STUCCO EFFECT MOST ATTRACTIVE

This house avoids the commonplace in design: in every detail it shows unusual character. It is a house that would stand out in distinction from its neighbors.

It follows the Old English cottage type, all windows of the casement type, and it is, throughout, in the best of taste.

The Architects have so handled the roofs that a pleasing variety in form and outline is obtained—The Entrance gable has the roof eaves brought down to the tops of the first story windows, and the plain stucco walls of this gable form a fitting setting for the heavy oak doorway—The half timbered gable gives an interesting variety.

The walls of this home should be finished in BISHOPRIC STUCCO OVER BISHOPRIC BASE

Stucco exteriors seem to be "the vogue" just now—there is a wide room for variance in color scheme with BISHOPRIC Stucco, which has innumerable ways of being treated, all according to one's desire, viz: Stipple, spatter-dash, sponge, trowel or rough cast finish, and in Alba White, Shell Pink, Sienna Buff, Ivoirel Cream, Granistone Gray, French Gray.

We have "Bishopric For All Time and Clime", a booklet for you, illustrated with photographs and floor plans of beautiful homes built of BISHOPRIC. Yours for the asking.

(Sold by Dealers Everywhere)

THE BISHOPRIC MFG. COMPANY,
634 Este Avenue,
New York City Office: 2848 Grand Central Terminal
Factory: Cincinnati, Ohio, and Ottawa, Canada.
It is not enough that good hardware should work willingly and last as long as the building itself. It must also look the part—that is, it must be made in designs suitable for any interior decorative treatment and for any architectural motif.

So whether your home is built in one of the Colonial styles—whether it is an Italian villa or Swiss chalet—a California bungalow, French château or English cottage—a rambling old farmhouse or compact town residence—you can get Corbin Locks and Builders' Hardware that conform perfectly to its character and make it a joy to live in.

The designers of Corbin hardware have been close students of all the schools of creative art, from the classic Egyptian, Greek and Roman through every art period down to modern expressions. The influence of much that is fine in art of all periods is reflected in Corbin hardware. A part of the credit for this is due to the Corbin designers and artisans at New Britain. A large share of the credit is also due to the architectural profession.

If you don’t know who the local Corbin dealer is, drop a line to the nearest Corbin office.

Write for booklet—"Good Buildings Deserve Good Hardware"

P. & F. CORBIN SINCE 1849
NEW BRITAIN CONNECTICUT
THE AMERICAN HARDWARE CORPORATION, SUCCESSOR
NEW YORK CHICAGO PHILADELPHIA
You would not buy a house with five rooms if you needed seven—don't make this mistake in buying a motor car.

Crowding always means discomfort. This is just as true of motor cars as it is of houses. The pleasure is taken out of driving when everybody is cramped and uncomfortable and the children have to sit on someone's lap.

Then, too, with a five-passenger car you often have to leave friends at home when you would really like to take them along.

The Studebaker Big-Six Touring Car provides genuine comfort for seven and when the two auxiliary seats are folded away, it becomes an ideal five-passenger car with room enough for all the luggage you will need or want to carry.

The Big-Six Touring Car affords this roominess without excess weight or bulkiness. It also provides every other essential for lasting satisfaction at a moderate initial outlay and low cost of maintenance.

Its appearance is expressive of power and stamina. Its performance—acceleration, flexibility and day-in-and-day-out dependability—is known and respected throughout the world.

No car, regardless of price, has finer or more complete equipment. This even includes an extra wheel complete with cord tire, tube and tire cover.

Both body and chassis are built by Studebaker. This insures highest quality and because of the elimination of parts-makers' profits, the greatest value for each dollar invested.

The name Studebaker stands for value, dependability, comfort and integrity.

Detroit, Mich.

South Bend, Ind.

Walkerville, Ont.

1923 MODELS AND PRICES—f. o. b. factories

<table>
<thead>
<tr>
<th>LIGHT-SIX</th>
<th>SPECIAL-SIX</th>
<th>BIG-SIX</th>
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<tr>
<td>S-Pass., 117&quot; W. B., 40 H. P.</td>
<td>S-Pass., 125&quot; W. B., 50 H. P.</td>
<td>S-Pass., 126&quot; W. B., 60 H. P.</td>
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<td>Touring . . .</td>
<td>Touring . . .</td>
<td>Touring . . .</td>
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<td>$975</td>
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<tr>
<td>Roadster (3-Pass.)</td>
<td>Roadster (2-Pass.)</td>
<td>Speedster (3-Pass.)</td>
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<td>975</td>
<td>1250</td>
<td>1835</td>
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<tr>
<td>Coupe-Roadster</td>
<td>Coupe (4-Pass.)</td>
<td>Coupe (4-Pass.)</td>
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<td>1225</td>
<td>1875</td>
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<td>(2-Pass.) . . .</td>
<td>Coupe (5-Pass.)</td>
<td>Coupe (5-Pass.)</td>
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<td>2050</td>
<td>2750</td>
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</table>
Protect Your Home from Rust!

Rust quickly destroys the usefulness of roofs, flashings, leaders and gutters made of corrodbible materials.

Rust costs American home-owners $626,500,000 every year, to repair and replace the metal it destroys.

Copper simply cannot rust. That is why a Copper roof, Copper flashing, and Copper leaders and gutters will last as long as your house stands.

And Copper also adds permanent beauty and dignity to the house.

Whether you are repairing or building new, you will save money by using Copper.

Copper and Brass are cheaper because you pay for them only ONCE

Copper & Brass Research Association
25 Broadway - New York

Copper and Brass Research Association
25 Broadway, New York

Please send me without charge:

[Blank]

A copy of "Brass Pipe Plumbing," which treats of the advantages of Brass and the relative costs of Brass and Iron.

[Blank]

A Copy of "Copper, the Ideal Roof."

City and State
Actualized Ideals in Home Building

The greatest degree of permanence and the least expenditure for upkeep are attained with Indiana Limestone construction. This natural stone weathers beautifully and its rich texture conveys the impression of dignified and substantial opulence, altho its cost only slightly exceeds that of manufactured materials.

The practicability of Indiana Limestone is evidenced by its increasing use for the better type of homes throughout this country and Canada, for builders everywhere have come to realize that an Indiana Limestone facing will add immensely to the beauty and marketable value of a home.

Build with Indiana Limestone and be assured of a home that will embody beauty, dignity and permanence.

A folder descriptive of the house illustrated above, showing floor plans, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen’s Association, Box D-782, Bedford, Indiana

INDIANA LIMESTONE

The Nation’s Building Stone
### Exploding the Mystery of Costliness

**Chamber of Commerce, Boston—Interior Woodwork**

<table>
<thead>
<tr>
<th>Description</th>
<th>Price</th>
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<tbody>
<tr>
<td>Contract price, Genuine Mahogany</td>
<td>$116,000</td>
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<tr>
<td>Alternate bid, in Birch</td>
<td>$112,000</td>
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<td>Cost of Genuine Mahogany over Birch, only</td>
<td>$9,000</td>
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**Temple Building, Chicago—Interior Woodwork**

<table>
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<th>Description</th>
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<tbody>
<tr>
<td>Contract price, Genuine Mahogany</td>
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<td>Alternate bid, in Birch</td>
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<td>Cost of Genuine Mahogany over Birch, only</td>
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**"Bungalow Beautiful," Atlantic City—Interior Woodwork**

<table>
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<th>Description</th>
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<tr>
<td>Contract price, Genuine Mahogany</td>
<td>$880</td>
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<tr>
<td>Alternate bid, in Quartered White Oak</td>
<td>$822</td>
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<tr>
<td>&quot; &quot; &quot; Birch, stained</td>
<td>$810</td>
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<tr>
<td>&quot; &quot; &quot; Poplar</td>
<td>$800</td>
</tr>
<tr>
<td>Cost of Genuine Mahogany over the cheapest available cabinet wood, only</td>
<td>$80</td>
</tr>
</tbody>
</table>

The Mahogany Association has nothing to sell. It offers you a confidential, centralized and free service on all questions regarding Mahogany—whether relating to woodwork or furniture. Full assurance is given that your inquiry will never be used as the basis of sales solicitation. Our folders, "Home Beautiful," and on Period Furniture will be sent gratis on request.

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**after all—there's nothing like MAHOGANY**

MAHOGANY ASSOCIATION, Inc.  
1133 BROADWAY, NEW YORK
For Your Club and Your Home

THE character of Club Furniture is tending more and more to approach the comfort and friendly qualities of Home Furniture.

The one-time stiffness and formality is giving place to a delightfully inviting atmosphere of comfort and relaxation.

Furniture of cane, willow and rattan with upholstery, cushions and hangings of gaily colored cretonne, all express the comfortable life of veranda and terrace.

At this season, when the urge to impart freshness and crispness to club and home is dominant, the establishment of W. & J. Sloane stands ready to give careful attention to all details of indoor and outdoor furnishings and decorations.

A collection of designs and prices will be mailed upon request

W. & J. SLOANE
FIFTH AVENUE AND 47TH STREET, NEW YORK CITY
WASHINGTON
SAN FRANCISCO
T HIS magnificent General Motors Building—the largest office building in the world and the object of nationwide admiration, is a notable expression of the ideal which animates General Motors Corporation.

In whatever it undertakes, General Motors Corporation strives to build the finest and the best.

To the ability and facilities of Oldsmobile engineers General Motors adds the wealth of experience and the technical skill which it derives from the combined strength of its seventy individual companies.

A PRODUCT OF GENERAL MOTORS

**Answers the Call of Spring**

The thrill of Springtime and the alluring call of the out-of-doors find matchless response in this Oldsmobile 5-passenger touring car. And what discriminating woman could fail to delight in the possession of such a suitable companion?

Richly beautiful and tastefully distinctive this car embodies every refinement and appointment desired by the most fastidious. In mechanical excellence its quality is equally conspicuous.

The superb 8-cylinder engine with its perfect responsiveness to the slightest touch of the controls and its vibrationless flow of power, contributes a major share to the high character of Oldsmobile performance.

And, too, a woman finds a satisfying sense of security in the perfect ease of handling which is another predominant feature of this car. It is easy to turn, easy to park, and threads with amazing facility in and out of traffic.

In addition to its mechanical excellence the Oldsmobile touring car possesses that distinguished and smart appearance which enables owners to drive it with a sense of deepest pride, whatever may be the occasion.

OLDS MOTOR WORKS, LANSING, MICHIGAN
Division of General Motors Corporation
EIGHTS AND FOURS
How it feels to be the leader of the tire business

There was a time when the bigger a business grew the more "uppish" it got. These days are over—praise be!
The makers of Royal Cords are the leaders of the industry, but they don't feel it any loss of dignity to reach out for new friends.
And they take the very simple way of just asking you to try one Royal Cord. All the U. S. Royal Cord policies are simple.
For instance, Royal Cords have never talked about exceptional mileages. There are hundreds of testimonial letters in the files but they might sound extravagant and misleading to people and that is not a good thing.
Yet the makers of Royal Cords believe that Royals deliver the greatest average mileage of any tire that was ever made. This seems to be proven by the confidence car owners have in these tires.
Royal Cords have never been sold at "big discounts" or featured in "sales". People can't tell what a tire is actually worth if it sells for all kinds of prices in different sections of the country.
The support Royal Cords are getting today from so many new users is the outcome of people feeling confidence and trusting the Royal Cord makers.
When you put Royal Cords on your car you are going to be satisfied. You will see what a good, clean money's worth they are.

"United States Tires are Good Tires"
A floor as impressive as marble itself yet resilient and silent as rubber

A New Floor for Fine Homes

WHILE most of the brilliant minds in the rubber industry were concerned with building tires for your automobile, J. H. Stedman was thinking floors—resilient floors of reinforced rubber—floors that look like tile or marble, that feel like velvet, and that wear like iron. And today his years of thought and study have culminated in brilliant achievement.

Stedman's Naturized Flooring is ready today to go into your home, in halls and dining rooms, in libraries and solaria, in bath rooms and kitchens—sponsored by the patronage and endorsement of individuals and of companies whose names are notable. This flooring, rubber, is reinforced and held together with an infinite cobweb of minute gossamer cotton fibres, vulcanized under terrific hydraulic pressure. Made in marble, granite, and tapestry effects—in tiles, square and rectangular, in long runners—browns, reds, grays, blacks, whites—in all the formal splendor of a classic floor, or in an intimate blend of cozy warm mixtures in Nature's own colorings.

Noiseless, resilient—it will not dent, crack, or wear out. Soft and firm to the foot, it prevents slipping. Sanitary, with an impervious surface. Won't stain, easily cleaned—it requires no particular care. Simple to install and the first cost—from 75c to $2.00 a square foot—is your only cost.

Write to us for further information

STEEDMAN PRODUCTS COMPANY
Manufacturers of Reinforced Rubber Flooring, Sanitary Base, Wainscoting, Walls, Rugs, Table Tops, Shower Bath Mats, and other reinforced rubber surfacings
SOUTH BRAINTREE, MASSACHUSETTS
DIRECT BRANCHES NEW YORK, CHICAGO, DETROIT
Agencies in all principal cities
The building of Crittall casements, windows and French doors has back of it the authority and knowledge of generations in leadership of this craft. = Built by hand, in various designs, their beauty, grace and enduring utility is enhanced by workmanship that has come down as a tradition with this name. Above is illustrated a Crittall installation in the Arthur L. Cahn residence, Hartsdale, N. Y. —Alfred Hopkins, architect.

CRITTALL CASEMENT WINDOW CO. • Manufacturers • DETROIT
A booklet which we will send to aid you in selecting the right type of shower

Once-Used Water

All of us must admit that the swiftly moving brook as it glides over sandy bottoms, gurgling and bubbling as it mounts and washes stones and dashes on, carries with it a real thought of cleanliness.

This is the same cleanliness that we find in water swishing from the shower head or flowing from the open faucet. It is nature's way of washing—using the water once and allowing it to pass. The shower and the lavatory nozzle then are the means by which this cleanliness of the running brook is carried right into your home, plus the convenience of instant control both as to temperature and force.

It was only recently, however, that this complete control became a feature of the shower—since the patenting of the Anyfire force head. Before this, it was easy enough to control the temperature and force, but the control of the flow of water was more difficult.

You can take a good, invigorating shower in two minutes.

“Once-Used Water” is sixteen pages of information about showers, together with suggestions as to their use. Lavatory fixtures and other bathroom equipment also are briefly discussed.

There is no cost or obligation in sending for this booklet. Anyone really interested in showers should have a copy. When you send for it you might also give us the name of your plumber.

SPEAKMAN COMPANY, WILMINGTON, DELAWARE
Solid Comfort Here—
and— inside and out — a source of genuine pride to him who enjoys the freedom of his own home. Far enough from “down town” to give fresh air, sunshine and friendly trees full sweep; modest enough to fit an easily financed building and loan account. Will you take the hint? — Good, we’ll help you!

Arkansas Soft Pine

has brought home and happiness to many — why not you? It is the complete and wholly satisfactory answer to that eternal question — an attractive home at moderate cost; it is a wood upon which you can rely for a rugged staunch structure; it is the wood which is pleasing innumerable home builders who have been exacting in their selection of interior woodwork.

Arkansas Soft Pine possesses certain inherent and individual physical qualities that assure tight joints and rigid bracing in framework, as well as wind-proof walls; that assure exterior surfaces which hold paint tenaciously and without chemical reaction; that assure a satin-like interior woodwork of lasting beauty and luster, whatever the finished color scheme.

We’d like to send you the whole story told in your language, together with a dozen attractive house designs of moderate cost — all in a book that is yours for the asking; and if you prefer white enamelled woodwork, please advise.

Arkansas Soft Pine is Trade Marked and sold by dealers and planing mills east of the Rockies

ARKANSAS SOFT PINE BUREAU

520 Boyle Building  •  Little Rock, Arkansas
For Homes of Every Size—

For residences of every type—imposing town or country houses, or for the modest bungalow—there is a McCray Refrigerator of suitable size and style.

Install a McCray; be assured of wholesome, palatable meals. The tempting appeal of a cool, crisp salad, for instance, and the purity and healthfulness of all perishable foods which appear on your table, depend upon the efficient service which this fine refrigerator gives.

And the McCray, in its very efficiency, is economical as well. Sturdily built of the best obtainable materials, its walls perfectly insulated, the McCray provides thorough refrigeration at the lowest operating cost. For a third of a century McCray Refrigerators have been serving dependably.

Send the coupon now for further information.

McCRAY REFRIGERATOR CO.
2313 Lake Street
Kendallville, Ind.

Salesrooms in all principal cities. See telephone directory.

McCRAY REFRIGERATORS FOR ALL PURPOSES
Be Sure to Get Good Woodwork

YOU are going to live with your woodwork a long time. Therefore, choose as you would a fine piano.

The doors, windows, moulding and built-in features of a home are what give it a "homy" appearance. If poorly chosen, the finest furnishings cannot conceal the bleak look about the house, any more than a pretty dress can offset a girl's freckles.

An old house can be wonderfully brightened up by changing some of the doors, windows—and perhaps by adding a fireplace, or some other built-in feature.

Curtis woodwork covers every architectural type

Curtis Woodwork is different from what you ordinarily see, in that it is developed from classic models. Our consulting architects went to purest types of Colonial, English, and other architecture for their inspirations. You are always sure of harmony and correctness.

But more than style and design the sore to which each piece will be put is always considered. The door and sash illustrated on this page are exposed to all kinds of weather. So weather-resisting California Soft Pine is chosen. There are many kinds of woods, each suited to a special purpose, each coming in different "grades." Even a single tree may cut up into different grades, which if carelessly chosen or passed at the factory would affect appearance and wear of your woodwork.

Curtis selection of lumber for different purposes, and Curtis inspection is kept to the highest standards.

The right wood for the right purpose

It is this good judgment and honesty in picking out the right wood for the right purpose that makes Curtis Woodwork last a lifetime and always look well, along with selection of right materials and correct designs. Curtis Woodwork brings you the good results of most careful workmanship. Every piece of Curtis Woodwork includes refinements—an improvement here, added strength there—which do not always show at first glance, but which make people satisfied that, dollar for dollar, Curtis Woodwork gives more value than others.

Curtis is the name, and "1866" the year this firm started to make the best woodwork possible, are marked on each piece of genuine Curtis Woodwork. A guarantee of Curtis Intent.

You protect yourself by asking for Curtis trademark woodwork. See the Curtis Catalog at your dealers, or write the Curtis Companies' Service Bureau Clinton, Iowa

The makers of Curtis Woodwork guarantee complete satisfaction. "We're not satisfied unless you are."

For 57 years our experience teaches us that prospective home builders need to see in advance a variety of interior illustrations and floor plans—therefore we offer the authentic Plan Books listed below.

Look for this trademark. It identifies every genuine piece of Curtis Woodwork. You will find many that imitate Curtis designs, and some that claim to be "authentic," but without this trademark you are not certain Curtis Virtues—harmonious appearance, utility and Curtis Intent.

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The Curtis Companies' Service Bureau, Clinton, Iowa

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The Curtis Companies' Service Bureau, Clinton, Iowa

Send me the Plan Books checked below. If they do not meet our requirements I will return them in good condition in ten days for my money.

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Vol. XVII 15-22-room houses 1.00
Vol. XVIII 13-7-room houses 1.00
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Name: 
Address: 
City: 
State: 

To People with a Bride to Think About

You will give sterling. Of course. But what kind, what pieces? Permit a suggestion. Give something she can build on.

The Trianon Design, in International Sterling, is such a gift. She can add to the pieces you start her with, until she has a complete table service. She will want to, because Trianon's classic art will always be supremely correct, despite the whims of fashion. And she can afford to, because solid silver is an investment that will endure generations of use.

Have your jeweler show you the Trianon Design. Or, write for the book which illustrates the complete correct Trianon service. Address Department 154, International Silver Co., Meriden, Conn.

Trianon is stamped [stamped] which identifies the genuine

INTERNATIONAL STERLING
Masterpieces of the Classics

INTERNATIONAL SILVER CO.
Summer tests your drapery fabrics!

Your summer window open to the breeze lets in bright sunlight and specks of dust that play havoc with ordinary drapery materials.

But not with Orinoka Guaranteed Sun and Tubfast Draperies! Orinoka colors will not fade in even the strongest sunlight, for they are hand-dyed in the yarn by our special process. And, as often as necessary, Orinoka fabrics may be washed with pure soap and water, and rehung—their beauty unimpaired.

In consequence, the springtime custom of taking down the over-draperies is passing. With Orinoka draperies, windows may be interestingly and colorfully draped the year 'round.

There are textures and color schemes appropriate for every type of decoration and for all homes, whether town or country.

Orinoka fabrics offer the truest economy. Their beauty is no passing thing! Every yard is fully guaranteed—money back or new goods if color fades from sunlight or washing. Order your draperies by name—not "sunfast," but "Orinoka—Guaranteed Sun and Tubfast."

THE ORINOKA BOOKLET
"Color Harmony in Window Draperies" was prepared by a New York decorator. It contains many illustrations in color of dainty window, door and bed draperies. Its suggestions for selecting materials and making and hanging draperies are practical and helpful. Send us your address and 20c.

THE ORINOKA MILLS
510 Clarendon Building
New York City
Many a family knows from painful experience how true is the old song:

"They pushed the damper in and they pulled the damper out but the smoke went up the chimney just the same."

No longer true!

The progress of heating science up to the time when the American Radiator Company was formed is pretty well summarized by this old song reprinted above.

Homes were either too hot or too cold; and no matter what you did to the damper the smoke went up the chimney, carrying most of the heat along.

One of the first steps taken by the American Radiator Company was the establishment of a department for determining definite performance standards for its boilers and radiators. That department developed into the Institute of Thermal Research, the largest laboratories in the world devoted exclusively to problems of better warmth.

Here materials are tested and every new type of boiler and radiator must prove in advance precisely what it can do.

Architects have long been familiar with the service of the Institute of Thermal Research. It is one large reason why they so often write "AMERICAN Radiators" and "IDEAL Boilers" into their specifications. Dealing as they do with life's most sacred investment, they like to insist upon materials from which scientific tests have eliminated every element of chance.

The little book "Better Warmth and Better Health," published by this company, contains ten definite suggestions for saving coal, and other information of value to every home owner.

May we send you a copy? A card to either address below will bring it to you at once.

AMERICAN RADIATOR COMPANY

Ideal Boilers and American Radiators for every heating need

104 West 42nd Street, Dept. 66
NEW YORK

816 So. Michigan Ave., Dept. 66
CHICAGO
"We’re Building Brighter Basements"

“We’re building brighter basements. It’s light that makes the difference. Look at those Fenestra Basement Windows. They admit 80% more light and make the basement almost as bright and usable as the rooms upstairs.”

Think what a wonderfully light and airy laundry there’ll be in this house. Think what a continual satisfaction it will be to have plenty of light on the stairway, around the furnace and coal-bin. Of course you’ll want a Fenestra Daylighted Basement in your new home.

Then get all the facts about Fenestra Basement Windows before your plans are completed. Write us today for literature and the name of a lumber or building material dealer near you who can supply you with these windows quickly.

DETOIT STEEL PRODUCTS COMPANY, 2413 E. Grand Boulevard, DETROIT
For Canada: Canadian Metal Window & Steel Products, Ltd., 160 River Street, Toronto

Study These Fenestra Advantages

They Never Warp nor Stick—Unlike wood windows, Fenestra windows cannot warp or stick. They’re always easy to open and equally easy to shut. Their solid steel bars are not affected by damp weather.

They Resist Fire—Fenestra Basement Windows lessen the possibility of dangerous and destructive fires. Their solid steel construction provides protection against fires next door. And in case of fire in your own basement, burning materials can be thrown through Fenestra Windows with perfect safety.

They Keep Intruders Out—Fenestra Basement Windows make the home more secure. Their solid steel bars and positive locking device provide a barrier that discourages house-breakers.

They Resist Weather—The solid steel members of Fenestra windows cannot rot or decay. Coal or wood deliveries do not mar them or impair their efficient operation. They make the whole outside appearance of the house permanently attractive.

Their Low Cost Will Surprise You—With all these advantages, you would expect Fenestra to cost much more than ordinary wood basement windows. But this is not true. Their first cost is little if any more and the cost of installation is considerably less.
THE OVERLOOKED BEAUTY SPOTS IN YOUR HOME

When you enter a home that is particularly charming in its decorations and furnishings, you realize that its secret lies in the wonderful background of elegance formed by its broad expanse of lustrous, velvety oak floors.

These are the beauty spots that unfortunately are overlooked by many people who do not appreciate the added loveliness and charm of this everlasting wood.

PERFECTION
BRAND OAK FLOORING

You can easily bring infinitely greater charm to your own home. Perfection Oak Flooring will enhance the beauty of every piece of furniture. It will serve as a mellow ground color that will harmonize with your wall tones and add distinction to your hangings, your pictures, your drapes. Perfection will remain beautiful for generations. It never needs replacement.

If your home lacks this touch of refinement, you can have a Perfection Oak Floor laid over your present floor at a cost so modest it will surprise you. If the leading lumber dealer in your city does not carry Perfection, write us and we will give you the address of one near you.

When You Build

The ideal time to consider the wisdom of oak flooring is when you are planning your home. The pleasure in knowing that its prized beauty spots will give evidence of your good taste, will increase your joy of anticipation. Your architect or contractor will supply you with all the necessary information regarding Perfection.

We have a most interesting brochure on this vital subject that will be well worth your reading. Simply write us and ask for "The Overlooked Beauty Spots in Your Home." It will be sent you at once, gratis and postpaid. May we suggest that you write at once?

ARKANSAS OAK FLOORING CO.
PINE BLUFF, ARK.

PERFECTION OAK FLOORING CO., INC.
SHREVEPORT, LA.

Sales Offices: PINE BLUFF, ARK.
"No Dust or Dirt—and My Curtains and Walls Stay so Clean, too"

Chamberlin Metal Weather Strips Furnish Year Round Protection

You don't see that grimy look in a Chamberlin stripped home. They keep out dirt, dust, soot and smoke. They keep homes clean and save much tedious household labor. They protect furnishings, and keep wall-paper and decorations fresh and new.

Save 25% to 40% in Fuel
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Here, in the column at the left, are fascinating reminders of China, ivory, brasses, curiously carved jade. Farther down the street exquisite Russian hand-embroiderings hang. There, a little sign says that private or class lessons in bridge may be had if you wish to perfect your game, and here's a place where you can get real old-fashioned marmalade put up in adorable earthen jars.

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Published for WALL PAPER MANUFACTURERS' ASSOCIATION of the United States
Headquarters: Suite 1819, 461 Eighth Avenue, New York
May, 1923

Part of the Salem Group in mellow toned maple and white walnut

The Danersk
Salem Group

Delightful and original adaptation of old traditions in furniture

Now you can see the New Salem Group. For almost a year the designs have been in process. Models have been built and rebuilt, every line and detail studied, and quaint new features have been embodied that we will not attempt to describe here but will let you discover when you come to see the furniture.

Perhaps the best feature is that a number of complete groups are on hand for immediate delivery at each of our three sales offices. These are the only places where you can see this group and all the others shown in entirety.

If you have been dissatisfied with the furniture in your own room or a guest room, this is your opportunity to replace it with something of real imagination and charm. The pieces are made of maple and white walnut and finished with a lustrous, mellow, antique tone that is a real step forward in the art of finishing. Around the panels a border design taken from an old dower chest is barely visible beneath the over-glaze, and lends a richness comparable only to some choice piece of Italian or old Spanish workmanship,—and yet it is distinctly American.

To tell the history of each object is impossible here. Suffice it to say that the architects and decorators we called in to criticize the final models gave this Danersk Salem Group one hundred percent approval. The essential qualities are livableness, style and beauty. The price is surprisingly reasonable.

Call now. Decorators and their clients are always welcome.

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CHICAGO, ILLINOIS
An example of pure Egyptian design is this Schumacher Damask

FROM THE TOMBS OF THE PHARAOHS

Recent art treasures found in the Valley of the Kings give a fresh impetus to the Egyptian influence in decorative design.

VER a hundred years ago Napoleon brought back from Egypt relics of the ancient Pharaohs, the first to exert any noticeable effect on the art of Europe.

The influence these findings had on the French decoration of that day was pronounced, the Empire Period being directly traceable to this source.

Now the Egyptian influence has received a fresh impetus which promises to implant it strongly in modern decoration. Recent excavations made in the Nile Valley by archaeologists have revealed unsurpassed splendors in decorative art.

A beautiful example of pure Egyptian design is this silk damask woven in France for the exclusive use of Schumacher in this country. Symbols sacred to the civilization of the Pharaohs are arranged in a manner as closely related as possible to the compositions found in their tombs. The sacred snake, or uraeus, the sun disk, the lotus flower, the stretched wings of the vulture—each of these has its own important place in the design of the whole. And of special historical interest are the costumes worn by master and slave.

Together with other Schumacher fabrics this Egyptian damask may be seen and purchased through your own decorator or upholsterer. F. Schumacher & Co., Importers, Manufacturers, and Distributors to the trade only, of Decorative Drapery and Upholstery Fabrics, 60 West 40th Street, New York. Offices in Boston, Chicago and Philadelphia.
MOTORING departs from the commonplace and becomes luxurious when a big car is equipped with Fisk Flat-Tread Cords. The improved riding ease due to the use of these matchless tires is amazing. There is no other tire like them—there is none that will furnish a basis for comparison. Proved by more than a million miles of service before they were generally offered to the public, these casings have created the most remarkable records ever made by a tire.

Heavier in construction than others—thicker buttons in the safe Fisk Tread—a third more road-gripping surface due to the broad, flat tread which simply defies skidding—the Fisk Flat-Tread Cord is a luxury—and yet the surest economy.

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Essex cars two and three years old and with service records extending beyond 50,000 miles are today as dependable as when new.

They retain their nimble performance. Economy in fuel and oil continues. There is no burden of maintenance cost.

So marked is this quality that all who know the Essex accord it first place among the long life cars.

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The arrangement for taking up wear in spring shackles is duplicated in but a few costly cars.

Such values extend to parts you never examine. Many are exclusive to Essex.

In your choice of an Essex you get more than a one year car. You get what American and European experts pronounce the finest chassis of its size that is built.

The Essex comes in three models. Each is sturdy—beautiful and of great utility. The prices give them prominence even among cars of less mechanical worth.

Touring - $1045

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More Power, More Speed—
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Working with an engine already notable for smoothness and fine performance, the new Chalmers organization has accomplished amazing results in three directions.

It has increased the power of the Chalmers Six.

It has increased its speed. And at the same time it has actually increased its fuel and oil economy to a pronounced degree.

But the new organization has not been content with these improvements, worthy as they are.

It has added new lines and touches of beauty to a car admired for beauty.

It has brought riding qualities, steering and gear-shifting appreciably closer to final ease and perfection.

The refinements now incorporated in the Chalmers Six are apparent every minute you spend in the car—apparent in every phase of performance, in its actual revelation of easy handling, and in the beautiful steadiness of its riding.

No Chalmers Six dealer will hesitate to put the car to any test you may suggest to confirm all we say of it.

Chalmers Motor Car Company, Detroit, Michigan
Chalmers Motor Company of Canada, Limited, Windsor, Ontario
STATISTICS are tricky things, and yet they have a fascination. You can do so much with them and apparently prove away so many problems. You can pile them up in a big stack, like the Woolworth Building, or spread them out flat, like a railroad track or curl them up, like an anchovie.

We confess to a weakness for them, and whenever life gets boring and apparently unproductive we sit down and prepare a lot of statistics. The other evening, for example, we happened to be turning over the pages of some old volumes of HOUSE & GARDEN. Having a garden and pencil handy, we began to scribble down figures. Before we knew it, they began to look like Woolworth buildings and railroad tracks and, if we hadn't stopped them, they would have curled up like an anchovie just to prove what the magazine does to fish when they read it. However, from this chaos of figures we precipitated the following facts which may be of interest:

Those who read House & Garden from 1918 to 1922 inclusive were privileged to see no less than 9517 illustrations. They considered 297 houses with plans and read 108 articles on building. Their eyes scanned 166 photographic spreads of good interiors and read 225 articles on interior decoration.

Quite a number of things can be deduced from these figures, but the one that interests us most is the fact that we have endeavored to give our readers a good measure of interesting and authentic subjects, amply illustrated and concisely presented. If the facts of building, decorating and gardening can be suggested in the graphic form of pictures, we believe that readers will grasp them quicker and retain them longer.

If, in some way, we could trace the inspiration to build, to furnish and to garden that all these illustrations and articles have aroused, it is doubtless be amazing. That, after all, is the weakness of statistics — somehow they don't seem able to measure dreams and hopes and ambitions.

and furnishing. The gardeners were allotted 259 articles on their pet subjects, the figures would photographic spreads. In this time there were also 92 articles on household equipment and 90 articles on collecting and art subjects. Seen-in-the-Shops pages totaled 191 and the articles selected from the shops attained the dizzy figure of 1854. In these five years the work of 224 different architects was displayed on House & Garden’s pages, rooms done by 90 different decorators and gardens by 24 different landscape architects.
The strongest endorsement ever given to any musical instrument

All these great artists and many others famous the world over have chosen the Victrola and Victor Records as the one medium to perpetuate their art. Play their Victor Records on the Victrola No. 300—illustrated above—and you will know the reasons for their choice. Ask the nearest dealer in Victor products to send a selection of Victor Records and a Victrola to your home.

Victrola

Look for these trade-marks. Under the lid. On the label.

Victor Talking Machine Company, Camden, N.J.
THERE is a movement on foot to assure the permanence of the splendid work of the Arnold Arboretum by providing it with a substantial endowment. No cause in the interest of trees and shrubs could possibly be more worthy than this, and it should claim the interest of every reader of HOUSE & GARDEN. The Arboretum was established in 1872 by Harvard University from a fund left by James Arnold, a merchant of New Bedford, who died in 1868. It is located at Jamaica Plain, Mass., and is now a part of the park Centennial was our Architectural and decorative pig sty. Perhaps at no time did the standards in America fall so low. The awakening to beauty has been long and uphill, but at last we are approaching the top. While we may not yet be elected the head of the world's people in taste, we are competing strenuously for it. Our standards of architecture and decoration, our taste in garden design, our acceptance of household equipment that makes for better living, all indicate that we as a people are no longer content with the pig sty.

What will be the effect on us? Well, it may lead to a form of national idealism that will give us front rank among the nations of the world. For you cannot live with beauty without having other standards raised. The general appreciation of the good lines of a roof, of livable color schemes many—who knows?—find its ultimate effect, and as architecturally immoral as any sham. One unarchitectural mind might idly speculate upon the reason for this, and attribute it to a "Puritan complex" which recoiled from exposed timbers, and felt a decorous necessity of covering upon the reason for this, and attribute it to a "Puritan complex" which recoiled from exposed timbers, and felt a decorous necessity of covering

INCIDENTALLY, HOUSE & GARDEN's contribut-ors have acquired the book writing habit. F. Rockwell, whose name is well known to our readers, has just had published "The Italian Garden" and "The English Garden," published by Doubleday & Company. Both of these books are of great interest to gardeners, and are well worth a look. They are written by Dwight James Baum, on pages 78 and 79, was one of the designs for which he was awarded a gold medal at the recent Architectural Exhibition in New York. Basil Oliver, who designed the house on page 77, is an English architect practising in London.

THERE are two new names of authors in this issue—John G. Hamilton, who writes on the furnishing of men's rooms and who is an interior decorator practising in New York; and Sir James Xoyall, who writes on hunting curios in London, a pastime in which many Americans going to London this year may indulge. Sir James is a collector of note and, in addition to innumerable articles on collecting is author of "Collecting Miniatures," "Collecting Old Glass," etc. Aymar Embury II is an architect well known to HOUSE & GARDEN readers. The Italian house by Dwight James Baum, on pages 78 and 79, was one of the designs for which he was awarded a gold medal at the recent Architectural Exhibition in New York. Basil Oliver, who designed the house on page 77, is an English architect practising in London.

O N THIS page in the February HOUSE & GARDEN there were printed some remarks on the interest that is being taken in tree planting in different parts of the country. The paragraphs brought from a reader in Oklahoma a letter telling of the establishment in that state, by proclamation of the governor, of a Tree Planting Week which began on February 22. During that week everyone in the state was urged to select a good tree and plant it. There may be other states which are less in need of a Tree Planting Week than Oklahoma, but there is no state in the country which would not be benefited enormously by six days of conscious effort. The economic and artistic reasons for tree planting on a large scale are great. A national Tree Planting Week would be an institution worth having.

IF YOU read architectural criticism, or listen to it, you are sure to hear that half-timber construction is "exotic" in this country. This would be all very well except for its trifling defect not being true.

Half-timber work is simply the exposed structure of a wood-framed house, with the spaces between the timbers filled in with brick. This filling is called by the rather jolly name of "nogging," and was either sucoed or left exposed. It was found that the brick was a good thing. The frame house of today, of course, is a much more lightly built affair than the frame house of Elizabethan England, and to expose its "timbers" to the public gaze would be rather unkind. Moreover, if a two-by-four framed structure were nogged with brick, the nogging would probably bring the whole thing to the ground. When the main timbers of a house were raged, handc­ hewn posts 8" or 9" square, and the intermediary studding not less than 4" square, the frame of a house was something to be proud of, and those timbers of sturdy oak mortised and pegged together and braced with diagonal struts would have carried a far heavier load than their brick nogging.

The "half-timber" house which is to be decried is the one in which stained boards are nailed to the surface of a stucco wall, solely to secure a pictorial effect. And these houses are not bad because they are "exotic," but because they are imitations of an honest type of actual construction, and as architecturally immoral as any sham. Our national right to half-timber constructions, moreover, is established by the many actual half­ timber houses still standing in New England, where massively framed structures with brick and rubble masonry, but covered over with clapboards or shingles.

An unarchitectural mind might idly speculate upon the reason for this, and attribute it to a "Puritan complex" which recoiled from exposed timbers and felt a decorous necessity of covering these anatomical facts with decent clapboards, reaching often to within ankle-length of the ground.

DESPIE the fact that winter sports in South America have become quite popular and despite the fact that a few hardy souls have the temerity to say that they prefer winter to summer, the average run of people are, by now, thankful that winter is over. It has been a hard and arduous season. The first few snow storms were stimulating, but by the time the twenty-seventh began to patten down, they lost their charm. It is all very nice to sit indoors in a warm room, and read Whitman's "Snow Bound," but you can't do it for months on end. In this uncomfortable year it has been practically impossible. Truly, winter is a snare and a delusion.

We are often tempted to think that winter is the last test for human beings. Old Nature is trying to see just how much human nature will stand without revolting or going under. We've stood a powerful lot this year and we're tired of it. Never was spring so welcome.

One doesn't feel that way about the other sea­ sons. Spring is a transitory—Summer—even the harshest of them are tolerable to some extent. You never heard anyone yawn and try to see just how much human nature will stand without revolting or going under. We've stood a powerful lot this year and we're tired of it. Never was spring so welcome.

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A COMPOSITION OF HOUSE AND GARDEN.

The elusive ideal in country house design and in the planning of the garden is to create with both together a pictorial composition. A composition of such true pictorial charm as this corner of a garden on the Morris estate in Philadelphia is not often achieved. The relationship between the building and the planting is so subtly right that no effort of means is apparent. The picture has a fine quality of completeness. Mellor, Meigs, and Howe, architects.
For some reason, too obscure to fathom, the terrace seems always to come into the plan, if at all, after everything else has been provided for. It is as though it were somehow in the ornamental luxury class with garden pavilions, fountains or swimming pools, although its addition to living in the country should place it among the first considerations.

Not a great deal needs to be said about its architectural aid to a house and garden plan, for it is the obvious link between indoors and outdoors. It is connected with the house by its foundations, and it is connected with the garden by the sky and by flowers to both. Consequently the terrace is at its best when it partakes somewhat of the character of both, being less formal than the house but more formal than the garden.

With a terrace you do not step abruptly from the house into the garden, but make the transition more comfortably and easily. From the house you step outdoors, yet do not seem to entirely leave the house, and from the vantage of the terrace you look out upon the garden, and, if the weather and the ground underfoot are propitious, you step down among the paths and grass plots and flower beds. Some elusive connotation in the word "terrace" conveys a quite fictitious and unfounded idea of grandeur and this idea may have banished the terrace from many a modest plan. The word "terrace" often assumes, in the mind, a magnificent imaginary plural in "terraces", immediately conjuring up a vision of vast estates, with terraces leading to more terraces, marble-walled, and Maxfield Parrish stairways—and you decide to have a porch.

But the terrace is no such formidable affair: it can be domesticated more easily than some other features of spacious plans, and can be made to more than justify itself as a practical addition to the grounds, as well as an almost essential element of design.

It is true that most large houses with gardens have a terrace on the "garden front", or rear of the house. (The English term of "garden front" is a more pleasant mounding one than "back" or "rear"). To a lover of gardens, the real "front" of the house is the one overlooking the garden—the entrance front doesn't matter. In the case of the large house the terrace is almost a necessity in effecting an easy relationship of the great mass of the building with its site. The terrace is like a setting—it eliminates any awkward joining which might exist between the house and its garden. This is a function of the terrace, however, which is no less to be reckoned with in the small house, or the house of moderate size.

There is another point about a terrace which should at once explode the old connotation that it is a thing belonging only to the great estate. The smaller the house, the more real need it has of a terrace, for the terrace adds usable floor area, usable area for living and entertaining. And descending to business terminology, and even to the danger of being accused of a weak pun, it can be said that this increased underfoot area is a d e d without increased "overhead". For the terrace has neither walls nor roof, and if it is built properly, it adds no maintenance cost to the house. Its cost, varying with its material, lies mostly in its foundation, but even this cost is not comparable with its manifold addition to the country house in terms of pleasant living. The smaller the house, the more reason to have an added room which is as big as

A terrace that opens directly off the house has the advantage of an architectural background, as for instance, where the iron-railied balcony helps create the setting for willow furniture and formal benches.
Of the informal terraces, the type that is paved with grass-green flagstones and has for background the green of vines against the wall, makes the most pleasant transition to the lawn. F. Burrall Hoffman, architect

Pictorial interest and charm can be given a terrace by such simple devices as those used here—a fountain, a brick-paved floor and a heavy pergola. Mellor, Meigs & Howe are the architects.

(Right) A formal brick terrace of this type, giving upon a sloping lawn and commanding a wide and unbroken view of open country, suggests the promenade rather than an intimate living place.

all outdoors, with no cramping walls, and with the sky for its ceiling.

There are as many different kinds of terrace as there are kinds of house, ranging from the utmost formality to the utmost informality. There are terraces of cut stone, even of marble, (rather pretentious; but often more livable than the houses they adorn), terraces of brick and terraces of rough field-stone, or ledge stone. According to the type of terrace, the flooring is of cut stone, of brick, of square quarry tiles, of flagstones, random or regular, or of cement concrete. The illustrations show many varieties without exhausting the subject of terraces.
In the furnishing of this tree-shaded brick terrace the white benches serve mainly as architectural boundaries of the terrace's extent, while the light willow chairs, painted in natural green, invite their use for tea and talk.

An unusual element is introduced into this English terrace: the severity of the flagstone floor is relieved by two formal beds of low-growing bedding plants and a rose hedge. Herbert Baker, architect.

A strictly formal terrace, no doubt, goes well enough with a strictly formal house, if that is the kind of house you like. Butlers are particular about the kind of environment into which they bring the afternoon tea-wagon, even if the owner does not mind lounging on a comfortable informal terrace. But you can get a great deal more abiding comfort and happiness from a terrace which is meant for living than from a terrace designed as a setting for a Louis XVI garden fête, jolly as such things are. McHugh's old Scotch motto to the effect that "Ye canna expect to be bairn grand an' comfortable" applies very aptly to the

(Continued on page 136)
In its setting of sand and pines this house and its walled garden form a closely designed unit. The wall is to protect the garden soil from the wind outside.

The interior of the living room is illustrative of a type of decoration which is admirably free from affectation and entirely in character with the architectural treatment of the house.

This prospect of the house from a short distance in its rear shows the back of the garage wing, and gives an impression of the essentially picturesque treatment of the building as a whole.

The second floor plan is a study in compactness and in the provision for a maximum of accommodation under a sloping roof. Not a foot of space has been wasted in this arrangement.
THE HOME of MRS. A. P. L. DULL, SOUTHERN PINES, NORTH CAROLINA
AYMAR EMBURY, Architect

The entrance front gives a highly picturesque expression of the plan, showing the simple loggia porch and the brick-patterned gable end of the stair hall, with its hooded, leaded bay window.

In this view of the living room the variety in wall treatment is apparent. The fireplace wall is board-paneled and the far wall of plaster has two arched openings to the dining room and hall.

This portion of the entrance front shows the porch of the service wing and the broad wooden doors of the garage. From every point of view this house discloses a new and pleasing picture.

The plan provides a pleasant and complete accommodation for all the country house requirements. The planning of the garage and service wing accords with the latest planning methods.
THE perishableness of things, the frail transience of material beauty—these have been among the poets' favorite themes. But changing circumstances can change even a well-established commonplace of literature. In a few generations—who knows?—the poets may be complaining not of the perishableness of material things but of their stubborn and malignant indestructibility. For, desolated by the carelessness of our ancestors (ruthless, reckless fellows, who never thought twice about destroying a monument or a document) we now take enormous pains to preserve whatever we can.

Huge museums and libraries all over the world are seeing to it that nothing of value shall be destroyed. Hordes of private collectors spend all their time and money in putting objects out of reach of the natural forces of decay. There is a vast conspiracy in the world to-day to prolong the life of mere things.

Those who come after us will find it completely impossible to write the history of this generation, for the good reason that they will have infinitely too many documents.

In past ages accident and the caprice or carelessness of human beings saw to it that remarkably few documents survived. They sifted, they selected—far more thoroughly and satisfactorily than any historian could do—with the result that we can write history, we can concoct our splendid theories of progress and decadence, on the basis of two manuscripts and a couple of broken statues: theories which could never fit the facts, if, by some deplorable chance, all the documents of any period had survived.

Our own methodical carefulness will leave the historians of the future no chance.

But our business in House & Garden is not with the historians of the future so much as with the artists and craftsmen of the present. It is because it affects these contemporaries—not for any altruistic sympathy for our posterity—that we take up this subject to-day. For the modern habit of hoarding affects the artist in a variety of ways—and affects him always to his disadvantage. Let us see precisely how it touches him.

In the first place the almost morbid interest in the past which characterizes the ordinary cultivated person of to-day tends to reduce the demand for any piece of applied art that is not old, or an imitation of the antique, or, if modern, conceived definitely in some old style. The result of this is to make it extremely difficult for any artist-craftsman who desires to work along modern and individual lines to exist at all. It is a significant and thoroughly deplorable fact that the number of antique shops is steadily on the increase.

The habit of hoarding old things, which started with the rich and expert collector, is now infecting a less wealthy and far less knowledgeable class of buyer, who is induced to spend the money which might encourage contemporary talent on the acquisition of dubiously ancient antiques and on mechanical imitations and reproductions of the antique.

In the second place the careful hoarding, as opposed to the frank use of valuable objects, tends actually to diminish the demand for good modern work. Someone acquires a set, shall we say, of old silver. Instead of using it at his table he locks it away in a glass cabinet for show and employs for his daily use some inferior modern imitation of the old. Moreover, good modern work, when it does happen to be produced, also tends to be jealously hoarded instead of being used.

The bride who receives a handsome service of porcelain for a wedding present buys a cheap set for everyday use and keeps the good one in a cupboard, from which it only issues once in a twelvemonth. It would be in every way more satisfactory if people got rid of this museum habit and frankly made use of the good things they possess. Let them use the old silver: its beauty while it lasts will give them pleasure three times a day—every time they sit down to a meal. Let them dine regularly off their best plates and drink their tea every afternoon from their loveliest porcelain: in an ideal world every common utensil of daily life should be the best and most beautiful possible.

But, says the timorous hoarder, if you use your silver and porcelain, the spoons will soon be worn out, the plates and cups broken. Certainly they will. And when they are worn out and broken you will look for the contemporary artist who can make something as good and beautiful—in its own modern way—to replace them.

Use encourages life in contemporary art, and hoarding tends to suppress it. The idea that beauty and fine quality are things only to be seen in museums and on rare occasions is a product of our hoarding age. Beauty and quality ought to be the accompaniment of every action in every place, every day of our lives.

Too many rich men seem to think that the right way to encourage art is to endow museums: it is not. It is by making constant use of beautiful things, and when they are worn out boldly "asking for more," that we shall encourage a healthy development in modern art.

The third and perhaps most subtle evil of the results of the hoarding habit makes itself apparent in the artists themselves. They tend to pander to the hoarding habit by producing work that is meant to be put away—not used.

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ARCHITECTURE WITHOUT AFFECTATION

In this picture of a country house at Villa Nova, near Philadelphia, one finds an old and well-mannered architectural pedigree, and a pleasant absence of that kind of affectation which usually mars adaptations of architectural styles. The actual English traits, as seen in the bay window, leaded casements and timbered porch, are negligible in comparison with the intensely local manner in which they are rendered with design and material blended with skillful ease. The house was designed for Heatly G. Dulles by Mellor, Meigs and Howe.
In addition to being beautiful in line and wood, furniture should be well dressed. Much of the charm of a chair is due to the kind and color of its upholstery. When the time comes to protect this against the inroads of sun and dust, one may still have a colorful and inviting living room, cool and restful in effect with chairs and sofas quite as attractive in their summer dress of prim glazed chintz or linen as they were in the more formal attire of damask and brocade.

Who can ever forget the dark, ghostly drawing rooms of not so long ago? Drear rooms with every bit of beauty religiously covered up, shapeless brown Holland everywhere, mysterious objects shrouded in white netting and all the little things that give a room its individuality care-

The slip cover on the chaise longue above is pink and white chintz and the slipper chair has a cover of pink taffeta. From Elsie Sloan Fairley

Below are slip covers of violet linen with green fringe and Directoire chintz motifs appliqued on the backs and seats. From Mrs. Grace Wood

Fully put away. What a contrast to the summer living room of today with its crisp organdie or Swiss curtains over well-screened windows, its furniture done in slip covers that really fit, its cool, shining floors and its many bowls of garden flowers! The wise hostess does not cover up the interesting and charming little things that give a room so much of its interest. She keeps them dusted. Most of all she believes in well-made and well-fitting slip covers, for these contribute more than anything else to the success of a living room in summer.

Slip covers are used for three reasons. To protect beautiful silks or satins from dust and a summer sun, to cover ugly pieces of furniture and, lastly, for their own sheer decorative value and as a change
Above is an example of a perfectly fitting slip cover in glazed chintz with a cool water lily design. From Fakes, Bisbee, Robertson, Inc.

from the furnishings of the winter. Now that we have graduated from the striped Holland stage and are using flowered chintzes, toiles de Jouy, plain linens and taffetas in all manner of beguiling colors, often further embellished with contrasting pipings, it is possible to transform the winter drawing room with its damask, needlepoint or mohair furnish-

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A room has no virtue in itself. Only in so far as it reflects the lives of the people and furnishes them with a happy and congenial setting does it come to have meaning. This applies most of all to a living room.

In planning a room of this kind the first question always should be,—what do you like? Surround yourself frankly with the things that impress you and do not try to have a living room done in the Italian Renaissance manner because the woman across the street has one.

In planning any room, the first step is naturally the finish of the walls. These are the surroundings, the frame, as it were, of the picture. For a long period we have had a deluge of plain painted walls, or ones done in paneled effects. There is nothing wrong with this type of decoration, and with certain kinds of furnishings, walls of this kind make the ideal setting. But after years of plain walls in living rooms, one turns eagerly to all the new and the delightful papers that bring a certain interest to a room besides providing a decorative background.

It is possible to have plain walls and still use paper. Nothing makes a more charming living room than a silver or gold tea chest paper. This comes with a faint design that takes away from the flat look and, in the case of silver, it can be glazed in a color, giving a delightful, old effect, and one warmer in tone than the plain silver. Plain papers are procurable in all the neutral tones and these have a certain softness of texture that gives a warm tone to a wall. A plain paper in a blue-green shade makes a delightful living room, especially if a chintz with terra cotta and yellow in it is used for curtains.

We are too careless of our papers. We do not stop often or long enough to consider the part they play in creating an atmosphere. In reality we are not buying a strip of paper. We are buying colors and patterns that weave themselves into our lives. If we realized this, perhaps we would be a little more careful and select more thoughtfully, and not quibble with the salesman when he named a price, for it is a question of buying ideas, atmosphere and setting, for our home life.

The first consideration in selecting a paper for a living room is the character of the room itself. No one can give a general rule, for there are all kinds of furnishing, all sorts and conditions of rugs, and the ornaments and pictures represent often the varied tastes and interests of each one of the half dozen men.

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FURNISHING IN RELAYS

Instead of Merely Space Filling, Start With a Few Beautiful Pieces of Furniture and Gradually Build up a Room From Them

ETHEL DAVIS SEAL

The majority of people have a horror of an empty room. That is the reason why when they start to furnish a house with a given sum of money they try to fill the spaces and they buy “sets” of furniture that, after a few years, will be discarded for a few new and really beautiful pieces. How much better it is to furnish in relays, to be content to start with a few good things and wait until one can afford the other pieces.

Recently, I talked with two unusually intelligent women on this subject who had just finished decorating their houses.

The first living room I saw belonged to a friend who was embarking on her fifth year of housekeeping. I glanced appreciatively at the gray, blue and gold color scheme, the paneled walls, the deep-piled rug, the graceful sofa and comfortable chairs, that were as much an abiding part of the room as the pale gray and blue walls. I suddenly realized that there was nothing (Continued on page 96)
WHERE TO LOOK FOR CURIOS IN LONDON

Many an American lover of the old and beautiful who goes to Europe seeks to enhance the pleasure of the trip by trying his hand at collector's luck. But however skilful he may be in the search for the elusive curio—and in his own country, in Europe he is playing the game on a strange ground. Some guide-posts to the richest fields might therefore be of help. Perhaps as one who has traveled Europe for many years with an eye always open for the likely antique dealer, I can give a few directions in this article.

But European countries, however small in comparison with America, still cover some area. It is necessary to concentrate. Suppose we begin in London. We will find it a good starting-point.

Some twelve years ago, I remember, I went into shop after shop in the Calver­streer of Amsterdam, asking for old Wedg­wood portrait-medallions. One dealer, the wealthiest and most dignified of them all, said: "Go back to London, sir. Ten years ago I could have sold you a basketful of Wedgwood medallions. Now everything has been brought back to London." And that is truer still since the War. But it did not mean impossible prices in London; going back there, I bought an old Wedgwood port­trait-medallion of George Washington, dark blue and white, in perfect condition, six inches by four and a half, for less than ten dollars.

Moderately well-off persons of cultivation can still purchase portable antiques in London for very reasonable prices if they know where to look. I stress the word "portable". Antique furniture is not easy to ship across the Atlantic, and I am therefore supposing a collector to be going in search of old English porcelain, pottery, glass or glass pictures, needlework pictures or samplers, paintings, drawings, ivories or snuff-boxes, enamels or plaques, clocks, bronzes, brass, Sheffield-plate, or tea-caddies, workboxes, spoons, lace, fans, jewelry, lacquer and so forth—whatever is beautiful or quaint and old or rare—touched with the magic of the past. Where in London is he to look for them? Where are the happy hunting-grounds?

Much of the pleasure of collecting lies in the finding—the finding by yourself—and that is what you can do if you go from street to street in certain parts of London, peering into shop and pawnshop windows, entering brokers' premises and looking into minor sale-rooms which, empty in the day-time, await the auction at night. Therefore, this article has nothing to say on the great displays by famous dealers, or the purchases possible at Christie's, Sotheby's and other famous auction-rooms whose price is of less importance than possession. We will accordingly not hunt in the West End proper, but forage elsewhere, a map of London as our general guide. In a little while we shall get an eye for the likely shops in a street—it is something like birdnesting, there comes a "fair"—but the first thing to know is the likely regions and streets. Here is a list of regions therefore: Padding­ton, Westbourne Grove, Marylebone, Baker Street, Holborn, Brompton and Chelsea, Kensington, Fulham and Battersea, Pim­lico, Shepherd's Bush and Hammersmith, Notting Hill, Bloomsbury—all within easy reach of the London hotels.

It matters little where we begin on that list, in which particular region, but American collectors in London may well prefer to explore the more central of those districts first. Holborn is central, and there is hardly a street which turns off Holborn, from the First Avenue Hotel to Kingsway, in which likely shops may not be found. Great Turnstile, for example, leading into Lincoln's Inn Fields, and (from the other side of Holborn) Red Lion Street, into Thistledown Road, and the paved alleys near Red Lion Square. The kind of shop we are in search of seems to hide, in the quietest streets, or round corners, but it is there, for the finding, and in it are the collectable things we are after. We shall look for them ourselves, when inside the shop even, for often the little dealer will tell you he has nothing of the kind on hand. Going westward, towards New Oxford Street, itself a notable place of quarry, there are several streets which run towards the British Museum, into Great Russell Street, highly suitable; and, on the opposite side of High Holborn, there are Broad Street and High Street, the nearer part of Shaftesbury Avenue, and St. Andrew Street (leading into St. Martin's Lane), Endell Street, Long Acre, and King Street, Covent Garden.

For another handy and fertile region, let us wander in and out of the streets which go off the Brompton Road, from the Tube Railway station of that name to South Ken­sington Museum (which is also called the Victoria and Albert Museum). There are at least fifty likely shops in this district, even before we turn into the Fulham Road, and then off on the left hand into the King's Road, Chelsea, and so back on our tracks, parallel, to Sloane Square and the immediate neighbourhood, to the Under­ground Railway station of the same name. I know at least a dozen interesting places in the Fulham Road, and as many in the King's Road, and some between the latter and Chelsea Embankment, and some across the bridge on the Battersea side of the river. Thus to hunt takes you into the old, uncosmopolitan London. Sam Weller's knowledge of London was "extensive and peculiar", and so does a wandering collector's knowledge of it become.

Euston Station is a well-known point of American arrival in London; suppose we make it a point of collector's departure; from where Gower Street points the Euston Road, to go westward, crossing Tottenham Court Road, is to come to the Marylebone region; southward, to Oxford Street, in many by streets many shops of the kind we are in search of await the collector. Between the Edgware Road and Paddington Station runs Praed Street; at least twenty such shops are in it, and others are in the several streets which go off Praed Street itself. Further west, beginning near the outward end of Paddington Station, is Westbourne Grove, the centre of a collector's district; in the streets running up to Bayswater Road and Hyde Park you will find what you are in search of, and going further still that way you come to Notting Hill; whence, by Church Street, Kensington, you enter into a region particularly rich in this matter. To take the Tube or Metropolitan line to Notting Hill is to emerge amidst a cluster of likely shops.

I remember a trouvaille there. I wished to acquire that rarity, an eye-miniature, one of those round or oval of ivory painted with the beloved's eye and set in a serpent of gold with tail in mouth to signify an eternity of fidelity; the fashion that was set by George IV and Mrs. Fitzherbert a century and more ago. At Notting Hill, walked a hundred yards, looked in a small, clock- and-watchmaker's window filled with modern things, but having one small show-case containing old jewelry, and there, sure enough, was an eye-miniature, the first of several I have bought, and the best. The cheapest also, for when I asked the price the reply was: "Would seventeen and sixpence"—four dollars and twenty cents—"be too much?" I have sometimes thought that I would like to conduct a few enthusiastic American collectors on a trip or two in London, for the pleasure of it; I have noticed the delight of some.

Victoria Street and Vauxhall Bridge Road meet near Victoria Station; within the angle which they form lies a good hunting-ground; between Vauxhall Bridge Road and the Thames Embankment, another district to our purpose. Or, if you take the Underground train to Hammersmith Broadway, and then the thoroughfare of that (Continued on page 120)
In the making of a water garden lilies are the jewels, the pool the setting. The pool shown below, located at the end of a garden walk, contains a vigorous growth of leaves above the water level, a sign that the crowns should be divided to gain more space.

A pool located directly off a summer house makes an admirable setting for water lilies. In this garden the vines have been permitted to cover the fine arches of the loggia; a little judicious pruning would have made the picture perfect. H. A. Peto, architect.

LILY POOLS and PONDS in VARIOUS PATTERNS
Diana's Bath at Penshurst Place, Surrey, once the home of Sir Philip Sidney, and one of the famous old gardens of England, contains this pool. Its severe lines are modified by the lily pads and flowers.

The simplest form of lily pool is the small rectangular basin sunk in the lawn. The example here has a plain stone coping, and the water is kept close to the level of the rim. In the background is a long border of iris.

(Below) Groups of pink spirea and golden ranunculus fringe the margin of this informal lily pool. The rocks on the shady side of the pool are planted with ferns. Rock plants grow in the path's crevices.
Where one has space for a wild garden and it is supplied with water, the lily pool or a succession of them can be made a feature of the development. On the banks can be planted Japanese and other iris.

In a garden at Abbotswood, Stow-on-the-Wold, in England, a feature has been made of the lily pool by its formal design and flanking Irish yews. A small round pool is recessed in the wall of the house.

Weeping willows are especially effective when planted on the banks of a lily pond. It also might be noted that in the pool above, the water lilies are kept in groups, which is much more pleasing than if the water were fully covered.
PICCOLA, who grew a flower in the
crevise of his prison yard walks, will
always be the patron saint of those
who persist in having flowers in restricted
places. In fact, he should be the ideal of
those who make gardens in city backyards,
and his experience the encouragement for
those who would make things flourish in
the smallest kind of garden, the window
box.

Quite apart from the decorative quality
that window boxes give, the growing of
them is a form of amusement that has a
distinct psychology all its own. For it is
one thing—and a relatively easy one—to
make several acres blossom like the rose,
but to keep a narrow box in flower is a
test of the true gardener.

The love of growing things is a per­
sistent and penetrating force with which
even the poorest in this world's goods
are not untouched. Pass down a ten­
ement street of a summer morning and see
the valiant attempts at garden­
ing: a morning glory growing
in a crevice of his prison yard walks, will
always be the patron saint of those
who persist in having flowers in restricted
places. In fact, he should be the ideal of
those who make gardens in city backyards,
and his experience the encouragement for
those who would make things flourish in
the smallest kind of garden, the window
box.

One of the most rewarding things
about window boxes is that they can
be used to add a touch of color and life to
a dull corner of a building.

The use of window boxes is
almost universal. You find it
in practically every country,
although some have made great­
er advancement in the art
than others. Thus in England and
France the window box plays
an important role in the average
home, England especially.

The Englishman feels that the outside
of his home is quite as important as the
inside, and no matter how humble the
dwelling he always makes an effort to give
the outside floral beauty. The average
house in town always looks well groomed,
with its steps whitened with sand stone and
its window boxes filled with bright flowers
in the spring and summer and evergreens
in the winter.

Before the war there were compara­
tively few houses of the better class in
London that did not decorate the outside
in some way with flowers and make them
lovely with color. The window boxes
themselves in which these flowers are
planted, are usually of bright colored tiles
mounted in a wooden frame, easily manu­
factured by any clever carpenter. The tiles
come in red, bright green, blue and black,
and are held in place by a wooden rim.
Certainly the bright green tiled window
box in England is much more effective
than our plain green painted wooden one
in America.

In planting the window box the best way
to succeed is to follow the simple archi­
tectural lines of the formation of the win­
dow itself as a guide to the planting.

Before making a selection of the flowers
to use in window boxes it may be well
to settle on the construction of these boxes.
For a porch, balcony or window they should
not be deeper than nine inches, and from
nine to twelve inches wide. If on a window
sill the box projects beyond the sill it can be
held in place by a bracket, or simpler
still,—and this should be done to all
window boxes—they can be wired in place.
Screw-eyes on the rear corner of the boxes
and on the window frame, and stout pic­
ture wire, will do the trick. Although
boxes can be of any length it is wise not to
have them over three feet so that they can
be easily handled. Self-watering boxes
are on the market, the water being poured
in one end and drawn up from
the bottom.

Hanging baskets can be of
wire or wood covered with bark
or painted to match the color
scheme of the house. In such
baskets should be planted, in
addition to the flowers, some
kind of trailing vine.

While it is possible for the
enthusiastic gardener to raise
his own window box flowers in­
doors, especially the annuals, it
is really much less trouble to
buy them. As in all gardens,
there are the shade-loving
plants and those that require
sun, those for summer effects
and those for winter. The
position of the box and the
season of the year will deter­
mine the choice of plants.

In sunny windows one can
use the following: geraniums,
both the tall and the ivy kinds;
petunias and ageratum, both

GARDENS in
WINDOWS
MINGA POPE DURYEA

Box or "raker" can be clipped to a nice regular­
ity of outline when formality is a thing to be de­
sired in the window box. In a semicircular "bal­
cony" there is space for small confers to form a
green screen, and some drooping evergreen vines.

Ornamental grilles of wrought iron may be planted with
English ivy and joined with a festoon of the same
vines to aid in the decoration.
annuals; coba ea scand ans, a quick growing annual vine; phlox Drummondi, an annual that comes in many brilliant colors and flowers freely and long; verbena, rich in color and trailing in habit; coleus, for its colorful leaves; laivtana, a half-hardy perennial constantly in flower with verbena-like heads of orange, white and rose flowers; wandering Jew, an excellent trailer; portulaca, which shows a great variety of colors; sweet Alyssum, especially good for a front edge of the box, nasturtiums and forget-me-nots.

For boxes in the shade the following can be used: tuberous begonias, with both single and double dainty flowers and waxy leaves; begonia semperflorens; fuchsias; cobaea scandens; foliage geraniums, crotons, which offer a great variety in decorative foliage; funkia variegata, with equally decorative foliage; ferns in variety; palms; English ivy; wandering Jew; trailing euonymus; periwinkle and creeping Jennie or hysemachia Nummularia.

The foregoing are for summer planting; in winter, where the position is protected, the boxes may be filled with box, dwarf thuja, dwarf retinspora, Irish juniper, small plants of hemlock and white pine, English ivy, and trailing euonymus.

The following are some suggestions for window box flower combinations, according to season and location of box:

Spring: pink hyacinths, light blue pansies and white English daisies or bellis: these should be on a lower floor window where the delicate color scheme may be appreciated by passersby; blue hyacinths and pink bellis, trays of tulip can be set in the boxes and the varieties are numberless, although where one can afford it a remarkable display could be made with solid boxes of Clara Butt pink Darwin tulips with an edging of forced candytuft; from white to the most fiery scarlet and some have deep red foliage. With the petunias one may use vines for a trailer over the edge. Because of its hardy glossy leaves acuba make a good summer filler, although the plants should be kept washed clean with the hose.

For fall: hardy chrysanthemums in variety or solid colors, especially the early flowering types. Then in winter the small evergreens, such as suggested in the general list above, will serve admirably until Spring comes again.
THE CUTTING GARDEN

Flowers for the House Should be Grown Where They May be Gathered Easily and Where Their Loss Will Not be Felt

H. STUART ORTLOFF

The garden designer who strives for an effective pictorial arrangement of bloom for an entire season frequently has to contend with flower cutting on a large enough scale to mar his achievement. Some might consider such a thing of little importance, and remark that such is the prime reason for a garden. In a few instances they might be right, but in the majority of cases a garden is planned as a setting for the house, or as an outdoor living room, a place of joy and a thing of great beauty. One dislikes very much to have their settings bereft of some adjunct which they deemed necessary enough to use, and when such a thing is done they feel much the same as if someone had casually strolled into their home and removed several choice pictures, a lampshade, or some other thing which appealed to them at the moment.

Of course there are times when flowers are most abundant in our gardens, when there is a wealth of certain varieties, or when picking will increase the growth and beauty of some plants, but have you ever noticed that such things are rarely the ones which will suit the picker's purpose? Judicious picking, a few here, another there and so on, is helpful to any garden, for it removes the danger of flowers going to seed; but so few people pick judiciously they demolish the entire bed with their choice. I remember one instance in particular where the crowning glory of one of my gardens was a few glorious spires of gold-banded lilies. Imagine my sorrow when I came into the garden one afternoon to revel in those lilies, and found them gone! True, they were lovely as they graced the fireplace in the living room, but my garden seemed a place of desolation. Another instance was when a Japanese butler stripped the leaves from a choice peony to garnish a dinner table.

Now, as a solution for such difficulties and a hundred more of kindred nature I present the feasibility of the cutting garden, a place where an abundance of all kinds of bloom and foliage may be picked indiscriminately for every occasion, and still allow the main flower garden to rejoice in its pristine glory.

First of all, such a garden should be located in a convenient and accessible place so that when only a few blooms are wanted one will not have to go to the ends of the earth to secure them. It is well to have the cutting garden conveniently near the main flower garden, but one should be very sure that the route to it does not lead through the main garden, otherwise the temptation might prove too strong to overcome. It might be joined to the main garden, at the end of some small path, a cross axis, or it might be a part of the nursery and proving ground where small plants are raised and the hundred and one experiments are tried before they are entrusted to the more im-

(Continued on page 100)
An unusual use of color characterizes the drawing room in the New York home of Mrs. Ernest Iselin. The hangings are yellow taffeta piped in jade and trimmed at the bottom with a band of the same color. The sofa is also done in green taffeta but the small barrel chair has a prim covering of glazed chintz with a mauve ground and flowers in apricot tones. Some of the colors are repeated in the Chinese painting and Aubusson rug.
Furniture effectively arranged and restful coloring are responsible for the dignified atmosphere of this fireplace group in a small library. The walls are green, and the rug matches the mulberry tones in the toile de Jouy window hangings.

Shelves of old china make an unusual decoration for a small hall. The walls are yellow with a marbled baseboard and a black and white linoleum gives interest to the floor. The rooms are in the New York home of Mrs. Ernest Iselein.
The drawing room in the New York apartment of Mrs. Clinton Grey has peach colored walls, a painted settee covered in orange and gray toile and an old screen in grays and greens. On the floor is a hooked rug. Mrs. Emott Buel, decorator.

Another view of the hall in Mrs. Iselin's house shows the window end with its built-in shelves filled with the owner's collection of colored glass. An effective touch is found in strips of old needlework framing the window opening.
SPODE PORCELAIN AND POTTERY

Collectors Often Find Difficulty in Determining the Authenticity of Pieces in This Phase of Ceramics

A. T. WOLFE

The amateur collector who may have clearly enough in mind the points of Derby, Bow, Chelsea, and Leeds, will often find himself conscious of a little vagueness when it comes to Spode. For Spode has not those very salient outward characteristics that impress themselves upon the memory. In the history of ceramics it is rather like a mirror, faithfully reflecting the style of contemporary potters, but having no conspicuous style of its own. The fame of the great house stands firmly upon the basic improvements that its members wrought upon the fabric, and in the actual manufacture of earthenware and china, which became standardized through Europe and America and remains practically unaltered today. The list of great inventive potters closes with the name of Josiah Spode.

The first Josiah Spode began his career in 1749 as a hired workman in the Whieldon factory, which was then a range of low thatched buildings at Fenton, with Wedgwood for managing partner. His next employer was Banks, at Stoke-on-Trent, where the white stoneware was being made and cream color “scratched” and painted in blue. In 1770 Banks retired and his works were taken over by Spode, who now began to put into practice as a master all he had learnt as a workman, adding to each branch notable improvements of his own. Printing in black or white ware was one of his first experiments: this was done by transferring the design and then filling it in by hand with black enamel. Specimens of this black printing are now rare, and though not beautiful in themselves are highly prized by collectors.
of old Spode. On these and the early productions from the factory, the name Spode is found impressed in the paste.

His blue-print is more accessible; its popularity was such that by 1790 it was used on the cream color to the exclusion, practically, of all other decorations. The works turned out huge quantities and the name of Spode is closely associated with its manufacture.

Yet Josiah Spode did not introduce blue under-glazing printing into the Potteries; it was known and practised long before he was established at Stoke-on-Trent, first at Caughley in Shropshire. But he saw latent possibilities and concentrated on its development.

A good engraver and printer were the first essentials: Spode got both from Caughley, experienced men who knew how to set about the work. First the copper-plate had to be engraved in lines that were deep and strong enough to carry a full body of color; from this the paper-print was taken and transferred straight to the biscuit, and the glaze was then melted over it. This brought about a rich softness and a depth of blue that was considered enormously superior to the results of the old laborious plan of enameling the color over the glaze by hand. It was cheaper, and so much simpler that, with a skilful draughtsman and engraver, there was practically no design that could not be transferred to the plates and crockery. Spode very soon abandoned the plain outline engraving of his first phase and by stippling and punching, introduced qualities of light shade hitherto unattempted; and finally brought the process to such a pitch of mechanical perfection that the most elaborate "pictures" were transferred with comparatively little trouble and cost. The old enamlers were furious; such facility was taking the bread out of (Continued on page 114)
DIGNITY IN A MAN’S ROOM

There Will Be No Loss of Masculine Prestige If the Rooms Occupied
By the Male Members of the Family are Made Individual and Interesting

JOHN G. HAMILTON

We never seem to grow tired of talking about rooms reflecting the personalities of their occupants. Rooms have been written on the subject, and in view of this, it is curious how few men’s rooms are ever allowed to be masculine, to really represent a man’s tastes and inclinations in the matter of furnishing the space he is allowed to have for his own. Perhaps the explanation lies in the fact that the decoration of a house is, as a rule, left to the woman of the family, and when she comes to the man’s room or rooms, her interest is apt to flag a bit. The result has been that men’s rooms have been either the dumping ground for all the unwanted furniture of the house or else have been done in a manner to suggest a feminine boudoir. Both methods, of course, are hopelessly wrong and betray a lack of imagination, more than anything else.

A room need not be costly to be attractive. The most distinctive room I have ever seen was in a log cabin. There was nothing of great value in it, but there was character in everything and one felt that the room was lived in by a man of intelligence and that he and his friends enjoyed being there and being intelligent. I could not help comparing it to other rooms I have seen where large sums were spent on the furniture and decorations and which were quite lacking in charm, comfort and beauty. It is rather unusual to find an American man’s room that is not uninteresting and ugly. The furniture is nearly always too large in scale for the room, the chairs and sofas are overupholstered, having great thick backs and overhanging arms and nearly always are covered in either imitation leather, bad imitation tapestry or a cheap cotton velour. Upholstered furniture can be good in line, correct in scale and still be comfortable for any man, and there are materials made that are not imitations and are not expensive which are nice in texture, scale and design.

Can a jumble of useless, meaningless things—no matter how smart these things may be at the moment—ever give real charm or comfort to a room? What possible chance has a room of being harmonious when no thought has been given to it as a whole? When furniture, pictures and hangings have been selected perhaps for their intrinsic beauty and with no thought of their ultimate relation to each other, or to the walls surrounding them. Under such conditions a room has not the slightest chance of being anything but a hodgepodge. It may to a certain extent reflect the taste of the owner, but it certainly does not do him credit and with a little care and thought beforehand, the result might be equally interesting and far more restful and harmonious.

In doing a room we should be able to visualize it completely finished before starting the scheme, in the same manner that an architect must know the house he intends to build before he starts his drawings, otherwise the result is disastrous. We must know color, its value and the important part it plays in a room. I have seen rooms furnished beautifully that have been entirely spoiled by the wrong color used on the walls. This brings us to a question of background, the most important part of the
When a man owns a quantity of good books let him give them a worthy setting. The finely proportioned mahogany bookcase in the library above is easily the dominant feature of the room.

A room that is bad architecturally—and most modern apartment rooms are—is dependent on the right use of color to make it possible.

Books are a great help in making a room livable but careful thought must be given to the designing of the cases, as nothing is so stupid as low book shelves where useless ornaments and photographs are allowed to adorn the top shelf. The book cases should be part of the architecture of the room and

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so placed that the books can be reached easily.

Another subject that adds tremendously to the success of the room is the question of lighting. The comfort of a room in the evening depends greatly on the lighting arrangement. Ceiling lights in a sitting room are unnecessary and unpleasant. Lamps properly shaded and intelligently placed are sufficient light for the average

(Continued on page 102)
WHAT YOU SHOULD KNOW ABOUT LINOLEUM

The Attractive Appearance, Durability and Comfort of Linoleum
Adapt It to Many Types of Rooms

ETHEL R. PEYSER

ONE of the reasons why linoleum is used as a floor covering on most of the great battleships of the world is that it is more comfortable to walk on than many other types of flooring. Add to this its durability and the fact that once laid it is not affected by salt air or changes of temperature, and one can readily understand its importance as a floor covering. And if it can stand the hard usage of a battleship or an ocean liner, it is logical to feel that it would be of equally long and suitable service in the average home.

Linoleum is a mixture of cork, linseed oil and burlap and comes with designs either printed or inlaid. Inlaid means that the pattern goes through from back to front. This is the most expensive type but as the design lasts as long as the linoleum itself, it means economy in the end. The printed variety has the pattern on the surface only, but deep enough to outlast many another type of floor, provided it is treated with ordinary care.

In buying linoleum the first thing to remember is that to be genuine linoleum it must have a burlap back. Felt paper and other things parade as burlap but it is easy enough to distinguish the difference by trying to tear it. Burlap holds; felt paper backing, with a little force, can be torn.

After one has decided to use linoleum and chosen the design most suited to the type of room it is to go into, the question of laying it arises. It is of utmost importance that linoleum should be laid by an expert for there is a right and wrong way of doing this and the wrong way means death to comfort.

The best thing about linoleum is that it can be laid over any kind of floor, provided this floor is smooth, dry and level. If your flooring is of cement or concrete or composition of any kind, every crack must be filled with plaster of paris and allowed to dry at least two months before the linoleum is applied. If you lay the linoleum over wood, the floor must be seasoned, and all tacks, nails, etc., hammered far below the surface.

Felt should always be laid under linoleum as it gives the floor (Continued on Page 134)
The restful dignity of the formal scheme of decoration for the dining room finds an added note of intimacy in the children's table by the window. Agnes Foster Wright is the decorator.

The living room utilizes for part of its effect a tinted plaster finish in one of the newly developed rough textures. The Italian mantel in veined marble is of exceptionally pleasing proportion.
STEPS AND STAIRWAYS FOR THE GARDEN

If They are to be Comfortable and Beautiful, They Must be Considered as More Than Series of Ups and Downs

RICHARD H. PRATT

STEPS and stairways in the garden should make climbing a luxury. No matter how long the flight it should seem something to be taken almost without effort. Merely to sit and contemplate a steep and unbroken array of steps is a task in itself and one to bring on a state of exhaustion before the ascent is begun. Therefore, while the subject of garden steps is one to tempt you to stress the infinite possibilities of their artistic design and treatment, it is more to the point to emphasize first the bare details which, correctly disposed, make them comfortable and convenient.

These details are largely concerned with three things known as treads, risers and landings. As the name implies, the tread is that part of the step upon which you tread. It should be firm underfoot and so imperceptibly sloped toward the front that it will appear level yet drain off readily. The riser is the vertical height between treads. To make the business of mounting steps seem unawkward it has been found necessary to maintain a certain relation between the dimensions of the tread and riser. This relation is contained in a simple rule which requires that in garden steps (indoor stairs being necessarily steeper, as a rule) the height of the riser in inches, multiplied by the depth of the tread in inches, shall equal 90; the riser never being higher than 7" nor lower than 4". In this way a 15" deep would be combined with a riser 6" high, a riser 5" high with a tread 18" deep, and so on. Further to insure climbing ease on long flights of steps, landings should be placed at every 6' in height, where a rest may be taken.

If these rules are followed it is hardly likely that the stairway will present any difficulties as a means of leisurely communication between two levels. But it does not follow that the stairway will be either beautiful or appropriate to its situation. These qualities are gained by giving the steps the air of belonging to their situation and by building them of such materials and in such a way that they will harmonize with the accompanying garden architecture. In a broad, open garden, for example, the steps should have a similar feeling of breadth, as in the short but impressive flight shown at the bottom of this page.

On a long steep slope it would be obviously impossible to build steps running with the slope which would make an easy climb. It is necessary to break the dire-
A double stairway, interestingly designed, and constructed of dry masonry in which wall plants are used, forms a splendid end to its garden.

In the Philadelphia garden of S. McIlhenny the steps compose beautifully with the wall and arched entrance. Melior, Meigs & Howe, architects.

The landing at the head of these semi-circular flights is supported by an arch that serves as a niche for a bench on the paved terrace below.

In a wild garden steps are taken leisurely and they may ramble up their slope heedless of the rules that govern the more formal flights.

tion of the flight and let it run across the slope. This method of step planning produces such a flight as that illustrated at the top of this page. In this case the flight is divided at the top and, separating, produces two balancing flights. It is a kind of stairway susceptible to any number of variations in design. Very often the recess used here to hold a garden bench can be admirably adapted to form the background for a pool or fountain.

Steps may be built with or without sidewalls or ramps. The function of the sidewall is primarily to protect the steps from earth washing in at the sides, but it also gives the flight a more substantial air than it would have otherwise and it further serves, at times, to prolong the line of

(Continued on page 138)
TWENTY years ago the shrub bed shown in the illustration was a beautiful sight to behold. The height of the shrubs varied from $2\frac{1}{2}'$ for those in front to the $8'$ hardy hydrangea (Hydrangea paniculata var. grandiflora) in the center. The entire bed comprises part of the foundation planting for a house, which is set in the center of four acres of rolling lawn, and the shrub bed is thus seen from nearly all parts of the estate. Thus it fulfills a very important need, in that of "tieing" the house into the landscape by forming a connecting link between it and the lawn.

For ten years after planting (until the original designer moved away) each of these shrubs was carefully pruned each year to maintain its relative proportion to the others, adding its bit of beauty to the whole, and yet at the same time flaunting a beauty of its own to all who cared to notice it. Due to the lack of knowledge of the fundamentals of pruning, the new tenant allowed the shrubs to grow as they pleased, with the result that the stronger ones soon crowded out the slower growers, and the whole bed became a miniature wilderness.

In this state it remained until a landscape architect's superintendent bought the estate. This last tenant realized the effect for which the original owner was striving when he planted the shrub bed, and set about to remedy the overgrown condition of the bed, and restore it to its former place among the beauties of the estate. He saw that the hardy hydrangea in the center was planned to overtop the other shrubs, so that during the fall its huge bouquet of flowers might stand above the rest, and be seen from the far corners of the estate. Yet here it was, supposed to be the crown of the bed, entirely hidden by rank-growing viburnums and lonicera. It took this expert just four hours to restore the intended relations between the shrubs by careful pruning and yet it was so well done that a month later not a single stub could be seen as one looked from the outside of the bed.

First, he made it a point to study carefully the situation to see just how much cutting to do on each shrub to obtain the desired effect. He commenced work on one of the shrubs on the outside (or front) row, working at first from the back of it. With a pair of long handled pruning shears, and occasionally a saw, he removed three or four of the very oldest branches (some of them almost trunks) from each shrub, making the cut as low down as possible. ("A" in the drawing.) The next step was to shear off one-third of the number of oldest branches left, at a point equal to about three-quarters of the intended height of the plant. (See "B".) By this time he had taken out the larger percentage of the wood he intended to remove, and yet the most difficult pruning of all lay ahead. The fourth step consisted of cutting off the remaining branches at approximately the height that the shrub was to be left. I say "approximately" for one of the greatest fallacies in pruning lies in leaving the top of the shrub perfectly smooth and even, unless, of course, it is a hedge plant. The idea is to cut the older wood $1'$ below the desired height (C); the somewhat younger ones $6'$ (D); and the last season's growth at the desired height (E) allowing the center to be slightly taller than the outside, as is the case with a shrub growing naturally. Bear in mind that each branch should be cut just above a new shoot or bud, in order that this may grow and hide the blunted end. That completes the work on any one shrub at present.

In determining the height of the shrub next to the one he had just completed, the pruner recalled its characteristics to see whether it naturally grew taller or shorter and determined its comparative height (Continued on page 98)

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The two photographs are "after" and "before" views. The latter shows a rampant growth in which the beauty of the individual shrubs is lost. After pruning, each shrub had a chance to grow and blossom well.
This pure type of American Colonial doorway is designed with the utmost degree of scholarly detail. It has a broken pediment, with realistic pineapple finial and fluted pilasters. Harry H. Little, architect

The overhanging "Germantown hood" in this illustration is one of the most characteristic of native American treatments. Pennsylvania is its habitat, and this example is seen on a Germantown house recently designed by C. A. Ziegler

HAS YOUR DOOR AN ARCHITECTURAL PEDIGREE?
This late 18th Century doorway of a house at Versailles combines in its design a blending of classic dignity and French urban finesse of detail.

A doorway in York, England, which is characterized by the mid-Georgian classic traits of the 18th Century; a fine study in proportion and detail.

In this Pennsylvania country house entrance there is a happily localized feeling of the best modern English domestic work. Mellor, Meigs & Howe are the architects.

A stone doorway which goes back to Tudor England for its inspiration, colloquialized here in a Pennsylvania house. Mellor, Meigs & Howe, architects.

Georgian design of an Italian type is expressed in the stone doorway of a house at Montclair, New Jersey. It was designed by F. A. Nelson, architect.
This shell-headed doorway, with carved console brackets, in Buckinghamshire, England, is characteristic of the vigorous style of its 1680 period.

A late 18th Century doorway in Gloucestershire, which reflects the urbanity and studied simplicity of the Regency, and is full of hints for present day use.

Distinctly Italian feeling is evident in the exquisitely refined low relief detail of this late 18th Century French doorway at St. Vigor, Viroflay, Seine et Oise.

A formal doorway in Gloucestershire, England, characterized by the Neo-Greek classicism of the Regency. The Georgian note is seen in the leaded fan.

A well-studied example of the modernized American version of Italian villa architecture is this doorway from a house at Syracuse, N. Y. Dwight James Baum, architect.
The drawing room is formally treated, in both its architecture and its decoration. The paneling is grey-green, and the furniture well chosen for this type of room. The drawing room occupies the entire width of the house on the second floor, and is separated from the dining room by the stair foyer. The kitchen, which is also on the second floor, is at the back of the lot, separated from the front portion of the house by a brick court and reached by a passageway along one side.

An unusual device in the drawing room is the location of the fireplace at the extreme right of one of the long walls. This accomplishes two things which help make up for sacrificed symmetry. It provides a long unbroken wall space for a large piece of furniture or a grand piano, and adds a sense of intimacy to the fireside. The well related scale of the moldings, and use of the small hob-grate make this an unusually interesting and very delightful study in fireplace design.

A TOWN HOUSE REMODELED
for LIVING and OFFICES
A brick wall of ingenious and interesting design forms one side of the court which separates the main portion of the house from the studio and the kitchen above it. The plan of this unusually designed house consists of two parts: the house proper and the two-story studio and kitchen, at the back of the lot, the two parts connected by a passageway. The first floor level of the passage connecting entrance hall and studio; the second floor level connecting dining room and kitchen.

The studio entrance, seen across the court from one of the library doors. Above the studio door is the terrace outside the kitchen windows. This illustration conveys the best picturization of the unusual plan of this house, which suggests a solution for the problem of any professional man who wants to combine his home and office on one city lot. The lot on which this house is built moreover, is only 18' wide and 100' deep. Wm. Lawrence Bottomley, the owner, was the architect.

THE NEW YORK HOME of WM. LAWRENCE BOTTOMLEY
HERE is no exact date which marks the passing either of the early spring, or summer vegetables. Before all the crops resulting from the early spring plantings have been gathered, the plants which give summer vegetables are up and growing on, and while the gathering of these summer vegetables is still progressing, the plants upon which we depend for our autumn crops are under cultivation.

To obtain the maximum quantity of high quality vegetables from our garden, especially if this is of a somewhat restricted area, is a problem of first importance, the most obvious solution of which is the growing of two crops, as far as possible, on the same space in the same season.

The growing in the same season of a second crop where the first grow is not feasible in all cases. Seeds of some kinds which produce mid-summer, or even autumn crops have to be sown at the same time as those which produce the early spring vegetables. In short, there are certain crops which occupy the ground the entire season through, or so much of it that it is too late after they are gathered to plant a second crop where they grew. To this class of vegetables which occupy the space in our garden the entire season, belong parsnip, parsley and salsify, some part of each of which need not be gathered till the following spring, and also onions grown for the winter supply. Tomato and egg plants also occupy the ground the entire season after they are transplanted into the garden, but they can follow the early spinach, lettuce and radish, which will have been harvested by May 10 to 20, quite early enough for setting out tomato and eggplant in the open garden, and in this way two crops are grown on the same space. Some amateur gardeners who are always trying to rush the season set tomato and eggplants at an earlier date between the early cabbage or cauliflower plants or the rows of vegetables that pass off the stage early, doing this without any special preparation of the ground for the second crop. Such gardening, it seems

(Continued on page 118)
May, 1923

The main interest of the bedroom in the photograph above is provided by the mauve and white toile de Jouy which covers the bed and makes the curtains. This is charming with the pale pink gauze glass curtains and pink taffeta dressing table. Wood, Edry and Slyyer were the decorators.

The classic design above is exceptionally decorative. The ground is putty color and the figures old blue, deep red and mauve. 30", $8.70

Above is a well-balanced pattern which comes in white on either rose or old blue ground. It is 31" wide and is priced at $3.75 a yard.

An effective toile with peacocks, urns and classic figures comes black on mustard yellow, blue on white, rose on white or mauve on white. 31", $1.65

The amusing and gay design above is in deep wine color, blue, green and a little mauve on a buff ground. It is 40" wide and $6 a yard.

The formal pattern of the toile on the right comes in mulberry, black, blue-green, red or olive green on a white ground. It is 31" wide and $1.80 a yard.

TOILES DE JOUY

The Toiles on this page may be purchased through the House & Garden Shopping Service, 50 West 44th Street, New York City. Catalogs will be sent on request.
The colorful linen damask set above might be used on a porch. It comes in blue, rose, gold, or lavender. 59" cloth and six 16" napkins, $12

The towel at the left is pure linen with hand stitching in blue, rose, or white. It measures 31" x 18", $2 each

(Below) Linen luncheon set of one 54" cloth and six 18" napkins. Border in blue, lavender, pink, green, or white, $10

A linen luncheon or bridge set has hand embroidery and hemstitching in blue or green. Cloth 30" square. Seven pieces. $11.25 for the set

A linen towel 18" x 30" with hemstitching and embroidery comes all white or with colored borders, $1 each

A thirteen piece ecru linen set with hand hemstitching and cut work has a runner 8" x 54" and mats 12" x 18", $38.50

The thirteen piece linen luncheon set above is for a refectory table. The runner, 30" x 17" has a two inch band of hand embroidery and cut work, $12.50

LINENS FOR THE COUNTRY HOUSE

Which May Be Purchased Through the House & Garden Shopping Service, 19 West 45th Street, New York City
The mirror above which so hap­
pily reflects a Colonial hallway
is a reproduction of a design
much used in early American in­
teriors. It is finished in antique
gold and measures 15" x 21", $24

The mirror above with its
delicate engraved design and
glass rosettes would be charm­
ing used above a dressing

table draped in chintz or

taffeta. It measures 20" x
32" and is priced at $32.50

The lacquer frame of the mirror
at the left comes in either black,
blue, green or Chinese red with
decorations in gold. The mirror
measures 24" x 40" and costs $80

The decorations in
sealing wax, red and
gold are painted on
the glass of the
mirror below form­
ing a frame 1½"
wide. Measures
18" x 30" over-all,
$115

Paintings of ships and farm­
houses were the favorite meth­
ods of decorating mirrors in
Colonial days. Above is a
reproduction finished in an­
tique gilt with a colored pic­
ture at top. 20" x 32½", $71

Mirrors, besides being deco­
rative in themselves, add to
the apparent size of a room.
At the left is a graceful mir­
ror with a beveled edge, en­
graved design and glass ro­
ssettes. Overall 18" x 36",
$75. Without sunburst $67.50

MIRRORS IN
NEW DESIGNS
AND OLD

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

Bradley & Merrill.
The GARDENER'S CALENDAR for MAY

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

1. Formal evergreens and boxwood should now be clipped. Hudson hedges should be held to prevent any leafing. The tree shrubs should be pinched and thinned out. All trees should be sprayed twice a week with a lime-sulfur

2. Do not delay covering the ground with straw. Make the grade so that the throw from the mowers will fall well into the beds. Good care gives a show of flowers and shrubs this month

3. Just before the annual sanitation work begins, set up the permanent fumigation trench in the garden. A good trench is 18 inches below the bed on the side of house, filled with earth, and fumigated with formaldehyde gas. If proper precautions are taken, this method will give a show of flowers and shrubs this month

4. Outlines may be planted flowering shrubs, trees, setting the plants about 3 feet apart. In large areas, for instance, it is better to plant in small plots, using a trench 3 feet wide and 12 inches deep, and filling with a mixture of soil and compost

5. In the kitchen garden and flower frame potatoes can be planted in small holes about 3 inches deep, with about an inch of soil on top

6. The choice of shade, flower beds, etc., should be trimmed closely and neatly with a sharp knife and a true line of the ground

7. The early sowing of spinach, lettuce, etc., should be thinned out, plots that are newly seeded should be pinched and thinned out

8. Do not delay setting out the young plants of every kind, especially those that are to be used for the first time. They should be set out in the garden

9. Keep the young plants of every kind from the garden, and the garden should be kept in order. It is not safe to set out plants for the garden

10. Keep the peas under cover until the first frost is over, then they can be planted in the ground

11. The fruit trees are now in full bloom, and the blossoms should be treated with a good, strong, concentrated spray

12. After the violets are in bloom, and the leaves are well developed, the fruit trees should be sprayed with a good, strong, concentrated spray

13. Tablet plants of all kinds should be cut back to the ground for the first time, unless they are to be used as cut flowers, etc. Spray with a good, strong, concentrated spray

14. Keep the garden filled with flowers and shrubs, and the garden should be kept in order

15. Most of the annual flowers should be started out of doors, and the garden should be filled with flowers and shrubs

16. If you want to grow all the vegetables that are necessary, etc., you should water the garden, and turn the bed to water the garden

17. The kitchen garden and flower frame potatoes should be planted in the garden, and the garden should be filled with flowers and shrubs

18. If you want to grow all the vegetables that are necessary, etc., you should water the garden, and turn the bed to water the garden

19. Keep the garden filled with flowers and shrubs, and the garden should be kept in order

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This calendar of the gardener's labor is a reminder for undertaking all his tasks in season. It is fitted to the Middle States, but it should be remembered that for every 100 miles north or south the season is a difference of from 5 to 7 days

THOMAS MEEHAN

Born in London in 1836, Thomas Meehan came to this country at 22 to become later one of its most influential horticulturists. For 30 years he edited the "Gardener's Monthly," and in 1853 founded the Germantown nurseries which bears his name. He died in 1901

H. W. SARGENT

A close friend of Downing and the author of Prof. Charles S. Sargent, director of the Arnold Arboretum, H. W. Sargent, by setting a fine example during a trying period, did much to develop enthusiasm for and good taste in gardening in America. He died in 1882

PETER HENDERSON

Two books of Peter Henderson's: "Gardening for Profit" and "Practical Floriculture", have probably been the most influential native works on commercial vegetable and flower growing. Born a Scotchman he became a successful seedsman here. He died in 1900

JAMES VICK

Like many other horticultural journalists, James Vick was closely connected with horticultural journals and the editor of "The Genesee Farmer" and later the publisher of "The Horticulturist." He died in 1882

MARSHALL P. WILDER

An enthusiastic pomologist and a great writer on the cultivation of flowers, Marshall P. Wilder did much during the early 19th century to interest in fruits, especially, and flowers. He lived in New England from 1798 to 1856

A. J. DOWNEY

The first famous landscape gardener in America, A. J. Downing was also a distinguished and influential writer on gardening subjects. His tendency was toward naturalistic design. He was born in 1815 and died in 1882. The name of Downing on this page are reproduced through the courtesy of the M. A. Gardening Co., publishers of the Cyclopaedia of Horticulture

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In Society since 1842

We like to think that the growth of Whitman’s, from the little shop in Philadelphia in the time of President Tyler, is due to the bed-rock devotion to quality on which this business is founded.

From the fair shoppers in 1842, drawn in quaint Victorias, who called at the Whitman shop, it is a far cry to the thronging thousands who now buy Whitman’s Chocolates every day in every town in America.

In stage coach days folks from New York, Boston and Richmond always took home Whitman’s when they visited Philadelphia.

Now the Whitman quality, with modern improvements and infinite variety, can be had conveniently in nearly every neighborhood in the land.

The names Sampler, Salmagundi, Fussy, “1842”, Super Extra, Pink of Perfection and Pleasure Island are full of significance for candy buyers. Each stands for the satisfaction of a special taste in confections.

Simply look for the Whitman sign on the selected store that is agent for the sale of Whitman’s Chocolates.
CHARACTERISTIC FEATURES IN JACOBEAN FURNITURE
MR. AND MRS. G. GLEN GOULD

As the phrase Italian Renaissance is pronounced "triplingly on the tongue" with little conception of its significance, so furniture is often glibly described as Jacobean. In Jacobean we recognize Jacobus, the Latin for James, of England and Scotland, who names the period though it outlives his reign.

When we look at Jacobean furniture we soon begin to see that there are three groups: the simple, the not so simple, and the ornate. Historically the groups fall in this way:

- Early Stuart or Jacobean, 1603-1649.
- Cromwellian or Commonwealth, during the Puritan government of Oliver Cromwell's Commonwealth, 1649-1660.
- Late Stuart or Jacobean, Carolean—form Carolus, Latin for Charles, whose Restoration to the throne named the period, 1660-1688.

The two distinctive types of Italian Renaissance are easily recognized in Jacobean furniture: the ornate models in the early and late Jacobean, and the plain forms during the puritanical regime of Cromwell who temporarily reversed the trend of fashion. The early types are sparingly used to-day. The Cromwellian and Restoration types are finely illustrated in these chairs from The Metropolitan Museum of Art, New York.

These are the chief points which characterize Jacobean furniture:

**Construction:** Large pieces have simple heavy structure with squat outlines for the low-ceilinged rooms of the time. Straight upright lines. Legs underbraced simply or with elaborate carving. Supports often spiral. Restoration types resemble Louis XIII. Oak and walnut principally used.

**Ornament:** Cut-in or flat carving, scroll-work patterns and panels geometrically outlined with mouldings, applied ornament and inlay. Mounts become elaborated. Upholstery very splendid—leathers, velvets and embroideries. Caning popular.

**Top:** Straight on simple models, crested and carved on high-backed chairs.

**Back:** Varied, flat or curved, straight or raked—inclined backward, caned or upholstered. Coarse caning in early period.

**Arm:** Straight or curved, dipped or sloping, carved, scroll or spiral.

**Seat:** Rectangular, plain, caned, upholstered, often quite high above the floor.

**Leg:** Straight or curved, turned, bulbous and spiral. Flemish or scroll popular.

**Foot:** Square, ball, bun, Flemish scroll.

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**A typical design of Jacobean chair foot**

A chair back of the Yorkshire type

A characteristic key plate

A chair back of about 1660-1700. Note the simply-turned and plain legs and panels geometrically outlined with mouldings.
Country House Bed Rooms 
~at the Hampton Shops

FINELY grained burl walnut, with head­
ings and bands of a darker tone, was used 
in these pieces of furniture which are so simple 
in design as to be inexpensive, yet so beautiful 
in the details of hand carving and cabinet work 
as to be worthy of a luxurious home of today 
and treasured heirlooms of the future.

This photograph from the Hampton Exhibits 
but suggests the scores of conscientiously con­ 
structed Hampton productions, each distinc­
tive in hand carving or decoration, which have 
been recently designed especially for the sim­
ple country house or all year home.

You will find these new exhibits of country 
house furniture arranged with harmonious 
draperies and accessories. Each piece is plain­
ly priced and sold separately.

Hampton Shops
18 East 50th Street
facing St. Patrick's Cathedral
New York

Decoration · Antiquities · Furniture
JOHNSON’S Wood Dye has many uses, for both the artisan and amateur. Architects and contractors specify it for coloring woodwork and flooring in new buildings. Painters and decorators use it with equal satisfaction on new and old woodwork of all kinds. Housewives delight in it for doing over old furniture and for coloring reed and wicker baskets, etc.

JOHNSON’S WOOD DYE is made in fourteen standard shades — a few of which are:

- No. 129 Dark Mahogany
- 131 Walnut
- 127 Brown Mahogany
- 126 Light Oak
- 140 Early English
- 123 Dark Oak
- 125 Mission Oak

All shades may be easily lightened, darkened or intermixed. Full directions on every label.

Are You Building?

If so, you will find our book particularly interesting and useful, for it tells how to accomplish suitable furnishing. The problem of furniture resolved itself in a choice between cheap suites in living, dining and bedrooms, the owner hoping either to replace these with more suitable furniture later on, or to be frankly courageous in the matter of empty space and have overstuffed furniture luxurious enough to make up for the lack of other things generally supposed to be necessary, such as big rugs, sofas, many tables, lights, handsome desks, daybeds and the like.

Courage had been the watch word, for the walls of the living room were so delightfully canvas-bung and paneled, their color such a luscious gray, it seemed impossible to consider inexpensive, fat tapestry pieces, and the highly vanished luster of the ordinary funeral-pyre of a library table. So, instead, nearly the whole sum set aside for the first furnishing of the living room was used for the purchase of two chairs, upholstered in velvet; printed linen in gold and blue and deep mauve on a ground of gray. It took courage, that; the spending of two hundred and seventy-five dollars on two chairs, with perhaps four people coming to call next day!

But the at-home cards gave two months’ grace, more than enough to paint the floor the rich turquoise blue of placed pottery, to find two Empire chairs of wood with the darker old color of the walls, and to paint them in black and oil; to paint them in black and oil; to paint them in black and oil; and to paint them in black and oil. In addition a spindle-backed porch settee was found, old and shabby to be sure, but more than restored to beauty by the magic of the same tons of black and oil paint. Two old porcelain jars in black, gold and gray were wired for electricity, and shades were painted. The small rug was dyed, and the walls, printed silk curtains, the gay peasant pottery and its walnut brown furniture is the result of careful and slow selection.

For Artistically Coloring Your New Woodwork

Inexpensive soft woods such as pine and cypress may be made as beautiful and artistic as hardwood with Johnson’s Wood Dye. It is easy to apply — goes on easily and quickly without a lap or a streak. Brings out the beauty of the grain without raising it — dries in four hours — does not rub off or smudge.

The finished effect of this small dining room with its ivory walls, printed silk curtains, its gay peasant pottery and its walnut brown furniture is the result of careful and slow selection.
It is a fine tribute to the Cadillac that many women who represent ideal American womanhood place Type 61 unqualifiedly first among motor cars.

This favor is final in its meaning, because such a woman is an instinctive judge of that which is excellent and worthy.

She loves beauty wherever it manifests itself—in the line and color of a painting, in a passage of exquisite music, or in the graceful modelling of her Cadillac.

Moreover, she is self-reliant; frequently she drives her own car; and her pleasure in doing so is enhanced by her Cadillac's facile, effortless control.

But her chief characteristic is an impelling instinct for social service, and because of this, she respects her Type 61 Cadillac particularly for its utility, its sustained performance, its sound and unvarying dependability.

The fact that so many women of this type select the Cadillac is clear evidence of its leadership in the eyes of those with whom quality is the first consideration.

CADILLAC MOTOR CAR COMPANY, DETROIT, MICHIGAN

Division of General Motors Corporation

STANDARD OF THE WORLD

CADILLAC

Printed for Cadillac by Negro Litho
Pruning Shrubbery To Obtain Effects

(Continued from page 82)

in that way, taking care, however, not
to get too much of a contrast in height
between any two adjacent plants, be­
cause of the striking feeling of unrest
and lack of proportion which such an
effect is sure to cause. In this case the
hydrangea, now 12' tall, was trimmed
back very little, but the shrubs sur­
rounding it were all cut back far enough
to allow it to tower 2' above its tall­
est neighbors.
The final step consisted in trimming
and "smoothing up" any protruding
branches that were overlooked at first.
To be successful at pruning (and if
pruning is a very important task) we
must observe the following points:
Effect: Study the intended effect. Why
was that particular shrub placed as it was?
Can you improve on the intended effect?
Naturalness: Strive to prune so that the
shrub will have a natural effect after the work
is completed. Allow one side to stay
a bit taller than the other, or leave a
few branches more on one side than on
the other—some little point to keep the
whole from looking artificial.

Mark two separate weeks on your
calendar as "pruning weeks". The
first will be sometime in late June or the
first of July, according to whether you
are situated north or south; the
second week may be in the late fall or
early spring, their trimming. The
second week may be in the late fall or
early spring, or the fall of the year,
whichever is the one next due. In
short, so that the cut remains hidden, for that
would be well-nigh impossible. Be
careful that you do not cut away
much of the growth in front that the
untidy stumps in the center will show.
Always remember to cut out the old­
est woody structure, as if it were
the nursery stock, not the actual shrub,
whether it is your own or the neighbor's.

in the yard, the windows, the front,
wherever, for no purpose, except
that perhaps you think it looks nice.

SMITH & WESSON
Manufacturers of Superior Revolvers
SPRINGFIELD
MASSACHUSETTS

Catalogue sent on request
Address Department F

No arms are genuine Smith & Wesson Arms unless they bear,
plainly marked on the barrel, the name
SMITH & WESSON, SPRINGFIELD, MASS.

Furnishing in Relays
(Continued from page 50)

After five years I gave up hope;
I had repainted my bedroom furniture,
I had nice plain walls, I had replaced
my lamps, and given away my cut
glass. I had sold my china closet,
and had used dark cretonnes and casement
cloths at all my windows, but as
changing the furniture there seemed
no prospect of this in sight.

"Then I read an article on making a
beginning. It told how a woman
could often make an expenditure of
one or two hundred dollars at a time
when she would be appalled and fairly
paralyzed at the thought of ever being
able to spend thousands. And by buy­
ing one thing one year, two another,
one the next, and so on, and avoiding
sets of anything, so long as the furni­
ture conformed to the same general
spirit and was really beautiful in line,
an effective room was bound to result.

"Well, I've made my beginning.
I have a beautiful velvety brown side­
board for my dining room, and even
when I was buying the things I'
had used dark cretonnes and casement
cloths at all my windows, but as
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The heaviest production in twenty-three years of Packard history falls far short of meeting the steadily growing national demand for the Single-Six.

This is due, no doubt, in the first instance, to public confidence in the soundness of Packard engineering and manufacturing—greatly stimulated, however, by the record the Single-Six is establishing everywhere for really remarkable economy of operation.

Touring Car, Five-Passenger, $2485
at Detroit
The Story & Clark Piano Company

THE "SUB-DEB"
of Player Pianos—the
MINIATURE—
the "life" of those intimate week-end parties.

This beautiful little instrument only four feet, two inches high; full 88 note keyboard; plays all standard rolls. Can be operated by everyone without practice. No home, studio, or apartment complete without one. Write for brochure, terms, and name of nearest dealer.

Instruments of finest quality since 1857
The Story & Clark Piano Company
517-519 South Wabash Avenue
Chicago, Illinois

THE CUTTING GARDEN
(Continued from page 68)

Planting the Garden

The question of planting is as simple as planning. The most abundant and diversified flowers for cutting are supplied by the host of annuals. We may plant the seeds for these in the places where they are to flourish in the latter part of April. The ground should be well worked to at least the depth of a foot, manured or fertilized, and well raked, then allowed to settle. Or if we may transplant seedlings from the cold frames and hot house in early or mid May, this applies to bought plants.

While annuals may give the bulk of our cutting bloom there are many delightful perennials that must be included if we expect our main garden to escape uncultured. While annuals are usually raised from seed, and so have the advantage of being cheap, perennials usually entail a much larger expenditure, and there may be many who do not feel that they care to endure the drudgery of transplanting plants from the cold frames to the hot house and back to the garden again. If we decide to use perennials, we may plant them in the garden as soon as the soil is warm enough to work. The majority of flowers should have charm of a bouquet and seems to lack the sweet freshness of nature itself. The cultivation of such a garden comparatively easy. If most of the plants are in rows the hoe and hand fork will keep them in order that one can easily reach all row beds for the low and more sprawling varieties is the best plan. One need not be over concerned with the color scheme for we can arrange the blooms to suit our purpose after they are cut. But it may be a labor saving device to group them according to the color arrangements we generally like to make it easier to compose our bouquets. Again we might put all the blues together, all the yellows, all the reds, down on the list, or we might arrange them according to heights, seasons of bloom, or their habit of growth, but which ever way we use it, it is a question of personal preference, and we should be happy to remember that we do not have to lie awake nights and worry about color combinations.

One always dislikes to despoil the bloom, it is always much better to pick them as you desire to use them? In selecting flowers to grow in our cutting garden there are several facts which go to make a flower suitable for cutting, which should be considered first. The stem. It must be still enough to support the flower and it must be in a position to its advantage, except in the case of flowers with trailing, drooping habits, and it must be easy to cut well and form pleasing arrangements in vases. The color should be one which will harmonize with other things, or which will compose with the existing interior decoration of our rooms, and there should be a choice in order that we may vary monotony and be able to secure variety in our bouquets. The flowers should have an appealing form, shape, and line. Coarse flowers are difficult to handle in bouquets or interior design, they are best suited to the bold mass of the garden and shrubbery borders. There are exceptions of course, the miniature sunflowers, the mall and hollyhocks which have so much charm of a bouquet and seems to lack the sweet freshness of nature itself.

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While annuals may give the bulk of our cutting bloom there are many delightful perennials that must be included if we expect our main garden to escape uncultured. While annuals are usually raised from seed, and so have the advantage of being cheap, perennials usually entail a much larger expenditure, and there may be many who do not feel that they care to endure the drudgery of transplanting plants from the cold frames to the hot house and back to the garden again. If we decide to use perennials, we may plant them in the garden as soon as the soil is warm enough to work. The majority of flowers should have charm of a bouquet and seems to lack the sweet freshness of nature itself. The cultivation of such a garden comparatively easy. If most of the things are in rows the hoe and hand fork will keep them in order that one can easily reach all row beds for the low and more sprawling varieties is the best plan. One need not be over concerned with the color scheme for we can arrange the blooms to suit our purpose after they are cut. But it may be a labor saving device to group them according to the color arrangements we generally like to make it easier to compose our bouquets. Again we might put all the blues together, all the yellows, all the reds, down on the list, or we might arrange them according to heights, seasons of bloom, or their habit of growth, but which ever way we use it, it is a question of personal preference, and we should be happy to remember that we do not have to lie awake nights and worry about color combinations.

One always dislikes to despoil the bloom, it is always much better to pick them as you desire to use them? In selecting flowers to grow in our cutting garden there are several facts which go to make a flower suitable for cutting, which should be considered first. The stem. It must be still enough to support the flower and it must be in a position to its advantage, except in the case of flowers with trailing, drooping habits, and it must be easy to cut well and form pleasing arrangements in vases. The color should be one which will harmonize with other things, or which will compose with the existing interior decoration of our rooms, and there should be a choice in order that we may vary monotony and be able to secure variety in our bouquets. The flowers should have an appealing form, shape, and line. Coarse flowers are difficult to handle in bouquets or interior design, they are best suited to the bold mass of the garden and shrubbery borders. There are exceptions of course, the miniature sunflowers, the mall and hollyhocks which have so much charm of a bouquet and seems to lack the sweet freshness of nature itself.

The cultivation of such a garden comparatively easy. If most of the things are in rows the hoe and hand fork will keep them in order that one can easily reach all row beds for the low and more sprawling varieties is the best plan. One need not be over concerned with the color scheme for we can arrange the blooms to suit our purpose after they are cut. But it may be a labor saving device to group them according to the color arrangements we generally like to make it easier to compose our bouquets. Again we might put all the blues together, all the yellows, all the reds, down on the list, or we might arrange them according to heights, seasons of bloom, or their habit of growth, but which ever way we use it, it is a question of personal preference, and we should be happy to remember that we do not have to lie awake nights and worry about color combinations.
The Real Thing

It is an inadequate compliment to say that Tecla Pearls look like the real thing. To all intents and purposes, they are the real thing. Nothing but a negligible variation in their composition, totally imperceptible in their appearance, separates them from the deep sea specimen.

Tecla Pearl Necklaces with Diamond Clasps
$100 to $350
When you cut a stem near to the main stalk, or at a joint, the small buds which are lying there waiting for just such an opportunity, spring into life and develop a new branch. As you cut place your flowers in a flat basket or tray, never pile them too high for they are liable to crush each other out of shape. This method is far superior to carrying them about in your warm hand while picking the remainder of the bouquet, for they will so easily that many times they are almost unfit for use and very short lived when you get them indoors. The best time to cut flowers is in the morning while they are still wet with the dew, then they are freshest and will live longer indoors.

When the flowers are taken indoors plunge their stems into a deep dish or pulp of cold water and let them stand there for several minutes while you are collecting the various vases and filling them about three quarters full of fresh water. The most pleasing combinations of color are secured when one mentally forms his bouquet. When these things are done, select your bloom and before taking it out of the water snip off the end with your scissors under water, then quickly transfer it to its vase. The reason for this operation is that while the flower has been in the open air with a cut stem a large amount of air has entered the stalk and so does not allow water to pass up readily as it should. Cutting the stem under water allows the end to fill and excludes the air so that an unbroken circuit is formed.

Bouquets in the house should be gone over every day. A single wilted flower will often spoil the effect of the whole. Take out the dead ones and snip off a bit of the stem of the remaining ones for the ends are apt to close after being in water for awhile. Replace the water with fresh, and if necessary replenish with new cut blooms.

The question of vases is not difficult, but it is generally given a place of less importance than it deserves. It is sad, when our supply of vases is so small that it is necessary to use either one thing or none. The happy solution is found in a good supply of flat square ones, tall ones, thin ones, wide-mouthed and narrow-mouthed varieties, and good selection and variety in color. The vase is as important as the blooms themselves, and it will in many great cases, raise a bouquet out of the ordinary.

Flower arrangement? Well, it is hardly an interesting subject, but so much has been said and written on it that it would be conceit to treat it in so small a space as this. Sufficient to say that it is necessary to think of the fitness of things, their combinations, and to use plenty of imagination with a dash of common sense and an eye for the fitness of things; then one may not go too far wrong.

A list of plants for the average cutting garden might read as follows.

Annuals:
- Arctotis grandis
- Asters
- Bachelor's Buttons
- Calendula
- Clarkia
- Cosmos
- Phlox drummondii
- Lupine
- Marigold
- Mignonette
- Nasturtium
- Nierotiana
- Salpiglossis
- Scabiosa
- Snapdragon
- Sweet Peas (Spencer)
- Sweet William
- Verbena
- Zinnia

Perennials:
- Columbine
- Hardy Chrysanthemums
- Shasta Daisy
- Coreopsis
- Delphinium
- Helianthus (sclara major-maximus)
- Helium
- Iris in variety
- Pennoila in variety
- Tithonia, Red Hot Poker Plant
- Valerian, Garden Heliotrope
- Valerian, Garden Heliotrope

Dignity in a Man's Room

(Continued from page 75)

size room, and are far more restful than an over-head glaring light. The sitting room in a New York house—illustrated on this page, is an excellent example of a man's room. It is simple, dignified, comfortable and beautiful. The proportions of the room are good, the doors, windows and fireplace well placed. The paneled walls are painted a neutral gray rather dark in color and make a splendid background for the furnishings. The curtains are of a figured brocatelle which harmonizes beautifully with the walls. The chairs are all comfortable and at the same time good in line. Some are covered in leather and a heavy cretonne of an old English pattern is on the sofa or two chairs. The Oriental rugs, while warm and rich in color, are perfect in value for the room. The well bound books, old Chinese porcelains and rare mezzo tint give a pleasing variety of color. Another photograph shows the corner of a man's study. A corner filled with interesting and beautiful things adapted to the needs of their owners.

The room is paneled in butternut which makes a splendid background for the 18th Century painting and color. The old Chippendale chair covered in beautiful needlepoint of the period is as comfortable as an upholstered chair. At the right is an old Sheraton writing desk made into a humidor and the table is set with the books, among other rare pieces, an 18th Century lead box of fine workmanship now used for a tobacco jar. This small corner fulfills all the requirements of a man's room, a comfortable chair to read in, a good light near at hand, one's favorite book within easy reach and the surrounding small space in keeping with the spirit of the room.

A room to be really successful should be in such perfect harmony that it is conscious of its beauty and restfulness without being too conscious of the things in it. To achieve this one may be aware of composition, line, texture and color,
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VENETIAN GLASS
IT IS known that the art of glass-making has been carried on in Venice for more than seven hundred years. And from the latter part of the 13th Century went into the public production of glass-makers was established upon the island of Murano, the furnaces have never been transferred from that site. As soon as the industry has had a continuous history that is unique, and last of interest both on the artistic and the human side. It rose with the wonderful artistic development and commercial expansion that took place in Venice after the Crusades. It flourished exceedingly during the Renaissance, and later, all through the days of Venetian power and glory. Though in the days of the Grandees and the mistresses the glass furnaces were nearly all extinguished, still the craft survived, and in the 19th Century revival the Murano factories something of the old prestige returned, and early artistic traditions and distinctive qualities were preserved, to be passed on to the present time.

Long before Venice existed the Romans were skilled in the making of glass, and it seems probable that some traditions of this skill remained on Italian soil, and that it was worked. It seems probable that some traditions of this skill remained on Italian soil, and that it was worked during the days of the Venetian power and glory. Though in the days of the Grandees and the mistresses the glass furnaces were nearly all extinguished, still the craft survived, and in the 19th Century revival the Murano factories something of the old prestige returned, and early artistic traditions and distinctive qualities were preserved, to be passed on to the present time.

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Those who would infuse their surroundings with like charm will derive a wealth of suggestion from a stroll through the interesting Galleries of this establishment. Here one may assemble, piece by piece, an interior of the simplest character, yet achieve an individuality which only unconventional appointments can make possible.

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Venetian Glass (Continued from page 104)

Yards and olive gardens" in his "Venice and Venetia," a book of intense adoration of old Venice, and fierce denunciation of the modern city, tourist-ridden as it was just before the War. But even Hutton approves of the modern glass factories with their clouds of smoke as a symbol of an ancient craft that still flourishes, or rather was flourishing, up to the time of the War.

He describes the old aspect of the "house of glass," which possessed fine churches and rich convents; the latter had gardens where beautiful ladies walked, arrayed in silken robes trimmed with the fine Venetian lace (convents were not entirely devotional in those days) and bold patriarchs gained admission to make secret love to these ladies "while the waters lapped the walk."

Romance, hovering always about the canals and the lagoons, was not absent from Murano. Marion Crawford laid the scene of his historical novel "Marietta a Maid of Venice" there, and made the heroine the daughter of one of the most famous masters of glass making, Angelo Berenetti, and one of her lovers another real character, Zorzi Ballarin, a Dalmatian apprentice who, as a for­eigner, was forbidden by law to work in Murano, but was given special privileges by the Council. The other suitor, an aristocratic bearing the famous name of Contarini, might easily have been real too, as the daughters of wealthy glass-makers were permitted by law to marry patriarchs and their children regarded as noble. The novel pictures in much detail the life of Murano and its relations with the Venetian commonwealth in the 15th Century.

Already in the 15th Century some of the ornamental processes used to this day were known, although the culminating point in the development of Venetian glass was not reached until about the middle of the 16th Century, and many of the best examples in Murano belong to this period, somewhat later.

Authentic examples before 1500 are rare, and earlier than 1400 almost unknown. In Dilke's book on glass, two beakers in the British Museum are illustrated and described which are given the date of 1300, but the author says they may be either Venetian, or Frank or Syrian. Authorities give the tradition that graceful objects of Greek and Roman origin were borne in procession upon the of the Doge Lorenzo Tiepolo in the 15th Century. In the treasure of San Marco are examples of glass which are part of the plunder of the Crusaders from Constantinople in 1204, which have influenced Italian craftsmen.

All of the very old glass, whether of a cloudy greenish or of the blue glass that was once with enamel, has impurities, sometimes a slight irregularity of shape, or little specks in the composition--perfection did not come at once, and never the sense of modern mechanical regularity and brilliancy of finish. Venetian glass depends upon other more intangible qualities for its artistic appeal and fascination. Enameling was a process that probably came from Syria directly, or through the designs used were Italian in style and sometimes elaborate, with figures and medallions. The shapes of early glass cups and goblets adorned with colored enamel and gilt designs to be derived from late Gothic models in metal.

On some of these the enamel is applied thickly, so that the original material shows through. Examples of gold arms in colored enamel lightly applied to transparent glass are to be found in museums. These early enamels show a refinement and skill over technical difficulties. (Continued on page 104)
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Venetian Glass
(Continued from page 106)

but they do not appeal so much to popular taste as the more transparent "cristallo," the very individual and typical decoration at Murano,—the delicate, gossamer glass, thin and light as almost air. There was a certain strength required to hold it together, as well as great dexterity to permit blowing into fantastic forms, a quality that led to absurdly exaggerated shapes when taste began to decline. It was never absolutely clear as modern glass is, and when taken to an alien climate, like that of England, took on a misty cloudiness. Pale tints of color were used in the substance of many globes and vases, and deeper colored spirals and strudings which were a typical decoration, and show the facility acquired by Venetian workmen in regard to Venetian beads is that the explorations of Marco Polo prompted their extensive manufacture for African trade. The invention of mirrors of glass to supersede the polished metal mirrors of antiquity is an achievement attributed to Venice with certainty. Mirrors became a very important part of the Murano industry, but in this department there was soon German competition, and that of French and English manufacturers in the 17th Century. In the story of Venetian glass the chapter relating to mirrors, if it could be written in full, would no doubt be full of vicissitudes. Belonging to 17th Century developments are the elaborate chandeliers that were a part of the decoration of Venetian palaces of a late period. These, if somewhat rococo, are very charming in their original surroundings, and are also capable of being adapted to modern interiors. The metal framework was completely covered by applications of opalescent glass in foliage patterns, and wax candles gleaming in this setting in the old reception rooms must have looked most inviting and gay, giving, as a French comment on these chandeliers says "une note claire et joyeuse" to an apartment.

By the 17th Century Murano no longer stood alone in the manufacture of fine and artistic glass. The art had become well established in other European countries. Bohemian glass was from the first particularly a rival of Venetian, and their discovery of engraving upon glass, and the new methods of cutting that could not be successfully applied to the thin and most characteristic composition of Murano, contributed to the decline that was rapidly completed by political downfall. Nevertheless Venice did not yield without efforts to stem the tide of the temporary eclipse of her historic industry. An 18th Century master of glass art, Giuseppe Briati, who was celebrated not only for carrying on old traditions, but also for his quite modern enterprise. He went to Bohemia to learn new methods, secretly it is said, and in disguise, and introduced them on his return, obtaining a permit to make glass in the Bohemian manner in 1736.

At the beginning of the 19th Century the Venetian glass industry was all but dead. About 1858, efforts to revive it began, which finally led to the modern 19th Century renaissance, due to the initiative and efforts of Antonio Salviati, an artist who had traveled, being found in our shops. Inquiry for Murano glass now adays reveals the fact that there are not many importations at present from the Murano factories. The most famous Italian glass has always been much appreciated by Americans. From inexpensive strings of beads to fragile articles de luxe it has been included in the European tokens of returning travelers, as well as being found in our shops. Inquiry for Murano glass now adays reveals the fact that there are not many importations at present from the Murano factories, the Italian glass has always been much appreciated by Americans. From inexpensive strings of beads to fragile articles de luxe it has been included in the European tokens of returning travelers, as well as being found in our shops. Inquiry for Murano glass now adays reveals the fact that there are not many importations at present from the Murano factories, the Italian glass has always been much appreciated by Americans.
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The plan of the garden pictured above shows how its retaining wall surrounds the rectangular space and returns on each side to the house, enclosing a splendid pool-set design

WALLED and PAVED TOWN GARDENS

W HENEVER you come upon a particularly satisfying and successful town garden you notice that it is something more than a bit of fruit design set with ornaments in stone and cement. Nothing as slight as that can exist in the city where a garden must hold its own in sturdiness and permanency with the walls and houses that rise around it. In Summer, perhaps, foliage that is fortunate enough to attain a luxuriant stage will seem comparatively substantial, but a town garden is not essentially a Summer garden. More than any other kind it is one to be used and seen at all seasons. Therefore it is necessary that the garden in the city should be built into its site and treated with materials that will give it immediately a feeling of solidity. Town gardens, as a rule, make two requests. In the first place, they ask that they be paved in some fashion. In the second place they urge that they may be allowed to enjoy a variety of levels. There are good reasons behind both entreaties. As to the wisdom of paving it is well known that grass cannot thrive in the city under the best circumstances, and that it can hardly exist when it is used as the floor covering of the garden and is walked upon continuously. Moreover, a town garden, being an outdoor room, is apt to be walked in during hours of fair weather at any season of the year, and it is necessary that it presents a firm and dry surface at all times. As to the matter of a change in levels, the reasons are both practical and aesthetic. For instance, if the beds are set on the higher level and the paths and open space below, they will never have to undergo the disadvantage of poor drainage, while the plants within them, being on a level 18" to 30" above the paths, will always be easy to reach. Then, in addition, there is a nice feel to a garden that nestles down into its site, with steps connecting the two levels and a low wall about the central part.

The two London gardens shown on this and the following page have been granted the requests which town gardens crave. They have been sunk into their sites and they have been paved. They have been sunk into their sites and they have been paved. Thus, while both gardens are quite young, each one gives the appearance of being effectively established in its place. The things of which they have been built and the manner in which (Continued on page 112)
The fountain illustrated here is priced at $137.50 (F. O. B., N. Y.). Our catalog illustrating a great variety of fountains, bird baths and other garden ornaments, executed in Pompeian Stone, at prices that are practically normal will provide innumerable suggestions.

THE ERKINS STUDIOS
Established 1900
240 Lexington Avenue, at 34th Street, New York

ACL the table dishes in ONE TRIP.
(3) Large center pull-out drawer.
(4) Double End Guiding Handles.
(5) Equipped with four (4) Rubber-Tired "Scientifically Silent" Swivel Wheels.
(6) A beautiful extra glass Serving Tray.

Write for descriptive pamphlet and dealer’s name.

THE COMBINATION STUDIOS
504-G Cunard Bldg., Chicago, Ill.
This extremely successful town garden, by being sunken and paved, becomes as integral a part of the site as the house. The walls and paths, by the way, are masterpieces of masonry.
Hoo-Hoo
the Owl with "Radium" Eyes

Locates the Light
He hangs on the light fixture and his "radium" treated eyes shine brilliantly to the dark. This most popular feature of the electric light fixture is a life-like bird 2 1/2 inches high. Non-irritable. Painted in natural colors.
Postpaid $1.00

Nature Studio
243 W. Delaware Street, Baltimore, Md.

Furniture

Antique and Modern

Miss Gheen, Inc.

New York
444 Park Avenue

Chicago
163 East Ontario Street

Are You Redecorating?

Perhaps your rooms are done in a certain period or style. Sometimes it is hard to choose a picture or an etching which will harmonize and be in keeping with its surroundings.

House & Garden will be glad to make suggestions and furnish you with the names of galleries and dealers who specialize in the different schools of art.

Write to the

Information Service

HOUSE & GARDEN
19 W. 44th St.
New York

Your Garden

From the commonplace to the interesting is but a short step. Even the ordinary garden may have charm and individuality through the addition of a bit of statuery, a bird-bath, or a vase; and superb effects can be achieved by those who give a little thought to the harmony that exists between verdure and weathered stone.

Study the possibilities of your garden.

The fountain illustrated here is priced at $137.50 (F. O. B. N. Y.) Our catalog illustrating a great variety of fountains, bird baths and other garden ornaments, executed in Pompeian Stone, at prices that are practically normal will provide innumerable suggestions.

THE ERKINS STUDIOS
Established 1890
240 Lexington Avenue, at 34th Street, New York

DUTCH TILE

WIDE selections of Faience and Dutch Tile from Delft, Holland, in various Textures, Colors and Designs suitable for Walls and Floors in Bath Rooms, Sun Rooms, Breakfast Rooms and Porches of distinction.

Color treatments and prices furnished on request.

Tile Importers Corp.
1 East 42nd St, N. Y. C.

QUALITY

ERKINS STUDIOS
Established 1900
240 Lexington Avenue, at 34th Street, New York

SERVICE TABLE WAGON

Saves Thousands of Steps

(1) Flat, large broad Table Top (32x24 in.)
(2) TOO Undershelves (to transport ALL the table dishes in ONE TRIP.)
(3) Large center pull-out Drawer.
(4) Double End Guiding Handles.
(5) Equipped with four (4) Rubber-Tired "Scientifically Silent" Swivel Wheels.
(6) A beautiful extra glass Serving Tray.

Write for descriptive pamphlet and dealer's name.

THE COMBINATION STUDIOS
504-G Cunard Bldg., Chicago, Ill.
Easy to Have Well-Dressed Floors

No reason in the world why every floor in your house should not be well-dressed this summer. Just insist on Crex Grass Rugs. No matter what the decorative scheme of your rooms may be—Jacobean, Colonial, whatnot—there's a Crex in design and coloring to perfectly harmonize.

But be sure the rug you buy is a genuine Crex. Crex Rugs are made of tough wire grass, twisted and woven to give the strength that makes them last for years and years. Beware of inferior imitations.

for the
BOOK
of Rug designs

This shows a strand of rice straw magnified in the same way. Note the spongy, shredded appearance. This is why foreign rugs and matting are apt to molder. This spongy, shredded fibre is an ideal breeding place for germs.

This extremely successful town garden, by being sunken and paved, becomes as integral a part of the site as the house. The walls and paths, by the way, are masterpieces of masonry.
Discerning home-makers have long sought in chamber furniture the quiet charm and dignity revealed by the new Simmons beds. Free of vagrant ornament, their tranquil beauty is rooted in simplicity of line and correct proportions—enhanced by color or rendered in fine wood finishes faithfully reproduced.

In period designs and modern interpretations of historic styles, there are Simmons beds to complete any scheme of furnishing or any color effect you desire. All work the same magic, adding apparent breadth and height to the rooms they decorate. Deep, restful sleep is insured by the super-comfort of Simmons mattresses and springs. Built in all standard types and widths, they range from buoyant mattresses of sun-fresh new cotton to the cradling luxury of the Purple Label, the finest mattress made. Delivered, like all Simmons beds, in dust-proof, sealed cartons. See them at your dealer's today.

Colonial in feeling, the livable character of this chamber depends as much on its variety as on the intrinsic quality of its furnishings. Walls are in semi-finish plaster, floor in dull yellow. The rich blue of the printed curtain curtains keeps up the paler blue green of ceiling panels and stronger notes of same color in bed covers and rag rugs. Windsor chairs, gate-leg table. Queen Anne low-boy and night table. Windsor beds by Simmons in American walnut finish. May also be had in soft blue, jade green or brown mahogany.

Simmons
Beds - Mattresses - Springs
Built for Sleep
EGYPT—
in the
Valley of
the Kings.
by Avinoff

From Distant Lands—Send Back Wingéd Words!

How will you write to your family and friends about the pleasures of your trip?
How will you record your impressions for reminiscence in after years?
In words slowly and laboriously written—
Or in vivid words, packed with enthusiasm;
colorful words, reflecting the glories around you; clear, fluent words, typed on the swift keys of the Underwood Portable!

Whether you voyage to Niagara or to the Nile, the Underwood Portable will heighten your enjoyment; both in the present and in the future.
The Underwood Portable is light, sturdy, simple to operate, staunchly cased.
In every detail of its appearance and construction it reflects the experience of the largest typewriter manufacturer in the world.

UNDERWOOD TYPEWRITER CO., INC., UNDERWOOD BUILDING, NEW YORK

PRICE $50
in the United States.
The Portable is obtainable at Underwood offices in all principal cities, or direct by mail.
Cased:
Weight 9¼ lbs.,
Height 4½ inches.

Send for "Giving Wings to Words" an illustrated booklet fully describing the features of the Underwood Standard Portable "The Machine You Will Eventually Carry."

UNDERWOOD PORTABLE
New trails for old! Stephens power and luxury transform any road

Green flame on every tree and shrub. Sap mounting. Robins calling. And far horizons beckon as spring romps north across the hills. Foot-loose, free of any road, the Stephens "Foursome" sweeps you out to meet this April magic, every racing mile a fresh, confident adventure. Patrician of sport models, the "Foursome" is as distinguished in performance as it is alluring in color and form. Fawn-gray and ebony, with apple-green wheels and khaki top, its swinging lines and contours are accent by the singing notes of polished nickel in radiator, lamps, hub caps and windshield frame and standards.

Thoughtful little refinements emphasize the skill and care that shape its Stephens-built body, motor and chassis. Nicked slides cover the curtain-rod anchorages. Locked compartments and tonneau clock grace the rear of the front seat. Motor thermometer dial is on the dash. See the "Foursome." Study its virile lines, balanced design, over-size chassis units, superb equipment. Drive it yourself. Enjoy it today.

STEPHENS MOTOR CAR COMPANY, Inc., Moline and Freeport, Illinois

STEPHENS Finer Motor Cars At Lower Prices

"A new Mark 26 Centuries Old" tells the story of the Stephens symbol. Write Moline

Full-color catalogue of seven smart body types on request. Write Moline today
their months. It is recorded by Sir Moore Shaw (writing History of the Staffordshire Pottery in 1879) that they waited on Mr. Wedgwood to solicit his influence in preventing its establishment. We are informed that he religiously kept his promise, "I will give you my word as a man I have not made, neither will I make any blue printed earthenware."

But even Wedgwood could not check the universal demand for blue-print, and that of Spode's manufacture was acknowledged to be the finest; the designs were exactly to the popular taste.

Willow pattern had not long been started on its endless career by Turner from his works at Caugle, before Spode took it up. It is indeed embodied in some of his first experiments. The Spode version has a border of willow and dagger; the pagoda stands to the left, and the fence is high in comparison with the Salopian fence. When the impressed "Spode" mark is found in connection with these points the collector of willow repices in having found one of the earliest specimens. The Broseley pattern—which also emanated from Caugley—was used for tea-services; the "Buffalo" patterns came somewhat later; it appeared on dessert and dinette services, on plates; it was stippled and shaded, with perspective drawings of figures, animals, landscape, and architecture in the strongly naturalistic style imaginable. Probably Thomas Minton had a hand in it; he was a clever draughtsman and engraver.

The Spode version of the "Diamond" was also his invention, and this innovation, the second Josiah Spode died in 1827, and the third Josiah, a cousin, followed the Wedgwood model, colored stoneware and jasper with decoration in relief, and the cream-color ware of every-day. A couple of years later he was back at Stoke, and about 1830 he had embarked upon the manufacture of porcelain, a step which was to have great effect upon the trade.

The introduction of bone-ash into the body of English china was not originated by Josiah Spode, but he treated it in a new way. Heretofore the bone-ash had been calcined first and mixed with some of the other china ingredients. Spode was the first to add it, without calcining, to the simple mixture of china-clay and china-stone, and the method now typifies the commercial bone-paste in England and abroad. The addition of pure felspar was his invention, and this innovation was in the upholstery. He used a smaller proportion of the.

Haviland China

Haviland China may be found in a profusion of beautiful patterns at all first class China or Department Stores. Write for name of nearest dealer if you have any difficulty locating one.
"The Organ—grandest instrument the hand
Of man has placed in Music's galaxy;
In which all Nature's wondrous sounds are linked
In golden chains of countless harmonies.
Responsive to the touch of man's weak hands
As if a giant's fingers swept its keys
And called concordant voices from the depths,
The diapason of the storm-struck sea,
The thunder's peal, the wind's wild whistling wall,
The songs of swift-winged warblers in the air,
And the soft sighing of the ambient breeze.
Temple of Tone art thou! The shrine supreme
Of Sound's mysterious powers and richest gifts,
God-given thought alone could have inspired
The human mind to frame so grand a work;
Great Organ—Monarch of all Instruments!

GEORGE ASHDOWN Audsley.
**FREE-50c WORTH OF JOHNSON'S FLOOR VARNISH**

Johnson's Floor Varnish is unsurpassed for soft and hardwood floors, linoleum and oilcloth. It gives a beautiful, high lustre—very easy to apply and has good body. Dries dust free in two hours and hard overnight. Has great elasticity—is absolutely waterproof and very pale in color. Will stand all reasonable tests.

**"Made to Walk on"**

Johnson's Floor Varnish is tough and durable. It gives a beautiful, high gloss which will not chip, check, mar, blister or scratch wood. Johnson's Floor Varnish is splendid for use on tables, chairs, wood-work, trim, etc. It will rejuvenate the whole interior of your home. Johnson's Floor Varnish is of the same high quality as Johnson's Floor Wax.

**FREE OFFER**

This coupon and $1.00 is good for a quart can of Johnson's Floor Varnish. Regular price is $1.50. Take the coupon below to your dealer and he will accept it as a 50c credit on a quart, half-gallon or gallon of Johnson's Floor Varnish. Or send it to us with $1.00 and we will ship you a quart can by return mail—postpaid.

**Are You Building?**

If so, you will find our Book on Wood Finishing particularly interesting and useful, for it tells you to finish inexpensive soft woods so they are as beautiful and artistic as hardwood. Tells what materials to use—including color card—giving capacities, etc. Our individual Advice Department will give a prompt and expert answer to all questions on interior wood finishing—without cost or obligation.

We will gladly send this book free and postpaid for the name of your best dealer in paints.

**THIS COUPON IS WORTH 50c**

S. C. JOHNSON & SON, Dept. H.C. 5, Racine, Wis.

"The Wood Finishing Authorities"

I enclose $1.00 for which please send me, postpaid, a $1.50 can of Johnson's Floor Varnish.

My Dealer is ..................................................................................................................

My Name ......................................................................................................................

My Address ..................................................................................................................

City & State .................................................................................................................

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**Wall Papers for Living Rooms**

(Continued from page 114)

variety of colors, blended in a great many different ways. Avoid a perfectly plain paper, for it will emphasize every of paper that fits this room. Soft variation, every bad curve, line and color in the furniture. There are some soft colored tapeture effects—where the color is so exquisitely blended that the movement of the pattern is almost lost. These are to solve the puzzle.

There is quite a different kind of living room to be considered, one where the wall paper is of vital importance—where it is unexcelled for soft and hard overnight. Has great elasticity—is absolutely waterproof and very pale in color. Will stand all reasonable tests.

**WALL PAPERS FOR LIVING ROOMS**

In a country house living room this paper with its all-over design of blue-green leaves would be unusually decorative.

In a country house living room this paper with its all-over design of blue-green leaves would be unusually decorative.

A cool paper for a sunny living room has a gray ground and a design in gray and white. From F. E. Emmerich.

**PERIOD ROOMS**

For the room that is strictly period, the problem is simple. There are excellent reproductions of old papers made to fit the character of other furnishings. These may be obtained through any first-class decorator or dealer. You are using period furniture and have chosen just a few pieces to place in your room without desire or intention of having the room strictly "period"—then you had better get a cool paper for the room with its all-over design of blue-green leaves. It is unexcelled for soft and hard overnight. Has great elasticity—is absolutely waterproof and very pale in color. Will stand all reasonable tests.

Oriental papers are as beautiful and artistic as hardwood. Tells what materials to use—including color card—giving capacities, etc. Our individual Advice Department will give a prompt and expert answer to all questions on wood finishing—without cost or obligation.

We will gladly send this book free and postpaid for the name of your best dealer in paints.
HAPPLY appropriate for the schoolgirl's own chamber, this new suite is equally at home in the guest room. To the one, it brings an intimately personal touch; to the other, an air of quiet refinement, inviting the casual guest to rest and relaxation. The combination of American walnut and decorated East India satinwood achieves a delightful color interest.

Your Berkey & Gay merchant invites you to see "The Holyoke" during May. It is uncommonly attractive at the uniform prices quoted here.

Seldom has the Berkey & Gay ideal of building furniture of enduring distinction—yet within the reach of the average American home—been better expressed than in "The Holyoke."

Through our policy of national pricing, you pay the same uniform prices for Berkey & Gay Furniture, whether sold by retailers in the smaller cities or in the largest metropolitan centers. We have established a uniform standard—a trustworthy guide to serve you in purchasing—and a standard of value by which you may judge the true worth of all furniture.

Our brochure, illustrating and describing "The Holyoke," together with name of nearest Berkey & Gay merchant, sent upon request.

BERKEY & GAY FURNITURE COMPANY
44 MONROE AVENUE, GRAND RAPIDS, MICHIGAN
NEW YORK WHOLESALE SHOWROOM, 115 WEST 40TH STREET
(Admission to New York Showroom by letter of introduction from your merchant or decorator)
You can give every room in your home that delightful air of immaculate cleanliness by using Johnson's Paste or Liquid Polishing Wax occasionally on your furniture, floors, linoleum and woodwork. Johnson's Wax cleans, polishes, preserves and protects—all in one operation. Easy to apply and polish.

$3.85 Floor Polishing Outfit for $3

With this outfit—a weighted polishing brush and a 1 lb. can of Johnson's Polishing Wax—you can easily keep your floors and linoleum like new. This special offer is good through dealers—or send $3.00 direct to us. Send $3.50 if you live west of the Rockies.

Are You Building?

If so, you will find our book particularly interesting and useful, for it tells how to finish inexpensive soft woods so they are as beautiful and artistic as hard wood. Tells what materials to use—includes color card—gives covering capacities, etc.

Our Individual Advice Department will give a prompt and expert answer to all questions on indoor wood finishing—without cost or obligation.

We will gladly send this book free and postpaid for the name of your best dealer in paints.

S. C. JOHNSON & SON, Dept. H. G. 5, Racine, Wis.

"The Wood Finishing Authorities"

Dealer's Name
My Name
Address
City & State
LIGHT, airy, wicker chairs with their colorful cretonne cushions and yielding backs are most appropriate for sun parlors and summer porches. The wicker table to match may have a wood or wicker top, but better than either, and more popular, is the plate glass top. With gay-colored cretonne under the plate glass, the wicker table makes a strikingly handsome piece of furniture.

In buying a table equipped with glass top or in buying a glass top separately, insist on plate glass. Common glass is undesirable in every way. It is easily broken and, because of its uneven strength, is bound to break at the first slight accident.

Plate glass is better-looking as well as stronger. Its lovely polished surface against cretonne will reflect without distorting, like the cool depths of a sheltered woodland pool.

Plate glass makes a wonderfully practical as well as elegant top for library table, dining-table, console, buffet and serving-table. It is easily cleaned and protects without hiding the finely finished top of the table. Plate glass is particularly important on dressers and dressing-tables because the top is quickly ruined if not protected from perfumes and cosmetics.

An energetic home manager finds many practical uses for plate glass about the house. For instance, small shelves of plate glass in bathroom and kitchen are clean-looking and in keeping with the modern idea of sanitation. Plate glass covers for window-sills will preserve the varnish from the devastating effects of rain and sun. Plate glass push-plates for swinging doors are far better than metal—they will not tarnish, and finger-marks are quickly removed. A slab of plate glass makes an ideal bread and pastry board. Get plate glass from your glass dealer or hardware man, cut in any size or shape, with edges beveled, or nicely rounded and smooth.

**PLATE GLASS MANUFACTURERS of AMERICA**

**Genuine PLATE GLASS**

Nothing Else is Like it
Above: Air-Way installation consisting of two series of four sash each. One series opens to the left; the other to the right. Right: Showing how the Air-Way link opens each window. In each series of sash, the sash hinged to the window casing open first. Then the remaining sash slide toward this end as they are opened. Below: Showing all sash in an open position, affording an unusually wide and unobstructed opening.

New things become simple when once we understand them. One of the new things today is Air-Way Multifold Window Hardware. And, as these illustrations show, it is extremely easy to operate. Air-Way windows flood the home with sunshine and fresh air, giving almost any room the advantages of a sun room or sleeping porch.

Air-Way equipped windows open or close at a touch, but are absolutely weather-tight and rattle-proof when closed. They swing inward without interfering with the screen, which may be installed in the usual manner. If desired, curtains and shades may be attached directly to each sash.

If you plan to build or remodel, send today for a copy of Catalog M-28. It's yours for the asking.

Where To Look For Curios In London

(Continued from page 62)

name for half a mile, you begin to pass between shops of the kind you seek, almost all the way to Greenbury Station. To take the Metropolitan railway to Shepherd's Bush is another good start, and to hunt in the shops under the arches of the raised railroad is almost sure to be fruitful. From Baker Street, near Madame Tussaud's, to Oxford Street, passing through the by streets, gives a Walhalla collection, gives a stalk full of interest to a collector, and provides him with many chances. For the point is that there, in most of the other regions I have named, a collector may pick up something really good at a very moderate price, or something collectible at next to nothing of a price. This is why dearer and very numerous in London than in provincial cities and towns. Thus at Gloucester I was asked fifteen dollars for an old oak coffin-stool—excellent for modern use as a stand for your glass or after-dinner rolls by your favorite armchair. I bought one, of first-class quality, in London, for less than two dollars—not a seventh of the Gloucester price—this other day.

Every Friday forenoon, from about 10:30 to 1, a great chance occurs. You take the Tube train to Caledonia Road Station; five minutes walk away is the Caledonian Market, a vast cattle market, full of everything one can think of with the things which hundreds of small antique brokers carry there to spread out on the open flagstones. This is the Caledonian Market, an oil sketch, a portrait by Rossetti, a letter which I bought there for thirty-five cents, and I own at least a two-score finds which became mine in the Caledonian Market.

Editor's Note: This is the first of two articles on collecting curios and treasures by Sir James Fane. The second article, published in the June number will tell the reader of peregrinations to some of the notable places of British Holland, Scotland and Wales.
Summer Finds a Reo Ready

With an appearance that matches the spirit of the season, and performance-ability to master every condition of travel, the New Phaeton Reo most impressively answers the call of the open road.

Man-size comfort results from large-dimensioned, generously upholstered seats and backs, and remarkable roominess in both front and rear compartments.

A guarantee of power and fleetness is the famous 50 H. P. six-cylinder Reo motor which, with giant intake valves in head, large exhaust ports, a four-bearing crankshaft balanced dynamically and statically, aluminum alloy pistons, unusual cooling efficiency, and wonderful accessibility,—

Is truly a remarkable achievement in automobile design and manufacture.

REO MOTOR CAR COMPANY
Lansing, Mich.
Having company without the usual bother

The joy of having company is in doing away with the annoyances that it usually means. The modern Davenport Bed makes visits a pleasure for hostess and guest alike.

By day, the Davenport Bed is a most beautiful davenport; a tribute to your good taste; luxurious, in harmony with your furnishings and your decorative scheme. By night, in the same spot, it becomes a bed—a real bed—in which the guest finds complete relaxation and rest.

The transformation is made in a moment, and with ease. The bedclothes are in place. The bedspring is resilient. The mattress is as easily aired as in any other good bed. In the morning, the Davenport Bed is restored in a few moments to its daytime appearance—a beautiful davenport, giving no hint whatever of its usefulness as a bed. You can, if you wish, have chairs or rockers to match.

The Davenport Bed is adding comfort to millions of good homes and apartment hotels. From hundreds of styles in which Davenport Beds are made, your furniture store has selected a variety. Ask to see them; have the store demonstrate the excellent features that make the Davenport Bed a worthy addition to your home.

**Well-Dressed Furniture**

(Continued from page 59)

Slip covers for chairs are smarter when made in two sections. They are slit to allow for the arms and held with snappers. From Fakes, Biber, Robertson, Inc.

Slip covers for chairs are smarter when made in two sections. They are slit to allow for the arms and held with snappers. From Fakes, Biber, Robertson, Inc.

**Well-Dressed Furniture**

(Continued from page 59)

The diagram shows how the covers are snapped together at the back. The material is checked gingham from James McCutcheon.

The diagram shows how the covers are snapped together at the back. The material is checked gingham from James McCutcheon.

**Well-Dressed Furniture**

(Continued from page 59)

Our brochure, showing a large number of styles, is yours for the asking—write for it.

DAVENPORT BED MAKERS OF AMERICA

Standard Oil Building, Chicago

The Davenport Bed serves by day and by night

© Copyright 1923, Davenport Bed Makers of America
New beauty for the whole room—
with window shades of durable Brenlin

In your home are you making the most artistic use of your windows? They are, usually, the most conspicuous element in the room and can be made to add so much to the effect.

Prominent interior decorators say that the importance of window shades is often overlooked. Are your shades in perfect color harmony with your rugs and draperies? And are they in good condition—or are they unsightly with cracks and pinholes?

At small cost, you can give new beauty, not only to your windows, but to the whole room—with shades of handsome durable Brenlin.

In its base-material, Brenlin is quite different from the loosely woven, mesh-like fabric of ordinary window shades which are "filled" with clay or chalk and then painted. The constant wear of rolling and unrolling, flapping back and forth in the breeze, causes the dried out, brittle filling of clay or chalk to loosen and fall out leaving cracks, creases or pinholes through which the light shines and thus ruining the good appearance of ordinary shades.

Brenlin shade material requires not a particle of filling

Brenlin comes in a wide range of soft, rich colors among which you will find one that blends harmoniously with your color scheme. Experts finish Brenlin by hand and apply with the utmost care the beautiful colors that resist fading by the sun and defy stains by water. If you wish a different color on each side, get Brenlin Duplex for perfect color harmony.

After all, new shades are one of the little touches which make perfect the whole scheme. And Brenlin is not expensive. When you consider how much it adds to the beauty of your interior effects and how long it wears, you will find its use economical, indeed.

Look for the name Brenlin perforated or embossed on the edge. If you don't know where to get this long-wearing shade material, write us; we'll see that you are supplied.

"How to shade and decorate your windows correctly"—free

Write for a copy of this very readable booklet on how to increase the beauty of your home with correct shading and decoration of your windows. Samples of Brenlin in several colors will come with it.

For windows of less importance Camargo or Empire shades give you best value in filled shades made the ordinary way.

THE CHAS. W. BRENNENMAN CO.
CINCINNATI, OHIO

Hand Made
Brenlin

the long-wearing
Window Shade material

every part of Brenlin is mortally finished by hand

The oldest window shade house in America

This screen door closed—
without a slam!

To have the screen door close every time it is opened and to have it close in absolute silence—what a comfort that would be, what freedom from annoyance!

But you have only to apply Sargent Door Closer 520! This closer is small in size—exactly suited for use on the screen door and doors inside the house. It is reasonable in price. Yet it works as silently and surely as the larger Sargent Closers you have often seen on commercial buildings. It may be used on the outside of the screen door, or between the screen door and the house door. It is quickly put up. A diagram with every closer explains its easy application to any door.

Use Sargent Door Closer 520, also, on the back-stairs door, the refrigerator room and lavatory doors and on the storm door in winter. It will add much to the safety, convenience and silence of your home.

"520" is for sale by hardware dealers everywhere.

SARGENT & COMPANY
Hardware Manufacturers
31 Water Street New Haven, Conn.
Mrs. James Lees Laidlaw

The Manhattan Home of Mrs. Laidlaw has the fresh, restful atmosphere of a Westchester country house. Each room was planned and decorated by Mrs. Laidlaw personally, notwithstanding her many obligations as a society and suffrage leader.

Mrs. Laidlaw's boudoir, as dainty as a French miniature, depends in large measure for its charm on the sunny windows, veiled with curtains of Quaker Filet Grande. This mode of drapery offers decorative beauty and dignity, combined with that feminine charm which is the spirit and soul of Milady's boudoir.

Quaker Lace Company

DOES your water run clear at the first turn of the faucet or must you let it run? If it's rusty, it tells a tale—of iron water pipes rusting away in your walls—and plumbing bills to come.

Anaconda Brass Pipe never rusts—it delivers the water as clear as it comes from the reservoir. Anaconda Brass Pipe does not clog—the flow of water is never reduced by rust deposits.

If you're building or remodelling, note this: In a $15,000 house, about $75 more for Anaconda Brass Pipe means clean water and no repair bills as long as your house lasts.

THE AMERICAN BRASS CO.
General Offices: Waterbury, Conn.
ANAconda AMERICAN BRASS LIMITED
New Toronto, Ontario, Canada

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**Rusty Water**

A group of the old-fashioned Red Hot Poker, *Kniphofia aloides*, with spikes of Gladiolus rising from among the dense tufts of foliage. From this species many garden hybrids and varieties have been developed.

**Red Hot Pokers**

The torch lilies are stately, richly colored members of the great lily family, known to modern horticulture as kniphofias, to former generations as tritomas, and to the general public as red-hot pokers. The small, tubular flowers are packed closely together in large numbers at the head of a stout, erect spike. The flowers drop a little as they open, and they vary in color, according to species, hybrid or variety, from pale yellow, through gold and orange to the most vivid crimson. The sturdy stems of the old *Kniphofia aloides* (*Triloma Uva-Crispa*), with its head of red flowers, suggest the name which has captured popular fancy and by which it is best known—red-hot poker. Kniphofias are natives of Africa, and as most of them come from the southern part of that great continent it will be obvious that they all love the sunshine, and are not well pleased with wet and cold winters. Deep, rich, well-drained soil, a sunny position, and some shelter from prevailing winds, will provide the kniphofias with suitable conditions. South of Philadelphia where some protection is afforded by covering the plants with a sheet of glass, or by placing them against a wall or tree, kniphofias will do well. In the north, where a wide border is desirable during winter, this may be afforded by covering the plants with a little heap of dry leaves or ashes in the autumn, as it is the crowns which suffer most from unpleasant climatic conditions. Before such a covering is placed in position a good dusting of bone meal or superphosphate is worth while. From this species many garden hybrids and varieties have been developed.

**Kniphofias in the Garden Scheme**

The majority of *Kniphofias* which have acquired merit as garden plants in this country, have been raised from the native *K. aloides*, and from the new hybrid *K. praecox*. The flowers are borne in foot-long heads, thus increasing their effectivity, and catching the reflection of the flower heads, thus increasing their effectiveness. There are many species and hybrids of kniphofia differ from the others in having distinct stems. They are *K. caulescens*, *K. foliosa*, and *K. pratensis*.

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**Kniphofias in the Garden Scheme (Continued on page 128)**
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A few pieces of Elgin A. Simonds furniture—carefully chosen—will create the precise effect which you are seeking. Period reproductions and the modern designs are found under our trade-mark at any high-grade dealer.

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Onit is a handsome subject, with a yucca-like appearance; its flowers, soft orange, scarlet, and yellow, have a splendid appearance carried well above the broad grey leaves. K. Tuckii is somewhat like the last named in its foliage, but it is June flowering, and has rich red flowers that pale to yellow with age. K. Macowanii is a charming plant of dwarf habit and excellent for certain positions in a rock garden; it is rarely more than 2' high, and though the flower heads are in no sense massive, they are produced more or less continuously during August and September; the tips of the coral-red flowers are slightly reflexed.

There are many other species, and one has a special charm or interest; but it is quite possible to have a glorious autumn display of torch lilies by the use of only a few kinds. Raisers here have been busy during recent years, notably those in England and on the Continent.

These varieties vary greatly in height, density, and color. A few of the best of these include Lord Roberts, very robust, and having massive heads of rich scarlet flowers; C. L. in blue, yellow, 1/2'; Goldelse, citron-yellow slender spikes, blooms all through the summer and autumn; an eye color; 3'; corallina, coral-red, 3'; O. Macowanii, orange-yellow, 4'/2'; O. Papillosa Lord Roberts, are among the finest. K. alsides type; Star of Buda, pale yellow, 6'/2'; and while Maltese is a bold and rich, yellow-red flowered variety.

No doubt the abundance of available species and varieties, and the number of collectors who have not noticed the progress made with torch lilies, but there are many more than those enumerated, and therefore sufficient for anyone who cares to make a kniphofia garden, who may be tempted to make a bed of torch lilies.

The Colorful Annual

Annuals have gained a new significance in the garden of to-day. They are no longer merely the experimental element in the garden. While they are still the fillers of bare spots, while they still devide new color effects in minor details for a change in the garden each year, while they can still give the garden new interests without disturbing its old perennial vigor, annuals have assumed a new importance. Their luxuriance of bloom, their lavish coloring, their long periods of flowering, their constant effects make them very valuable for the summer and autumn garden, and as important for it as the more permanent perennials. In fact, a summer garden can be planted entirely with annuals for, while the bloom of perennials comes and goes with the ebb and flow of the weeks, annuals joyously flood the garden with a bloom that lasts throughout the summer months. Annuals, too, rescue the spring bulb garden from oblivion for they can be planted right over the hibernating bulbs. Annuals are accommodating, to say the least. With an early start they will be in bloom early in July or, if you'd rather, they will not bloom until August for you. If by chance you decide to spend August in the mountains you can cut down your annuals to approximately 6" and by the time you get back they will be abloom again. Annuals will even continue in bloom pretty nearly all through the season if care is taken to snap off the dead blooms.

The idea that a few packets of seed will make a garden is a charming bubble that generally bursts before it is half blown. I should say that it only happened in our grandmother's day when she personally did all the work in her garden. Times have changed and despite the charm of the old-fashioned garden medley we are interested in other effects that are not always so easily attained.

It is, then, a good deal easier and surer to start seeds outside the garden in a place set apart for them and then when they are ready, to transplant them into the garden in the same way that we transplant perennials.

Sometimes, to be sure, this is not possible. Some annuals, such as poppies and California poppy, haverera and sweet alysum and candytuft and ragged sail or do not bear transplanting and must be sprinkled on the ground where they are to grow. Sometimes, too, there are no facilities for growing annuals outside the garden. I have that problem to face in making up beds that are easy to raise right in the garden border. Last year we made a little later sowing of annual larkspurs, spirea and early flowering, is about 4' high, while Matulidae is a bold and rich, yellow-red flowered variety.

Do not doubt the abundance of available species and varieties, and the number of collectors who have not noticed the progress made with torch lilies, but there are many more than those enumerated, and therefore sufficient for anyone who cares to make a kniphofia garden, who may be tempted to make a bed of torch lilies.

The new bedding has none of the rigidities of the old one, it is more flexible. It is no longer laid out by rule in fixed lines and geometrical grotesques but is disposed with a new and fresh value. The very finest vegetable garden each planted in its own row. The very finest vegetable garden each planted in its own row. The very finest vegetable garden each planted in its own row. It is made with torch lilies, but there are many more than those enumerated, and therefore sufficient for anyone who cares to make a kniphofia garden, who may be tempted to make a bed of torch lilies.

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Red Hot Pokers

(Continued from page 126)
The Promise of Happy Days

SOME day in June, when happy hours abound, a wonderful girl and a wonderful boy will leave their friends in a shower of rice—and start to roam.

Then life will surely slip its tether and youth will be full of the promise of happy days to come.

Give them a Jordan Blue Boy, the bright sky overhead, the green turf flying by—and just beyond the hill a thousand miles of open road—then a quiet inn for dinner.

There is a pride of ownership in the Jordan that reveals a love for things that really count. It's like old money—old treasures—good taste without display, and judgment that is rare.
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like the old type but with a difference, with a nicer rhythm of line, a subtler feeling for color, a finer appreciation in the selection of the flowers. The old bedding plant was used in a mass of one solid color, the new is more apt to be several shades intermingled into a scintillating effect. And even where the solid color is used, it seems different because scattered plants giving a different effect from those laid out by rule and measure are in more popular association with mixed herbaceous borders.

BEEDING PLANTS

The older form of bedding-out plant was really the tender plant that was put out-of-doors for the summer, such plants as geranium and salvia, canna and lilies, have always had a particular dislike for these plants in the garden, yet the longer I work with plants the more true I find that it is not an aversion for the plant itself but for the improper use to which it is put. However, it is not of these plants that I think when I speak of bedders. I am thinking of such plants as ageratum, dragons and stocks, heliotrope and verbenas, ageratum and lobelias and petunias.

I am especially fond of verbenas for bedding effects. Their trailing habit makes them especially useful for covering over beds of bulbs. I have used them that way over daidofill beds, lavendar and purple and white verbenas all intermingled in a broad band, some 6' wide, where the daffofills had been. Through surrounding grounds there are heliotropes sprinkled over so lightly with a foreground of violas and pachysandra and a background of laurels and here and there a buddleia is planted to continue the soft toned scheme. This combination of lavender and purple and white—with the predominance of lavender of what the catalogues call blue shades—has been a great favorite with me until I tried a freer combination last year in another garden adding shell pink and stronger pink to the scheme. The verbenas filled the centre beds of the garden, with yellow polyanthus roses spotted here and there thrummed in the beds and along the edges intermingled pinks and forget-me-nots.

I also make very good bedders and their intense blue is valuable for some uses. I like ageratum as a bedder. I like the tall variety best, it is a freer bloomer and has a freer habit than the smaller growing compact flowered variety. Precise people do not like this taller variety because it seems a bit frowzy to them. Its very unemptiness is part of its charm to me. The dwarf variety seems a bit too stiff.

Verbenas and ageratum and lobelias adapt themselves to other uses. I like to plant verbenas here and there along the edge of a herbacious border intermingled with other plants of a like trailing habit, plants like forget-me-nots and foxania saxifraga and the early creeping verenicas. I have used lobelias interplanted with white pinks with interesting effects. Ageratum I like best with nepeta mississippi and verbenas in canca and other gray toned edgings. Petunias make excellent bedders. I think the reason they are so effective in solid masses is because their silky translucent texture seems to catch the light and reflect it. There are some deep violet petunias in a porch box near my house that in the late afternoon when the light shined horizontally through them are the most charming deep wine color. There is a beautiful purple one now on the market—a real purple with any of the reddish glow—and a dwarf variety of the same called violacea compacta which ought to promise interesting edging effects. I have seen white petunias sold in solutions around a pool in a half shady garden that were the very epitome of delicacy. I am waiting for the right client to make a garden of mixed petunias as I saw them once in a flower painting. They are lusciously rich and kind of mellow, the effect tantalizingly chic. I know I shall have to wait until I can plant a very nice association with mixed herbaceous borders.

FLOWER PICTURES

The more you work with flowers in the garden the less you will plant them for their own sakes alone but for the effects you can attain with them. Take fluffy scabiosa on a weak bending stem, slender spikes of gladis purpureus, annual stock-flowered larkspurs with lace-like foliage, salpiglossis with silky texture and their color. On the other hand, zinnias with their sturdier flower habit look well when they are planted in solid blocks and masses, yellow, orange, red perennials in a garden and it is in this use that most of us will make the best use of them. Coral bells, grand dragonas with purple verenicas, orange marigolds with helenium Riverton Gem, blue salivas against the duller magenta shades of zinnias, with New England asters. French marigolds with chrysanthemums of the same bronzy tone are only a mere suggestion of the color possibilities of all annuals and perennials.

The combination of annual phlox with perennial ought to be full of colorful possibilities. They are perfect together. It is possible to make them look quite splendid with delphinium belladonna full of much delicacy, of annual asters with perennial asters full of charming softness. I like pink snapdragons and pink anemones and pink gladiolus together and you can emphasize the flower forms by delicately intermingling them. I like, on the other hand, calendulas and marigolds and sunflowers. Stella with all the harder rayed flowers of the late summer and the autumn, with heleniums and sunflowers. I like them in heavy beds and drifts and masses to accentuate their ruggedness.

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its loveliness was that all three flowers are not pure white but have a creamy tone to them. The white of sweet alyssum is altogether hard in contrast. Mauve scabiosa, mauve larkspur and stocks are very lovely but this soft effect is happier with a bit of purple of larkspur, or a bit of plum or a bit of scabiosa Black Prince or with a little buff of annual phlox or silvery pink of snapdragons.

When a client expresses an aversion for special color effects and desires mixed color I am a little at sea because I am not sure at first whether she has no color sense at all or a very refined sense of color assembling, because the use of all colors intermingled in the garden is a problem. You may combine orange and yellow marigolds, petunias, ageratum, cosmos, phlox, sunflowers, striped and just a medley which may be very good indeed or just not bad, or you may combine alyssum and forget-me-nots, mixed petunias and portulaca into quite a fascinating little mess in a tiny garden. Or you may take mixed zinnias and make a charming border of them. In my own little border a packet of zinnia seeds brought forth a lovely wonderful array of colors one year. We were so interested in them that we compared them with the French color chart, and found that there were amaranth red or dark crimson ones, there were salamin pink and crimson carmine ones, there were some that were tomato red and others that madder carmine. At the time there were bits of violet mauve annual larkspur in the border, there were laven­der candytuft and heliotrope and ageratum and a few reddish old rose snap­dragons. They made the most fascinating nosegays and looked all the world worsted work.

You may assemble blue salvia and ageratum, pink zinnias and silver pink snapdragons, stocks and pink petunias, yellow asters and calendulas, pop­pies and larkspurs and phlox into a really charming old-fashioned effect. This I saw at Old Lyme Conn., in the most perfect expression of an old-time garden that I have ever seen. Though predominance of the blue of ageratum and salvia with touches of all the other colors is, however, an idea. Then again you may assemble flesh-colored zinnias and helichrysum that is part cream and orange and calendulas, blue larkspurs, lemon marigolds and golden salpiglossis; or you may assemble larkspurs and blue salpiglossis, buff phlox and yellow stock, yellow zinnias, yellow callipsoes, and French marigolds. pink verbenas, rose eschscholtzia, pink and garnet snapdragons until intermingled and blended color will make lovely mosaics.

Some people never want red in a garden. I think it is because we have been poisoned with an overdose of salivas. It may come partly from our fear of clashing colors. Even red salivas may have a place in a garden, possibly with certain red phloxes and red dahlias, possibly with white flowers or gold and blue ones. But there are other red flowers that are very charming and harmonize with other colors—flowers like crimson cosmos, annual snap William, coreopsis, aster, ga­nuca, maroon snapdragons and ma­ron pentstemon, scarlet zinnias, helichrysum fireball, nemesis and phlox, stock and salpiglossis in red shades. All these can be used intermingled with other col­ors in very delicate effects or they can be assembled with more abandon.

We ought not to limit the use of color in our gardens. We are in a new era of color discovery. We ought to be conscious of it in our gardens, just as we feel it in our paintings. And if the association of music and color is to be of any real value at all it will be in the refinement of our feeling for color rhythm and color assembling among other colors colors and color contrasts. Exquisite discord is, as healthy in a garden as in modern music, or for that matter in modern painting. It is a clear way from the symphonies of Whistler to a Bakst setting for the Russian Ballet but the color harmonies of the one and the color abandon of the other are both permis­sible, advisable, for the garden.

**The Colorful Annuals**

(Continued from page 130)

Some of the greatest artists of the Renaissance were decorators who devoted much of their talent to applied art. Today the majority of the best artists feel a certain contempt for the applied arts and devote themselves to the production of museum speci­mens which have no particular relation to the common life of ordinary man.

Moreover, the excessive interest in the past which belongs to them, as well as to the rest of the artists of their genera­tion, coupled with the enormous accum­ulation in museums and collections of miscellaneous specimens of ancient art, inevitably produces a certain rest­less­ness and distraction in the artists of the present time. So many artistic conventions offer themselves ready­made that it seems hardly worth while to evolve a convention of one's own or to exploit the possibilities, slowly, pa­tiently, steadily, of a single tradition.

The trouble with artists nowadays is simply that they know too much about art, live too much in the museum and not enough in the experimental studio.

While our civilization remains what it is this last evil result of the hoarding habit will, doubtless, always make itself felt: we shall always suffer in the arts, from a distracting eclecticism. Our的作品 are not enough in the museum in our efforts to make ourselves perfect: there is the fear of being unaware of the perpetuation and spread of knowl­edge makes it inevitable. But the violence of the disease can be lessened if only the consumer will get rid of his hoarding habit, will make use of the fine and beautiful possessions of the contemporary artist new ones, as fine and beautiful, when the old are worn out.
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What You Should Know About Linoleum

A new development in linoleum is the rug, to be used for certain portions of the room that get the hardest wear. They come in all sizes and many attractive designs.

more resiliency and keeps the linoleum in better condition. In particular it acts like a cushion, deadens sound, makes the room warmer in winter and increases the life of the linoleum.

When properly pasted to the felt, the linoleum will not expand or contract, as the felt takes up the uncertainties in the warping and contracting of wood and cement floors. In addition linoleum can be removed more easily with less damage to it and the floor if laid over felt. In laying, the linoleum should be stretched on and the cracks cemented together. The materials necessary for laying over felt are paste, waterproof cement, brushes, a linoleum knife and roller and base bricks or sand bags to weigh down the seams and edges. For if the edges do not absolutely meet at the seams, the floor will be a failure. Whenever possible with linoleum and linoleum it should be curved up at the edges where the floor intersects with the base of the wall.

Another point to be considered when purchasing linoleum is the temperature, if cold, do not unroll the linoleum for forty-eight hours. Simply cut the string, then roll a little and give it time and to get accustomed.

A successful floor covering should be one that is comfortable to walk on, easily kept clean, a fire retardent when possible, and light enough in weight to need special building construction. In addition to these qualities linoleum is non-splintery, durable, noiseless, odorless and impervious to changes in temperature. Furthermore, linoleum today is made in such pleasing designs and colors as make it suitable to living rooms, playrooms, bedrooms, sunrooms and hallways as well as kitchens. In such plain colors as gray, brown, mauve and deep blue, it makes a good background for rugs and can be made to harmonize with practically any color or scheme. In addition it is often waxed, which besides preserving the linoleum gives it a more formal appearance.

Linoleum can be used for other things than floor covering. Owing to its depth and thickness many artists are now using it in place of wood blocks to print from. Special tools are made to cut the design into the linoleum and the peculiar composition of this fabric gives the print the soft finish so much desired.

I see no reason why linoleum should not be used to line large boxes and closets as it would keep a closet damp proof and in addition would also be fire retardent. For chair seats, table tops and pot stands it cannot beexcelled in utility and it would make durable and damp proof boxes for tailors' machine and player piano records.

A new development in linoleum is the rug, the small piece of linoleum was finished and decorated, to be used for certain portions of the room that get the hardest wear. These rugs have all the qualities of the stationary linoleum but have the added comfort of being movable.

With proper care even the printed linoleum will last a long while. It is not affected by the usual kitchen splatters or food marks. In washing, it is well to avoid strong soaps and powders and only a small portion of the floor should be washed at a time. Use warm water, a milky soap, rinse thoroughly, dry at once and then go on to the next space. An oil mop will occasionally improve the appearance of linoleum and will help keep it in good condition.

Linoleum is second cousin to linoleum. It is as strong as steel and has been made in sections like a tile. The composition is such as to form a resilient tile which has all the good qualities of linoleum and none of the hardness and coldness of regular tile. This as well as linoleum should not be laid and said that the join at the baseboard is curved in order to avoid vermin traps.

In the matter of cleaning, the treatment of linoleum is the same as for linoleum. Just as strong soaps and caustics hurt the surface of painted wood, linoleum, etc., so they will damage the face of linoleum. Make thick suds by dissolving white soap or soap flakes in lukewarm water. As with linoleum, wet only about a quarter yard of the floor at a time. Dampen the mops and a mop wringer are inadequate and instead of being made in utility and it would make durable and damp proof boxes for tailors' machine and player piano records.
Our Grandmothers Never Dreamed of a Stove Like This

THE antiquated little oil stove of 1850 only emphasizes the supreme satisfaction thousands of busy women already are finding in the NEW PERFECTION Oil Range with SUPERFEX Burners, the marvelous invention of '22.

These burners revise upward all ideas of oil stove cooking speed and set new marks in economy, matching the speed and comfort of gas, rivalling eighty-five-cent gas in cooking cost.

SUPERFEX Burners are mounted only in beautiful ranges of ample size, suitable for year-'round use in the finest town and country homes. They carry many further improvements for 1923, including a removable, easy-to-clean, enameled burner tray. Any stove dealer will make a convincing demonstration.

Range illustrated has built-in heat-retaining oven equipped with soapstones. Price $120.00. (Slightly higher in the far West, Southwest and Canada.)

Unsurpassed Cooking Speed

This latest NEW PERFECTION range is equipped exclusively with SUPERFEX Burners. One burner on every stove is the big GIANT SUPERFEX. The others are "little Giants" or standard size SUPERFEX Burners.

The standard SUPERFEX equals the cooking speed of the ordinary gas burner and is faster than any other oil burner, except its own big brother the GIANT SUPERFEX. And the big GIANT itself is unsurpassed even by the giant gas burner.

In addition to the new SUPERFEX Models, our long established Blue Chimney Models of the NEW PERFECTION line used in 4,000,000 homes, continue to be the world's most satisfactory oil stoves at their lower range of prices.

THE CLEVELAND METAL PRODUCTS CO.
7200 Platt Avenue
Cleveland, Ohio

Also Makers of PERFECTION Oil Heaters
Sold in Canada by Perfection Stove Co., Ltd., Montreal.

NEW PERFECTION
Oil Range with SUPERFEX Burners

Frigidaire can be installed in your icebox

Food kept in perfect condition, retaining its original flavour and tastiness—a far more sanitary system of home refrigeration—a temperature constantly cold, and what is more important, dry—good riddance to all the muss and nuisance of the ice man—the Frigidaire placed at the most convenient part of the kitchen for you, rather than for the man who delivers the ice—all of these benefits and many others you can have in your home with Frigidaire.

At a very reasonable cost Frigidaire can be installed in your own icebox, if it is a fairly good one.

Frigidaire
THE ELECTRIC REFRIGERATOR FOR MODERN HOMES

Frigidaire is electrically operated from your own house current and generally costs less to operate than what you would pay for ice. Its mechanism is automatic in operation, exceedingly simple and requires no attention whatever from the householder.

The Delco-Light Co., Dayton, Ohio
Department HG6

At the left is shown mechanism placed in the basement to operate Frigidaire in your own kitchen.
The Odds Are 4 to 1 Against You

Heed Nature's Warning—Bleeding Gums

Don't gamble with your teeth and health. You have far too much at stake. More, the odds are too heavy against you.

Teeth-destroying, health-sapping Pyorrhea strikes four persons out of every five that pass the age of forty. And thousands younger, too. The chances are 4 to 1 it will strike you unless you are vigilantly on guard.

Heed Nature's warning when she gives it. Bleeding gums are the danger signal. Act at once. Don't wait. For Pyorrhea works fast. The tender gums recede. The teeth loosen, drop out or are lost through extraction. Pus' pockets form at the roots and often flood the system with infection.

Go immediately to your dentist for teeth and mouth inspection. Brush your teeth, twice daily, with Forhan's For the Gums. This healing, time-tested dentifrice, when used in time and used consistently, will prevent Pyorrhea or check its progress.

Forhan's For the Gums is the formula of R. J. Forhan, D. D. S. It will keep your teeth clean and white, your gums firm and healthy. It is pleasant to the taste. Buy a tube today. At all druggists, 35c and 60c.

A grass terrace, with walks of cracked flag and formal planting corresponds in spirit with the great stone house of which it is a part. Townebridge & Ackerman, architects.

Terraces for Outdoor Living

(Continued from page 53)

This informal terrace which introduces itself under an overhang of the house is used for an outdoor dining room. It was devised by Richardson Wright, as part of his house at Silvermine, Conn.
A Vista which Invites You to color harmony in floors

The thought which has lately been put upon floors has brought new prominence to Maple, Beech and Birch. Already noted for their wearing qualities, these floorings now bring to the home the happy color of sunlight, the beauty of the ball room floor, or the opportunity of using color stains, rich or subdued, as the spirit of the room may require.

In new homes, Maple, Beech and Birch are the floorings now widely chosen for their natural beauty, and for the way in which Beech and Birch will accept and retain practically any color stain. In exclusive clubs, hotels and apartments, also, they are chosen for "color harmony" and for wear as well.

New Beauty for Older Homes

You may bring "color harmony" to your present home by the use of the economical three-eighths inch MFMA flooring. Due to the tough-fibred, tight-grained character of Maple, Beech or Birch, you may lay this special thin flooring in any room of your house, and have a floor of lasting wear and charm.

Your architect can tell you more about this trio. Ask your lumber dealer for quotations, and the new book, "Color Harmony in Floors." Or write us and we'll send you a copy with our compliments.

MAPLE FLOORING MANUFACTURERS ASSOCIATION
1047 Stock Exchange Building, Chicago

Guaranteed Floorings

The letters MFMA on Maple, Beech or Birch flooring signify that the flooring is standardized and guaranteed by the Maple Flooring Manufacturers Association, whose members must attain and maintain the highest standards of manufacture, and adhere to manufacturing and grading rules which economically conserve every particle of these remarkable woods. This trademark is for your protection. Look for it on the flooring you use.

Distinction and Quality at Low Cost

TOGAN Summer Cottages

Factory built complete—Togan cottages offer a guaranteed saving of 66% on the construction labor. A big item, when your cottage is to be placed where carpenters are not easily obtained.

Even the most inexperienced can erect your Togan cottage from the blue-print specifications.

TOGAN-STILES, Grand Rapids, Mich.
Bungalows. Summer Cottages, Garages
Catalog on Request

WAREHOUSES

Toogan garages, completed buildings, at a price but little more than the raw lumber. Singles and doubles; several beautiful models. Send for garage catalog.
Steps and Stairways for the Garden

(Continued from page 51)

Not only S. W. P. (the name of Sherwin-Williams house paint) but every Sherwin-Williams paint, varnish, stain or enamel is made especially for the surface it is intended to beautify or protect. You name the surface. Your Sherwin-Williams dealer will give you the right finish for it.

ON HOUSE & GARDEN'S BOOK SHELF

GARDEN WHIMSEYS, by Charlotte Rider Lounis, The Macmillan Co., of any two or all of these materials. Where brick and stone are combined it is generally better to use the flat flagstones on all the walking surfaces and copings, and the brick in the walls and in the risers of the steps. This latter scheme has been carried out in the double curving stairway illustrated on page 81. It is a splendid compromise to make where brick, say, has been used in the house walls and stone has been used in the paving of a terrace or other parts of the garden. Where concrete is used as the principal material of the steps, the treads and other walking surfaces should be paved with brick or tile. Otherwise, without the contrasting colors and textures, the aspect of the flight is likely to be somewhat bleak.

There would be no point in building a graceful and comfortable flight of steps if its construction were to be faulty that it could not always remain graceful and comfortable. First of all, its foundations must be thoroughly substantial. Whether they are of rubble, masonry or concrete, they should not lie too near the surface. It is, however, to take advantage of this quality in the masonry or concrete that can be very disastrous and may make the complete rebuilding of the steps necessary. The foundations should further be stepped at the bottom so that they will not slip on the slope and pull the steps out of line.

Where the treads of the steps are of a separate piece from the risers they should be given a slight overhang in order that water may not collect between the two members and force the steps out of line. As has been noted, these treads should be sloped toward the front, so slightly that it will seem as level yet sufficiently to allow water to drain off.

Exceptions to the rules and suggestions made above occur in the steps in wild gardens and rock gardens, where the methods of construction are more or less in accordance with the character of the situation. The rougher kinds of steps can be made comfortable, however, by letting the risers project comparatively low and by keeping the distances between risers as nearly similar as possible. The risers may be made of stone, as in the steps shown at the bottom of page 81, or they may consist of split logs or heavy planks held in place by stakes driven into the ground against their exposed face. The spaces between these risers need not be paved but can be filled in with gravel or loam. Saddles and other rock plants should serve here as covering.

Dear House:

Let's put it this way:

Less of me will cover the same amount of you as any other paint.

Then add this:

I'll stick to you as long, protect you as well, make you look as fresh and clean and pretty as any of them.

As for cost? Well, I cost no more by the gallon, but a whole lot less by the square yard; the same the first minute, but less by the year. If all paint covered the same amount of surface, protected to the same degree, and were the same length of time, then I suppose I'd be almost as expensive as other paints.

But as it happens—I'm not.

The reason is this: I am made for houses, for outdoor use. Like every other Sherwin-Williams product, I have been put together to do just one job and do that well.

Let's get together.

Yours for a longer life.

EXCELSIOR
Ornamental
Wire Fence and Gates

IMPROVE the appearance of
any estate, yard or garden. There are many conditions which
these high grade wire products meet adequately. Write us about
your requirements and we shall be very glad to furnish you with
catalogs and suggestions to meet your problems.

Excelsior Wire Fencing is the result
of many years' experience in the
manufacture of wire and wire fabric. Constructed of heavy gauge wires
drawn especially for the purpose in
our own mills. The fabric is hot gal­
vanized after construction, which
process gives the long wearing qual­i­
ties found only in Excelsior Fence.

Excelsior Fence is made in both chain link and ornamental (clamp
construction) types in several sizes of mesh and in heights up to and
including eight feet. We also manufacture flower bed guard, trellis,
lawn border and arches in Excelsior clamp construction.

WICKWIRE SPENCER
STEEL CORPORATION

41 East 42nd Street, NEW YORK
WORCESTER DETROIT CHICAGO
BUFFALO SAN FRANCISCO

It Welcomes the Caress
of Friendly Flowers

To the man or woman who is planning or seeking
a home, the companionship of growing things—trees and
shrubs and flowers is an important consideration.

No other sidewall covering gives itself so naturally,
so effectively, to the caress of friendly flowers, to the
comradeship of tree and shrub, as Red Cedar Shingles.

Plan to have your home an all-shingle home. Give
it the "Roof of Ages"—Red Cedar Shingles of a grade
and type that insure a 40-year roof when laid properly;
give it the "Sidewall of Increasing Beauty"—Red Cedar
Shingles made and graded so as to afford a variety of
pleasing effects in sidewalls, the charm of which increases
with time.

The diamond-shaped trade
mark reproduced below identifies for your protection
Red Cedar Shingles at their
best.

This mark, the guarantee of
Rite-Grade Inspected quality
and coverage, is the trade­
mark of a group of the lead­
ing makers of Red Cedar
Shingles in the Pacific North­
west, where the centuries-old
Red Cedar trees grow.

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to any roofing or wall cover­
ing get full information from
a reliable source about Rite-
Grade Inspected Red Cedar
Shingles, guaranteed under
bond.

Write now enclosing 5c in
stamps for "The Rite-Grade
Book of Prize All-Shingle
Homes," a book invaluable to
all who contemplate buying or
building homes.

Rite-Grade Shingle Association
470 Henry Building, Seattle, Wash.
Exceptional beauty, and quality in unusual measure, are combined with operating efficiency and an interesting price in this—our newest

BOHN
SYPHON REFRIGERATOR

The immaculate cleanliness of the crystal-white porcelain—inside and out—with the practical advantages of the Bohn Syphon System form an appeal for beauty and utility that will not be overlooked by the discerning housekeeper.

Bohn Refrigerator Co.
Saint Paul, Minnesota

New York Exhibit—5 E. 46th St.
Chicago Exhibit—
Washington St. & Garland Court
Adapted by the Pullman Company and dining car series of all American Railroads.

On House & Garden's Book Shelf

(Continued from page 115)


It is right and proper that Mr. McFarland should at last give us a book on roses. As a life-long rosarian, as the editor of The American Rose Annual, as a public-spirited and immensely energetic citizen who has helped spread the gospel of roses throughout the country, he is peculiarly well equipped to write on this most fascinating of the flowers. Nor will the reader be disappointed, for Mr. McFarland has gathered together the covers of this book an appalling amount of rose lore. Reading it is like sitting down to a Thanksgiving dinner—everything is there, including the "f insist!"

The book is a practical handbook on bungalows, arranged in an excellently practical form. A knowledge of perilous incredulity can, without undue difficulty, be added to the practical help from the mereest suggestion, while peo-ple of the opposite type of mind will fail to see in it much that will help even though you give them a ream of blue-prints. They still ask, "If it comes to a window or a door—should I have the hinges put on the inside or outside?" They cling to a vague hope that the fact that there is some magic alphabetized in the printed word which will take the place of individual thought. This type of mind is easy to stimulate, because they still believe in the pot of gold at the rainbow's foot—but difficult to help for the same reason.

The real measure of the practicality of a book is the practicality of the reader. This is by way of interpreting Mr. Townsend's "Foreword", and conveying the thought that in the adventure of building no one of us is on a sure selects, edits and publishes helpful material is vested with the power to roll up the Red Sea so that all may walk dry-shod, across it. We wish we had and spend our time building beautiful, comfortable and accommodating homes.


The author of "Successful Houses and How to Build Them" has written another practical handbook on bungalows, and in his manner, with a really generous quantity of specific information. Specific information, after all, is what most people want. Matters of taste and style generally find themselves classed, right or wrongly, as matters of opinion. Sometimes, far too often, in fact, the erudite connoisseur. The latest three chapters are devoted to protecting roses from insects and diseases. The last three chapters are devoted to protecting roses from insects and diseases. The last three chapters are devoted to protecting roses from insects and diseases.

(Continued on page 142)
Ideas Here by the Hundreds

How welcome are ideas and suggestions at home-planning time!

Here they are by the hundreds—in this book of 60 fine brick homes. Every one designed by a capable architect—every home has been actually built and lived in.

These sixty were chosen from thousands for their excellence in every detail. Each shown in picture and plan to make the story complete. Some interior views. Rich in ideas and suggestions for Distinctive Homes of Brick

They’re accomplishing wonders with Common Brick. Good old Common Brick, plus architects’ skill and the mason’s trawl, have created new and distinctive effects—and have decidedly reduced first cost of beautiful brick homes.

“Your Next Home” is rich in ideas and suggestions—the best of two years’ collection of pictures of fine homes. It’s yours for 10c. Complete working drawings available for every home.

Mail this Coupon Today!

The Common Brick Industry
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Enclosed find 10c for “Your Next Home”—the book showing photographs and designs of 60 selected brick houses.

Name:

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The Economy of Kelsey Health Heat

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

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

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

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

"The Liquid Veneer Mop is ALL Cotton"

Different from all other mops which are merely a "fringe of yarn around a frame", the World Champion Liquid Veneer Mop is one mass of over 5,000 long, soft, fluffy cotton strands that reach into every crevice and pick up an enormous amount of dust and dirt. There is no metal exposed to scratch your floors. And the...

**LIQUID VENEER MOP**

is so easily washed. Simply pull swab (the cotton part) from frame like a curtain from a rod, wash through a wringer like a handkerchief, dry and replace. No need to throw away the entire mop when swab wears out. Simply buy a new swab at a nominal cost and slip on frame. Your mop is then as good as new.

The handle is quickly adjusted to any position, allowing the mop to be used in all corners and under the lowest pieces of furniture.

Each mop is treated with LIQUID VENEER MOP POLISH, the world famous polish that will instantly transform dirty, dull scratched floors to their original beauty and finish, leaving a high, perfectly dry polish.

Price $2.00
Other sizes $1.50 and $1.00
In Canada $2.00, $1.75 and $1.25

**Buffalo**

Specialty Company
388 Ellicott St., Buffalo, N.Y.

Bridgeburg, Canada
London - England

venture, and Mr. White goes far in the direction of helping them. After all, in building a house, or a business or anything else, it is an American ideal to build a success, and an American engineer knowing how to "do it". Thus, the roof of the immense building between the rows of Mr. White's books, dwell the elements of great issues. How to do the thing, and how to do it right—those are essentials beside which all else is trivial. A saving of time and money is represented by avoiding mistakes and pitfalls by the way, and Mr. White warns of these, while giving plain, direct advice on each procedure. The Buffalo Low Book is duly recommended to everyone whose building problem concerns him, with this popular type of dwelling.

THE DECORATION AND RENOVATION OF THE HOME, by Arthur Seymour Jennings, published by Spen & Chamberlain. A house without color is unthinkable. Even when a room is built architecturally, it can be helped to a great extent by a judicious use of color. And the same manner further, in line can be made fairly presentable with a few coats of paint or enamel in some beguiling shade.

The object of this book is first of all to provide color schemes for rooms of all kinds. In this connection there are chapters devoted to the theory of color and its application, tables of colors, what colors combine well together and such interesting subjects as how to decorate a dark room, color and its effect on health, and the use of color in decoration. Colored plates of wall finishes are shown in this section nearly all of which incorporate the actual material, washable water paint, flat oil paint and flat enamel. All these finishes have been applied to paper which has then been cut up and pasted on the pages, so the reader can see the actual texture as well as the color of the wall finish in question.

But the selection of appropriate and unifying color combinations for a house, although of the utmost importance, is but a small part of the problem of painting and decorating. Two-thirds of the book are devoted to the renovation of the house and include subjects such as cleaning and repairing woodwork and furniture, whitewashing and paperhanging, the variety of paint finishes for walls and how to apply them, and the staining and finishing of floors. Practically every problem that confronts anyone planning to thoroughly redecorate an old house is dealt with in detail in this book, even to the method of renovating an old bathtub.

In addition there is a chapter on period furniture with suggestions for color schemes and mural decorations. This chapter is written by Herbert E. Bierston, editor of the "Furniture Record" and contains much valuable information, stated in a clear, concise manner. There are sketches of a William and Mary drawing room, a Chippendale dining room, a Hoppelite white bedroom, an Adam drawing room, and a Georgian drawing room and dining room. These ought to prove helpful to anyone desiring to furnish in any of these periods. In contrast to much that has been written on the subject of decoration, this book does not generalize but gives practical, concrete information on all branches of house painting and decoration. Anyone planning to renovate an old house will get much practical information from its pages as well as ideas for new color combinations for rooms.

WALL PAPER, Its History, Design and Use, by Phyllis Ackerman, Ph. D., published by Frederick A. Stokes Company. Although plain painted or paneled walls in living rooms it is good to have the variety and interest wall paper brings, it does not mean that every room should have papered walls but it does mean that unusual effects can be had with the use of wall paper and rooms that in the beginning are merely ordinary can be made really distinctive when some effective and suitable paper is used as a background.

This book is of special interest at this time owing to the revival of interest in all forms of wall coverings. It tells of the historical development of wall paper starting with the earliest manufacture of block-printed papers in England, the papers imported from China painted in gay designs, to the great period of wall paper manufacture, the 18th and the early part of the 19th Century in France.

The first volume of the life and work of the elder Olmsted, published in the centennial year (1922) of his birth, sets the background for his professional career, especially the creation of Central Park, to which it is planned to devote the second volume. It shows how man has to be a profound lover of landscapes, with a genius for transmitting their beauties to parks and places where they might be intensely used and enjoyed. He had a singularly sympathetic touch, a retentive memory and clean-cut method of thought, so that his designs which covered great areas of ground, as well as his plans for small schemes, always did compromise between those two essentials of landscape architecture sometimes designated as "art" and "nature."

His triying was received largely through self study and investigation. (Continued on page 144)
In America’s Finest Homes
The Vose Grand Piano
Is in harmony with luxurious surroundings. Its incomparable Tone distinguishes it from all other Pianos, and yet its price is moderate. We challenge competition. Write for beautifully illustrated catalog and free manner. Also may receive plan.
VOSE & SONS PIANO COMPANY
112 Boylston Street, Boston, Mass.

A Mantel Candelabra of Unusual Charm

COMBINING the sterling qualities of Grace and Beauty this Candelabra can fittingly be used in rooms of many periods. Priced, that it may be possessed by every home lover who desires to live with things of real beauty.

Suggested finishes are Mellow French Gold, Bright Silver and Gold, or all Silver, with Lustres of sparkling Crystal.

Visit our Studios where you may view a comprehensive collection of artistic fumites covering every lighting requirement.

Prices on request.

Robert Phillips Company, Inc.
Artisans in all Metals
Office and Studios, 101 Park Avenue, 40th St, New York City

The Mary Stuart

Typical of pieces from our shops is the simple beauty of this English Console Table and Mirror with the fine woods quaintly fashioned after the early vogue. These two pieces will add a touch of pleasing richness to your reception hall, living room or library.

The set may be had in a choice of finishes, either Antique brown Mahogany, Antique Walnut or regular dull rubbed brown Mahogany. Pieces may be purchased separately. In ordering specify finish. Descriptive literature upon request.

Prices

Mirror $14.50
Table $14.50
Complete $29.00

Good Furniture Shops
INcORPORATED
Jamestown, New York
Dept. A.

A REPRODUCTION OF AN OLD COLONIAL HALL LANTERN
CASSIDY COMPANY
INcORPORATED
Designers and Manufacturers of Lighting Fixtures
Since 1867
101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY
An “Eclipso” Bath for permanent beauty

The hard glistening white surface of the Mott Enamel Iron Bath is the secret of its permanent beauty. It costs no more to get the best—built by the pioneers of the industry.

THE J. L. MOTT IRON WORKS
GENERAL OFFICES AND PLANT, TRENTON, N. J.
FIFTH AVENUE AND SEVENTEENTH STREET, NEW YORK
And all principal cities

Established 1828

On House & Garden's Book Shelf

(Continued from page 142)

It is only thus that one is able to acquire a feeling for the topography of a site and a knowledge of the forms, colors and habits of the plants with which a site is to be treated. And it is only in this way that one is finally able to lay down drives and paths over an irregular terrain, and create plantations and open spaces in such a manner that they will fit easily into their situation and be at once beautiful and useful. It was in work of this general character that Olmsted was chiefly occupied, rather than in formal and "architectural" gardens, and the plans of banks inspired by the sight of Eaton Park in England: “Probable there is no object of art that Americans of cultivated taste generally more long to see in Europe than an English park.”

What artist so noble, has often been my thought, as he who, with far-reaching conception of beauty and design, and available means, sketches the outline of the colours, and directs the shadows of a picture so great that Nature shall be employed upon it for generations before the work, he has arranged for her shall realize his intentions. It typifies his enthusiasm and explains the ultimate choice of his life work.


The fulness of mere theories, when conditions and not theories are to be met, is generally apparent, and there are few people so ill-advised as to attempt to address themselves to reading Ruskin’s “Seven Lamps of Architecture” as a guide to their problem of building a small house in the country. But they are only too likely to turn to books which are far worse for their purpose than the Seven Lamps, because they claim to be practical and helpful and are, for the most part, impractical and misleading.

Few enterprises upon which private citizens embark are more dependent upon the application of fundamental knowledge and sound good sense than the enterprise of building a house—yet the greater number of books purporting to supply these two aids are made up of well inten ded mistakes and misinformation, and of much personal opinion dismissed as fact. And most books which claim to give the prospective builder were published before the war, so that their facts and figures are not much more accurate than notes of newspaper reporters’ conditions in Sweden or Australia.

The two primary factors in building—labor and material—have changed building conditions since the war was started more than is generally realized. Most people know that “it costs more to build now than it used to”, but they do not realize just how much more.

The first illustration encountered in Mr. Walsh’s book are two pictures of houses, the first a house planned before the war, the second, a very much diminished house which the same estimated cost would build now. The comparison is far more illuminating than figures, because a picture is the shortest distance between an idea and the human mind.

In most popular books there is an appalling amount of short nonsense written about planning and building a house, just as there is about interior decoration. It is colloquial and strict in its illustrations, and as many related subjects, especially the subject of art.

And the prospective builder, petted with valley after valley of advice, must choose his own "do’s" or "don’ts" very often conflicting in their advice, knows not where to turn for help or direction. His best source, both, of course, is the architect—but he must be a rule the people who need the most help are the least likely to be able to consult the architect with their troubles.

The writer of this review, upon glancing through a copy of H. Vandervoort Walsh’s “Construction of the Small House”, got a pleasant shock and a unique one. It was a practical book which was practically impossible: we had hoped something like this had been written, and it was. A page was read, and the writer realized, without the discovery of a single line, or phrase of bunk, the result of all the nonsense in the first chapter; there was no bunk in the captions, nor in the text.

The truth is not that this or that book is really good—perhaps the first really good book of its kind which has ever been published.

We have since read it through from cover to cover, and found it to be even better than it looked, and it we have often read the passage of a few lines, just to refresh our memory, and we have been grateful that we have found it.

If we had not been disappointed by the usual verbal juggling which is so often used to prove or to feature personal opinions. The best house is the one which is built on facts, not opinions, and Mr. Walsh deals in facts.

It was not until 1858, when he was 36, and when he was awarded a prize by Calvert Vaux, the first prize for their competitive design for Central Park, that he became actually engaged in his professional career. Previous to that time he had traveled extensively through the South and in Europe, and sailed before the mast to China; had engaged in writing, and had ventured, rather unfortunately, into the publishing business. Always, in the accounts of his travels abroad, he seems to have been more deeply moved by landscapes than by any other form of art or nature. For instance, among his notes of the passage of a passage inspired by the sight of Eaton Park in England: “Probably there is no object of art that Americans of cultivated taste generally more long to see in Europe than an English park.”

What artist so noble, has often been my thought, as he who, with far-reaching conception of beauty and design, and available means, sketches the outline of the colours, and directs the shadows of a picture so great that Nature shall be employed upon it for generations before the work, he has arranged for her shall realize his intentions. It typifies his enthusiasm and explains the ultimate choice of his life work.


The fulness of mere theories, when conditions and not theories are to be met, is generally apparent, and there are few people so ill-advised as to attempt to address themselves to reading Ruskin’s “Seven Lamps of Architecture” as a guide to their problem of building a small house in the country. But they are only too likely to turn to books which are far worse for their purpose than the Seven Lamps, because they claim to be practical and helpful and are, for the most part, impractical and misleading.

Few enterprises upon which private citizens embark are more dependent upon the application of fundamental knowledge and sound good sense than the enterprise of building a house—yet the greater number of books purporting to supply these two aids are made up of well-intentioned but mistaken and misleading statements, and of much personal opinion dismissed as fact. And most books which claim to give the prospective builder were published before the war, so that their facts and figures are not much more accurate than notes of newspaper reporters’ conditions in Sweden or Australia.

The two primary factors in building—labor and material—have changed building conditions since the war was started more than is generally realized. Most people know that “it costs more to build now than it used to”, but they do not realize just how much more.

The first illustration encountered in Mr. Walsh’s book are two pictures of houses, the first a house planned before the war, the second, a very much diminished house which the same estimated cost would build now. The comparison is far more illuminating than figures, because a picture is the shortest distance between an idea and the human mind.

In most popular books there is an appalling amount of short nonsense written about planning and building a house, just as there is about interior decoration. It is colloquial and strict in its illustrations, and as many related subjects, especially the subject of art.

And the prospective builder, petted with valley after valley of advice, must choose his own "do’s" or "don’ts" very often conflicting in their advice, knows not where to turn for help or direction. His best source, both, of course, is the architect—but he must be a rule the people who need the most help are the least likely to be able to consult the architect with their troubles.

The writer of this review, upon glancing through a copy of H. Vandervoort Walsh’s “Construction of the Small House”, got a pleasant shock and a unique one. It was a practical book which was practically impossible: we had hoped something like this had been written, and it was. A page was read, and the writer realized, without the discovery of a single line, or phrase of bunk, the result of all the nonsense in the first chapter; there was no bunk in the captions, nor in the text.

The truth is not that this or that book is really good—perhaps the first really good book of its kind which has ever been published.

We have since read it through from cover to cover, and found it to be even better than it looked, and it we have often read the passage of a few lines, just to refresh our memory, and we have been grateful that we have found it.

If we had not been disappointed by the usual verbal juggling which is so often used to prove or to feature personal opinions. The best house is the one which is built on facts, not opinions, and Mr. Walsh deals in facts.
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As the door swings mutely open, a step brings you into your own room's welcome privacy. At your touch, the door easily shuts...shuts you off in tranquil withdrawal. Behind that door you stay as aloof as you please...yet a host of skilful servitors alertly awaits your summons. The magic doors of a great modern hotel!

In planning such superb hotels as the Sylvania, they make sure of doors that will exclude each guest, yet never obtrude on his need for quiet. They chose McKinney Hinges for their interiors; the experience of many other fine hotels has proved these sturdy, graceful, unrelaxing metal sinews for silent-working doors.

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First, there is the undulating pleasure lawn, the grass of which is largely made up of a double rank of trim clipped trees, is an ideal playground or an ideal playground.

Secondly, there is the tennis lawn, the raison d'être of which is a firm, level surface with perfect draining. The grass should be strong and fine, and clover must not occur as it deadens play and stains the balls.

For a lawn that is thin and patchy, a remedy will be found, provided the soil is not too poor, in thorough scarifying with a scythe or lawn mower, rolled and banked to a depth of 1½". The ground will have been prepared meantime for receiving the new turf, and if the soil is heavy a thin dusting of fine ashes might be given before laying the turf. This done, it should be well beaten and a dressing of fine loam spread over the surface, and left for six or eight weeks to allow the roots to become established.

LAWN MOWERS

The successful maintenance of lawns requires also, of course, thorough and regular mowing. On lawns covering an area of less than half an acre a hand mower would be sufficient; on larger lawns a power mower has been found to be not only a time saving, but a labor saving device. It has been estimated that with one of the smaller types of power lawn mowers a half-acre lawn can be cut in an hour or a half. Its operation requires no more skill than does the running of a hand mower. Many owners of suburban homes make a hobby of personal care of their lawns and find recreation and pleasure in the operation of power mowers. By removing the hard work it makes the mowing of an acre or less an easy morning or evening task that is a much benefit to persons who are confined during the day.

If the lawn is being remade a good time to do the seeding is immediately after a slight fall of snow, sowing the seed upon the snow, so that when it melts the seed will enter the ground (Continued on page 158).
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will cost you money—

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and somewhere is going to put
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That leak may start over the silk counter in
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Your loss may be only a plumber's bill or
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But sooner or later pipe corrosion will cost
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A doorway in which Wren's genius for proportion and Grinling Gibbon's genius for luxuriant detail are richly and beautifully brought together

Sir Christopher Wren, Architect

(Continued from page 150)

dignity befitting the natural greatness of Man. It was Thomas Carlyle who made the trust and most illuminating remark about Wren as an artist. "I had passed Chelsea Hospital", he told a friend, "almost daily for many years without thinking much about it and one day I began to reflect that it had always been a pleasure for me to see it. I looked at it more attentively and saw that it was quiet and dignified and the work of a gentleman." All Wren's buildings are the work of a gentleman—of a man of breeding and culture and good taste, of a believer in an ordered, decent, and spacious existence, of an apostle of dignity and restraint. He shows us how these qualities of a gentleman can be embodied in bricks and mortar; how we may make them part of our environment.

Let us come down to a specific appreciation of Wren's architectural gifts. To begin with, we will ask ourselves a simple question: What are the qualities which go to make good architecture? Writing of the fine baroque church of Salute at Venice, Ruskin said: "It is to be generally observed that the proportions of buildings have nothing to do with the style and technical merits of their architecture. An architect trained in the worst school, and utterly devoid of all meaning, may yet such a natural gift of massing and grouping as will render his structure effective when seen at a distance. Ruskin, then, had a notion that architecture is a matter of details; the "Stones of Venice"—the individual chunks of carved and finished marble or oolite—that mattered; the design of the building of which these stones were but the smallest part. It is recognized by most intelligent people that Ruskin's extraordinary notion of architecture—a monotonous and happily unprecedented notion—was hopelessly wrong. When one wants to describe the beauty of a woman, one does not talk about the electrons and chemical atoms of which she is incompletely composed; one talks of the proportion of her figure, of the strictly satisfying relations existing between the different features of her face. An exactly the same way if one is to talk rationally about architecture.

(Continued on page 154)
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**Sir Christopher Wren, Architect**

(Continued from page 150)

discusses the building as a whole—its details and the component parts. He does not dwell on the stones of which it is composed, nor on the religious views of the craftsmen who carved the stones. Detail is important in architecture—in what art or business is it not? But its importance is subsidiary. The whole is more important than its parts. All this seems so extremely obvious that one wonders how our grandfathers managed to believe the contrary.

Wren was a true architect; he interested himself primarily in the whole design, not in the details and the component parts. He conceived his buildings as complete three-dimensional designs which should be seen as harmoniously proportioned wholes from every point of view. As he possessed in the highest degree that instinctive sense of proportion and scale which enabled him to embody his conceptions in brick and stones. What it is that makes St. Paul's, in London, the most beautiful church built in Europe since the Renaissance? It is the architect's faultless sense of proportion; every part of the building, seen from within or from without, seems to stand in a certain A miracle of delicate ornament created by Wren from rubbed brick, in the doorways of the Temple Church, at Eton College

Later details of heavy pseudo-classical manner do not destroy the gracious proportions of the old bow windows done by Wren.
A Hobby that pays

Attract the song birds NOW— for this year’s nestings. They will protect your trees and shrubs and gardens from insect pests. Even will destroy the mosquitoes! Bird houses scientifically built, last season designed by a bird lover who is recognized as an authority, can only be bought from Mr. Dodson. You see them everywhere, by tens, by hundreds. Order direct from Kankakee.

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Styles for Every Home and Every Window

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Ornamental stiffening ribs give Bluebird Rods their rugged strength, and their Satin Gold and White Enamel finishes provide unique beauty. “Bluebirds” arc rustless and sagless; rounded edges save curtain wear; and single, double and triple styles fit all windows and draperies.

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Exposed 50 years—surfaces flat, edges sharp

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THE PACIFIC LUMBER CO.

The Largest Manufacturers and Distributors of California Redwood
Maytime—when spring lures the short-cutter to trample your budding flowers and the young plants in your garden; when the softened earth now permits you to build the needed barrier—this is FENCE time.

Sir Christopher Wren, Architect

(Continued from page 154)

In matters of proportion, scale, and dignified composition, the 20th Century has everything to learn from Wren's planning. For more than any of his academic successors of the 18th Century, Wren understand the problem of planning in the light of modern requirements of convenience, labor-saving, and privacy. The 18th Century architects thought only of the siting of their great houses and nothing of the convenience of the people who were to live in them. Let, for example, that they wanted to build one of those numerous variations on the theme of the central block connected by colonnades with side pavilions which are so common in 18th Century architecture: They would start the design with a rhythm so precise that, to take the food from the kitchen to the dining room, the servants might in all probability have to walk along fifty yards of open colonnade, up a flight of ornate stairs, and through a suite of reception rooms. Wren, whose genius was to see the essential simplicity of the social order and never committed the absurd blunders of his academic successors. His house plan was the plain square or oblong block which Inigo Jones had introduced from Italy, and which had already largely superseded the picturesque but sonorous, why-haven't-I-thought-of-this-before plan of houses built in the round by the Elizabethans. This square box, which Inigo Jones had introduced from Italy, is the accepted form even today—with this difference: that he used a greater number of small, newel staircases than we are accustomed to, and that, like his generation, he saw no objection to consider necessary and that, like his generation, he saw no objection to consider necessary and that, like his generation, he saw no objection to consider necessary.

WREN'S PLAN

How vastly different is the Italian theatricality from Wren's sobriety and restraint! Wren was a master of the grand, a lover of spaciousness and dignity. If only her citizens would have allowed him he could have made the new London which arose from the ashes of the Fire of 1666 the most beautiful and magnificent town in Europe, if with all his feeling for grandeur and dignity, Wren never dreamed of building for effect alone. The dignity which was his ideal was something very different from the theatrical magnificence of his Italian contemporaries; he was never theatrical, never showy or pretentious or vulgar. His churches are monums of dignity and chastity. His palace at Hampton Court is not the showy and uncomfortable place setting for an absolute monarchy which Munsart built at Versailles for Louis XIV; it is a country gentleman's house—more spacious, of course, and with staterooms and more impressive vistas—a house where it is possible to be at home and to forget that one is a king. His successors of the 18th Century and 19th Century—and for that matter of the early twentieth—forget his lessons in the art of being a gentleman architecturally. Afflicted by the false de grandeur, the 18th Century built country houses in imitation of Versailles, full of showy and empty magnificence. The men of the 19th Century succeeded in an opposite way; for they forgot that man is or should be a reasonable being leading a life of dignity and simplicity. They tried to pretend that he was a peasant or at best a robber-baron of the Middle Ages. They built his houses as though they were cottages, with all holes and corners and quaint features, without a decent plan of rooms, room by room, without symmetry or balance, with no harmony between a mass of over-decorated and over-emphasized parts. The gentlemanship of Wren was supplanted, first by a stagnation that had, in any case, the merit of grandiosity, then by a consciousness that had no merit at all. Today, however, there are signs of a renewed understanding of Wren. Architects are beginning to build houses for gentlemen.

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帘 1923
SOME HINTS ON THE CARE OF LAWN

(Continued from page 148)

in a natural way and with sufficient moisture in the soil.

It cannot be urged too strongly that the lawn area be prepared well. A fine show can be made on a thin coating of topsoil, but it will last only until the roots find that there is insufficient nourishment underneath. It is far better to make the initial expense of providing seven or eight inches of good topsoil and obtain a lawn that will keep the real value of permanence. And it is not only necessary that the top eight inches should be composed of good soil. The subsoil, if it is at all inclined to be stiff, should be well broken up with plow or spade, so that there may be adequate drainage.

There are many good fertilizers with which to enrich the topsoil, but none of them have the substantial, humus-providing qualities of well rotted cow manure. Most of the prepared manures, while they are neat in their application and so effective that they should be used to a certain extent, as well as other kinds of prepared fertilizers, are comparatively temporary in the effect they have on the new lawn. If well rotted cow manure is dug thoroughly into the soil, some of the quick acting fertilizers might be used with it to give the grass a sudden start.

A splendid mixture of grass seed for the average lawn is one composed of sixteen parts of Kentucky blue grass, four parts of reseeded redtop and one part of white clover. Eventually the blue grass will predominate, forcing out the other varieties; but it matures more slowly and needs the early assistance of the redtop and thick growing redtop and clover. One pound of this mixture should be sown to every three hundred square feet of lawn surface. It should be sown heavily to get a thick crop of grass. The best results are obtained when the grass seed is sown on a still day when the fine seed will fall evenly. The ground should be fairly cool and rather moist. Probably the best method of sowing is to broadcast the seed by hand, swinging the arm low and going over the area twice, in two directions at right angles to each other. After the sowing the seed surface should be raked over very lightly and then rolled well. It should be watered often during the first week. After it has grown sufficiently tall and thick and frequent mowings should be commenced. In almost every early spring there is some sodding to be done. Path edging in a newly made garden, a bold spot in the lawn from where a tree or shrub has been removed, or broad areas which must be surfaced quickly—are all cases where sodding is a more satisfactory procedure than seeding. While sodding is a practice as old as gardening itself, it is not always correctly done and disappointments are frequent; so the restatement of the simple but rigid rules is apt to come at times.

The first thing is to prepare the ground for the reception of the sod. The soil should be deep, well drained, and, at the surface, finely pulverized. If it cannot be particularly deep or especially well drained it must still be well tilled and finely tilled. If this is where the fine, tender rootlets of the sod make their contacts with the new ground. If this surface is hard or lumpy the roots will have considerable difficulty getting a start and the new grass will be correspondingly uneven in its development. This surely should be slightly more than not too little to form a crust damp. The next step is to choose soil for the cuttings which is ground up, thoroughly uninfested by stones. It should naturally be grass of good quality. It should be as finely screened as possible, but in no case is it cut into strips. The moving necessary because the roots will need to be filled at least slightly damp and with a balance between the upper and lower parts of the grass plant must be maintained. A line should be drawn along which the soil should be cut with a grass edger or path-trimmer. The strip of soil should be cut just as close to the foot, and the most convenient length has been found to be about three feet. After the strips are thus cut the man will lift the sod by inserting a sharp spade between the sod and the ground and by working the man rolls the strip compactly. If the freshly cut sod is not put in place immediately it should be well protected from the sun and wind. It is wise, however, to see that it gains within a few hours.

When the strips of sod are laid they should be set tightly against each other. The soil underneath should be even wherever the sod is so thick that it might produce an unsightly surface. All cracks or breaks should be filled with finely pulverized top soil. After the sod has been put in place it should be sprinkled thoroughly to tamp it well. Care should be taken to avoid loosening the sod during tamping. Mowing, tamping and sprinkling must be kept up continually until it has become established. The bane of the lawn's existence consists, more than anything else, of the matter of weeds. Nothing else can quite so troublesome and, if neglected so devastating. Fortunately, most of the objectionable weeds are annuals and they may be removed by pulling them out the course of a single season by using them from going to seed. This is where mowing becomes particularly beneficial. On the other hand there are perennial weeds, like thistles, dandelions and docks which, to be eradicated, must be entirely removed—either by digging or otherwise, where the sod is so thick or thick that it might produce an unsightly surface. All cracks or breaks should be filled with finely pulverized top soil. If only part of the roots are pulled up the rest will thrive underground, spread, and become in the end more troublesome than was the original plant. A drop or two of salt has been almost as effective a weeding as a well handled knife. The lawn has other enemies, some of which are weeds. Insects manage to make the job more objectionable, and often they do much more difficult to fight than dandelions and crab grass. Ajuga may be destroyed by a sprayer of two gallons of boiling water in which one pound of ordinary salt has been dissolved and to which quick acting fenilidris might be added. This mixture should be diluted in four gallons of water which will make it a stock solution that may be kept in a convenient barrel. The actual spray is made by putting one pint of this stock solution in sixteen gallons of water. Spraying the lawn until it is white with a spray made by dissolving the pounds of arsenate of lead in fifty gallons of water, army worms may be destroyed.
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This splendidly planted rose garden was the exhibit of the Cromwell Gardens at the Tenth International Flower Show held in March at Grand Central Palace

The Silver Medal rock garden of the Julius Roehrs Co., paved and pooled, was effectively massed with deciduous and broad-leaved evergreen shrubs

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<th>Specimen Size</th>
<th>Price</th>
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<tbody>
<tr>
<td>Juniperus virginiana</td>
<td>3 to 4 ft.</td>
<td>$5.00</td>
<td>$10.00</td>
</tr>
<tr>
<td>Siberian Arborvitae</td>
<td>2 ft.</td>
<td>$4.50</td>
<td>$9.00</td>
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<tr>
<td>Retinispora squarrosa sulphurea</td>
<td>2 ft.</td>
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<td>$6.00</td>
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<tr>
<td>Juniperus excelsa</td>
<td>1½ ft.</td>
<td>$2.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>Pinus mughus</td>
<td>1½ ft.</td>
<td>$2.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>Juniperus Communis</td>
<td>2 ft. spread</td>
<td>$3.00</td>
<td>$6.00</td>
</tr>
<tr>
<td>Juniperus pfitzeriana</td>
<td>1½ to 2 ft.</td>
<td>$2.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>Juniperus Sabina</td>
<td>1½ ft.</td>
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SPRAYS FOR GARDEN INSECTS

INSECTS and disease continue to menace man's food supply. Millions of dollars are annually lost through these ever encroaching pests. They not only swoop down upon the farmer, but they also worry the backyard agriculturist and the window gardener. The malignancy and variety of form of these two classes are amazing. In fact every imaginable kind of injury can be found.

Of insects, the most common types of pests fall into two classes based upon their food requirements. The biting or chewing species are those which actually masticate and swallow some portion of the solid substance of the plant as the wood, bark, leaves, flower, or fruit. These are most readily destroyed with poisons which may be safely applied to the leaves or outer part of the plant where they will be swallowed by the insect with food. The other class are the sucking insects. These gradually injure the plant by reducing its vitality as they extract the juices either from stem, leaf, or fruit. They do not touch the outer part of the plant, but insert a sharp pointed beak thru the outer layer of plant cells into the inner soft succulent tissues. For this type only those substances which will act externally on their bodies as caustics, or which will poison or stifle them by closing their breathing pores, are effective. In addition both classes can, under certain restricted conditions, be controlled with poisonous fumes.

On the other hand the assembled disease fungi is enormous. Some destructive parasites depend upon a living plant for food, and number among others, the mildews, rusts, molds, and smuts. In general they can be controlled by spraying.

Humid atmospheric conditions and much rainfall are exceptionally favorable for the growth and spread of diseases. In spraying, the fundamental point is that it is a preventive and a curative. When a disease is once established it can not usually be eliminated by spraying. To be most effective the fungicide must be applied before infection takes place.

The most important chemicals used in the checking of these cases are the compounds of copper and sulphur. Copper has long since been recognized as a deadly enemy of plant life, traces being of sufficient for the control of destruction, tiny microscopical plants, commonly found in reservoirs and water mains.

The most known fungicide is Bordeaux mixture which consists of solution of copper sulphate with milk of lime. A stock solution is prepared (Cont. on page 167).

The bean blight attacks all parts of the bean, on the pod it produces spreading, discolored watery spots.

The corn smut is one of the most destructive of fungi attacking corn and produces a swollen tumorlike growth.

Mycosphaerella fragariae causes the destruction of strawberry leaves.

The disease results from Fusarium pyrenoidosum causes the pear fruit to harden and split in all directions.
The Most Greenhouse For the Least Money

By saying the least money we mean the least, consistent with undiminished efficiency and assured attractiveness. Just for identification sake, we call it the Number Two House. Here is one attached to what was formerly a children's playhouse, and now is a garden tea house with its glass door opening alluringly right into the glass enclosed garden. In this No. 2 Greenhouse with its straight eave, we have simplified all parts of it so that the completed building including the foundation, will cost you from 20 per cent, to 25 per cent, less than our curved eaved one. If that sounds interesting, you may incline to send for a new booklet just published, called "The Most Greenhouse for the Least Money.

Lord & Burnham Co.
Builders of Greenhouses and Conservatories

Our Catalog
"The World's Best Dahlias"
tells the plain truth about the very best new creations and standard varieties.
Beautifully illustrated, Eight pages in natural colors.
Write to-day for free copy

See natural color reproduction of "BETTY AUSTIN" and 15 other varieties in our new catalog.

New Cactus Dahlia: Betty Austin

The absolutely perfect Cactus Dahlia. Note the splendid form and stem in the illustration. Color—yellow at base of petal, blending to rose carmine and rose yellow at tip; reflex rose. A most beautiful and distinctive color combination, that makes it a best seller. Early, free and continuous bloomer: always full to the center.

Strong Roots $5.00 each 3 for $13.50
6 for $25.00

Peacock "Means the World's Best"

Our hundred (100) acres grow in 1923. We are the largest Dahlia Growers in the World. An enviable position made possible only by the appreciation of the Superiority of our stock by satisfied customers.

PEACOCK DAHLIA FARMS, P. O. Berlin, N. J.
An Amazing Value
This Attractive
Lincoln Wren House
$1.00

Here is an unusually attractive bird house—that only wrens can use. It looks like a miniature log cabin. It is made of wood, tinted a soft brown color that attracts the wren; and has a substantial, weatherproof wood roof.

The song of the wren is melodious and flute-like—its amusing ways make it a favorite with everyone. It destroys large numbers of obnoxious insects; it never hesitates to attack dogs, cats, swallowing, and other birds when they near its habitation. But it is astonishingly friendly to human beings.

The Lincoln Wren House can only be inhabited by the wren—and it is built to attract them. In appearance, it is the equal of wren houses costing five to seven dollars. And yet because we build in tremendous quantities—and ship knocked-down, in a form that any child can quickly put together—we are able to sell this attractive bird house for only $1.00—prepaid. (West of Denver and Canada $1.25.)

Here is a real bird house bargain that you should take advantage of! Attract wrens—they will liberally repay any attention you give them.

Send $1.00 now for each Lincoln Wren House you want. Take advantage of this offer today. If you aren’t delighted—money back. Fill out the coupon below and mail it in. Dealers write for special proposition.

LINCOLN WREN HOUSE
MANUFACTURED by JOHN LLOYD WRIGHT & CO., CHICAGO

John Lloyd Wright, Inc.,
703 N. Wells St.,
Chicago.

Print your name and address plainly on this coupon—and mail it in NOW.
Mark Twain Said:

"A great, great deal has been said about the weather, but very little has ever been done."

If Mr. Clemens had known about the modern Cornell Irrigation Systems for gardens and lawns, his whimsical remark would have lost some of its pointedness.

Nowadays something is done about the weather and much of the disappointment attendant with trying to make a garden or lawn grow is a thing of the past. For Cornell systems actually do give you rain when and where you want it.

We are prepared to make complete surveys and submit plans and specifications covering the installation of piping systems and pumping units.

The coupon, or a postal or letter will bring a complete descriptive booklet describing the Cornell plan of garden or lawn care, without obligation.

W. G. Cornell Company
Plumbing—Heating—Lighting
1 Union Square, New York City

The coupon, or a postal or letter will bring a complete descriptive booklet describing the Cornell System of Irrigation.

Charles H. Totty
Company
Headquarters for Novelty Plants
Madison New Jersey

For May and June delivery we have pot plants growing in "p" pots. Same prices.

Catalog on request. Mention House & Garden.

625 Tulip Bulbs
For $25

25 Darwins of 25 Varieties
625 top size highest quality bulbs in 25 of the finest named varieties of Darwins. Made up especially for us in Holland.

Here is the most possible tulip joy for the money. No one puts out anything like it in value and satisfaction.

Good Until July 25 Only
All orders must be in by July 25th.
No orders will be taken for this very special offer after that date.


Julius Rotters Co
At The Sign of The Tree
Box 60 Rutherford N.J.
A Garden Full of Gladioli

for $2.00

The Gladiolus is one of the most satisfactory flowers grown and there is no reason why every family cannot enjoy this grand flower plant as easy to grow as the potato.

Bloom from July to frost if you plant a few bulbs each month from April to July.

For TWO DOLLARS we will send 50 Bulbs of our Grand Prize Mixture, which covers every conceivable shade in the Gladiolus Kingdom.

Each year we sell thousands of these bulbs and have received numerous testimonials as to their merits.

Simple cultural directions in package

ORDER YOUR BULBS NOW so as to have them in plant when you begin making your garden.

Mail this advertisement, or present at our store, with Check, Money Order, Cash or Stamps, and secure this splendid collection, sent prepaid Order, 30-32 Barclay St., H. G.

Garden Furniture & Gladioli

1923 Spring Seed Annual sent on request.

Our 342 Boylston Street

[Italian Arts and Antiques]

Boston, Mass.

BIRD BATHS

This is one of our large collection of bird baths. In terra cotta, cement and solid stone. Prices range from $5.00 upwards.

We will be glad to send you our booklet of garden ornaments, upon request.

Carbone

[Italian Arts and Antiques]

342 Boylston Street

BOSTON

Sprays For Garden Insects

(Continued from page 168)

The asparagus beetle is a quarter of an inch long, and bluish black with green spots

The potato beetle is one of the most familiar and devastating insects.

The asparagus beetle is a quarter of an inch long, and bluish black with green spots

Canker worms are particularly destructive to ripe orchards in the Fall

The asparagus beetle is a quarter of an inch long, and bluish black with green spots

The potato beetle is one of the most familiar and devastating insects.
A Bird Bath will make a delightful spot in your garden bringing the birds with their merry note. Vases and shapely jars form charming contrasts in nature's setting.

Our collection of enduring Terra Cottas also includes Flower Pots, Boxes, Fonts, Sun Dials Gazing Globes, Benches and other interesting accessories for the garden, sun room and house.

A catalogue illustrating 300 numbers will be sent upon receipt of 20¢ in stamps.

GALLOWAY TERRA-COTTA COMPANY
3218 WALNUT STREET, PHILADELPHIA.
Evergreens

To Brighten the World in Winter

There's a Nurse-like staunchness in evergreens that makes them welcome in our gardens, our streets, our parks, and our playgrounds. No ground can ever approach completeness without their picturesque grace and vividness of color in winter and summer.

Use them Generously—Avoid Future Regrets

Year by year Evergreens increase in value—season after season your pride in them grows. Measured in beauty and time-saving Hick's big Evergreens are the cheapest investment you can make. You can get them by the truck-load or car-load, and know they will live—we guarantee them. Check this list—note the value of each kind:

<table>
<thead>
<tr>
<th>Size</th>
<th>Type</th>
<th>Price Per 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 ft.</td>
<td>White Fir</td>
<td>$2.50</td>
</tr>
<tr>
<td>2 ft.</td>
<td>Japanese Cypress</td>
<td>$5.00</td>
</tr>
<tr>
<td>3 ft.</td>
<td>American Yew</td>
<td>$7.50</td>
</tr>
<tr>
<td>4 ft.</td>
<td>Colorado Blue Spruce</td>
<td>$10.00</td>
</tr>
<tr>
<td>5 ft.</td>
<td>Japanese Cypress</td>
<td>$12.50</td>
</tr>
<tr>
<td>6 ft.</td>
<td>Japanese Cypress</td>
<td>$15.00</td>
</tr>
<tr>
<td>7 ft.</td>
<td>Japanese Cypress</td>
<td>$17.50</td>
</tr>
<tr>
<td>8 ft.</td>
<td>Japanese Cypress</td>
<td>$20.00</td>
</tr>
</tbody>
</table>

Japanese Cypress: (Green) 1 ft. 2.50 2.00
Japanese Cypress: (Golden) 1 ft. 1.25 1.00

There's a Norse-like sturdiness in the vegetable garden of Mr. William Walbridge, at Perrysburg, Ohio, with its hardy border, shows the results produced by using a Skinner Irrigation System. All chances of disappointment through drought are completely removed, for the Skinner System keeps the ground soft and moist at all times, lengthening the season and producing bigger and better crops at a cost that is negligible when compared with the results secured and the losses prevented.

Tell us the length and breadth of your garden, and we will tell you what a suitable Skinner System will cost.

The Skinner Irrigation Co.
211 Water St.
Troy, Ohio.

Perfect Drives! quickly obtained easily maintained

The perfect driveway is readily obtained and easily maintained by the use of Solvay Calcium Chloride, a clean, white, deliquescent chemical salt which has the peculiar property of attracting moisture to itself, and quickly combining with the surface to which it is applied. While absolutely odorless, and harmless to rubber tires and shoes, horses' hoofs, clothing, etc., Solvay Calcium Chloride is a sure destroyer of weeds as well as a perfect surface binder and dust preventive. It will not track or stain.

Tennis courts, too, are made faster, better!

Solvay is ideal for tennis courts—prevents dust and weeds, keeps the court hard and resilient and relieves sun glare.

Packed in air-tight steel drums, Solvay comes all ready to apply; a shovel is all you need to do the work properly.

Write today for the interesting illustrated Solvay Road Book.

SEMET-SOLVAY CO., SYRACUSE, NEW YORK

An Irrigated Garden

The vegetable garden of Mr. William Walbridge, at Perrysburg, Ohio, shows the results produced by using a Skinner Irrigation System. All chances of disappointment through drought are completely removed, for the Skinner System keeps the ground soft and moist at all times, lengthening the season and producing bigger and better crops at a cost that is negligible when compared with the results secured and the losses prevented.

Tell us the length and breadth of your garden, and we will tell you what a suitable Skinner System will cost.

The Skinner Irrigation Co.
211 Water St.
Troy, Ohio.
Cuts Grass Fast

No expert mechanics needed to run it

The Moto-Mower is a compact, easily operated power lawn mower. Anyone can use it. Handles easily and cuts grass evenly. Turns corners on its own power and can be run in small spaces. The Moto-Mower is a real grass cutter. Send today for catalogue and prices.

The Moto-Mower Co.
3348 E. Woodbridge St.
Detroit, Mich.

HILL'S EVERGREENS

4 New Sorts

You will be delighted with the exquisite beauty of these choice new interesting Evergreens introduced by D. Hill.

Let us send you a beautiful full colored picture and booklet with complete descriptions.

Supplied direct or through your local Nurseryman, Florist or Landscape Architect.

Complete catalog of 72 pages will also be sent on request.

D. Hill Nursery Co.
Evergreens Specialist
for over 40 years.
302 Cedar Street, Danlee, Ill.

HILL'S MUGHO PINE

HILL'S WASHINGTON JUNIPER

How does your garden grow?

GARDENING becomes even more fascinating when you use Planet Jr. garden tools. The Planet Jr. No. 17 single wheel hoe is a particular favorite. It runs very lightly and you can guide it handily to root out lurking weeds. You'll wonder how you ever managed without your Planet Jr. wheel hoe once you know the pleasure of running one.

Your dealer can show you several popular Planet Jr. models. Or write for catalog and choose from its interesting pages the Planet Jr. model best suited to your garden.

S. L. ALLEN & CO., Inc.
5th & Glenwood Ave.
PHILADELPHIA
Bulbs Imported From Holland

Specially for your garden

BY SPECIAL arrangement with the foremost Holland bulb specialists, Becker's Seed Store offers an unusual opportunity to American gardeners to obtain the very cream of the Holland Bulb Crop, if ordered not later than July 1st.

The greatest, largest and stoutest of the Tulip, Hyacinth and Daffodil Bulbs grown in Holland are obtained only by ordering in advance of harvest, so they can be selected out of the general run of bulbs when they are dug and packed for shipment. For full particulars, send for a free copy of Becker's Special Import Catalog of Holland Bulbs, describing the most desirable and beautiful varieties for full planting.

2 Special Offers:

Becker's Garden Catalogue of Selected Bulbs
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12 Tulips, Breeders, Assorted
12 Narcissus, Single Daffodils, Assorted
12 Crocus, Mammoth, Assorted
60 Fine Bulbs for only $3.00 Post-paid.

Becker's Window Garden Collection of Bulbs
6 Hyacinths, Romanes
12 Narcissus, Polyanthus
6 Narcissus, Yellow Trumpet
12 Tulips, Single, Assorted
12 Freesia, Parity
14 Fine Bulbs for only $2.50 Post-paid.

1923 Catalog Free

Send for your copy now as the time is limited. Mail orders promptly filled.

Beckert's Seed Store
Dept. H
Established 1877
North Side Pittsburgh, Pa.

Keep Song Birds in Your Garden

THE cheery song of robin, wren, blue bird, thrush and many others will make your garden more enjoyable. These little feathered folk will create havoc in the ranks of mosquitoes and other insect pests. Their bathing and drinking provide many hours of absorbing interest. Attract them and keep them in your garden with one of our Art Stone Bird Baths.

The soft gray tone of the bird bath illustrated adds a delightful spot of contrast on your lawn and soon attracts liberal patronage from the desirable song birds. Stands 32 inches high and bowl is 27 inches in diameter. Lasts for generations. Prices and sizes $1.00 to $2.50.

ArchitecturalDecoratingCompany,1693S.JeffersonSt.,Chicago

Lend Enchantment to your Garden with a Water Lily Pond

Water Lilies are among the easiest plants to grow. Their requirements are simple. Given sunshine, a quiet pond, rich soil and you cannot fail to have an abundance of flowers. They do not need the alert care of a gardener or the ceaseless attention required by most garden plants.

French Novelties — Hardy Sorts

These fine new hybrids have been bred and grown here in our ponds for the past eight years or more and have proven their worth.

MAMZANIELLO. A charming variety of all the varieties, having apricot tints and having color. The plant is vigorous, making its habitat in California throughout the summer. FREE-HEADING. $3.00 each.

LOS ANGELES TRIO: One White, one Pink and one Yellow $2.50.

Catalogue sent on request. Contains planting directions, and all kinds of garden furniture and ornaments.

HARRY JOHNSON, Water Lily Specialist, Hynes, California

California Wild Flowers

GORGEOUS flowers that will bloom this summer with minimum care. Waste spaces, gardens and hillside can be transformed into veritable beauty spots that will be an everlasting pleasure all season. The royal purples and gold of the famous "Fountain"—yet without some of its disadvantages. The Half-Fountain sprays the same soft, life-giving mist. The spray is all forward from the hose and you can pick it up with or without getting wet.

Many communities prohibit the wearing of sidekicks. This sprinkler complies with the law. Be placed to spray any spot on the lawn or flower bed. Very durable because it is simply made and all of brass.

GET ONE TODAY

If your dealer does not display the "Half-Fountain" in its individual package, send us his name and address and we'll see that you get one immediately. Once tried, you won't want to be without it.

The Armstrong Manufacturing Co., 701 First St., Huntington, West Virginia


Springtime at Mayfair

means meadow and woodland gay with Tulips, Garden glorious with stately Tulips. Your own personality will be expressed in your garden if you spend an hour at Mayfair choosing the varieties you wish to have next spring.

The Flowers Wait for You

and we will gladly tell you when to come. If you are too far away for a personal visit the Blue Book of Bulbs will appeal to you, for it presents the most noteworthy Tulips, Daffodils, Hyacinths and Crocus. The Blue Book will be sent to any address on receipt of 25 cts., which may be deducted from orders amounting to $2.50 and over.

Chester Jay Hunt, Inc.,
Dept. A, Little Falls, New Jersey

"Like a London Fog"

Rain’s Only Rival!

The first season of regular, uniform and automatic sprinkling by the Brooks System will result in an almost unbelievable improvement in the color and quality of your grass, shrubs and flowers.

Even, Economical, Automatic Irrigation for Lawns and Gardens

No Dry Spots
No Puddles
Gentle, Generous, Mist-Like Spray
Saves Water, Hose and Hours of Time

Act now to insure moisture for your thirsty Lawn and Flowers during the intense heat of Summer

Write us today for Facts and Figures

JOHN SCHEEPERS, Inc.
Flower Bulb Specialists for Quarter of a Century
522 FIFTH AVENUE
NEW YORK

Water Lilies Will Thrive From the Lakes to the Gulf

From Canada’s cold climate to the warm waves of the Gulf you will find Tricker’s Water Lilies grow luxuriously and bloom freely. They have proved their ability to meet all conditions if given sunshine, soil and water.

Select Tender Lilies for Tubs and Pools

this month, and plant them, too. A quartette of novelties and a score of established varieties are described and pictured in Tricker’s 1923 Catalogue of Water Lilies, Victorias, Nelumbiums, and Aquatics. Features a new and distinct form of gardening that will interest you beyond belief.

William Tricker, 662 Forest Street, Arlington, New Jersey.

OUR TULIP GARDEN was awarded two Gold Medals at the International Flower Show, New York, 1923

The Most Admired T U L I P

in our 1923 Prize Garden was Princess Elizabeth (Darwin)—Of charming, clear pink colour.

$2 a dozen; $5 for 50; $9.50 a hundred.

Order now. Plant this fall for May, 1924, flowering. Remit when delivered.

Same superior quality as has made “Scheepers Quality Bulbs” famous the country over.

CATALOGUES
Our literature is costly. It is gratis however to readers of House & Garden. No postal requests.

OUR TULIP GARDEN
at the International Flower Show, New York, 1923, was awarded the Grand Sweepstakes Prize as the best exhibit of the Show
Tidy Lawns at Small Expense

The Milbradt Power Mower makes quick work of trimming and beautifying lawns. It's practical, first of all; easy to handle anywhere; the lightest in weight of any 27-inch swath machine.

A sturdy 4-cycle engine supplies power for both traction and cutting. Special design stops power wastage, absorbs shocks and prevents excessive wear.

You'll be surprised at the low initial cost, the economical operation, the long life of the Milbradt Power Mower. If pertinent facts and figures interest you—write today!

Milbradt Manufacturing Company
2402 N. Tenth Street
St. Louis, U. S. A.

Improving and Beautifying Your Lawn

by using a "Clean Edge" Trimmer
on the borders and edges
A TIME and LABOR SAVER—WORKS LIKE A SHEAR
Trims around trees, shrubbery, walks, and edges. No cutting of turf or preparation of any kind required. A necessity on even the smallest lawns.

Price $8.50
($9.50 West of the Mississippi)
The Heimann Trimmer Co.
Urbana, Ohio
A Gardenful of Roses for $5.00

5 Dozen 1-Year Plants $5.00

No words of praise can adequately convey the extreme beauty of this glorious collection of Roses selected from the famous hybrid tea, hybrid perpetual, and old-fashioned types.太漂亮了。

These Roses will cause you to own one of the most attractive Rose plantings. They are offered to "Good Mail Order" customers. They will embrace all colors, with blooms at once and all summer, and all will be found highly desirable.

1 Dozen 3-Year Plants $5.00

In this collection we have grouped together 12 of the finest Hybrid Tea Garden Roses of the three-year size for sturdy blooming. Not only does the collection represent all colors in flower, but the individual kinds and varieties are on the order at once and all summer.

NOTE—If desired with the soil on the roots, must be shipped by express collect. If without soil, will be sent Post Paid prepaid. We recommend the former.

The McGregor Brothers Company
Box 110
Springfield, Ohio U. S. A.

GARDEN CRAFT
9 Lake Street, Crystal Lake, Illinois

Our modern plan books contain many new ideas and helpful building hints. Will save you dollars.

CRAFTSMAN BUNGALOWs, new 1922 Edition, Just off the press! Recognized as the standard plan book on bungalows. 112 pages of new plans, photos, sizes, costs, etc., of scores of attractive homes and bungalows ranging from $600 to $5,500 to build. Adapted to any climate. Most practical book published. New edition sent postpaid for $1.

COLONIAL PLANKS, DE LUXE, 3rd Edition, just off the press! Unusual, distinctive and worth while—BIGGER BOOK THAN EVER FOR THE SAME PRICE. Filled with numerous attractive pictures and plans of moderately-priced Colonial bungalow and residences. Every prospective builder should have one. Only 50c Postpaid. Order both books today. Money back if dissatisfied.

Yoho & Merritt
Craftsmen Designers
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Seattle
Washington

For Better Gardens—Perfect Flowers

Kill Aphis

Registered as one of the most destructive and persistent pests on flowers, fruit and vegetables. Be on the lookout now for this little green bug and spray thoroughly with "Black Leaf 40."

Florists, greenhouse owners, gardeners and fruit growers always keep this "Black Leaf 40" on hand to destroy all varieties of Aphis. Torpes, Red Bug, Pasilla and Leaf Bopper.

TOBACCO BY-PRODUCTS & CHEMICAL CO.
LOUISVILLE, KY.
Here’s Your Trellis—Ready-Built

The new STAYTITE handle identifies Pennsylvania Quality Mowers. Ask your Hardware Dealer or Seedsman.

The STAYTITE Crutches are the most convenient and useful garden help brought out in many a day. They are stout galvanized steel stays for supporting flowers, bushes, nasturtiums, peas, beans, etc. They do away forever with the necessity of hunting up wood sticks every year. Improve the appearance of your garden. Will stay for supporting flowers, as an archway, as support for vines and for many other purposes. Adds grace and beauty to the home surroundings.

Our Prices Make Building Unnecessary

CRAKERJAC, in its convenient, ready-to-use form, is sold so reasonably that you need not think of having a trellis built. Prices, including two 6 ft. posts on which trellis is fastened:

- No. 1. Cr. Green finish $3.00
- No. 1. Wh. White finish $2.50

At your dealer or direct from us, transportation paid to points east of the Mississippi River.

EVAN L. REED MFG. CO.
1221 Ceca Ceda Bldg.
Kansas City, Mo.

“Little Wonder” Hedge Trimmer

with Lawn-Clipping Attachment

This new, wonderful device makes hedge trimming a pleasure. Trims any shape hedge, more evenly and 5 to 10 times faster than the old, hard hand-shears method.

Saves Time, Labor, Money,

In use on thousands of estates, homes and institutional grounds. Strong, durable and perfect in operation. Equipped with Lawn-Clipping attachment it becomes doubly valuable to every owner who wants his hedge trimmed a pleasure. Trims any shape hedge, more evenly and 5 to 10 times faster than the old, hard hand-shears method.

3 sizes, 30", 40" and 60" blades

Lawn clipping attachment $15 extra

Can also be used in rough field, adjustable to any height. Cuts 10 times as fast as scythe.

If your dealer cannot supply, we will ship to you direct from the factory. Write for descriptive circular and testimonials.

Selling Agents

- Indiana
- Ohio
- Pennsylvania
- Delaware
- Maryland
- Connecticut
- New York
- New Jersey
- Michigan
- Illinois
- Wisconsin

DETROIT MFG. COMPANY
(O. J. Smolenski Co.)
OAKS, PENNSYLVANIA

WATER

Always Available

Country estate owners find the CORCORAN TANK TOWER an unsurpassed means of obtaining plenty of water, at a high pressure, for the house, garden and garage.

The DOUBLE TANK FEATURE is shown in the illustration. The lower tank catches any overflow and a reserve supply is always on hand in case of fire or for the garden and grounds when the dry season is on.

SEND FOR OUR TANK TOWER AND WINDMILL BOOK

A. J. Corcoran, Inc.
738 Jersey Avenue, Jersey City, N. J.

Spinkler from 18 to 80 feet!

The Double Rotary Sprinkler is now the most popular portable watering device on the market. Unsurpassed for use in parks, golf courses, estates, etc.

DOUBI E ROTARY

Shipped direct from factory at LOW FACTORY PRICE—$12.50 East of Rockies. Money back guarantee. Delivered prepaid. Order from this advertisement, or write

The Double Rotary Sprinkler Co.
1250 Ceca Ceda Bldg.
Kansas City, Mo.

The Plant Box With Every Needed Feature

Here’s the plant box that has all the features you would naturally expect to find in a high grade plant box. Here’s the plant box that assures thriving plants the year round. Here’s the sturdy, durable, light weight, economical plant box —the SUCCESS STEEL PLANT BOX—Self-Watering

Patented

Reservoir keeps soil in condition and provides proper circulation of water and air. Water tight—leak-proof—rust-proof. Easily handled. Costs less than lumber for ordinary boxes. Attractively finished in green enamel, baked on. Carried in convenient sizes by florists; and by seed, hardware, furniture and department stores. If your dealer cannot supply, order direct. Illustrated circular on request.

Success Mfg. Company
18 Sargent St., Gloucester, Mass.

Manufacturers of

Success All-Steel White Enamelled Refrigerators
For the Kitchenette — or Summer House

This Liberty Super-Twin Hot Plate is designed to give superb service wherever there's need of clean, dependable heat for cooking or allied uses. Well designed, strongly built, beautifully finished, frame and legs of aluminum-copper alloy, highly polished. Genuine nichrome heating elements. Each plate governed by a 4-station switch, develops three heat's, low 150 watts, medium 350 watts, high 660 watts. Maximum total current consumption, 1128 watts. Liberty Hot Plates are made in four other models and sizes, all high grade, practical and reasonably priced. Send for booklet describing the complete Liberty Line.

Special Notice: If the Liberty Super-Twin Hot Plate is not immediately obtainable at your dealers, it will be sent, carriage charges prepaid, on receipt of prices indicated.

The Liberty Gauge & Instrument Co.  
( Electric Division )  
6445 Carnegie Ave., Cleveland, 0.

AEROLUX  
VENTILATING  
Porch Shades

Live outdoors this summer —on your porch. Equip it with beautiful Aerolux Shades. Have fresh cool air and perfect privacy without heat and glare.

Durable, economical, easily hung. Weatherproof finishes. Can’t flap in wind. For open or glass enclosed porch.

Sold by leading department stores and furniture dealers.

FREE Book, "Better Porches" shows how to make your porch an attractive summer living room. Write for it.

The Aeroshade Company  
2331 Oakland Ave. Waukesha, Wisc.

Bring the Outdoors indoors

Outside—the green of the lawn and the trees—the white, crimson and gold of the garden and the blue of the sky.

Inside—the rug, the pictures, the upholstery and tapestry repeat the charm of the open. Even the pediments echo the design of the statuary outside. Beauty is undivided, one harmonious whole, and health-giving sunshine plays over all.

Broad French windows of clear American Window Glass alone make this possible. Truly, it is bringing the outdoors indoors and marks the irresistible trend of the times towards more and yet more windows. It is the trend of civilization.

AMERICAN WINDOW GLASS CO.  
GENERAL OFFICES: PITTSBURGH, PA.  
BRANCHES IN PRINCIPAL CITIES

Why Unsightly Clothes Yards?

The Hill Champion Clothes Dryer, with 159 feet of line, is not only a time and labor saver, but because it can be removed easily it allows you to have your clothes area free except at drying times. Most efficient means of outdoor drying known. Made a little bit better than seems necessary, but the years of service experienced by users of Hill Clothes Dryers prove that quality pays.

Complete information in our folder "G" is yours upon request.

Hill Clothes Dryer Co.  
52 Central Street  

Free— an electric Vac-Mop

Mop by vacuum your hardwood floors. No more shaking mops or chasing dirt. This marvelous Vac-Mop cleans itself at the same time it is cleaning and polishing the floors. With every Sweeper-Vac, the famous two-in-one brush and suction electric cleaner, we are giving absolutely free this new Electric Vac-Mop. A marvelous rug cleaner with exceptionally efficient house-cleaning attachments and the Vac-Mop for bare floors, the Sweeper-Vac is the one cleaner to perform every house-cleaning task.

Sweeper-Vac Electric Cleaner

PNEUVAC CO.  
168 Fremont St., Worcester, Mass.
Dress your thoughts with as much care as you do your person.

Old Hampshire Vellum

"A Stationery of Distinction"

Old Hampshire Vellum is a fine, aristocratic paper that won't scratch or splotch the ink. Offered in quire boxes (24 sheets and 24 envelopes). Also in quarter reams (125 sheets) and 1-8 M envelopes (125 envelopes). Several sizes and styles. Priced at $1.00 the box and upward.

Sold wherever fine stationery is found. If your stationer cannot supply you, we shall be glad to oblige on receipt of remittance.

A usable packet of Specimen Sheets and Envelopes will be sent on receipt of 10c.

Hampshire Paper Company
Fine Stationery Department
South Hadley Falls, Mass.

California Bungalow Books

"Home Kraft" and "Draughtsman" each contain Bungalows and Two Stories, "Plan Kraft" Two Stories, "Kozy Homes" Bungalows. $1.00 each—all four for $3.00. De Luxe Plans $1.00.

DE LUXE BUILDING CO.
521 Union League Bldg.
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