a black contrasting center, and the deep blue a brilliant Rose colored center against the dark blue ground.

**DELPHINIUM SEEDLINGS**
Totty's Special Hybrids

As the result of years devoted to their culture, we can offer for spring planting seedling clumps of the very finest named types and challenge comparison with any other house in the country with our seedling Delphiniums. Were they grown in Europe, many of them would be named and sold at a high price. Dozens of letters were received by us the past year recommending us on our superior seedling Delphiniums and many of them stated that though the writers had been growing Delphiniums for years, they had never received plants that gave so much satisfaction and pleasure as our seedlings.

We offer for immediate delivery plants from three-inch pots.
They will give quantities of flowers this coming fall, and be in splendid condition for flowering continuously next summer, giving a grand display all season.
$3.00 per dozen; $20.00 per hundred.

(Immediate Delivery)

**CHARLES H. TOTTY CO.**
Madison - New Jersey

Please mention House & Garden in writing.

---

**Dreer's Water Lilies**

THE month of June is the ideal time to plant the gorgeous tender or tropical Nymphaes. We offer strong, pot-grown plants of a grand assortment of both day and night blooming varieties in all colors; also Victoria Trickert. Hardy Nymphaes and Nelumbiums can not be supplied at this season. All are described in Dreer's Garden Book, which also gives full information on growing Flowers and Vegetables of all kinds. A copy free if you mention this publication.

We offer free to our patrons the advice of our experts in devising plans for ponds and selecting varieties.

HENRY A. DREER
714-16 Chestnut Street
PHILADELPHIA, PA.

---

**Make Your Garden A Wonder Garden**

It's easy. Market growers know the secret. Follow it and have the largest crops of fruits and vegetables, an abundance of the biggest and sweetest fruits and vegetables of the most intense and vivacious colors. Here is the secret:

Fournier's Complete Nitrogen Fertilizers contain only 3 to 5 per cent nitrogen; 6 to 10 per cent phosphoric acid; and 3 to 5 per cent potash, combined in material that has no fertilizing value. Most fertilizers fall below this average.

Fournier has produced a tablet, rich in plant food, containing 11 per cent nitrogen; 12 per cent phosphoric acid and 15 per cent potash—clean and odorless.

For crops in rows, set the tablets a foot apart along the rows.
Three tablets, one every ten days, in the hills make Cucumbers, Squash, Melons and Vines fairly jump.
In Flower Beds and Borders, place tablets a foot apart.
For Bush Fruits and Shrubbery, use three to five tablets, placed in the soil about each plant.

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

Fino also for greenhouse benches and pot plants.

Four tablets dissolved in a gallon of water, used in place of liquid manure, is less trouble and gives better results than objectionable manure water. Makes velvety lawns.

Each tablet contains highly concentrated, immediately available plant food. They increase production, heighten color and improve quality. Their use is highly profitable.

The name of the tablet is Nitro-plantT. No matter how fertile the soil, Nitro-plantT is effective in feeding and forwarding crops. Market Gardeners use them in large quantities. Order by name—there is no substitute.

Price delivered: 100 tablets, 72 cts.; 1,000 tablets, $3.50.

If your dealer hasn't it, order from the makers—

EARP-THOMAS CULTURES CORPORATION
80-82 Lafayette St., New York

---

**PEONIES & IRIS**

All the newest European and American introductions

Highest awards by American Peony Society.
Highest awards by American Iris Society.
Movilla plants are unsurpassed for vigor and freedom of bloom.

Descriptive catalog compiled by James Boyd and John C. Wister—30c. Price list free.

MOVILLA GARDENS
HAVERFORD PENNSYLVANIA

---

**Power to Push Your Mower and Cultivate Your Garden**

**BOLENS POWER HOE**

**BOLENS POWER HEDGE**

**BOLENS POwer TRACTOR**

**$180.00**

Perfect Control of tools so you can work crooked rows of plants like a wheel hoe.
Cuts plants 14 in. high. Differential drive permits turning at the end of row without exertion. Snap Hitches on all attachments enable operator to instantly change from lawn mowing to seeding or cultivating. Does the work faster and better. Gives you time for pleasure gardening.

A boy will run it with delight. Write

GILSON MANUFACTURING CO.
112 Park St., Port Washington, Wis.
Consider the Resale Opportunities!

A man builds a home with two objectives: enjoyment and investment. Usually the first is paramount, but changing business conditions must be taken into consideration and the home built with the idea, "just how substantial an investment will this prove to be ten or twenty years hence?"

A home built of stone will have a surprising increase in value over the original expenditure. The resale opportunities are greater than of homes built of other materials.

Home builders find Indiana Limestone the most economical building stone. When they select it they have the advantages of splendid production and transportation facilities and an unlimited supply of material, assuring a home for which the same stone will be available for any future addition or alteration to the original structure. This is frequently not possible with the product of small and undeveloped quarries.

If you are interested in receiving further information regarding this low-cost, natural stone, address Indiana Limestone Quarrymen's Association, Box 782, Bedford, Indiana.