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

Every real Davey Tree Surgeon is in the employ of The Davey Tree Expert Co., Inc., and the public is cautioned against those falsely representing themselves. An agreement made with the Davey Company and not with an individual is certain evidence of genuineness.
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No truer words were ever sung or spoken
YOUR OWN HOME
In the realization of your dreams and desires—no expenditure is so important as that which you make for a home.
Mistakes in home building are a source of irritation year after year, while good judgment shown in the beginning yields full measure of satisfaction.
Make sure that the materials that go into your house will give you the greatest possible return in comfort and permanency.
The life of a Bishopric Stucco house cannot be reckoned by years, but by generations. It is always beautiful, for the hand of time serves but to enrich its charms.

BISHOPRIC STUCCO over BISHOPRIC BASE
Provides a Unit Wall for "All Time and Clime"

A BISHOPRIC STUCCO HOME MEANS
(a) Least Cost for Labor
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(c) Speed of Construction
(d) Strength, Stability, Endurance
(e) Living Comfort, Winter and Summer
(f) Lowest Maintenance Cost

To those who are contemplating building, we have prepared "Bishopric for All Time and Clime", a booklet, containing facts and figures and illustrated with photographs of beautiful houses built with "BISHOPRIC." It will be mailed to you upon request at our expense. Please ask for it.

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7-passenger; 126-inch wheelbase; 60-H. P. detachable-head motor; intermediate transmission.

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World's Largest Builder of
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After Sunset-Lightolier

Candle Lightolier with Individual Silk Shades

Two Ways of Lighting a Bedroom

One gives a general, practically shadowless illumination reaching every nook and corner of the room. (Note the illustration at the left.) The other gives a softer, more diffused illumination, in which often-desired shadow effects are not eliminated. (Note the illustration at the right.)

The three-light Ball-Lamp Close-to-Ceiling Lightolier produces the general, shadowless lighting effect. Candle Wall Brackets add decorative spots and a cozy atmosphere to the room.

The three-light Candle Lightolier with individual silk shades produces the soft, diffused illumination that retains the artistic shadows. Silk-Shaded Candle Wall Brackets on either side of the dressing table give added illumination for dressing.

Just as Lightolier has met the need for artistic bedroom lighting, so has it solved every problem of home lighting—at surprisingly low cost. Lightolier Advisory Service, which can help you solve your particular lighting problem, is at your disposal, gratis.

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Lighting Fixture and Lamp Headquarters

In the more pretentious bedroom, this Louis XVI Candle Wall Bracket lends an air of distinction that can only be equalled by the other Lightolier period designs to be seen at your dealer's or at our show rooms.
A PREDILECTION for harmonious surroundings quite often finds its truest expression in the appointments chosen for the most informal of rooms.

Thus, a charming Sleeping Room or Boudoir, drawing its inspiration from Marie Antoinette's day, may reflect the owner's personality in such appointments as the graceful chaise longue in a subdued glaze, the softly draped bed in antique gold, and their companion pieces in the glowing woods of that Period — each detail imparting to this daintily arranged apartment a pleasing touch of individuality. There is a wealth of such suggestion for the formal as well as informal rooms, however simple or elaborate the requirements, in the Furniture and kindred objects on view here.

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

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48th-49th Streets — Formerly of West 32nd St.
NEW YORK

Furniture : Decorative Objects : Reproductions
Mr. Otto H. Kahn

Uses Curtains of Quaker Casement Lace in His Palm Beach Home

Mr. Otto H. Kahn's reputation as a financier is, if possible, excelled by his fame as a collector of rare treasures of art. In his Palm Beach cottage, his decorator had the problem of curtaining the windows with a material which would at once soften the brilliant sunlight and yet preserve a feeling of coolness and delicacy. Elsie Sloan Farley found the satisfactory answer in Quaker Casement Lace. This is an interesting solution for the woman with a sun porch problem.

Decorations by Elsie Sloan Farley of New York

To the right, and below, are corners of two of the living rooms in Mr. Kahn's cottage.

Elsie Sloan Farley solved the problem of curtaining the unusual window to the right with Quaker Casement Lace, very simply treated. This arrangement does not shut out either the sunlight or the view, and yet it insures the privacy of those within.

Booklets That Will Help You

Booklets "Concerning Window Draperies" and "Twelve New Ideas for Decoration" will be sent free if you mention the name of the best retailer handling window draperies in your city or shopping center. Otherwise enclose 10 cents in stamps.

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—and Mahogany furniture in your home is just as truly evidence of your knowledge of the appropriate.

Write for our illustrated folder describing Chippendale’s creative genius in Mahogany.

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THE DUTCH COLONIAL
The Dutch Colonial style was developed by the Dutch settlers in New York and New Jersey. The gambrel or "Dutch Roof" did not come until the latter part of the 17th Century. This is another of the 16 architectural styles illustrated and discussed in "Good Houses," a book for home-builders interested in good design, efficient planning and thorough construction. "Good Houses" interprets the architectural styles on which American building tradition rests, and which are adaptable to wood construction today. Send for your copy today.

Illustrating Proper Bridging of Floor Joists

This picture illustrates the proper bridging of floor joints so essential to good house construction. It is an item overlooked or only superficially taken care of in many houses where correct construction is often sacrificed for speed and cheapness.

A suddenly applied load, such as the dropping of a heavy trunk directly over an unbridged joint, may cause it to give sufficiently to crack the ceiling plaster underneath and pull loose enough nails in the subfloor to produce a squeaking floor.

Bridging tends to hold all floor joints in equal alignment, but to be effective must be properly fitted and securely nailed. This is one of the secrets of good house construction, further detailed in the Weyerhaeuser book on "The High Cost of Cheap Construction." Free on request to prospective home builders.

LET us say at the outset that a well-built house is not a matter of luck. Anyone who applies the common-sense principles of good house construction can have a better built house today than ever before.

Houses need not be drafty nor hard to heat. Creaking stairs, sagging floors, cracked plaster and the continued sticking and binding of doors and windows—all are unnecessary.

These and other ills are merely the results of faulty construction, due, in a great measure, to the demand for "cheap" houses, hastily built.

LUMBER for house building is of the same good quality as ever. Developments in manufacture are constantly improving it. The great majority of building contractors still want to do an honest job.

But conditions, largely beyond their control, today are forcing legitimate contractors—the men who know good materials and how to apply 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 condems.

To be sure, a substantially built house costs a little more—but surprisingly little. The slight difference is saved many times over by eliminating an endless succession of repair bills—not to mention constant annoyances and dissatisfaction.

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.

JUST why Weyerhaeuser is backing the legitimate contractor, and how to tell a legitimate contractor by his knowledge of lumber and by his observance of approved construction practices in the building of houses, is contained in "The High Cost of Cheap Construction," a booklet mailed free on request. Ask also for "Good Houses."

Weyerhaeuser Forest Products are distributed through the established trade channels (to contractors and home-builders through the retail lumberyards) 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.
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Your architect knows the difference between the kind of heating equipment which is merely a purchase; and the kind which is a life-long investment.

If you demand the cheapest boiler and radiators, he can get them for you.

But a better question to ask him is this: “When you planned your own home, what heating equipment did you specify?”

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The four-cylinder, valve-in-head engine is quiet, steady, reliable, and is backed by forty-nine years' experience in quality manufacture.

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Is THERE any expenditure, any sacrifice, that brings returns equal to the building of a home of your own? What could be finer, what joy greater for any man than to see his family happy and contented permanently under a roof of their own!

Truly, a home is "an investment with dividends finer than gold."

Take the first step today. Go to a retail lumber dealer. Ask him to show you the Long-Bell home plan service. Select a home design that fits your needs and learn from the lumberman how economically Long-Bell homes can be built.

Modern machinery, faithful adherence to high standards of workmanship, strict observance of the grading rules and dependable service have enabled The Long-Bell Lumber Company to apply the word Quality to its products—and these products bear the Long-Bell trade mark.

Ask Your Lumberman for LONG-BELL Brand.
This charming English house is one of the designs in our "Face Brick Bungalow and Small House Plans." It is a fine architectural composition, combining dignity and grace on the outside with hominess and comfort on the inside.

HOME-BUILDERS today are putting more emphasis on quality than on first cost. They want the best value for their expenditure rather than cheapness. They look upon home-building as a permanent investment.

Almost everyone concedes the quality of the Face Brick house—its refined beauty and superior durability; but many still believe that its cost is beyond their means.

The Face Brick house does cost a little more than one of less beautiful and less durable materials, yet its many savings make it, in a few years, the most economical house you can build. The Face Brick house depreciates almost imperceptibly; it requires no repairs and need be painted only around doors and windows; and it saves money in fuel costs and insurance rates.

"The Story of Brick," an artistic booklet with numerous illustrations, discusses these matters in detail. It has much helpful information for all who intend to build. Sent free.

"Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses, in all ninety-two, each reversible with a different exterior design. These designs are unusual and distinctive, combined with convenient interiors and economical construction. The entire set for one dollar. Any one of the booklets, 25 cents, preferably in stamps.

We have the complete working drawings, specifications and masonry quantity estimates at nominal prices. Select from the booklets the designs you like best and order the plans, even if you are not going to build now, for their study will be not only interesting and instructive, but helpful in formulating your future plans for a home.

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If the house you now live in has Corbin hardware, you already know what it is to hear the sure click of a smoothly closing door—to be free from annoyance when you raise or lower a window—to feel that the house is absolutely secure when with light pressure of thumb or forefinger you lock up for the night.

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The charming little stucco residence here pictured so happily combines beauty and convenience with economy that it has a very strong appeal for many prospective home makers.

The style of architecture, while simple in line and contour, is distinctive, and has moreover, the happy faculty of fitting into almost any surrounding.

While it could also be carried out in face brick, yet who can deny the charm of the stucco finish with its limitless possibilities to be different" in the matter of color and texture, and which, when properly erected over a metal lath base, is so wonderfully permanent and so economical because of the absence of painting and repair bills. And here's another thought for home builders to remember: The steel mesh of the Kno-Burn lath under the surface of the plaster reinforces it in every direction that cracking of the surface, which so detracts from the beauty of stucco is largely eliminated, and its durability, of course, is increased.

What Government Building Experts Advise

Possibly few people realize how much thought the Government Building Experts—the U. S. Bureau of Standards—have given to stucco to determine the best methods of construction. Their recommendations, the result of years of experimenting and testing is this: "Omit wood sheathing, use a metal lath base and back plaster." Simple—but mightily interesting in these days of high costs, since it points a way of saving at least $200 on an average house and at the same time securing a finer stucco finish. Your architect, if not familiar with the tests, will find further details in Government Technological Bulletin No. 70.

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Just a moment to admire the compact design of the house with its notable absence of waste space—then we must return to the interior, noticing especially the spacious living room, extending right across the front of the house, an especially desirable arrangement where there is a south frontage or where the view merits a "picture window." Wouldn't such a room be charming with rough sand finished plaster walls? Such a background never becomes boresome and it affords such a wondrous possibility for the use of rich, glowing tints in the furniture, rugs and draperies. Streaks or cracks in such walls and ceilings, however, would absolutely mar the charming effect, so we must again have recourse to the necessary ounce of prevention in the shape of Kno-Burn Metal Lath—literally the "steel heart of plaster" as a base for this interior plastering. There are, of course, no excrements from the metal to stain the plaster so that the unsightly cracks you so often see in other ceilings will never mar your charming rooms.
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The CHALMERS SIX
WE 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.

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

<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>41</td>
<td>A CLASSICAL COUNTRY HOUSE OF THE 17TH CENTURY 62</td>
</tr>
<tr>
<td>42</td>
<td>H. D. Eberlein</td>
</tr>
<tr>
<td>43</td>
<td>THE CREATION OF HYBRID PLANTS 64</td>
</tr>
<tr>
<td>46</td>
<td>Ralph Mornington</td>
</tr>
<tr>
<td>60</td>
<td>INSECT ENEMIES OF ORNAMENTAL TREES 65</td>
</tr>
<tr>
<td>48</td>
<td>THE SUMMER CAMP OF ROBERT HAWLEY, CHRISTMAS LAKE, MINN. 66</td>
</tr>
<tr>
<td>70</td>
<td>Mary Fanton Roberts</td>
</tr>
<tr>
<td>72</td>
<td>SHADOWY CORNERS IN INFORMAL GARDENS 76</td>
</tr>
<tr>
<td>74</td>
<td>Joseph H. Spory</td>
</tr>
<tr>
<td>49</td>
<td>THE ADVANTAGES OF THE OIL RANGE 76</td>
</tr>
<tr>
<td>50</td>
<td>Ethel R. Peyser</td>
</tr>
<tr>
<td>52</td>
<td>WINDSOR Ledge Gardening the Year Around 77</td>
</tr>
<tr>
<td>53</td>
<td>A Group of Four Medicinal Houses 77</td>
</tr>
<tr>
<td>54</td>
<td>Hollow Tile as a Building Safeguard 80</td>
</tr>
<tr>
<td>55</td>
<td>HENRY COMPTON</td>
</tr>
<tr>
<td>56</td>
<td>GAY CHINTZES FOR NEW CURTAINS 81</td>
</tr>
<tr>
<td>58</td>
<td>FURNISHING THE PORCH 82</td>
</tr>
<tr>
<td>59</td>
<td>A Little Portfolio of Good Interiors 83</td>
</tr>
<tr>
<td>59</td>
<td>WICKER FOR THE SUMMER HOME 84</td>
</tr>
<tr>
<td>60</td>
<td>THE GARDENER'S CALENDAR</td>
</tr>
</tbody>
</table>

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One Craves the Change Which Only Altered Furnishings Can Bring

T \n
HE spring “putting up” is an excellent time for changes. Halloved 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 clapping up in a very indecent 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 immediately 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.

CITY houses in their spring outfits can be very attractive. No one need pity the working members of any family whose lot is cast among such pleasant surroundings as the modern wife and mother leaves behind her when she takes herself and the children to the green country or the blue sea. The frosty, glistening white of glazed tarleton covers on mirror and picture (all neatly cut, fitted and taped) seems to cool the features of the face or landscape underneath and, while it keeps vagrant flies out, allows just the proper amount of light to filter in. The smooth surface of the gay calendared slip-covers almost invites happy wriggling. The heavy curtains in light striped linen bags, or these bright flowered summer curtains which have taken their places, make the room almost as cheerful as a garden, over whose bloom the bowed shutters and stretched awnings cast a shade as comfortable as that of imagined trees. Electric fans throw well-regulated breezes from any angle. The canary in the old cook’s window, opening in the court, sings as sweetly as any bird on the bough. The whole house welcomes the tired business man in the late afternoon, with an apparently new and deliberate coquetry.

T

HEN, in its appointed time, autumn comes rustling along, with a well sunburned face and blown hair, the chintzes will have become too slippery, the white gauze picture-and-mirror-covers too ghostly, the curtains limp and the flowers faded, the electric fans things to shiver at, and the court, sings as sweetly as any bird on the bough. The whole house welcomes the tired business man in the late afternoon, with an apparently new and deliberate coquetry.

IT is when terrible old traditional truck disappears, and discarded heirlooms suddenly come to light, and expensive new stuff works into view upon furniture denuded of its innocent summer dress, and inquiries are met with the artfully truthful reply “Why, my dear, it’s been on for months. Haven’t you noticed it?” Antique shops and auction rooms send home the things that have tempted the householder where the householder longed to be tempted, and the delight of opening and arranging them is greater than the fear of not finding a satisfactory explanation of their presence. But this is all as it should be, and no more than any self-respecting domicile is entitled to expect in the way of healthy variety.

O

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 humorous loads; nor again as it is registered in serious minds made tragic by the seas and breakages attendant on each compulsory transit. No. These evers of wisdom refer first to the constant eb and flow of the furniture-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 those two periods of radical change known to old-fashioned wives (“putting up” the house in spring, and “taking it down” in autumn. thing can be more important in any man’s home-life than a thorough understanding of the philosophy and propriety of these events.

V

E 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 till 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 our requirements, and most of us love to fill our dwellings with such 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 made; 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 days or so till one is certain whether they are right as they were, or not as they are, or not right at all in either place.

OME people (considering women to be people) have a mania for moving furniture, just for the sake of moving it. But this is the purposeful effort we had in mind, the effect with a definite end view. This end is, little as one might suppose it, an ultimate solity of sorts. Not the stability of fixed inhibitions, but of comfort, gradual decisions arrived at by intimate tastes and habits. For instance, in almost every room there is some piece of furniture which has come 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 days or so till one is certain whether they are right as they were, or not as they are, or not right at all in either place.

THE spring “putting up” is an excellent time for changes. Halloved 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 clapping up in a very indecent 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 immediately 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.

CITY houses in their spring outfits can be very attractive. No one need pity the working members of any family whose lot is cast among such pleasant surroundings as the modern wife and mother leaves behind her when she takes herself and the children to the green country or the blue sea. The frosty, glistening white of glazed tarleton covers on mirror and picture (all neatly cut, fitted and taped) seems to cool the features of the face or landscape underneath and, while it keeps vagrant flies out, allows just the proper amount of light to filter in. The smooth surface of the gay calendared slip-covers almost invites happy wriggling. The heavy curtains in light striped linen bags, or these bright flowered summer curtains which have taken their places, make the room almost as cheerful as a garden, over whose bloom the bowed shutters and stretched awnings cast a shade as comfortable as that of imagined trees. Electric fans throw well-regulated breezes from any angle. The canary in the old cook’s window, opening in the court, sings as sweetly as any bird on the bough. The whole house welcomes the tired business man in the late afternoon, with an apparently new and deliberate coquetry.

T

HEN, in its appointed time, autumn comes rustling along, with a well sunburned face and blown hair, the chintzes will have become too slippery, the white gauze picture-and-mirror-covers too ghostly, the curtains limp and the flowers faded, the electric fans things to shiver at, and the court, sings as sweetly as any bird on the bough. The whole house welcomes the tired business man in the late afternoon, with an apparently new and deliberate coquetry.

IT is when terrible old traditional truck disappears, and discarded heirlooms suddenly come to light, and expensive new stuff works into view upon furniture denuded of its innocent summer dress, and inquiries are met with the artfully truthful reply “Why, my dear, it’s been on for months. Haven’t you noticed it?” Antique shops and auction rooms send home the things that have tempted the householder where the householder longed to be tempted, and the delight of opening and arranging them is greater than the fear of not finding a satisfactory explanation of their presence. But this is all as it should be, and no more than any self-respecting domicile is entitled to expect in the way of healthy variety.

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SPRING COMES TO EACH GARDEN

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 cloud; 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- satt, Pa., the reaches of an old orchard are given over to this spring display. Marian C. Coffin was the landscape architect who planned it.
In Order to Avoid the Mistakes of a Past Generation, the Modern Porch Must Be Either an Integral Part of the House or Applied as a Decoration

COSTEN FITZ-GIBBON

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 slimsy 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 usual 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. Rigley at San Antonio, Texas 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.

As we learn to appreciate privacy, the more do we see how utterly wrong were those porches of an elder 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 Rigley house, the design is balanced by terminal loggias or covered ends of the paved terrace. Their arched openings and balustrades are beautifully proportioned. Abbe B. Ayre was the architect.

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.
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 hideousness 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.
M 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 rill all they will at the “domesticitics,” 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—blindly fetching and carrying its various materials to and fro through the singing spring sunshine—“any straw will help a nest.” Only lovers especially favored cases, and all 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—with “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 canopied four-posters, hour by hour, meaninglessly for them, a picture gallery of old masters, their library, with missals under glass cases, and all the exquisite and storied trappings of their own. Hence the depressing colonies of “artistic” homes—with “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.

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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.
This comfortable living room has gray-green walls, a good tone for seashore houses. It is in the Cape Cod home of Wm. P. Halliday, Esq. Flora MacDonald, decorator.

In another house by the sea, the sun filters through thin green curtains onto walls done in a cool gray lattice paper that breathes the spirit of outdoors.

A bedroom in Mr. Halliday's house has interesting furniture, its painted flower decoration taken from the design in the chintz window hangings.

THE house close to the sea requires quite a different treatment from the one amidst 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 sun and sand, an inviting interior done in restful grays, blues and greens is more satisfying in the long run than the more vivid tones 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, colors artfully blended and unobtrusive, 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 countreacking as they do the strong play of sunlight. In this house cool gray-green walls are an excellent contrast for the draperies of black print linen in a design of birds, baskets or gay flowers and garlands, soft greens, rose and blue predominate 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.

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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, for the most part, loosely woven rugs, in pastel color, an excellent shade to defy footprints 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 sun. 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 needed virtue of comfortable and practical ease. 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 and 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 ways.

In furnishing the sunroom, the chief difficulty lay in subduing the light. To this end, ray 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-elaboration 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.
COLLECTING THE COINS OF YESTERDAY

There Is More to the Enthusiasm of the Numismatist Than the Mere Accumulation of Strange and Pretty Moneys

GARDNER TEALL

With coins, as with books, china, almost every collectable thing, it is not merely the ring together, hit or miss, a vast number of specimens that counts. It is, indeed, the intelligent exercise of the acquisitive propensity that broadens one’s culture and leads one to that other pleasure known only to those whose hobbies are blessed with knowledge.

In Robert Louis Stevenson’s “Travels with a Donkey” there appears this passage in the chapter of Night Among the Hesperides: “I had been most hospitably received and actually served in my ten caravanserais. The air was clear, the water excellent, and the dawn had led me to a moment. I was nothing of the tapestries, the inimitable ceiling, yet of the view which I commanded from the windows; but I felt I was in some debt for all this liberal entertainment. So it pleased me, in a half-laughing way, to leave pieces of money on the turfs 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 antiquarian, 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)
Quite apart from the decorative value of the objects used, one should keep the decorations simple and balanced. For a large table one may use such an arrangement as this—a late 17th Century Italian alabaster ornament with Italian pottery fruit dishes at each end. Decorations from Wood, Edry & Slavter.

**DECORATING THE TABLE**

*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, the 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, linen or flowers, some variety 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.

Such a miniature alabaster fountain makes a delightful decoration especially if surrounded by tiny palms in graceful jars and flanked by a pair of slim white candlesticks.

A little experimenting will prove that the arranging of inanimate objects in an effective manner is one of the most satisfactory efforts in house decoration. It may be you have a gift for this sort of thing or are merely very observant and have learned to make your table a thing of beauty in a dozen different ways. In either case you have the knowledge that a table so carefully set need not be one upon which much money has been expended.

The immense advance made in taste recently with regard to house decoration has directed the eye and mind to the setting of a table. An exquisite center-piece of Venetian glass has a central figure and cupids of cream colored Wedgwood made to hold natural or fragile glass flowers 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)

Antique yellow brocade, deep blue vases filled with brilliant glass flowers, yellow birds and silver luster plates make this table one of enchanting color.
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 mirror 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 worthwhile. There are today in America so many iris, rose, beony 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

The water garden should be prepared well before the roots are due to arrive. If tubs are used it is essential that they be water-tight, set perfectly level and all at the same depth. They may consist of heavy barrels, cut down one-third

both, terminating in seat, 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 straightforward, are drawn all who enter, and to whom forever 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.
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 Fainly 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 bags 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)
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 openings, 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.
Hursting

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 chair 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 respectability and dulness 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 side, with its door-way 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 stair-case 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 cheeks, 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

We often see the word "hybrid" used in books and periodicals touching on gardening, in nurserymen'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-breeding 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 annuals, 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 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-leaved branch discovered on an American beech that was multiplied through grafting. The cut-leaved 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 spur 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 annuals. 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 method. The anthers or male part of the flower appear generally on the end of the stamen. 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 at 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 be deposited on the surface of the stigma, which 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. This is true not only in the case of flowering plants, but also in fruit trees, and in pears generally on the end of the stamen. 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 at 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 be deposited on the surface of the stigma, which is covered with a sticky secretion to insure the lodgment, adhesions and nutrition of the pollen.

Through cross-fertilization — that is, with a flower from the same plant, but between flowers of different plants, of different color, types and varieties — we can obtain new hybrids. This method has been universally used by our botanists and plant breeders for improving and creating new hybrids and varieties.

A S the first method used in creating new kinds is hardly adaptable to perennials and annuals, and the second method somewhat slow, we must rely mainly on the process of pollination. A brief resume of this theory, law and experiments will suffice before we take up the question of how it is done.

The theory and subsequent observations have led our earlier biologists tell us that continuous 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 parent plants.

Charles Darwin in 1859 clearly proved this point.

While Darwin and other biologists worked...
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-eating forms, and sucking forms. Here are very destructive pests in each group and one of the first requisites to distinguish between injurious and those of relatively little importance.

Some insect injury occurs on the common shade trees and methods of service with these are frequently of equal value in the control of depredations on the less common ornamentals.

Borers are among the most insidious enemies of trees, since their operations are mostly in the wood and are largely hidden from observation. These pests attack various parts of different trees, though fortunately comparatively few use 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 midsummer 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 shade the house on this southern exposure.

(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.

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.

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
SUMMER CAMP
OF ROBERT HAWLEY
CHRISTMAS LAKE
MINNESOTA

The woods on the property have been carefully cleared of underbrush and dead trees, thereby opening vistas from the window 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

As 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 foxgloves and other shade-loving plants. The use of an architectural 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.
The role 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 remodeled 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 knitted with mahogany treads and handrail. A wide landing is created by the turn of the stairs. Dwight James Baum, architect.
In a wide hall of Colonial design the double stairs are immensely effective. A door can open beneath them and there is usually space for closets on each side. Here the broad mahogany treads and railings give contrast to the white woodwork, and with the Colonial entrance form an interesting architectural detail. W. H. Beers and F. C. Farley, architects.

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

T 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. 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 trod 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)
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 boisterous world. Such is the atmosphere of this garden. A cedar trellis surrounds it and on the trellis grape vines are being trained. The narrow, iris-bordered path terminates in a niche that holds a sculptured group.
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 and towers of chaotic New York.

A garden is attractive for its unexpected contrasts. Close by, delphiniums lift heavily blue spikes in a tangled mass. Yonder are a quiet lawn and hedges clipped to conventional formality. Look up, and the view is interrupted by huge trees. Beyond them are the hills, with the Hudson flowing placidly between.
THE ADVANTAGES OF THE OIL RANG

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, coal-less, 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 unoccupied 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 flapjacks 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 both directly of the lamp. It employs the rouwick 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 the lamp chimney to light a cigarette or a mate or even to heat a curling iron? Well, this really is the principle of the wick stove. The heat has been harnessed and petted into cool 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.

For a large family comes this five-burner range with back and shelf above, 64" long. An oven can be placed over two of the flames, leaving the other 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.

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 lump. 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 chary 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 cleaning. 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 over-heating 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 1/4" 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 (Continued on page 110)
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 1/2" 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 frame of each end of the box outward into the upright part of the window frame. When the ledge boxes have copper corner pieces and their edges are finished with the same metal.

The box should fill the window-ledge from end to end. A width and depth of 6" to 10" will give good root room and permit the growing of a variety of well selected flowers, foliage plants and vines. 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 seedsman 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. Where this is finished, the soil is 1 1/2" 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 window boxes.

A variation of the usual window box planting is the addition of a small lattice on which vines can grow, forming a higher and more substantial screen than plants alone.

Good compost for his boxes from some source.

(Continued on page 134)
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 Baum, 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 TILE AS A 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 ness 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 weights thirteen to fourteen 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-resistant qualities can be readily appreciated.

Following are given briefly the reasons why these tiles are used extensively in residence construction:

(Continued on page 138)
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", 45c.

A cream ground and broad stripe in old blue serve as background for a colorful design in rose, tan and black, 35" wide, 65c a yard.

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.

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, $1 a yard.

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.
FURNISHING THE PORCH

The articles on this page may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City.

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 $30. The seat is only 14" from the ground.

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.

A graceful crackle glass ice tea pitcher holding three pints is $4. The glasses to match are $10 a dozen.

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, $10 1/2" x 10 1/2" 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.
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.

Attractive rush rugs with colored decorations are priced as follows—4' 8" x 6' 8", $9.50; 6' x 8', $14.50; 9' x 18', $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 tea 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 $12. Upholstered all over with down and covered in cretonne $10 extra. With seat and back cushions only, $4 extra.
A bright, true yellow that lasts well characterized: Son- nia de Claudius Pirnet. Toity

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.

**May**

**THE GARDENER'S CALENDAR**

**FIFTH MONTH**

<table>
<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
<th>TUESDAY</th>
<th>WEDNESDAY</th>
<th>THURSDAY</th>
<th>FRIDAY</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sow the seed of melons.</td>
<td>The early sowings of annuals must be properly chafened.</td>
<td>Do not stop sowing early chafened annuals when these are pinched back.</td>
<td>It is unwise to postpone planting any early crops.</td>
<td>Earth, turn over, and rake.</td>
<td>Use the wheel hoe for this work.</td>
</tr>
</tbody>
</table>

**Tree wounds should be attended to promptly, cutting away the ragged bark and painting.**

**Rich golden bruns is the color of Nasturtium, a flower seed of many kinds.**

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*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.*

---

**H.**

**The smell season's come round again, an' I'm durn glad of it. It allarks me up when spring gets far enough along so's I can go snuffing 'round like a potbellied old rabbit-day, bustin' for shelter, and sniffin' the new spring smells that wander along through the air, goin' nigh nobody knows where learn he's travelled 'long some, time.**

**If I've a good smoker yet, I'll find plenty to keep ye interested. They're the smell of 'young grass an' dundysmells in the air, fer instance—mighty faint, but warm an' green, nice, like for the like of a lonesome rich an' overgrown soul in their flowers. We won't smell in the smil that carries by back across the years quicker that 'lef moby the sweetness o' hay in a still July noon-time.**

**Hawscrub, too, 'speciously at night when the moon's up. An', the orchid is October, sixty an' full.**

**Best of all, though, I like the smell o' trees, arboures, through the sweeter April moonths—'tis the only way it's done to feel the first smell o' arboures to tell me the winter's really over, an' I'd hang to like to have it happen near by when I'm laid away.**

---

**Bridal Vail is one of the finest white cac- tus dahlias. Of large size and good stems, the flowers are particularly showy.**

---

**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.**
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.

W & J SLOANE
FIFTH AVENUE AND 47th STREET
WASHINGTON  New York  SAN FRANCISCO
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 smartly enhanced with a candelabrum 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.

Small wonder then that slip covers, as an essential part of every establishment have to be real works of art and are given detailed and careful study. Those interested in the decorative arts and crafts have been rusted from their inspirations and the prizing mechanical advantages of our own day pressed into service to develop both the fabrics needed for a finished product with as little energy as possible.

With such a bewildering array of suitable fabrics as the present-day market offers, a need exists to find just the note of personality essential to really good decoration. One's possessions should not only be effective and ornamental, express one's personality and surely things which are a part of our daily lives are destined to be kept much in selection to other important objects. Some a possession lightly chosen decorative characteristics, its vital, an ever present source of annoyances. Getting back again to the phases of slip covers it essential; they really fit. Properly made they not "slip" at all but adhere with hooks or snap fasteners to conform to the lines of the furniture and thus they "stay put" after they are in place.

Decorating the Table

Among these were all table ware of silver, gold, glass and earthenware. Ornamental clocks, lamps, vases, androses, shovels and tongs, tapestries or woven for the walls. Especially designed silks and velvets, in face of the rare and the beautiful go back to those centuries for ideas. If you happen to be furnishing with rare and costly objects of art, you will be interested in specimens of table decorations still preserved in our museums and alleys at shops specializing in unusual objects of this kind.

Even if you have no idea of owning these beautiful table ornaments, it is well to study them carefully in order to get an indelible impression of perfection of arrangement and line with regard to many objects in a very limited space.

But on the other hand if you are content with copies of choice table arrangements, these are to be had at a comparatively moderate cost. They are modern and imported for the most part from Italy.

It was a passion on the part of the master designers to create veritable miniature Italian gardens, reproducing in alabaster, gold, silver or Venetian glass the balustrades, fountains, vases and mythological statues in the ducale gardens of the old world; gardens planned by the great landscape-designers of the day. In the vases were tiny blooming plants made of colored Venetian glass, the entire garden being placed on so small a scale as to occupy only the center of a moderately small table. Of course decorations for banquet tables may also be had.

We start with the supposition that the dining room you are now using is a very simple one; that your furniture is inexpensive painted wood of absolutely no value but good in line and color. Very well. Keep everything that is original, including the objects on the dining table, in the picture. Aim at harmony; have not one false note. Use on such a table course, deep cream linen and attractive peasant table ware—earthenware or pottery, not porcelain.

Plain muslin (thereby saving much on her purchases) and then sets about finding just the right slip covers to express her personality and awaits the day when she may indulge her fancy in permanent covers of rare needlework or other precious fabrics. For her boudoir she may make her slip covers as frivolous as her mood suggests. Gay little ruffles to outline the chairs, box pleated or shirred, with seams piped in her favorite and most becoming color, lend to the furniture a touch of feminine fineness and youthful freshness not to be obtained otherwise. A draped dressing table or a dainty 18th Century poudream might well accentuate this note.

The matron possessed of priceless upholstery, if she would keep her treasures fresh and clean to grace another season, covers them securely, at the same time using infinite art in the selection of proper slip covers to make her room attractive and livable during less formal periods of the year and for short stopovers in town. Well planned slip covers are an ever ready help in time of need, producing a maximum of effect at a minimum of expense.

Have your glass equally simple in attractive shapes. Avoid fancy, articles looking alike. As for the lights, choose those in alabaster, gold, silver or Venetian miniature Italian gardens, reproducing by the great landscape-designers of the day. In the vases were tiny blooming plants made of colored Venetian glass, the entire garden being placed on so small a scale as to occupy only the center of a moderately small table. Of course decorations for banquet tables may also be had.

Granting you have the required tableware, let us turn to the interesting problem of decoration; pure, and then choose with regard to the composition of the room. Have your glass equally simple in attractive shapes. Avoid fancy, articles looking alike. As for the lights, choose those in alabaster, gold, silver or Venetian tiny blooming plants made of colored Venetian glass, the entire garden being placed on so small a scale as to occupy only the center of a moderately small table. Of course decorations for banquet tables may also be had.

As for the table setting, a study of the flowers at once shows that the best of table decorations is that of an oldfashioned fashionista or statuette, see to it that it does not interfere with the society of your table. It will surely do so if it is too large. To cut off the view of the guests seated opposite. Keep your table decorations below the line of the eyes. This applies as well to candlelight. Candles placed that the flame in line with eyes should be shaded. Very tall candles are attractive unshaded.

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ATLANTIC CANDLES

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D i s p a t c h e s 5 8
PANTHEON

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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.

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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.

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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 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 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 the subject of home beautifying a fair and impartial consideration, set working the imagination, evoking images of which they must ever, to some extent, remain as tokens of inestimable value. However, such pieces are rare, and I shall not dwell further upon them. Just what is there about old coins that makes them interesting, and what is the worth 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 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, if it so happens, it is in the highest degree. One cannot hope to possess, other than visually, the Persia of Benvenuto Cellini, but he can hope to have a gold zecchino from one of the dies cut by Cellini's own hand, or a gold zecchino of equal or slightly less interest. These are the pieces that should be held together with ivy, natural flowers, or some of the lovely Venetian glass ones. Italian glass, for instance, 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, delightful decorations is an art, and this is the reason that every object was not in 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 that truly decorative for the reason that every object was not in its dispensable 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 magnetic.

When a squarely built, oblong Jacobean or long, narrow Italian refectory table is used the decoration is effective only when carried from the center outwards. A fine 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, for instance, is charming when used this way. The line should be kept formal like a narrow hedge of the flowers, fruit or ivy. This is the reason that every object was not in the picture spoiled, then your arrangement was correct.

Collecting the Coins of Yesterday

(Continued from page 90)

Fifteen dollars ought to bring a fine coin of the period of antiquity, at public sale some two years ago for fifteen dollars. The reason that every object was not in the picture spoiled, then your arrangement was correct.

A modern glass basket exquisite in form and detail is used in connection with old crystal decanters and modern Venetian candlelabras.

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.

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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.

Why some are dull and depressing and others charming and magnetic.

When a squarely built, oblong Jacobean or long, narrow Italian refectory table is used the decoration is effective only when carried from the center outwards. A fine 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, for instance, is charming when used this way. The line should be kept formal like a narrow hedge of the flowers, fruit or ivy. This is the reason that every object was not in the picture spoiled, then your arrangement was correct.

Acquire the habit of looking at your friend's table. Discover for yourself why some are dull and depressing and others charming and magnetic.

When a squarely built, oblong Jacobean or long, narrow Italian refectory table is used the decoration is effective only when carried from the center outwards. A fine 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, for instance, is charming when used this way. The line should be kept formal like a narrow hedge of the flowers, fruit or ivy. This is the reason that every object was not in the picture spoiled, then your arrangement was correct.
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.

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There Is
Twist One
"Reedcraft"

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 flaw by some such phenomenon as the turning of the third leaf in an olive wreath to the left instead of to the right. There may possibly be found some pleasure, some curious sort of satisfaction in making a vast collection of the one-cent pieces of the United States from the time of the minting of the first to the present, a collection including all the minute differences that constitute the microscopic curios that appear to furnish such collectors with the keys to such delectable seventh heavens.

But it is not the joys of such collections, the pursuits of such collectors that I would advise one to attempt to understand or to emulate. To me there seems so much more worth while. But many an unbeautiful coin does stimulate the imagination. Who does not recall the story of the Pine Tree Shilling which used to be invariably narrated in the school books of our sunny years? The first Massachusetts mint was erected in 1652 with John Hull as its master. He wrote that "upon occasion of much counterfeit coin brought in to the country, and much loss accruing in that respect (and that did occasion a stoppage of trade), the General Court ordered a mint to be set up. And they made a choice of me for that employment and I chose my friend Robert Saunderson to be my partner to which the Court consented." The Court declared "that all persons whatsoever have liberty to bring unto the mint house, at Boston, all bullion, plate or Spanish coin, there to be melted and brought to the alloy of sterling silver by John Hull, master of the sd mint, & his sworn officers, & him to be coined into twelve pence, six pence, & three pence pieces."

We are told that John Hull's mint was a small wooden structure some fifteen feet square, with a ceiling ten feet high. As the mint was established without a Royal charter, the King of England highly disapproved of this Colonial enterprise and when the first Massachusetts charter was revoked in the same year the mint was closed. The story of the school book story book collector is heard. For every twenty shillings I coined John Hull received one for himself as payment for his labor, expenses and as his "profit." At this first it might not seem a very lucrative compensation, but so great was the quantity 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 shillings. The young lady was placed upon the scale on her wedding day and the indicated amount was turned into the dowry. The school book stories always ended with an explanation point or suggested one, and what a Croesus we used to think John Hull to have been! But when we take into account the fact that a hundred pounds of silver was 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 so unkind as to assume that Mistress Sewall's bridal veil covered the vast proportions of Phineas T. Barnum'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, Harum 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 booksion can obtain opens a new subject of thought; and it is no idle employment, though (Continued on page 94)
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IN 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 shape 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.

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102 FRANKLIN STREET NEW YORK CITY

Collecting the Coins of Yesterday

(Continued from page 90)

it seem so, to坐 quietly over Greek or Persian, Roman or Punic, French, Turkish, English or American coins and seek to trace from fancy, the history of one and another shining piece. And if the instruction to be thus derived is not the more 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 who used those coins leads to the study of history, and perhaps the greater benefit to be derived by the ordinary collector from his employment is to be found in this, that his researches will fix historical facts with great firmness in the memory.”

It is probably true that we owe as much to 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 antiquities coins are the smallest, yet, as a class, the most authoritative in record, and the widest in range. No history is so unshaken as that which they tell; no geography so complete; no art so continuous in sequence, so broad in extent; no mythology so ample and so various. Unknown kings, and lost towns, forgotten divinities, and new schools of art, have here their authentic record. Individual character is illustrated, and the tendencies for or against a nation are traced.” The historical value of coins is tremendous.

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. They may trace its gradual growth, the stern grandeur of the last days of archaism, and the sudden outburst of the classic period. Moreover, more than the modern art of contemporary and followers of Pheidas to a great extent of the great sculptor himself. While the ancient sculpture of this age, in marble and bronze, might be contained within the walls of a single museum, the coin-types may be counted by thousands. No restorer has ever restored, nor are they late copies, like the Latin translations of the originals which confuse the judge of small indeed they are; yet large in importance, and of minute matter, 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, —no servile reproduction, 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 Herakles of Croton, recalling a king’s statue to the so-called Theseus of the Parthenon. Bolder masters took a theme like the winged goddess of Terina, and varied it with an originality which showed they were worthy peers of the sculptors and painters of 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 price, 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 old coins that bring extraordinarily high prices, but there are more low-priced coins 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 the Great; $35 for a gold farthing of Darius; $5 for a silver tetradrachm of Athens; $4 for a tetradrachm of Nereus of Egypt I of Egypt, the first coin bearing the actual portrait of a ruler; $8 for a silver tetradrachm of Bithynia; $8 for a drachm of Constantine the Great; $6 for a silver penny of Alfred the Great; $12 for a gold Anus of Henry VIII; $250 for a fine portrait shilling of Queen Elizabeth; $2 for a silver shilling of Sticth III of Ireland; $150 for a testoon of Mary, Queen of Scots; $12 for a silver halfpenny of James the Second, of the Great; $50 for an Irish coin of the reign of James the First.

Coins are the grammar of Greek art. In them we may trace its gradual development, its divinities, and new schools of art, have here their authentic record. Individual character is illustrated, and the tendencies for or against a nation are traced.” The historical value of coins is tremendous.

About Prices

Fortunately for American collectors, there are many numismatists in this country and books containing articles of interesting coins at attractive prices, dealers who are reliable and who frequently hold public sales of private collections that come into the mart. The American Numismatic Society of New York and American numismatic organizations have greatly advanced our knowledge of coins and fine examples of the coins of all periods are to be studied in our public collections—the Museum of the American Numismatic 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 Coins and Currency” by Lord Arthur (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 P. Rawlings (Frederick A. Stokes, New York); “Common Greek Coins” by Rev. A. W. Hands (Spink & Son, Ltd., London); “Coins and Medals, Their Place in History and Art” edited by Stanley Lane-Poole (Elliott Stock, London).

(Continued on page 96)
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Collecting the Coins of Yesterday

(Continued from page 71)

Although in the 14th Century there was an occasional account of the metal spiral stairway and even of the old stone circular stairs, it was really not until the 16th Century that the flight of stairs was considered essential to home comfort and was recognized by the English architects as an integral part of the house. It was in those early aspiring and gorgeous Gothic days that the carpenter and carver appeared, creating great beauty to public buildings and occasionally to domestic architecture. But the glory of the joiner did not arrive until the Elizabethan period and the triumph of this craftsman was the stairway. Not only did he add the wooden stairway to the home but paneled rooms and ceilings and fine overstairways.

In the early Renaissance that has just been taken on architectural importance, with an ever greater demand for stairways indoors. Two types of staircases at once asserted themselves, the plain, solid, straight flight up between two walls, usually starting from the end of a great banqueting hall or from the entrance of a palace up to the refectory room; and then there were the circular or newel staircases usually found winding up from one story to another where there was no hallway. Occasionally when made of stone and of majestic proportions, they circled up in a beautiful, almost a huge circular newel post staircase.

In the Norman Military architecture there was seldom space for the straight indoor flight, unless it was used in narrow tunnels in the thickness of the walls. A striking exception to this is found in Castle Rising, Norfolk, England; and in some Norman keeps, like the Castle Headington, the first floor was approached by outside stairs. The artistic possibilities of the newel stairways were quickly seen by the later Gothic architects as well as succeeding centuries, as witness the four-angle turrets of the Norman keeps, the flanking turrets to the Tudor gate houses, and again in a variety of ways in the small Elizabethan houses.

It was not until the beginning of the 17th Century that the convenient little halls and passages found their ways into houses. In one of John Thorpe's plans he describes a "longe entry throughout all", but, in the main, rooms operated on into another. And, as a matter of fact, this is still customary in many Continental cities. This, of course, involved, and still does, the use of the small spiral stairway—a device which delighted the architects, who saw the romance as well as the beauty of these little flights of steps that so often led to fine adventure and the making of history. The use of the spiral stairway continued in Italy long after England had developed the splendid staircase in her stately homes, too, held to her delight in her wonderful architectural form.

But it was through Elizabeth's household that the spiral stair became really a useful and beautiful part of the house. In "English Stairways" we are reminded of Bacon's "starting," in which he makes the following observation on stairs: "...there is no staircase so beautiful as the one by which the user is taken from a fair open newel, at times finely railed in with images of well cast into a brass or silver railing placed at the top, and the floor below at the side of it of a fair low building and the front. And in all the four corners of that court fair stairs, cast in a row, and walls, turrets on the outside, and not the row of buildings themselves."

In Bacon's own house, we are told, there was a delicate staircase of wood which was curiously carved, and for fine for every newel was a "pretty thing" such as "a grave divination of wood and spectacles, a mendicant face, a grave divination of wood and spectacles, a mendicant face, a grave divination of wood and spectacles, a mendicant face..."

But the really magnificent stairways were something quite apart from this charming little spirals or those famous flights of steps that were actually in the stone walls so sought by lovers of stairways. From these impost, straight and circular stairways of stone and wood, permitting a light and flexible approach, the domestic, the newel staircase that gave opportunity for the beginning of the stone circular stairs, it was really not until the 16th Century that the flight of stairs was considered essential to home comfort and was recognized by the English architects as an integral part of the house.

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<thead>
<tr>
<th>Size</th>
<th>Old Price</th>
<th>New Price</th>
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<tr>
<td>30x3¾ All-Weather Tread Cord</td>
<td>$33.90</td>
<td>$10.95</td>
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<tr>
<td>32x4 All-Weather Tread Cord</td>
<td>$34.40</td>
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<tr>
<td>34x4½ All-Weather Tread Cord</td>
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<tr>
<td>35x5 All-Weather Tread Cord</td>
<td>$54.75</td>
<td>$33.40</td>
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If You Are Going to Build

(Continued from page 96)

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Or in Pure Linen with 72 x 108 ins. Sheets........... $25.50 set
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The wrought iron stairways in the library of Clinton MacKenzie, architect, is notable for its combination of grace in design and execution and the practical and simple way it solves the stairway problem.

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 into 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 variation. The Elizabethan joiners 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.

V ery 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 stairways were built at Hanmer 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 having a more sumptuous effect, or a single very wide flight stopping at the corner. This was a convenient and safe 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 embellished 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 old 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 of Rawdon House, the elaborate carving on the newels of Aldermaston and the fine pedestals with Ionic caps all give an interesting impression of this fashion for splendid stairways. In addition to heraldry, grotesque figures, Greco-Roman statues, Nature was also brought in to ornament the stairway, and newels were finished with baskets of fruit and vase of flowers; while vines of foliage were twisted into graceful balusters. It was at this time that Grinling Gibbons and his school of carvers flourished. One of the finest of these nature staircases is at Tytenhanger, Herts, England, beautifully embellished with fruit and flowers. The string is carved with leaves and greek columns, 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 Dorfield, Cheshire and at Charlton House, Kent.

The birth of the domestic architect, in the modern sense of the word, undoubtedly took place in the reign of James the First. This was the time in which Inigo Jones began his career of introducing beautiful stairways throughout England, incidentally developing stairways of great beauty both in design and practicality. He introduced the simpler type of baluster which had made its appearance in stone work in the Italian Renaissance. At this time, Italy became the source of inspiration for both England and France, and fine Italian wrought iron was our article.

in the 18th Century that iron balusters were used to any extent in England. From this on, the stairways became lighter in structure, often with wood and iron combined, culminating

(Continued on page 102)
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in the delicate intricacies of those graceful, artistic stairs designed by the Brothers Adam, a beautiful example of which is seen in Gawthorpe 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 and weak embellishments until the stairway became a more or less utilitarian product, remaining so in some of the most charming houses, down to present day archi-
tecture of England and the Continent.

Here in America the stairway, of course, comes under the head of essentially 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 free standing stair with extremely graceful 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 solid wood stairway with one or two landings to break the flight, with one wall as protection and support. These are very popular in our more simple homes. We are also, 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 safety and strength, can be made exceedingly graceful and appropriate to the richest interior decora-
tion.

In addition to the fire-proof concrete stairways, the ingenuity of American manufacturers has evolved flights of stairs with steel frames. Of course, in the main, these are planned for the emergencies of big cities—factories, hotels, hospitals, schools, etc. Yet, in some domestic architecture, the steel framed stairs are found, finished with iron or bronze balustrade and handrail. Manufacturers are also making the all-iron stairway, and very picturesque ef-
fects are gained by a good use of iron in this way. Iron is also combined with wooden treads and risers and with con-
crete.

The real problems in the modern stairway are practical rather than estheti-
ic, because, although we are interested in fine architecture and the graceful interior details, we require comfortable living. We insist our stairs are easy to climb, be-

The Spirit of the House

(Continued from page 48)

as a matter of fact, old houses are usually more comfortable than modern ones) does not appeal to them. Their own lives are new, they would seem to say, their surroundings shall be new to it to match. No new wine in old bottles. Perhaps it is a form of egoism, as per-
haps, 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 our own importance, it casts a shadow, too, over our hopes and joys. It becomes a symbol of the generations of lovers who have dreamed as we in our

turn now dream in the old rooms, their children were once heard in them as we thrillingly hear the feet of our

own little ones this very hour, and, we believe, they are there. You cannot

even find them in the churchyard.

The familiar thought diminishes our sense of originality and makes for our vivid moment. What is the old house, after all, but a memento mori? We shall die soon enough, but why don't we enjoy ourselves with the thought that

So it is that some fear an old house, and the with chilled hearts to the par-
quilted coverlets over which might seem even more appealing to them in joy than it is in their new home.

But there are others, less logical than our donor, exalted themselves perhaps? Perhaps who prefer to sink the fret and hour of their little egoism in the day hours into the reality of our century.

There seems to be a veiled delight in the old house, and sympathy in the old place, like the

fear left in the churchyard.

Then we experience the joy seems not lonely in its bitterness, but is enhanced by its rarity.

(Continued on page 104)
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 in 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>
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<tbody>
<tr>
<td>72 x 108</td>
<td>$18.00</td>
</tr>
<tr>
<td>90 x 108</td>
<td>21.00</td>
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</tbody>
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The Spirit of the House
(Continued from page 102)

once is not diminished but aggrandized 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 down the world which do this for us like a magic carpet. Those of us who are able to live where we please can only choose our century, and find ourselves there by buying or renting a house in Abydos, an abbey in Tours, or a veritable castle in Spain on the slopes of the Pyrenees. If we prefer Oriental to Occidental civilization, can migrate to Siam 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, men, we can buy a coral island, out of the coral rock build for ourselves a white palace, which shall be neither with the ache of human mortality, nor with the voices of the living hours, but which shall dream day in an azure solitude, peopled only by radiant impersonal presences, where in the house of Durandal we shall be "a sound of the sea in all chambers," and at night we shall be suspended in a mirror of stars.

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 together and enlightening the layman.

At last, 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 interest 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, museums 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; the Danes who reproduce not only Colonial walnut with a surface of velvet but copy old pine Georgian doorknobs 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 like any of Sargent's decorations; and we are interested in the batik banjo made by everybody for every house 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 is to find out what the architects are planning, and to see in what way the builders realize the architect's plans. We don't care a hoot how the houses in this country are being made more beautiful, comfortable and convenient and practical—what new building materials have been developed in this country and what new roofs are being made factured—what new colors have been devised in paints and stains, or a house can be made weatherproof, su
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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 really make 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 fails 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 York Zoning Law, the envelope being the form in which the building's 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. Marganis's fantastic designs playing-cards. And most enchanting were the Swedish porcelains by Oakley Todden, Jr. We were also interested also by the new concrete mixture on which mural painting can be made in a most delightful fashion. Perhaps the most fascinating exhibition of all was the collection of small model interiors, each one having been designed and executed by known artists with every detail of building and landscaping, some of them by architects.

Perhaps the most fascinating exhibition of all was the collection of small model interiors, each one being the product of an architect. One such model was designed and executed by Arthur Covey, Mortimore Lichtenauer, Julius Gregory, Arthur Crisp, William Laurel Harris. Reproductions of these rooms are being used to illustrate this article.

M. F. F.

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.


A unique bedroom decorated by Morris Henrietta; represents an experiment with both radical color and delicate tones in one small room. Gorgeous green and blue mural makes background for the bed. Furniture by C. R. Mobson.
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It is the correct sort of entrance gate for a lawn fence—to be used with a chain-link fence (as illustrated) as well as with an ornamental iron fence. It has both beauty and endurance—is rust-proof and sturdily made.

The Fiske chain-link lawn fence and this handsome entrance gate make an ideal installation for enclosing the lawn.

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House & Garden

The Advantages of the Oil Range

(Continued from page 75)

The blue flame to be just right must touch the vessel with its uttermost tip. In some of the most modern of this type a match may be used to light the match without using your shoe, a good white wall, or the seat of your pants. Every stove of this class is made of the finest pressed steel, and where the enamelled is used it is of vitreous variety with three bakings. There is an all white stove, too, to fit in with the effect of the newer kitchens.

The good points of the wireless stove are many:

1. No wicks to clean.
2. Unbreakable.
3. More powerful burner than any other type.
4. Burner 100% droughtproof.
5. Delivers heat where it does the most good.
6. Acts a little quicker than other types.
7. More economical in upkeep.

The wireless type of range is for your expenditure by a collection of the best in the stove. No mechanical device is perfect or handlings. If you do not put our feed pipe is so placed as is one of the things you must insist on. Unscrew the cap in this case, unscrew the cap and pour in your oil, that is all. There are a feed pipe and release which gathers any sediment that may be in the oil.

Wickless Range

The Wickless Range employs a kindler. This kindler is a round pressed steel, and where the kindler does is start the gas ball type and manufacture. If you have your kindler furnishes sufficient heat to the cooking vessel and therefore shortens the cooking time a little as the heat reaches the spot more quickly than it can in the long, non-flame touching type of range.

In this kind of range a kindler is the finest pressed steel, and where the kindler is in the burner bowl. The greater the area of oil exposed on which the heat from the kindler ring can act the greater the amount of gas formed and released, and inversely the smaller the area of oil consumed.

This range, in its best forms, employs a lever with dial, which will be turned by the cook to the point in the dial she knows by experience she needs in the range, or at the rate of one and one quarter per hour. Refilling these reservoirs is very simple, but may take from one to two minutes, depending on varying conditions, like the cutting of the kinder.

After the burner is started the heat automatically keeps the gas forming (vaporizing) as long as there is oil in the wick correctly, or if you do not have the kindler adjustable for cleaning and all should be simple and capable in every part. This grown up lamp should have all these modern twists.

The wickless type of range you must set it up here is used the short chimney, with the chimney must be raised and the chimney must be raised and the mate for inverting reservoir and release which gathered it to run dry or your range to burn. This range, in its best forms, either the installation work or not be after, it is woven.

In lighting, you turn the lever to the word "light" on the dial. After the kinder is ever curtailed, seconds after switching the lever, the kindler must be raised and the match will be applied in a few spots to the kinder. In a few moments your blue flame will be going full blast or any blast you desire depending on your lever setting.

Gravity supplies the oil here too as in the wick type. The reservoir with its glass bulleye to detect quantity holds a gallon of kerosene and is sufficient to last size of the range, and is slightly corrugated at the top.

The stoves heat rapidly; the oil reservoir is easy to fill; your hands need never be oily, unless through carelessness. There is a brass shaped stove base to collect char and ash and the feed pipe is so placed as to make cleaning easy.

All the parts should be easily remov- able for cleaning and all should be simple and capable in every part. This grown up lamp should have all these modern twists.

The blue flame to be just right must touch the vessel with its uttermost tip. In some of the most modern of this type a match may be used to light the match without using your shoe, a good white wall, or the seat of your pants. Every stove of this class is made of the finest pressed steel, and where the enamelled is used it is of vitreous variety with three bakings. There is an all white stove, too, to fit in with the effect of the newer kitchens.

The good points of the wireless stove are many:

1. No wicks to clean.
2. Unbreakable.
3. More powerful burner than any other type.
4. Burner 100% droughtproof.
5. Delivers heat where it does the most good.
6. Acts a little quicker than other types.
7. More economical in upkeep.

Either one of the stoves of this kindler is the best on the market as to type and manufacture. If you have to buy a stove try and get the best stove for your expenditure by a collection of the best in the stove. No mechanical device is perfect or handlings. If you do not put the kindler adjustable for cleaning and all should be simple and capable in every part. This grown up lamp should have all these modern twists.
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 oil ranges on the market to be considered, each with other kinds as well, each with its special selling points. One is large enough in size to burn about 75 pound turkey, each small enough in the smallest uses (sizes range from \( \frac{21}{2}'' \times \frac{18}{2}'' \times 13'' \) to \( \frac{21}{2}'' \times \frac{18}{2}'' \times 13'' \)). They weigh from about 15 pounds. You place the oven on the outside burner.

One oven maker claims:

- Asbestos lining for insulating
- Shelves set for 5 different tudes
- Curved top to oven like bke
- Oven to pass gas and vent air pockets
- Shelf support growing out
- Strap hinges
- One motion to handle oven door
- Door closes only if it locks
- Special asbestos lining porous
- Angled in shape, to deflect
- Prevent burning
- Another says of itself:
- Special heat resisting lining
- Metal windows below to wa flame
- Unbreakable glass and unstre able
- Three point locking device
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 with pipes and wires and coal are at this convenient disposal, but we do recommend it forcibly and sincerely when you want a simple, efficient cooking medium beyond the reach of the poorer classes of heat.

Unless you buy the very best, merely the best, oil cooker you will be saddened, and with the best you 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, which is almost immortal, for it is not in any way an essential part of the stove and ready to begin its dot life again.

Like the wickless stove the floor, which is almost immortal, for it is not in any way an essential part of the stove and ready to begin its dot life again.

Like the wickless stove the floor, which touches the vessel with the short dr, construction, and like the wick it uses the wick, though quite different.

The stove is of japanned tin and made in cabinet type and in the o.

Inoffensive Porche (Continued from page 45)

Mogerhanger House was built at a time when the development of the wa- tering place called into being a mode of architecture expressive of the spirit of the period. The treatment of the porches Mogerhanger House was typical of the best phase of this recent manifestation in domestic design. It may be seen at a glance that the veranda extends across the south front of the house, not in any way an essential part of the design; it is not necessary to the co- position, and yet it fits so perfectly into the general mass and conception, that it could not be so, to be sure, so interesting. It has the one—quiet—apart from its utilitarian function—purposely a plement which serves to enliven a facade that would otherwise be somewhat de-pressed. It is in its unelaborated and cold form, it can also be observed that it does not.
The Crowning Glory
of Stucco Homes

Residence of Mrs. Solomon Hirsh
171 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.

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" Enamelled 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

BAY STATE Brick and Cement Coating
"It's the Famous Ripolin Enamel; I Saw It on the Noordam"

The quality of Ripolin Enamel Paint has won recognition all over Europe and America. It first commanded favor in residences; then in our finest hospitals, hotels and clubs. During the more recent years, however, it has been used wherever a really fine, yet economical enamel result has been desired.

Exteriors and interiors of thousands of homes are today Ripolin-finished. Living rooms, dining rooms, bed rooms, bath rooms, all have been beautifully and durably decorated with Ripolin at less cost per room than is possible with ordinary enamels.

Ripolin dealers are in nearly every locality. If you cannot locate one conveniently, telephone to your local Tel-U-Where Bureau for free booklet and name of nearest dealer, or write to the nearest distributor listed here. Suggestions and specifications also sent on request.

American Importers and Distributors of RIPOLIN

The Glidden Company Cleveland
Heath & Milligan Mfg. Co. Chicago
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Campbell Paint & Varnish Company St. Louis
Campbell Paint & Varnish Company Dallas
The A. Wilhelm Company Reading, Pa.
T. L. Blood & Co. St. Louis, Mo.
Campbell Paint & Varnish Company St. Paul, Minn.
The Forest City Paint & Varnish Co. Cleveland
Nobian Paint & Varnish Company Chicago
The Glidden Company of Mass. Boston
The Glidden Company of Texas Dallas
The Glidden Company of California San Francisco
In Canada:
The Glidden Co., Limited Toronto, Ontario

Manufacturers of Paints - Varnishes - Stains - Enamels

This design is the identification mark for genuine Ripolin Enamel. All Europe knows this famous Ripolin trade mark. The secret process of making Ripolin was discovered in Holland thirty years ago. Since that time Ripolin has become known throughout the civilized world.

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 Genuin 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 example of the builder and use Reading Genuin 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.

SEND FOR THIS BOOKLET

It contains instructive information on pipe costs and the best installation methods. Also literature on Reading Cut Nails which hold and prevent squeaking floors.

"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

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520 Boyle Building
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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)

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

I am interested in your Tankless Water System. Send me free of charge Bulletin C-7 "How Things Have Changed".

Name

City or Town

Street or R.F.D.

Western Pump Co., Davenport, Iowa.

The double porches at Shirley in Virginia are indispensable features of the design. They are on both the land and water fronts

IN OFFENSIVE PORCHES

(Continued from page 112)

any way obscure or confuse and weaken the dominant lines of the house. It is not necessary but it is relevant. It is architecturally consistent in every important respect. The conception of this porch may be attributed chiefly to inspiration derived from the "Chinese taste," an episode in 18th 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; its architectural purpose is 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 discussed in detail—Barbano and Shirley, on the one hand, and the Moger-hanger and Pepper houses on the other. One is thoroughly structural and integral part of the composition. The other belongs to the category of ornament.

Of the two classifications, structural and non-structural or ornamental, the former admits of several variants—the loggia that is wholly included and partially projects beyond the principal mass; and the porch, extending altogether beyond the principal mass but having its complete unity with that mass, of which constitutes a symmetrical projection clearly indicated by the architectual treatment.

Whether we choose to trace the immediate descent of the modern porch from either of the two foregoing categories or from the small protected porch of Colonial days, erected as a shed for the doce, which does not particularly matter. The vital thing to observe and remember is that none of these forms affords a precedent either for the fortuitous-looking lean-to and pendants or for the ungraced yawning cavities left in the mass of the structure. Both of which spell a house that might otherwise be good architectural and from the standpoint of liveliness.

ON HOUSE & GARDEN'S BOOK SHELF

SMALL French Buildings. By Lewis A. Coffin, Jr., Henry M. PoIhemus and Addison F. Worthington. Published 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-Inferieure, the Saone-et-Loire, the Oise and Finisterre are all 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 Cote-d'Or, Normandy, 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 together, form the Illustrations of this book, a delight and inspiration to architects, builders and those who are seeking picturesque detail for home construction.

In the preface of this book, the writers call our attention to the fact that "There is no truer mirror of people and their civilization than their informal architecture. Thus the buildings of the French farmer, the small land-owners and the peasant are as indigenous to their soil as the poplar trees and the poppies in the fields. The Frenchmen is and always has been a lover of fine words, of gay colors, of flowered gables, of precision, and of originality. So, too, are his buildings; original, full of quaint 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 compare with Redwood for durability and consequent low annual maintenance costs.

Before you build write for our Redwood booklet "Architectural and Building Uses of Redwood". Architects, builders and engineers should have our "Construction Digest" and our "Engineering Digest" in their files.

Redwood should be specified for

Exterior Construction
- Including Colonial siding, clapboards, skylights, door and window frames, gutters, eaves, water tables and moldings, porch rail, balusters and columns, moldings and lattices, pickets and fencing.

THE PACIFIC LUMBER CO. of Illinois
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The Largest Manufacturers and Distributors of California Redwood
"The Western Wood for Eastern Homes"
The Screen That Rolls Up Like A Window Shade

THE Hastings Rolup Screen ends the war between screen and blind and screen and sash. It rolls up like a window shade.

It allows the window to be open top and bottom, while properly screened, but is out of the way at the lift of a finger when the screen is no longer needed. It rolls up like a window shade.

It does away with the need for storage in winter and for screen renewal on window-clearing day. It rolls up like a window shade.

With side strips that travel in narrow metal strips attached to the window frame, it cannot pull out or slip or fall. It rolls up like a window shade.

It is adapted to casing windows also, in town or country house or bungalow. It rolls up like a window shade.

It is made of anti-corrosive, rust-proof Monel metal that allows more light by reason of its mesh and defies sea air or city fumes. It rolls up like a window shade.

HASTINGS Rolup Screens

For further details and estimates address

ROLUP SCREEN COMPANY
414 EAST 32nd STREET NEW YORK CITY

On House & Garden's Book Show

(Continued from page 116)

and invariably set around with hedges and flowers."

One hundred and eighty-three plates are shown in the illustration of this book, including manors, farms, peasant cottages, and small houses, all entirely new to the American public. The description is in the form of a tour through English villages and country houses, as one would see them when traveling in England. The illustrations are in full color, and are very instructive and charming.

It is made of anti-corrosive, rust-proof Monel metal, and is adapted to casement windows also, in town or country house or bungalow. It rolls up like a window shade.

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It is made of anti-corrosive, rust-proof Monel metal, and is adapted to casement windows also, in town or country house or bungalow. It rolls up like a window shade.
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 Silent Si-wel-clo closet incorporates all the good mechanical features a water closet should have and adds that of 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
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

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.

KERNER INCINERATOR CO.,
1025 Chestnut Street
Milwaukee, Wis.
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, fowl 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 treasures 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 1¼ 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 Auto Vacuum Freezer has no crank. It is a neat, white enameled container, as light as a piece of aluminum-ware. In it perfectly smooth ice cream is made, without the usual hard labor. The ice and salt are put in at one end; (much less ice is needed than with the old-fashioned freezer). The ingredients are poured in the other end (there is no possibility of contamination). Then it is merely a matter of waiting 45 minutes, with an occasional stir of the cream mixture—and the ice cream is ready to serve!

Write for interesting booklet "IF—"

AUTO VACUUM FREEZER CO., Inc.
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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 attached coupon is for your convenience.

AMERICAN LACE PAPER CO., MILWAUKEE, WIS.

White House Line

SECTIONAL UNIT STEEL DRESSES

The pride of the present day housewife is manifested in the convenience and comfort of her pantry and kitchen. She no longer countenances old-fashioned, poorly-arranged, unscientifically-constructed wooden kitchen equipment. Any more than she favors oil 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. It is more durable than porcelain. No item of good construction is overlooked or forgotten. Such seemingly little things as anti-friction drawers in the问卷wise make WHITE HOUSE equipment indispensable. Each door has a personal latch, independent in its action.

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—immaculate, unobtrusive, enchanting, beautiful.
After All—
the Really Clean Bath is the Shower
—and this is the Ideal Installation

But then, a shower doesn't only make you clean—
When you are physically or mentally tired, or
both, the impact of scores of sparkling sprays of
clean, fresh water, renews jaded nerves and re­
lieves fatigue.

In the morning, your shower takes only a couple
of minutes and then you have a two hour start
on the day. And at bedtime, a gentle, warm shower
often assures quiet, restful sleep.

However, shower pleasure is even greater when
you can anticipate it—when you know that your
shower will work unfailingly.

Your plumber, dealer or architect will tell you
about Speakman Showers—their quality. In the
illustration is the Speakman H952 V2 Mixometer
Shower and Deshler Bath Fixture over a built-in
tub. The Mixometer controls the temperature of
the water instantly. It has been used success­
fully for many years in residences, hotels, clubs
and institutions.

The H952V2 shower, like other Speakman Mixometer
Showers, has the Speakman Anyforce Head. It allows the
bather to control the shower's force with half a turn of
the lever. When you talk with your plumber or dealer
ask him for a Speakman shower folder—or write us.

SPEAKMAN COMPANY, Wilmington, Del.

SPEAKMAN SHOWERS

In addition to making all types of showers from the portable kind to
elaborate shower and needle bath combinations the Speakman Company
makes a complete line of brass plumbing fixtures. Included are lavatory
fixtures with one handle. These allow washing in running water at the
temperature you desire.

Your plumber also has folders on these Speakman Fixtures.
Ask him for one.

THE FRENCH SALON of DECORATION

The general impression of this recent salon of furniture and deco­
ration in Paris was one of amaz­
ing eccentricity. The mere question of living comfort did not seem to enter
at all into the consideration of the de­
signers and manufacturers. The rooms assembled, and there was a great num­
ber of them, would be quite impossible to live in as they wholly lack that qual­
ity 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 of these woods as a mistake.
"Ebony," he says, "in common with
many other fine woods, easily splits.
For this reason the draughtsmen
former centuries never used it in
pieces, but always as a veneer or
inlay. Used solidly, as one may
or may not, it is easily affected
by dryness and dampness and changes
temperature."

Silver gray maple he finds equally unsatisfactory. "In order to get
delicate gray so desired in furniture
it is necessary to color wood
with peroxide of iron. This in time affects
the fibre and turns the wood yellow.
Both ebony and gray maple were
typically ornamented with gold at this
event. And this, too, the French art
did not like. There was too much
workmanship and senseless ornamenta­
tion to please the real French draftsman.
One very interesting handling of wood
was quite new in its method, was a wa­
ished mahogany.

Probably the most eccentric was

(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.

Edith A. Reeve, Inc.

17 East 40th Street
NEW YORK CITY

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

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 $995 f. o. b. Dayton

A commentary on the spirit of the recent salon 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."
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

Add more room to your home by equipping your porches with Aerolux Porch Shades. They shield you from hot sun and prying glances, give you cozy comfort, and the soft diffused light that's easy on eyes. Durably built, beautifully finished, easily hung, won't whip in wind, ventilate from top to bottom.

Write for the "Book of Porches" that tells how to get more good from your porch.

THE AEROSHADE COMPANY
2238 Oakland Avenue, Waukesha, Wisconsin

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 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

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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

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 gumgy-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 lustre 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.
The CRESCENT booklet is 126 Second Ave. New Rochelle, N. Y. There are over 10,000 CRESCENTs in daily use. Home as a sanitary protection. A Crescent Dish Washer 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. Are these YOUR dishes? Are these 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 why you need a Crescent Dish Washer in your home, spotlessly clean, free from disease germs. No greasy dish cloth. Crescent DISH WASHER CLEANS, sterilizes dishes in your home, spotlessly clean, free from disease germs—washed, rinsed, dried by the CRESCENT without being touched by human hands.

How To Destroy and Prevent Insects Injurious To Plants

To protect your garden from insects in 1922, you should take steps to ward off the attacks of the diseases and pests. Send for a copy of "Insects & Blights." For nearly forty years the recognized standard advisor with thousands of gardens throughout the country. Describes the most widely occurring pests, and suggests dependable remedies with which to make the garden a source of greater pleasure and profit.

How Are Your Dishes Washed?

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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 7/8ths inch garden hose sold at good hardware stores everywhere.

7/8ths inch is the right size for garden hose. Practically all house fittings are 1/2 inch in diameter and 7/8ths 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.
Don't fail to read the articles by Marion Stanley Adams and Robert J. Kirk if you appreciate utmost convenience and comfort in the home. Send coupon for this book.

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.

### 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 lily, makes a beautiful and extraordi

narily interesting border. Any dealer in water lilies, and there are now sev

eral in this country, will gladly furnish you with the details as to building cement pools; any contractor in concrete work will be found quite capable of doing the work, or, indeed, the owner may well do it himself.

In making cement pools there are several points to be kept in mind. 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 will probably crack the walls. The inner surface of such a pool should be as smooth as possible, and 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 8'' wide at the sur

face of the ground and 8'' thick at the base. The inner surfaces must be at least perpendicular; that is, the walls must not lean inward, but may lean outward. The desired depth should not allow for a 6'' concrete bottom, and the inner walls of the wooden form should be hung from cross of utility, and should be hung from cross of utility, and the actual mechanism of hybridizing differs somewhat with each variety or species. We must not be carried away with the idea that it is possible to cross-promiscuously any variety or species we may choose. It is a question ofexpérience, experimentation and patience.

(Continued on page 135)
Bcslilfiicc irf WiilliT M. Coniiu, r.iilMcr, Huysi.lr. I.

...had what this experienced Builder says about his own house which is insulated with Cabot’s “Quilt.”

The Quilt is certainly a good investment, as the house is in a very exposed position, and after the hard winter in years, without a frozen pipe or any difficulty in heating. I find that the small additional cost for ordinary building paper has already been saved in coal and comfort.

(Signed) Walter M. Collins

...will save you “in coal and comfort” as long as your house stands. It is cheaper to build warm houses than to heat cold ones and a warm house will waste enough coal in no winters to pay for Quilt to keep warm. Quilt is not a mere felt paper, but a thick, matted cushion of glass—fire-proof, vermin-proof, fire-retarding cell-grass that is about thirty times warmer than cheap papers, for insulating roofs and walls, to keep out heat or cold, and for sound proofing in floors and partitions.

You can get Cabot’s Quilt all over the country. Send for free sample and name of nearest agent.

Samuel Cabot, Inc.

Manufacturing Chemists

11 Oliver St. Boston, Mass.

542 Madison Ave. N.Y.

24 West Kinzie St. Chicago

California Bungalow Books

“Home Kraft” and “Draughtsman” each contain Bungalows and Two Stories. “Plan Kraft” Two Stories. “Kozy Home” Bungalows. $1.00 each—all four for $4.00. De Luxe Flats $1.00.

DE LUXE BUILDING CO.

521 Union League Bldg. LOS ANGELES, CALIF.

Drumfire Dishwasher

NO POWER! Turn the hot-water faucet—that’s all. The Drumfire Dishwasher “shoots off the grime!” It washes vegetables also. It works simply and swiftly. And how it saves china! It soon earns its cost in non-breakage alone. Price $4.50. (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 use it free, for 10 days in your own kitchen. Write direct to our factory.

THE BIRCH MANUFACTURERS

219 F.R.A. Building, Oshkosh, Wis.

For Staircases—of course—it’s one of the hardest of hardwoods. And it is ideal in its ability to take and hold high finish enamel.

For Floors—basements—mouldings—window frames—doors—all interior trim, there is nothing that excels and few woods that equal birch. And birch is reasonably priced.

For Furniture—well, if you will look through the best furniture stores you will find many of their finest “sets” made of birch—first, because it is durable and second, because it is capable of finishing in such a variety of beautiful effects.

If you are thinking of building, furnishing or remodeling a home, you should have the birch book that tells you all about birch advantages. We will send it FREE. It awaits your request.

THE BIRCH MANUFACTURERS

219 F.R.A. Building, Oshkosh, Wis.
Consider the Water Lily
(Continued from page 13b)

The Little Round Ball
Made Millions

Potato plants used to have seeds like other plants; they grew in little round balls. Gradually under cultivation the seeds disappeared; only once in a while is a seed-ball found.

Burkabnch, then a lad of twenty, at work in his garden found one. He planted the seeds, and out of the experiments begun in this simple fashion grew the fine new variety of potato which adds to the wealth of America millions of dollars every year.

Invite Him Into YOUR Garden

THINK of the thrill of wandering through the garden with Burkbink; of hearing him explain how he bred the spines out of the cactus and made it produce fine fruit; how he made the blackberry white, and developed the seedless plum; how he doubled the productivity of the cherry and transformed the quince, and made the strawberry yield all the year round. How he produced a plant that bears tomatoes above and potatoes below, and grew almonds inside of peaches.

Can you imagine any more delightful, more valuable reading than these writings in which Luther Burbank, in which he tells what to plant and when and where, guiding your every step to success. For these books are 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 ideas 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 genius of the plant world—the interesting facts of his long and fruitful life, the secret of his success, his methods and discoveries. An attractive booklet has been published to tell more about this remarkable library. It is called Half-Hour Experiments with Plants.

It contains a brief biography of Mr. Burbank telling of his rise from a mere beginner to his present eminence; evidence of what others have done working in the manner of Burbank; illustrations from the complete set, in full colors; and constructive Burbank experiments that you may actually put into practice. You will find this booklet well worth sending for. Clip the coupon now—and send for it TO-DAY.

The coupon brings you full information about these books

P. F. COLLIER & SON COMPANY
416 West 13th St., New York, N. Y.

Without obligation, please send me the free booklet about the Bur活泼

books, together with as many particulars as you know, so that I may procure them by small monthly payments.

Name ________________________________
Address ________________________________
Occupation ________________________________

The publishers cannot undertake to send this booklet free to children.

When Winter Comes

When frost comes there are two important things to remember. One of these is to leave the water in the pool. The other is to take the goldfish out of it. While the goldfish have been ornamented all summer, they have attracted a great deal of interest, and have won the owner's affection by confidently raising a multitude of their family in the dark fringes of the water hyacinth. Placing them the goldfish have learned that they must wait until warm weather is assured. This is to permit the warming of the water by the sun, readily, and the depth should be increased gradually as the plants grow until the pool is filled. Pools, by the way, should always command full sunlight. If tender water lilies are to be planted, the soil must wait until warm weather is assured.

Water Lily Enemies and Friends

Water lilies are generally free from pests. Two varieties of aphids do some injury, but in large numbers on upper surfaces of the leaves. The water hyacinths are readily swept off into the water. The water lily is of the tropic genus Nelumbo. The introduction of this last name is unfortunate, for while the Nelumbium of the Holarctic region, Pygmaea with its 1/2" flowers, the other group, the Nelumbiums, are quite distinct from these and are not specifically different, as lotuses. The water lilies belong to the genus Nymphaea. Most of the plants commonly called water lilies belong to the genus Nymphaea or Pygmaea from a dealer. They will arrive packed in sphagnum moss and wrapped in waxed paper, and the tub, tank or garden will have been fertilized previously. The roots, which will look very thick and rhizomes, should be planted one per each 1' of medium. If the empty pool and enough water added to cover them to a depth of 3" or 4". This is to permit the warming of the water by the sun, readily, and the depth should be increased gradually as the plants grow until the pool is filled. Pools, by the way, should always command full sunlight. If tender water lilies are to be planted, the soil must wait until warm weather is assured. This is the fact that the soil must be free to children.

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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 blue tiles we import bulbs of unequalled quality and of many varieties, singling 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 are from bulbs perfected by specialists who have spent their lives working with certain varieties. In fact, the perfection of some of the Holland bulbs is actually the work of several generations. Because of our experience and many visits with the best Holland horticulturists, we are able to obtain for you their finest products at a reasonable cost.

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 narcissi 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.

Flowers Are Gay and Sympathetic Companions

If you have ever grown flowers you will not only have the enjoyment of watching them through all the interesting stages of their development, but also enjoy the beauty the year round and at a fraction of the expense you would have to pay at your florist's.

A FEW SPECIAL PRICES

If Ordered Before July 1st

We have a large list of varieties. If you wish to experience the pleasure of seeing these exquisite flowers blooming in your home or garden next season, we urge you to write at once. Delivery will be made by the end of September or early in October.

Cut Out and Mail the Coupon Today

Send At Once For Beautiful Free Booklet

Whether or not you have ever grown flowers you will be fascinated with our booklet, attractively illustrated in color, showing a thousand varieties of bulbs and giving complete instructions for growing them successfully in either your house or garden.

Mail This Coupon Today

We have a list of many other varieties. Write to us to-day, and we will supply you with all the information you desire.

Order your bulbs today. They need not be paid for until after delivery.

Elliott Nursery Co.

513 Magee Bldg. Established 35 years Pittsburgh, Pa.

Our bulb business is one of the largest in the world.

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 narcissi 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.

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.

Read What These People Say:

Admission of the town: "I want to tell you how magnificently our daffodils are. They are the admiration of all the passersby, and give us unbounded pleasure. Numbers of my friends have asked me to order for them. Each bulb has four flowers, and not one has failed to produce two." —G. D. A., Cleveland, Ohio.

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 bulbs, which have matured far beyond all expectation. The quality of bulbs offered by you, even in cheaper mixtures, far surpasses that often sold at much higher prices." —W. G. A., Kansas City, Mo.

Nothing short of wonderful! "I have in my front window, as the admiration of all the passersby, the finest group of tulips ever seen in this city. With their gorgeous color, sold shape and exquisite shades of color, they are nothing short of wonderful." —J. A. B., Portland, Me.

MAIL THIS COUPON TODAY

Elliott Nursery Co.,
513 Magee Bldg., Pittsburgh, Pa.

Kindly send me Free Booklet about imported Dutch Bulbs with full directions how to grow them in house and garden.

Name ___________________________  
St. and No. or R. D. ____________
City ____________________________  
State ____________________________  

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, sometimes 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 completely. Each day this opening and closing is repeated at the same hours, until finally the bud sinks below the surface and is no more seen. The hours vary with the different varieties, as does the number of days the blossom remains open. Some varieties among the tender nymphaeas are nocturnal in their blooming, though in many of these the flowers remain open until 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 too rampant in their growth for tubs or even for pools. There is, however, a sufficient variety of hardy, semi-aquatic plants of all colors to grace any size of pond, both in natural and artificial waters. The gardener must also bear in mind that the species are to be divided by consulting the catalog. The plant's ability only to grow in pools, and plants along shore and water are so widely different in their requirements, that even for pools. There it is well to provide (however, there is a small tank, and tubs, are: Innes, will surely interest the waders. Others suited for fish eggs and later furnish spawn.
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.


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

W. G. CORNELL COMPANY
PLUMBING HEATING LIGHTING
Union Square, New York City
Chicago Cleveland Washington Kansas City
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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.
Write today for free catalogue

So beautifully distinct from any other dahlia. The soft colors and tints blend so harmoniously, cest to facing, on the long cane stiff stems. Size, six to eight inches. Color at base of petal, citron yellow, outer half creamy white, both yellow and white mottled and overspread rosaline pink. Many petals showing faint yellow along mid-vein. All dusted over with tiny glistening crystal-like particles, as of gold dust. An ideal dahlia for cutting, garden and for exhibition. Roots $0.50 each.

That you may know our dahlias we make the following

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<th>Variety</th>
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<td>5 beautiful Cactus Dahlias</td>
<td>$1.00</td>
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<td>5 grand Decorative Dahlias</td>
<td>$1.00</td>
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<tr>
<td>Giant Century, 2 unique Collections, 2 Ball, 6 all</td>
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<tr>
<td>5 Penny Dahlias, $1.00, 1 Pkt, new Decorative Dahlia Seed</td>
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<td>Above 5 offers, each Dahlia carefully labeled, rose to none, and sent book on The Dahlia, all postpaid for</td>
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**OUR NEW CATALOGUE, THE WORLD'S BEST DAHLIAS, not only the finest in quality, butienia, once and again, to make us the leading manufacturers and sellers of Dahlias.**

Mary Steffenson, Queen Elizabeth, Golden Gothic and 3 New Century Dahlias in natural colors, but tells 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.

**PEACOCK DAHLIA FARMS**

We are the largest in the world

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### 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 cost.

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 machine in time to begin spring cutting.

**THE MOTO-MOWER COMPANY**

3242 E. Woodbridge Street

Detroit, Mich.

### 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 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) and next to this Vinca alba variegata and Vinca minor. Nevertheless, in the country the spring flower boxes can be prettily filled with wild plants. Chumps of blue violets, spring beauties (Claytonia), liverwort (bejatica), anemones and bloodroot (Sanguinaria), all of which bloom in earliest spring, are good. For foliage plants, rafflesia plants (Goudyana), princess pine (Champhila), and for a trailer, peace lily (Spathiphyllum). These wild plants should be lifted carefully with some earth on their roots. On the other hand, old-time favorites are quite trying to all plants in window-ledge boxes in very early spring. For such dahlias and rhododendrons, variegates, and pansies in earliest spring and, a little later, hyacinths seem to be most satisfactory for flowering plants, hang over the insents; and English ivy, periwinkle (Vinca alba variegata) and Vinca minor for trailers. For an eastern exposure all of these kinds of flowering plants, and also tulips, lilies and crocosmies, forget-me-nots and moss phlox, with English ivy and Vinca alba variegata for trailers. For western exposures all of the spring plants previously mentioned except hydrangeas; even these do well in this aspect, if very careful attention is given to watering them freely.

For a vine in this exposure we use periwinkle or Vinca minor (Senecio mikanoides) is good, because our favorite English ivy does not like such conditions.

Good plant arrangements for spring boxes are: (a) Dutch hyacinths in the center for end to end; English daisies all around the box, a few inches away from the hyacinths; English ivy to trail over the outer side of box. (b) English daisies in the center from end to end; pansies all around the box a few inches from the pansies; Vinca minor (Senecio mikanoides) to trail over outside. (c) Daffodils through center from end to end; Vinca alba all around, a little away from the daffodils; an edging all around of blue forget-me-nots. (d) The same combination with yellow tulips in the place of the daffodils; (e) Hydrangeas and English ivy.

### Summer Arrangements

Some time between May 15 and June 15, take the spring plants out of the boxes and throw them away except the hydrangeas, which can be set out in your garden, to grow on for another year, and the English ivies which may be saved begonias. (1) The fiber ends of the begonias, Ipomea,长春花, and Rex begonias through center from end to end; English daisies and pansies in the ends of the box; Begonia luminosa along the outer edge. (e) Crotons and Dracaena indivisa planted alternately through center from end to end; outer edge of begonia Veronica spicata; Vinca alba variegata just in front of these rose bushes to trail over the outer edge of box; begonia plants and vines selections included.

(b) Lantanas from the center through to end of box; coleus in front of the lantanas and in the corners; Geraniums and dracaena indivisa plaed alternately through the center of the box; half a dozen lobelia for edging of box, parlor (Senecio mikanoides) planted a little front and opposite the spaces between the geraniums and trained to hang over the outer edge of box; tradescantia zebrina and Vinca alba variegata for a little later, hydrangeas seem to be most satisfactory than the fuchsia, (b) Fuchsias through the center from each corner to the end; an outer edging of alternanthes; (c) Vinca alba variegata just in front of the Viola cornuta; English ivy to trail over the outer edge of box; Begonia luminosa along the outer edge. This is a combination of foliage plants only.

For northern and western aspects, (a) Geraniums through the center from end to end; English ivy to trail over the outer side; Petri ferns or maiden-hair ferns for edging box; (b) Tradescantia zebrina and Vinca alba variegata along the outer edge of box; Vinca alba variegata along the outer edge of box; Begonia spicata along the outer edge. This is a combination of foliage plants only.

For southern exposure and east aspects, (a) Geraniums through the center from end to end; English ivy to trail over the outer edge; (b) Tradescantia zebrina and Vinca alba variegata along the outer edge of box; Begonia spicata along the outer edge. (c) Crotons and Dracaena indivisa planted alternately through center; coleus in front and corners; Tradescantia zebrina and Vinca alba variegata along the outer edge of box, to trail over the sides of the boxes. (d) Hydrangeas through center from end to end; English daisies and pansies in the ends of the box; Begonia luminosa along the outer edge. This is a combination of foliage plants only.

For western exposure and west aspects, no flowering plant is more satisfactory than the fuchsia. (b) Fuchsias through the center from end to end; English daisies and pansies in the ends of the box; Begonia luminosa along the outer edge. This is a combination of foliage plants only.

(c) Lantanas from the center through to end of box; coleus in front of the lantanas and in the corners; Tradescantia zebrina and Vinca alba variegata just in front of these rose bushes to trail over the outer edge of box; Geraniums and dracaena indivisa plaed alternately through the center of the box; half a dozen lobelia for edging of box, parlor (Senecio mikanoides) planted a little front and opposite the spaces between the geraniums and trained to hang over the outer edge of box; tradescantia zebrina and Vinca alba variegata for a little later, hydrangeas seem to be most satisfactory than the fuchsia, (b) Fuchsias through the center from each corner to the end; an outer edging of alternanthes; (c) Vinca alba variegata just in front of the Viola cornuta; English ivy to trail over the outer edge of box; Begonia luminosa along the outer edge. This is a combination of foliage plants only.

(Continued on page 136)
We Offer You Daffodils, of Incomparable Loveliness

Narcissi, or Daffodils, are probably the most popular of Spring-flowering bulbs. They bring Nature's first lavish display of color,—blooming from early March till May. Ease of culture makes the Daffodil the 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 20th and the bulbs will be delivered you in time for planting this Fall.

SELECTION NO. 1
"De Luxe Set"
Mrs. Chester Jay Hunt, of Mayfair, New Jersey, offers in De Luxe Set.

- White Martin—narrat of twelve blooms in a delicate, yellow cup.
- Lord Roberts—a large flower, perfect in form.
- White Queen—a wonderful flower that lasts longest of all.
- Fairy—a miniature flower in color of petals, with a striking contrast in color of cups and petals.
80 bulbs (ten of each) $24.25

SELECTION NO. 2
"Newer Varieties"

- Wrens live upon the grasshoppers, beetles, caterpillars, mosquitoes and spiders in your garden. One pair has been known to devour six hundred insects in a day.
- Solid oak, cypress shingles, copper cupping with four compartments. 28 inches high.
Price $6.00

A view of the gardens at Mayfair. Visit them in May and enjoy them.

This variety in Mrs. Chester Jay Hunt, offered in De Luxe Set.

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 bird needs 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

FREE

You will find much of interest in Mr. Dodson's fascinating booklet, "Your Bird Friends and How to Win Them." There are many styles of bird houses. Mr. Dodson wins for you different birds with each. A booklet thru which to browse with pleasure.
Repeating the sensational offer of Wonderful New Flowers, in our recent House & Garden advertisement. (If you haven't sent in your order, better do so at once)

1. Schleg's Wonderful New Snapdragons "INDIAN SUMMER" the greatest collection of snapdragons to date, introducing a new and beautiful color never before seen. Snapdragons—a lovely rich velvety crimson, intensely beautiful! And for size, it is without even a near rival. Pax. $1.00. 6 for $5.00

2. The New Bedding Petunia Violet Queen—a deep violet blue, exceptionally beautiful. Pax. 50c.

3. Queen Anne's Blue Lace Flower of rare and delicate charm. Pax. 50c.

4. The New Dahlia-Zinnia, monstrous double flowers with broad, long, overlapping petals. Pax. 50c.

All 4 novelties for $2.00 (or 2, 3, and 4 for $1.00)

Schleg's Perpetual Spinach!
developed exclusively by ourselves, and not obtainable elsewhere. A real treat that you can cut and revert, and it will come and come again—not a Swiss Chard, but a bright, quick-growing summer and fall spinach which takes the place of all other varieties. A 2-ounce package which will cost you only $1.00, if you remit at once, is enough to supply the table with this delicious Spinach for a whole summer.

FREE: with any of above offers, our "Book for Garden Lovers" (regularly 25c) Schleg's Needs

26 West 59th St.
New York

Townsend's Multiplex

The Greatest Grass-Cutter on Earth
Cuts 100 Acres a Day

Flows over the Uneven Ground as a Ship Rides the Waves

Window Ledge Gardening the Year Around

(Continued from page 134)

from end to end, English ivies trailing over outer edge. This makes a great combination of green-leaved foliage plants. (g) Pandanus Vittchii and Pandanus carrageenus—altemately from 3 to 4 feet high. End of box; Vinca alba variegate plants to trail over outer edge and green and white variegated Tradescantia from end to end. These are all foliage plants. (h) Golden strawberry plants and Dracaena sanderiana and Dracaena mas-sungara plants alternately from end of box; Vinca alba variegate to trail over outer edge; green and white variegated Tradescantia from end to end for three or four years in succession. The plants suggested for boxes A and B 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 removed from the boxes, saving such as can be placed in the indoor winter garden for conservatory, or Conservatory, and also the English ivy. Again you should wash soil and roots and fertilize it freely with peroxidized peat moss. This will allow it to stand a few days before slicing and vines for winter. It is better to plant these about the middle of October, since rather early planting gives the shrubs and trees time to become established and make some new growth before extreme cold weather comes.

Small evergreen trees are excellent for winter window-ledge boxes. Especially suitable among them are Retinispura felifera aurea (gold-leaved), sulphurea (sulphur-leaved), and argentea (silver-leaved). In northern and western aspects the golden-leaved variety is satisfactory in winter-window-ledge boxes, and that is the better choice. It thrives in shade, but not in the sun. It is far preferable to plant one kind of evergreen only in a box. In southern and east aspects, use the gold or silver leaved varieties of evergreens, such as Retinispura felifera aurea (gold-leaved), sulphurea (sulphur-leaved), argentea (silver-leaved). In northern and western aspects the golden-leaved variety is satisfactory in winter-window-ledge boxes. All of these evergreen trees and shrubs and the vines mentioned can be purchased directly from nursemen who grow ornamental shrubs and trees, or through a florist. Over 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 an unsightly condition in late summer and early fall due to the numerous, partly severed, cleanly cut small twigs hanging here and there. The injury appears greater than is really the case, as a rule comparatively little damage follows severe pruning. The borer winters in the severed tips; develops. In mid-autumn the summer plants should be removed from the boxes, saving such as can be placed in the indoor winter garden for conservatory, and also the English ivy. Again you should wash soil and roots and fertilize it freely with peroxidized peat moss. This will allow it to stand a few days before slicing and vines for winter. It is better to plant these about the middle of October, since rather early planting gives the shrubs and trees time to become established and make some new growth before extreme cold weather comes.

Small evergreen trees are excellent for winter window-ledge boxes. Especially

S. P. TOWNSEND & CO.
244 Glenwood Ave., Bloomfield, N. J.

(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, Peninsular, Butte, William Lincoln, 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 halftone; 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.
D O N’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 WM. H. MOON CO.

MORRISVILLE, PENNSYLVANIA

which is 1 mile From Trenton, N.J.

**“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 CO.**

1222 Coca Cola Bldg.

Kansas City, Mo.

Hollow Tile As a Building Safeguard

(Continued from page 80)

1. They have ample strength to carry ten times the load ever required.

2. The confined air within the walls acts as insulation against heat, cold and dampness.

3. They are fireproof and permanent.

4. A large size units insure economy of both labor and masonry.

The owner has a choice of two types of construction: one with the tile walls and the usual frame interior, or fireproof construction with tile walls, combination of floor and tile partitions.

There are two standard shapes of tile: end construction with units 8" x 5" x 12" laid in the wall with cells running vertical, and side construction with units 8" x 5" x 12" laid in the wall with cells running horizontal. There are also a number of patented shapes made in different parts of the country for which special claims are urged. The construction of a hollow tile home is comparatively simple and progress rapid, owing to the large units.

With 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 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 few hours to be carried up plumb and the courses properly bonded. Probably 80% of the residences constructed of hollow tile are plastered directly to the tile. This is satisfactory provided precaution is taken to close the exposed ends of the tile beneath the finished plaster at the top of the wall, so that the material is confined in the wall.

A cement mortar should be used, composed by mixing of one part Portland cement to not more than 5 parts clean sharp sand to which may be added hydrated lime not exceeding 5% by volume of the cement.

Under present day conditions, a hollow home with stucco finish should not exceed by more than 5% the cost of a well built frame. Add another 5%. That price is ample and in many instances exceeds what is evidenced by a home built from a firm of Mississippi architects.

"We have just completed plans for a two story residence to be built with rough-texture brick, backed by a 10 inch hollow tile. It might interest you to know that the cost will probably not exceed by more than 2% the estimates of frame construction with cypress wood finish." In using hollow tile the home owner has four choices of finish:

1. Stucco in its various forms, which hollow tile makes the best possible base.

2. Exposed tile with a face similar to that used in hollow tile. This common size is 12" long.

3. Brick veneer over a hollow wall.

4. A veneer of limestone backed by a hollow tile wall.

Where stucco is used, the design of a house should permit a generous overhang of eaves and cornices. Provision should be made for a brick course at grade before there has been material damage. The irregular, oval holes made by elm leaf beetles, the small transparent spots in the leaves produced by their grubs, the irregular gnawed areas of tussock moth caterpillars, a marked thinning 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 inconspicuous 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 maple produces in midsummer unsightly cottony masses on leaves of hard maple and chalk-like aggregations of coconuts upon the bark of the trunk and larger branches. The sucking scale insects make heavy levies upon the vital sap of the tree.

The oyster shell scale is easily controlled by thorough and early spring spraying with a standard miscible oil, 1 to 16. Similar treatment is frequently advisable for cottony scale on sugar maples and in some instances, at least, even somewhat unsightly infestations by the false maple scale may result in serious damage.

Plant lice or aphids are some of the most exceedingly abundant. The Norway maple is very subject to infestation by these pests. The cottony scale produces cottony scales on leaves of hard maple and chalk-like accumulations of coconuts upon the bark of the trunk and larger branches.

The sucking scale insects make heavy levies upon the vital sap of the tree.

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The sucking scale insects make heavy levies upon the vital sap of the tree.
Do You Love Peonies?

WILL you invest fifty cents on my say-so?

For a number of years I have been a peony enthusiast. First grew them as a hobby, and lately at the encouragement of friends started to sell some of the roots.

Last year I published "Tips and Pointers," my first book for peony lovers, containing not the usual index to peony varieties, but the whole truth about peonies as I have learned it during my many years of close study. The book had a great reception. From the hundreds of testimonial letters, I'd be inclined to admit it might possibly contain information about peonies long desired and never published.

Unvarnished Facts About Peonies

My 1922 book is now completed. It is too expensive to be distributed indiscriminately but every reader of House & Garden is welcome to a copy.

If You Are Going to Grow PEONIES You Will Get Help From This Book

Some of the illustrations are lithographed in eight colors. I am told they are the best color illustrations of Peonies ever published. They cost $750 each. The illustrations are but one point of value in the book. You will find in this book the whole truth about Peonies, from the Peony Heaven to the Peony Purgatory.

It tells you the facts about how to get the best of peonies in the easiest method. The information it contains costs me years of experience as an amateur and countless money and study. So sure am I that the book is worthy of your attention that I will make you the following liberal proposition:

Send 50c for "Facts about Peonies"

Read the book and if you do not think it worth $1.00, I will return your 50c and pay your postage. In addition you may deduct 50c from your first peony order, amounting to $5.00, so that the book really costs you nothing.

When ordering please mention "Special Offer to House & Garden readers." Those who have never heard of me are welcome to a free copy of last year's book called "Tips and Pointers".

Do You Love Peonies?

WILL you invest fifty cents on my say-so?

For a number of years I have been a peony enthusiast. First grew them as a hobby, and lately at the encouragement of friends started to sell some of the roots.

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My 1922 book is now completed. It is too expensive to be distributed indiscriminately but every reader of House & Garden is welcome to a copy.

If You Are Going to Grow PEONIES You Will Get Help From This Book

Some of the illustrations are lithographed in eight colors. I am told they are the best color illustrations of Peonies ever published. They cost $750 each. The illustrations are but one point of value in the book. You will find in this book the whole truth about Peonies, from the Peony Heaven to the Peony Purgatory.

It tells you the facts about how to get the best of peonies in the easiest method. The information it contains costs me years of experience as an amateur and countless money and study. So sure am I that the book is worthy of your attention that I will make you the following liberal proposition:

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Read the book and if you do not think it worth $1.00, I will return your 50c and pay your postage. In addition you may deduct 50c from your first peony order, amounting to $5.00, so that the book really costs you nothing.

When ordering please mention "Special Offer to House & Garden readers." Those who have never heard of me are welcome to a free copy of last year's book called "Tips and Pointers".

Do You Love Peonies?

WILL you invest fifty cents on my say-so?

For a number of years I have been a peony enthusiast. First grew them as a hobby, and lately at the encouragement of friends started to sell some of the roots.

Last year I published "Tips and Pointers," my first book for peony lovers, containing not the usual index to peony varieties, but the whole truth about peonies as I have learned it during my many years of close study. The book had a great reception. From the hundreds of testimonial letters, I'd be inclined to admit it might possibly contain information about peonies long desired and never published.

Unvarnished Facts About Peonies

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IF THE great “out-of-doors” — the meadows basking in golden sunshine, the cool, quiet woodlands, the rushing streams—call to you irresisibly with the first warm days of Spring—

If you delight in the song of birds, in the gorgeous hues of the myriads of butterflies, in the beauty and scent of the blossoms of wild flowers, vines and shrubs which spring up on every hand—

Then you will find the four wonderful books known as the Little Nature Library a source of unending delight.

Little Nature Library

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We have worked out methods which assure success, and make it possible for you to fill in those vacancies which often appear after your already established garden is up. If you have moved into a new place, perhaps, where no planting at all has been done, or if you wish to change completely the plan which you now have, let us help you. You can even set out an entire landscaping scheme this month and secure immediate effects.

IF YOU LOVE A PLANT YOU CAN MAKE IT LIVE ANY TIME
It is not possible for nurserymen to supply, nor for the public to procure, what is needed for the making of a garden. We have worked out methods which assure success, and make it possible for you to fill in those vacancies which often appear after your already established garden is up. If you have moved into a new place, perhaps, where no planting at all has been done, or if you wish to change completely the plan which you now have, let us help you. You can even set out an entire landscaping scheme this month and secure immediate effects.

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Lots of people enjoy studying plants and arrangements here. You can do so yourself. Do you want to pick a branch or flowers to study? You may. Don’t get bothered with a salesman and don’t need to worry about long Latin names. If you like the looks of a plant you can have it. If you want to buy it, we will tell you.

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