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The American Home

10



Living room of house shown on page 447

Published by Doubleday, Doran & Company, Inc.



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CIGARETTE

because



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dangerous irritants
that cause
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coughing

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for

FEBRUARY, 1930

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Harold Holiday Costain

Of brick, whitewashed, is this unusual small house in Larchmont, N. Y.

THE AMERICAN HOME

Making Ready For Spring

WITH the March number we find spring creeping into both the house and the garden. Daffodils and scyllas will be showing in the dooryard, and the house seems to look shabby in comparison. The heavy hangings and draperies of the winter days are out of place. It is time for new curtains of chintz and cretonne, for gay slip covers to hide the heavy couches and chairs. And in our March number there will be an article to meet this need. Claire Spencer Tucker tells exactly how to cut and fit one's own curtains and in April she will tell how to re-upholster your chairs.

And speaking of furniture, Ralph Erskine who is famous for his American reproductions will tell in simplest language how to *know* good furniture, pointing out the reason why one chair rightly costs one hundred dollars while one that merely *looks* like it costs but \$25.

We must speak again of the series by Julius Gregory beginning in the March issue. Everyone who has ever built a house or hopes to build one will want to read this article that explains so convincingly the why and wherefore of the cost of building.

Lurelle Guild will write of furnishing the little Dutch Colonial house, showing reproductions that he has found of all the old furniture. In this number Elizabeth H. Russell continues her story of furnishing the little Georgian house which she began in the October issue. With this description of linen closet and bath the little house nears completion—a lovely picture of a homelike, well-furnished house.

In this very helpful Spring number Marjorie Lawrence tells in her practical way of some rooms furnished on a budget—a living room complete for \$674.15, a dining room for \$592.50, and a boy's bedroom for the small sum of \$294.50. House plans, a story of a complete laundry, odd kitchens and corners, new ways of serving coffee make of this a most helpful homemaking number.

—EDITOR.

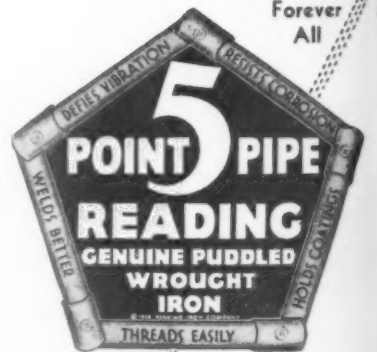


TIME — THAT TOUGH OLD TESTER

Meet Time, that tough old tester of everything in this world. To his aid, Time calls all the destructive forces of the universe. Years come and go, storms and sunshine, heat and cold make their accustomed rounds, while Time, the tough old tester, broods over the world, trying, testing, destroying. Yet Time, the tough old tester, does have his troubles. Against one material devised by man, Time and his serving-men falter. That material is genuine Puddled Wrought Iron—the metal of which Reading 5-Point Pipe is made. Watch for the next coming of Time, the tough old tester—you can learn about pipe from him.

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Science and Invention Have Never Found a Satisfactory Substitute for Genuine Puddled Wrought Iron

THE antique highboy in the far corner, wing chair by the fire, drop-leaf table here, rich mahogany pieces, art objects—most likely you can see them already placed in the new home you are planning to build some day. Each room is to be individually charming. Every item in it must contribute harmoniously toward its beauty.

But have you thought of hardware? This is very important in expressing character in decoration. Is that knob and key plate in perfect keeping with

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reproductions and modern adaptations, artistically appropriate for every architectural style—Colonial, English, French, Mediterranean.

Think of the future as well as the present. Will those locks fail to latch a few years from now? Will those hinges sag and squeak? And the woodwork—will unsightly stains soon mar its beauty? Not with Sargent Hardware of solid brass or bronze. This quality hardware is rust-proof and extremely durable. Its smooth service lasts as long as the building stands. Our illustrated booklet, "Hardware for Utility and Ornamentation," will be sent you on request. You will find it interesting and instructive. Sargent & Company, 48 Water Street, New Haven, Connecticut.

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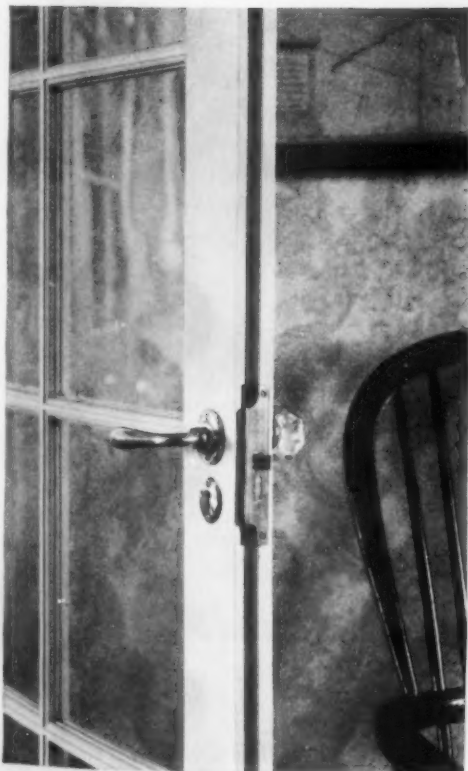
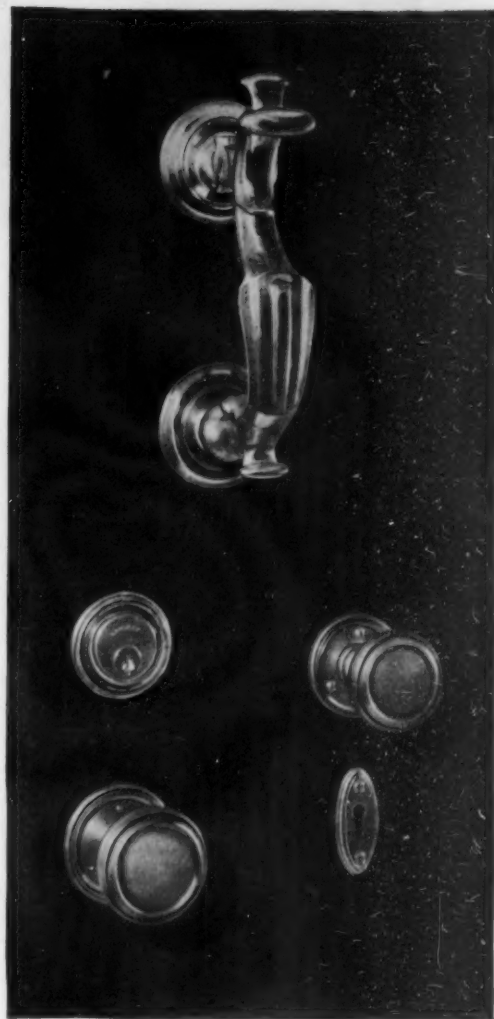


THE BEAUTY AND SUBSTANTIAL RICHNESS OF GEORGIAN ARCHITECTURE IS WELL EXEMPLIFIED IN THIS PHILADELPHIA RESIDENCE. IT CARRIES ON THE TRADITIONAL DIGNITY OF ITS TYPE. DE ARMOND, ASHMEAD & BICKLEY, ARCHITECTS.

AN ATMOSPHERE OF WARMTH AND RICHNESS IS MAINTAINED IN EACH SPACIOUS ROOM. WELL-SELECTED FURNISHINGS, DISTINGUISHED WOODWORK AND SARGENT HARDWARE IN APPROPRIATE DESIGN HAVE MADE POSSIBLE MANY CHARMING EFFECTS.

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Richard Averill Smith

"THREE OAKS", A HOUSE WITH UNIQUE FLOOR PLAN

Built to replace the house destroyed by fire, this attractive home of Captain and Mrs. Rudolph Greeff, near Pleasantville, New York, has no window more than three feet from the ground—a "safety first" plan in case of another fire.

In lieu of a second floor, the bedrooms are in an addition at the rear on a slight rise of ground. This not only lends privacy to these rooms but makes for an interesting interior treatment of different floor levels. Oscar Valet, architect

THE AMERICAN HOME

FEBRUARY

1930

A Colonial farmhouse that was rebuilt

*The spacious servantless house of Captain and Mrs. Rudolph Greeff
near Pleasantville, N. Y.*

MARJORIE LAWRENCE

Oscar Valet, architect

THIS is the story of a house which, like the fabled phoenix, rose from ashes. For over two hundred years, a little white dwelling had snuggled in the shelter of a green hillside. Once the headquarters of General Scofield, it passed through many hands until it became the property of Captain and Mrs. Rudolph Greeff of Pleasantville, New York.

The quaint charm of this Colonial landmark endeared it to casual passers-by, as well as to the Greeff family who dwelt here over a period of years. Then, one tragic night, the little house and all its treasured contents went up in smoke.

Perhaps its sturdy constitution was sapped by such effete modernisms as furnaces and electricity. At all events, the old tinder blazed away until there was nothing left but the foundations.

Out of these same foundations grew another little white house, where no window was to be more than three feet from the ground. To the casual eye,



The fireplace end of this high-ceilinged living room shows a comfortable and attractive grouping of furniture. While much of this is antique, many of the pieces are modern, a happy blending of old and new that is most hospitable and homelike (Photographs by Richard Averill Smith)



"Three Oaks" is very like its predecessor—an illusion fostered by the identity of position and background. There is the same narrow front porch, running the length of the house, with its six slender columns reaching from floor to sloping roof of slate. But the interior of the new house has been planned with a view to modern living conditions and with a knowledge of labor-saving that has developed in the years between the building of the first and second houses.

The present dwelling stands as a refutation of the mistaken idea that a servantless house must be so compact that all gracious sense of space is sacrificed. The house is built in two wings, one lying directly behind the other, with a short passage connecting them. In the front wing are all the ground-floor rooms, while the rear wing contains the sleeping quarters. While this sounds unusual, it is easily explained by the topography of the ground, since the rear section is built on rising land. Inside the house, eight short steps lead from the ground floor to this upper story. The bedrooms were thus given the

The dining section of the large living room is distinguished by two fine old corner cupboards to hold the lovely old china and pewter. The hooked rugs scattered over the floor add to the charm of this room

Here may be seen the addition at rear of main portion of house, this addition holding the sleeping rooms. This view shows the difference in elevation that made a few steps necessary between the living and sleeping rooms



privacy that comes from placing them on an upper floor and yet were low enough to step out of.

THE construction of the house is clapboard, painted white, on a fieldstone foundation, with chimneys of the same stone and a sloping roof of slate. The driveway approaches the east side of house where a short flight of stone steps lead to the porch. The fieldstone used in the building and in creating the rockery at the west side of the house was all found on the place. The porch is of blue-

stone slabs, set at random. Scattered about are a few sturdy chairs and tables of the farmhouse variety of Colonial furniture.

The small entrance hall can boast several interesting pieces. A grandfather clock of yellow pine, made by Whiting of Winchester confronts the visitor. At the right of the door is a fine cherry table of the clover-leaf variety. On the other side of the same wall an acorn mirror with a quaint painting in the top hangs above a square table. A door between the two tables leads into the living room.

The lofty ceiling which follows the roof line has the dignity of a cathedral. The desire for a high-ceiled room, in an early American house (for the owners stipulated that there should be as little break in their surroundings as is possible after a fire that consumed all their furnishings) led to deep thought, for there are no early homes of a "studio" nature. But, there were the seventeenth century meeting houses and other semi-public buildings that did have such ceilings and serve as harmonious backgrounds for Colonial furnishings. Mr. Vatet, the architect, met this modern demand by adapting to a dwelling this treatment of a meeting house. In other words, he developed the problem as those older architects might have, if they had been confronted with such a situation and had been provided with hot-water heat. This ceiling therefore is a scaled down, simplified adaptation of that of the Hingham Meeting House, in the Metropolitan Museum.

A great fireplace at the far end of the living room is constructed of fieldstone, and an old iron pot hangs on the hob. The fireplace end of the room is completely paneled in wood but the remainder of the room has walls of rough plaster, soft buff in color. The waxed floor is covered with a collection of delightful hooked rugs which have emerged unscathed from the wear of years.

The woodwork was specified of knotty pine and merely varnished and rubbed, thus retaining a cheerful light tone. At the big stone fireplace, with its com-



This spacious bedroom is rich in reminders of earlier days. In each room there is much space given to windows to permit of plenty of sunshine and fresh air

fortable raised hearth, is a room-end of battened ply-wood with a grain like mahogany. Although the paneled wall of the old American work was invariably an inside wall, it seemed good to try another variation, and the result appears to justify the sacrilege.

On both sides of the fireplace are deep

couches, covered in green velours, so inviting that they induce a longing for winter snowstorms, books, and a glowing hearth. Tables for magazines and smoking things stand close at hand, each one a center of interest in itself. Next to one couch is a tip-table of mahogany. The other is flanked by a maple end-table, semi-circular in form. In the northeast corner of the room, under the window, stands an old spinning wheel, which is garlanded with ivy from the little pots that it supports.

THE windows, by the way, are simply treated. Dotted Swiss looped-back curtains are at the glass while the overdrapes hang short and straight on either side. The material chosen is shiki, in a lovely shade of golden yellow, like the little canaries which sing gayly in their cages at the windows. The wall sconces are of pewter, and there are several interesting lamps. One of these is an old kerosene burner electrified, with a china base, wooden joining, and alabaster body.

The mistress of the house is a most capable woman of the kind, who with that inevitable quality of real art, whether the art of living or any other, accomplishes her aims without strain, and smoothly. It was her wish to combine living and dining rooms and relate both to the kitchen so as to simplify service to the uttermost. The high graciousness of her hospitality proves the possibility of this arrangement, and there seems to be a complete lack of feeling that a (continued on page 464)



A cheerful kitchen which catches the morning sunlight. Growing plants, a canary, and a view of Westchester's hills make it a pleasant work room

The American Home furnishes a house

Part V—The kitchen

ELIZABETH H. RUSSELL

Drawings by Lurette Guild

THE kitchen in the Queen Anne house which we have been furnishing for you room by room is compact and conveniently arranged for the easy accomplishment of the housekeeper's daily tasks. The floor is covered with linoleum in a conventional design in marbled tan-brown and gray squares, with inserts of black stars. The pattern is small scale as befits a small room, and in such neutral colors that wear and tear will not show on it. All around the room is a nine inch border of black linoleum. This is a smart note in the decorative scheme and serves a useful purpose, too, by bringing the plain black surface in front of the sink, a place where there is often a grimy spot. Linoleum should be put down carefully in the manner advocated by the company supplying it. Directions are as follows:

"First a layer of builders' deadening felt is laid over the old floor. This felt lining is pasted down, and is then rolled smooth with a heavy roller. Over this the linoleum is pasted and the seams and edges are sealed with waterproof cement. Again the whole

floor is rolled. The result is a permanent, and to all appearances, one-piece floor. The builders' deadening felt relieves the linoleum of the strain caused by the give-and-take of the floor boards. The dampness of summer swells the boards and makes them fit snugly, but the furnace heat of winter contracts them again and causes the joints to open. The felt layer takes up all this stress and strain."

Linoleum laid in this way is practically a floor, not just a floor covering. Gliders should be put on the feet of your furniture to preserve the beauty of your floor.

The walls in our kitchen are covered with a cream-yellow waterproof material, one of the most successful and attractive kinds of fabric wall coverings. It has a canvas foundation, heavily coated with oil colors and is washable and sanitary. It is easily applied to the walls, will wear indefinitely, and wiping with a damp cloth is all that is needed to keep it fresh and clean.

The woodwork is painted a deeper shade of cream, the color being taken from the lighter part of the marbled cream-and-brown square in the



Curtains have become as important in the kitchen as in the living room. These in red and yellow with plain yellow binding are especially pleasing



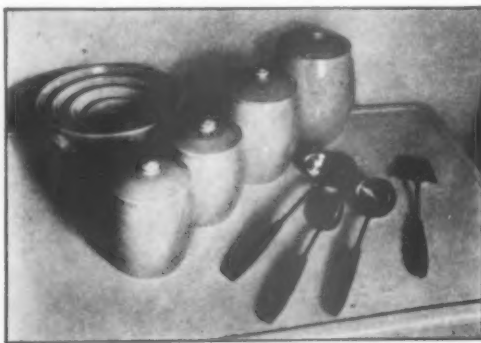
In this cheery kitchen even the bread box and canisters are in yellow. They come in all colors



For any space large or small a complete cabinet such as this may be found to fit it



A complete set of heavy aluminum pots and pans is offered for this kitchen at the low price of \$19.95 for everything. Who would not like to cook and bake with such accessories as these yellow bowls, covered fat little jars, and stainless steel mixing and measuring spoons

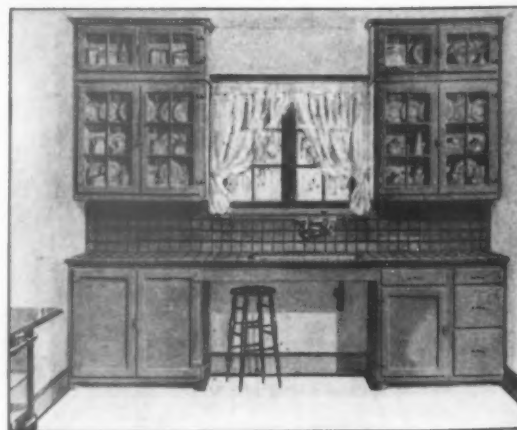


No piece of equipment brings greater comfort than an ironing board that folds into the wall



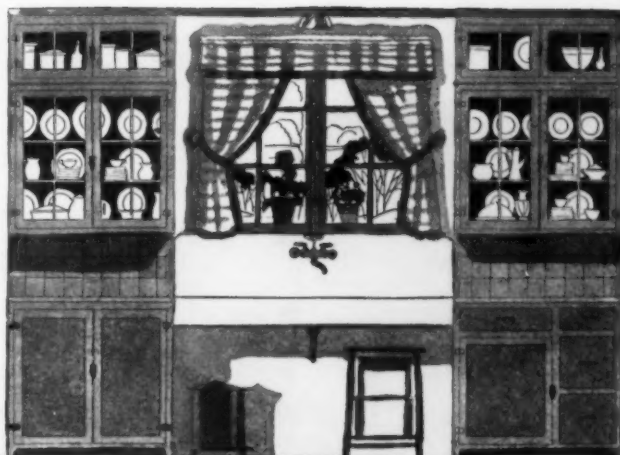
Large enough for a cozy breakfast by a sunny window is this porcelain-topped table and chair in buttercup yellow. Even the convertible ladder-stool is in color

This ideal grouping is planned for our kitchen so that there may be a minimum of steps. The porcelain sink has acid resisting enamel finished with corrugated drain boards

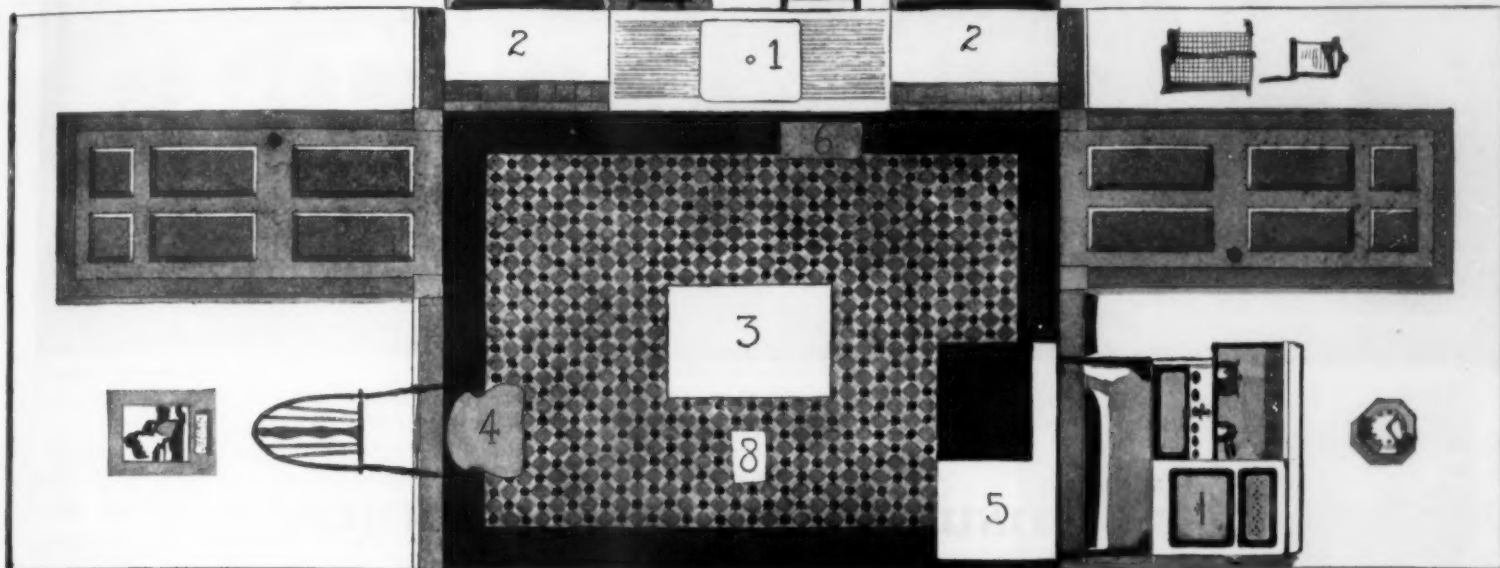


linoleum. The whole scheme of the kitchen color is brown, cream, black, and yellow. Three coats of paint should be given to this woodwork.

Against the practical and attractive background of floor and walls just described we have placed the essential kitchen furniture, not many pieces, for this is a small room and will, perhaps, be used by the house mistress only, so we have suggested beside the table a chair and stool for her



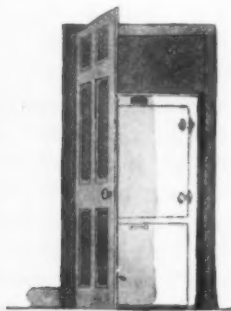
convenience. The table has a wooden frame and porcelain top, both in cheerful buttercup yellow, and the simple Windsor chair and convertible stool are similarly colored. The stool may be used to sit on before the sink or ironing board, or, opened up, to form a step-ladder, which will prove a great convenience when high upper shelves are to be reached or walls wiped off. There is a corrugated rubber surface on the top step (continued on page 470)



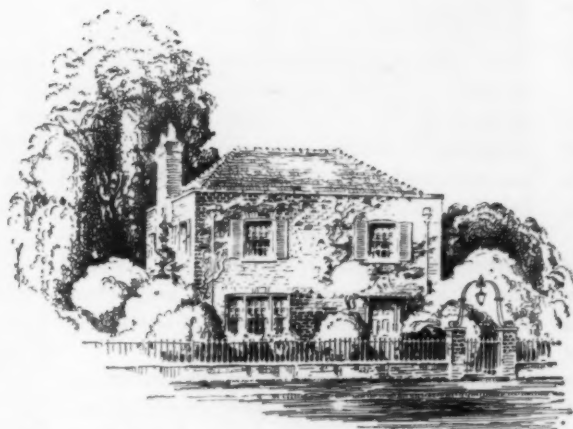
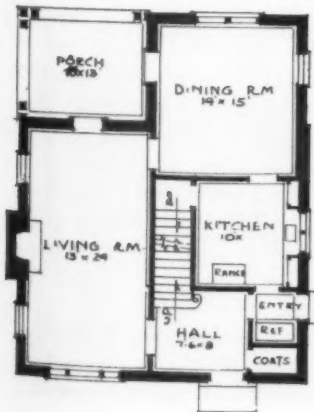
If the walls of this room be folded together a "bird's-eye view" of its conveniences is obtained. It will be easy to visualize its excellent plan and arrangement and its step saving device

KEY FOR PLAN TO QUEEN ANNE HOUSE KITCHEN

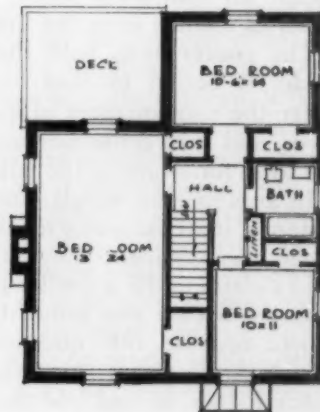
- 1. Sink
- 2. Dresser
- 3. Table
- 4. Chair
- 5. Stove
- 6. Stool
- 7. Garbage Can
- 8. Linoleum



No home is complete to-day without mechanical refrigerator, and in this well-planned room, it is placed in a closet close to all the other working units in the room



Full descriptions (including names of shops and samples of curtains and wallpaper) will be sent for three 2-cent stamps for each room in this series





Asbestos paint, stucco, stone, and brick construction, and wire lath all make for fire protection, but an adequate insurance policy brings peace of mind no matter how the house may be built

Harold Haliday Costain

The insurance on the house

*Read your policy before accepting it so you may be sure
you understand all its provisions*

ALTHOUGH the world has been educated to recognize the importance of insurance, only a few of us have learned that the mere possession of a piece of paper called a policy may not be sufficient for protection. When we accept a policy we enter into a contract, and the terms and conditions of that contract are printed in the policy. Ordinarily, we do not enter into a contract unless we are certain that we know and understand exactly what we are required to do pursuant to that contract; yet, many of us accept an insurance policy without so much as reading even the first page.

The courts have held that a policy holder is bound to read his policy or suffer the consequences of his failure to do so, and such consequences may mean the total forfeiture of the policy.

In applying for burglar insurance, for instance, it is customary for the company to ask the applicant if he has ever been paid a claim under a similar policy. Only recently, a case was brought before the courts because this question was not answered properly. According to the policy holder, he had told the agent that

ALBERT W. FRIBOURG

Member of New York State Bar

some years before, an insurance company had recompensed him for several small articles which had been stolen from his house. The agent, either because he was negligent or because he was afraid that he could not obtain the policy under the circumstances, wrote the word "no" after the question.

Shortly thereafter, the policy was issued and the questions and answers were included on the face of the policy. The insured received the policy, failed to read it, and assumed that he was protected. But after a loss occurred the company refused to pay the claim, maintaining that the question had been falsely answered and that the policy was, therefore, void. It was held immaterial that the insured had answered the question truthfully; the important point was that the question in the policy was falsely answered.

This incident illustrates merely one of a number of reasons why every person should read his insurance policies carefully. In addition to representations of

past facts, a policy always contains a number of conditions that the insured is bound to adhere to, if the policy is to remain in effect. Thus, many fire insurance policies provide that if the house is left unoccupied for a period greater than two weeks, the policy will automatically be considered cancelled. To many people who either travel or spend the summer at a resort, such a provision may work a real hardship, especially if the provision is not discovered until after a fire.

If your policy contains such a provision, or any other one which is unreasonable and which you cannot readily perform, do not accept it with the assumption that "it is just a matter of form" and that the company will not enforce it. Read your policy when you receive it and insist that it conform to your reasonable wishes. If it does not, return it to your broker for correction, notifying him that the insurance is to remain in effect while the policy is being corrected. In nine cases out of ten, your broker will have no difficulty in having the policy changed to meet your demands.

In many states, there is a standard form of fire insurance (*continued on page 472*)

The charm of the Surrey house

*Notes for the architect or owner
who intends to use this style*

PAUL WINDOM

SURREY, during the Middle Ages, was a region consisting mostly of vast forests and grazing lands for sheep and swine, but it grew during the two hundred years preceding the close of the seventeenth century, into an important area of industry and manufacture. This was chiefly due to the iron trade, which at this epoch flourished here as well as in the neighboring counties of Kent and Sussex. The consequent increase in population and wealth in these districts resulted in the creation and development of a distinct architectural style, not only with regard to the manor houses and more important city buildings, but also among the cottages, farm-houses, and humbler buildings generally.

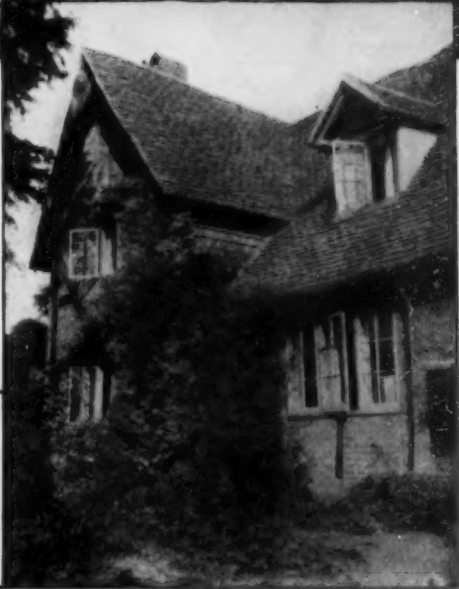
Surrey is particularly rich in small country houses constructed during that brief period of prosperity which ended with the beginning of the eighteenth century, when the iron industries moved to northern counties, and the commerce in wood could no longer compete with that of the newly exploited coal fields of Wales. It is likely that these developments, in bringing to an end further industrial activity in Surrey and forcing it back to its original agricultural resources, were largely responsible for the survival of much of its ancient building and craftsmanship.

As described in an earlier article of this series (see June, 1929), the original houses of the Cotswold hills and of parts



Like our own Dutch Colonial houses the buildings in Surrey make use of many materials. In the photograph above, we see stone, brick, and half timber lending each its individual charm to the wall

In the photograph at the right and in the others on this page, the careful attention paid to the decoration of the dormers is shown. Dormers were a later addition to the original Surrey style, but they are not out of place



The architecture of the little courtyard above is haphazard to say the least, but it has that rare charm that only age and good craftsmanship can give. Notice the handsome diamond-shaped windows

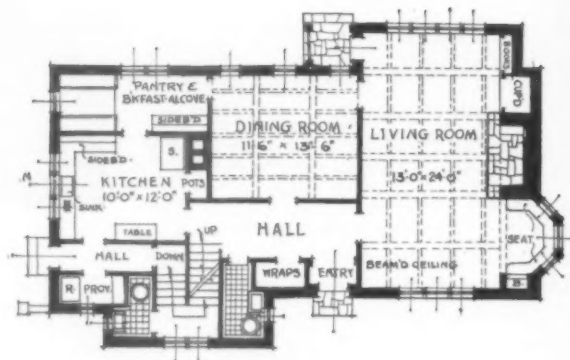


The clipped gable end, as shown in the photograph at the left, is a distinctive feature of the Surrey house. It must be skilfully handled by modern designers to achieve anything of its original beauty

of Yorkshire and Oxfordshire were limited in their construction to a relatively narrow range of building materials, of which stone existed as the principal element. The old cottages and farm-houses of Surrey reflect, on the contrary, an unusual abundance and variety of local resources. Full advantage was taken of these by the generations of artisans who produced the houses of this time, and consequently they afford a wider field of architectural interest than those of localities less generously endowed by nature. There is importance in this fact when the old Surrey house is studied for what it may offer the architect of the modern American house, in its essential principles of construction and detail, and in its simple beauty born of economy and good taste; a study which may be made happily to (continued on page 474)



This house designed for us in Surrey by Mr. Windom is the last in the series which he did for The American Home during a year's stay in England, Sweden, and the Continent. Here is shown the front elevation, and at the right, the living room end. The walls are, of course, brick, with half timber on one gable and slate, tiles, or shingles on the roof and another gable. Casement windows are used, with the original diamond panes only in the bay window in the living room



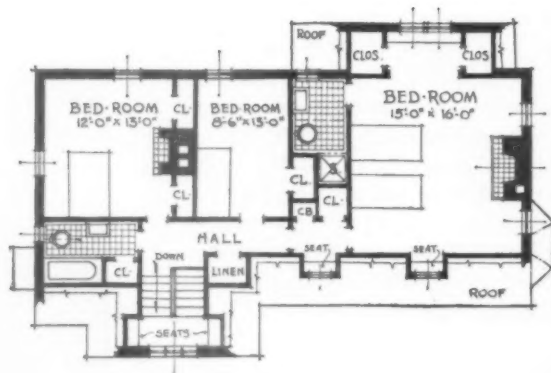
IN THE SURREY STYLE

A house designed especially for

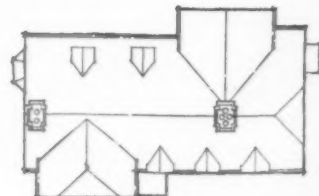
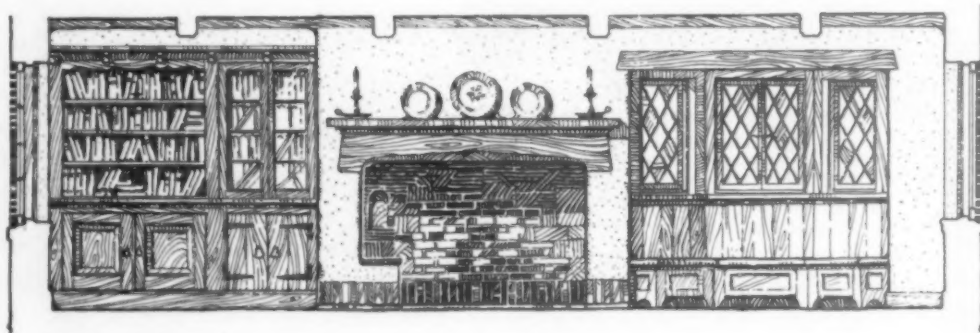
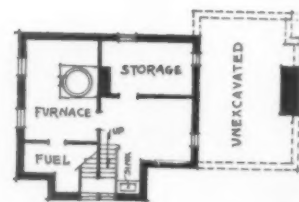
THE AMERICAN HOME by

PAUL WINDOM

in England

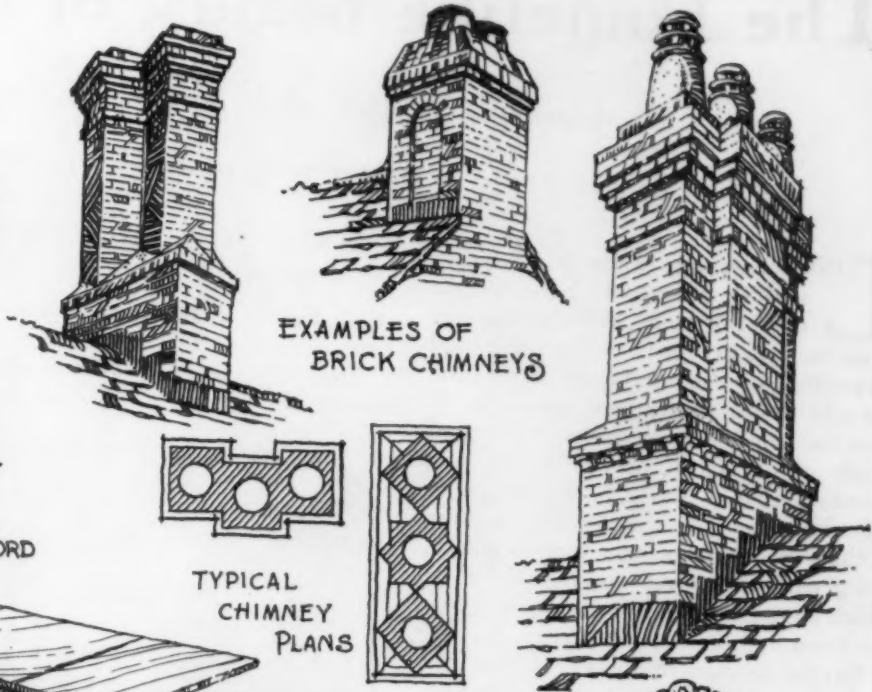


Below is the fireplace end of the living room, showing the bay window, cupboard and shelves, and the fireplace, which preserves all the charm of its prototype. Furniture of any of the English periods from Tudor to Queen Anne is suitable in such a setting as this. The floor plans, upper right, are laid out with Mr. Windom's usual skill. The living room and dining room have beamed ceilings; a sizable breakfast alcove adjoins the dining room beyond the pantry; and the kitchen arrangements are excellent. The master's bedroom has an attached bathroom and large fireplace, also plenty of closet space

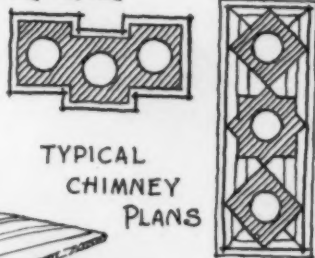




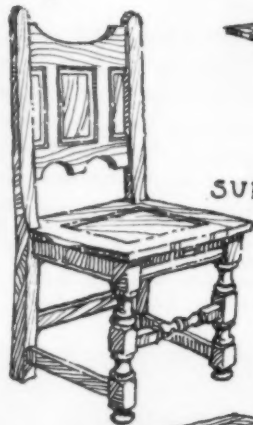
A. DOORWAY
NEAR GUILDFORD



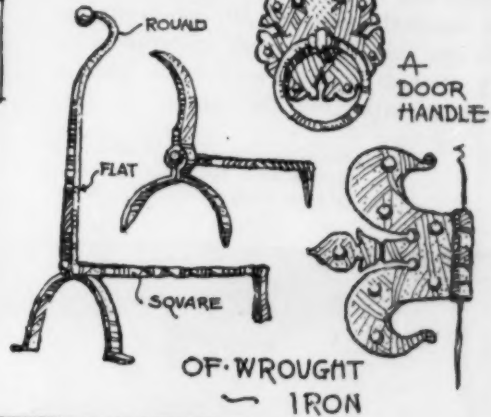
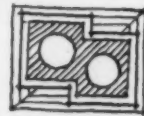
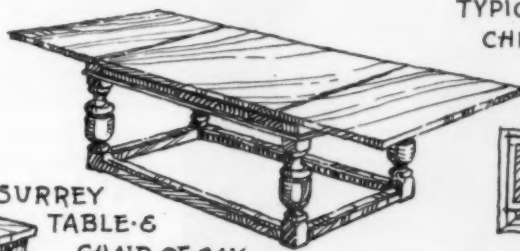
EXAMPLES OF
BRICK CHIMNEYS



TYPICAL
CHIMNEY
PLANS

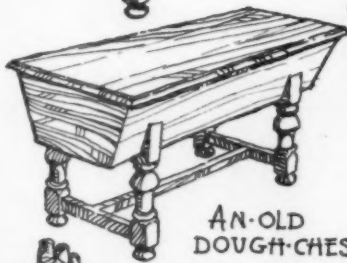


SURREY
TABLE &
CHAIR OF OAK



A DOOR
HANDLE

OF WROUGHT
IRON



AN OLD
DOUGH CHEST



A BRICK
DOORWAY AT GODALMING



CEILING BEAM
SECTIONS



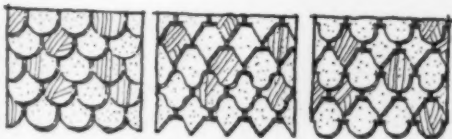
A MUNTIN



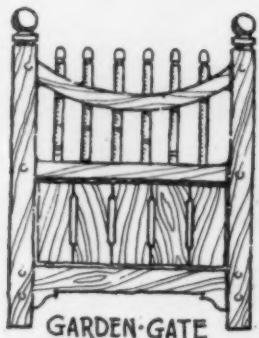
FROM MILFORD



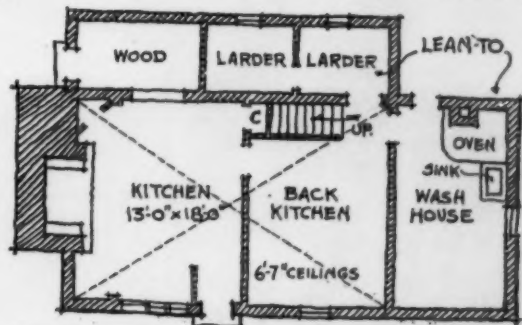
A CHARACTERISTIC
SURREY GABLE



TYPICAL WEATHER TILE FORMS



GARDEN GATE



TYPICAL PLAN OF EARLY SURREY COTTAGE
DASHED LINE INDICATES 2 STORED PORTION

The homelike beauty of old hooked rugs

Carefully selected, these rugs are suitable for any type of house or any style of furnishings

LONG years ago when our country was so very new, hooked rugs came into being. Whether this was a native industry born of the needs and necessities of that day or a fashion brought to our shores by sailors who, to pass the long hours on shipboard hooked strips of old cloth into a heavy bag foundation, may never be known. It is safe, however, to consider the making of these rugs as a purely American craft along with the pieced quilts, neither of which have ever been made to any degree nor been valued in other lands.

To the women of early America the hooked rug meant many things. Service and warmth first of all, economy as well, and last but far, *very far* from least, they meant beauty and color and a means of satisfying the hunger for this

A welcoming entrance hall decorated by Jane White Lonsdale in which hooked rugs bring the finishing touch

ANNA M. LAISE PHILLIPS

Photographs by Mattie Edwards Hewitt

in the hearts of those women whose lives were so devoid of either.

And now we have discovered this beauty for ourselves and not only are

we buying old hooked rugs but we are also making them. Some of our largest rug manufacturers are reproducing these Early American designs in their own lovely fabrics.

The elements of design, quality, and texture enter into the question of where a hooked rug should be placed, and when these are harmonious with the setting, a hooked rug is just as appropriate in a room with Italian, French, or other foreign sentiment as in a strictly American setting.

There is one thing that applies equally in camp, cottage, or formal room. The coloring of the rugs must harmonize with the other textiles used, but since modern draperies are so diversified in both color and design it might be well to use good hooked rugs as the *(continued on page 492)*

A restful picture is this room with its early American furniture, quaint fireplace, and soft-toned hooked rugs





Photograph by Karl La Roche

Compare this authentic old house, photographed in Darien, Connecticut, with the modern adaptation of this style shown on the following pages. The house above is owned by R. H. Bemish

Our series of Early American homes

Furnishings of a Colonial New England house showing both original pieces and modern reproductions

TO PRESERVE for the American people the best of our architectural heritage, we are offering a series of houses patterned after the styles of our forefathers, modernized to fit the life of to-day, and above all at a cost that is within the means of all.

America has come of age. We are no longer in the youthful years of the Republic, and with this maturity, we have turned, as nations always have, to preserving and glorifying our historical past. We are asking for the heirlooms of our country or for their authentic reproductions; we are surrounding ourselves on all sides with evidences of our newly aroused interest in American traditions. Why, then, is it strange that architecture, too, should turn back for inspiration to the very homes in which these traditions were assembled?

To be sure, it would not be wise for us to select the very earliest of the Colonial homes and attempt to adapt them to modern living, for in so doing we should be forced to destroy their outstanding characteristics. The small, diamond-paned, high-placed window of the early home served a two-fold purpose. It saved glass, which was an expensive luxury of that day, and it concealed the occupants of the house in time of Indian

LURELLE GUILD

attack, for the height of the window from the floor and the smallness of its actual surface made it possible to pass beneath it almost unobserved, and, too,



A Colonial fireplace similar in feeling to the one on the cover of this issue, which is suggested as the living room fireplace for the modern house (page 447)

a solid wall was always safer from prying hostile eyes. The size of many of the chimneys in the earliest homes seems to us an appalling waste of space, but again we must remember that the colonist heated his home and cooked all his meals, made his candles and soap in his fireplaces, and perhaps was not as adept in making small flues serve large fireplaces as we are to-day.

The house which we are showing here, while not of the first stage, is a direct development of it, and shows a floor plan which duplicates the other with practically no exception. There are many of these houses standing to-day throughout New England, and while each shows a slight variance in its plan or exterior, it is not impossible to represent the type clearly and authentically with a single plan, for the variations are of such a nature that the fundamental construction remains the same in all of them.

At its inception, the house consisted of but two rooms, one on each floor, with a chimney at one end. In these crowded quarters the family managed to have their existence, until time permitted the building of the second half, making two rooms to each story, the chimney becoming the center unit about which the house was hung. In many



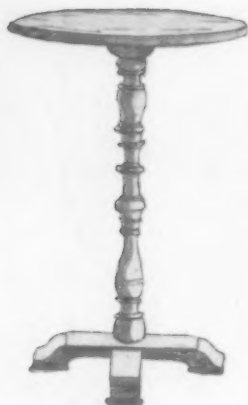
The highboy represents the aristocracy of furniture



cases a lean-to was added, thereby creating the long steep sweep of roof line that has become so familiar and so characteristic of this particular section. Aside from its practical quality, where heavy snows marked long winters, it is without a doubt one of the most interesting architectural lines which America has produced.

Chimney breasts in nearly all these houses were sheathed with feather-edged board or covered with simple paneling. The earliest paneling was extremely plain in most houses—in fact appeared no more ornate than the sheathing. As time went on, however, we find the detail of mantel and chimney covering becoming more ornate, and often heavily carved in the contemporary English styles. When the walls were not sheathed, we see a dado of feather boarding running horizontally, or a simple paneling, to the height of a chair rail. The wall above this would be plastered and occasionally papered, too. This type of dado is found in conjunction with a completely paneled or sheathed chimney breast.

Local materials greatly affected the variations to be found in the early house. It was essential that only such material be used as was close at hand and easily available or usable.



Sturdiness is the characteristic trait of this little old table



The ladder back chair was created for comfort



The beauty of early craftsmanship is shown in this ball foot chest



The Bible box (right) reflects the Pilgrim spirit



A fine sense of proportion and a turning lathe made this attractive trestle table



None of the old pieces of furniture has kept the place in the affections of the homemaker held by the simply constructed low-post bed



An early open dresser made to hold pewter and china



Some find red brick chimneys, where clay of proper nature existed, and in other localities, notably in the western end of Connecticut, the red brick chimney becomes the exception, for here field stone was so plentiful that the chimneys were constructed entirely of this material.

Oak, pine, and chestnut replace one another according to their abundance in the particular locality. We even find that the actual construction methods vary, sometimes to fit the wood employed, but more often because the houses were built by unskilled labor, and native ingenuity was needed to solve a tricky problem. Tools were scarce and often were made as needed.

The furniture that we would expect to find in a home of this type would be necessarily subject to the same conditions and methods of labor and would reflect the austerity and simplicity of the homes and their occupants. The great wainscot chair, we feel, was close kin to the simple paneled wall, and often resembles it in every small detail. The chest, again, was constructed by the same methods as the paneling, and repeats its shapes and proportions. At

The mirror was a priceless article of house furnishing in olden times



A writing table that marks the transition period between the box on a frame and a slope-top desk

times we discover a simple effort to introduce a bit of elaboration upon the



THE AMERICAN HOME asked Mr. Leigh French, Jr., an architect of New York, to design a house which would retain the charm of the early New England prototype and yet be perfectly adapted to modern conditions. The successful solution of the problem is shown on this page

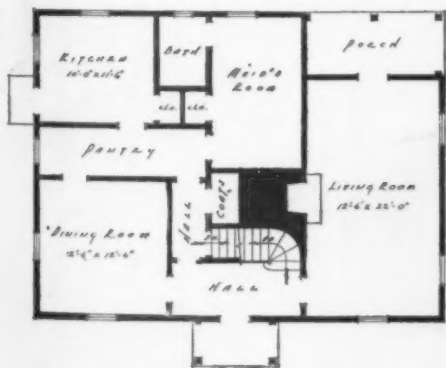
panels of the chest, either in the form of carving or scratch decoration.

As these homes were completed and life in the colonies became more settled and normal, there appears a strong effort to relieve the stark bareness of the interiors and to produce a contrast by furniture styles. Tools were of better make, and the craftsman could now in-

troduce turned spindles, stretchers, arms, and legs into his tables and chairs. At this time the gate-leg table and Carver and Brewster chairs become prominent. Despite this ornamentation, the furniture mentioned never for one moment became ornate, but, on the other hand, retained all of its fitting dignity and the rigid simplicity so characteristic of the men and women of the Pilgrim era. Sturdy and strong as they were, they built in the same fashion.

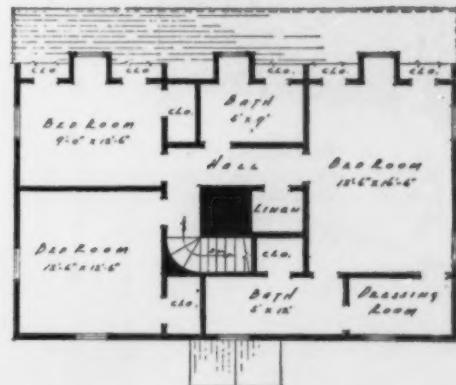
made for the woman of the house to use at her spinning-wheel or other household tasks. With all their apparent severity, the shaped splats of the back molded to fit the body were far from uncomfortable.

The chest, as we have said, followed closely the styles of paneling, and in



The first floor plans of the house shown above may be changed to suit the owner's needs. The pantry can be made into a breakfast nook; the maid's room can be cut off from the pantry and be used as a guest room, with a door into the living room and a fireplace in the big central chimney

CERTAIN pieces of furniture stand out as characteristic of the early Colonial home. The "forme" or bench, the chest which served as table, seat, and container, and the bed were practically the only pieces of furniture used in the very earliest houses. They served the simple needs of the family through the hard years of getting established. When time permitted, we find the chair introduced in various shapes to fit the purpose for which it was made. Chairs were reserved for the head of the house or an honored guest, until their use became more common and we find low-seated ladder-backs



While the disposition of the rooms in the house Mr. French designed for us is not the same as in the original, the changes have been necessary to make the house meet our modern requirements. Dormers have been planned for the long sloping roof in the rear to ventilate the second floor properly



Quaint star-shaped sconces of looking-glass may be electrified or simply hold real wax candles (Period Art Shoppe)



This magnificent gate-legged table would add distinction to any room. It is an exact reproduction of a beautiful old model (Erskine Danforth)



Sparkling points of illumination are reflected in wall sconces made like the antique models (Period Art Shoppe)



Such sturdy rush-seated, ladder-back chairs as our ancestors used are still great favorites to-day (L. & J. Stickley)

This dignified reproduction of an early chair was inspired by an original like the one on the cover of this issue (L. & J. Stickley)



their very construction repeat the methods used in building the home. Aside from the large chest made to stand on the floor, there was usually a smaller chest made with a slant top which held that priceless possession of the Colonial family, the Bible. As the chest proved a bulky and inconvenient table, we find the craftsman in his available spare moments making tables to replace the chest for that use. At first these tables were of the trestle type with two end supports on shoes, a center stretcher and drop leaves. Such an arrangement permitted the folding and storing of the table in the smallest conceivable amount of space, and space was dear in the earliest homes. Later, the well-known and incorrectly labeled tavern table appeared and with it the more ornate gate-leg.



The graceful butterfly table, with charming turned legs and typical flap is a design of perennial popularity (Charak)



Our grandmothers kept lavender-scented linen in ball-footed chests which were the prototype of this good looking example (L. & J. Stickley)

When a desk was needed, the small Bible box was placed upon a base resembling the tavern table, and we have the beginning of the slant top variety. This desk was known as a desk on a frame. Later, when drawers were added in the carcass, it became the true slant-top type.

The chest of drawers also takes its beginning from the chest. Often a single drawer was placed in the bottom of the chest to enable the housewife to get at the contents without unpacking the entire chest. The (continued on page 484)



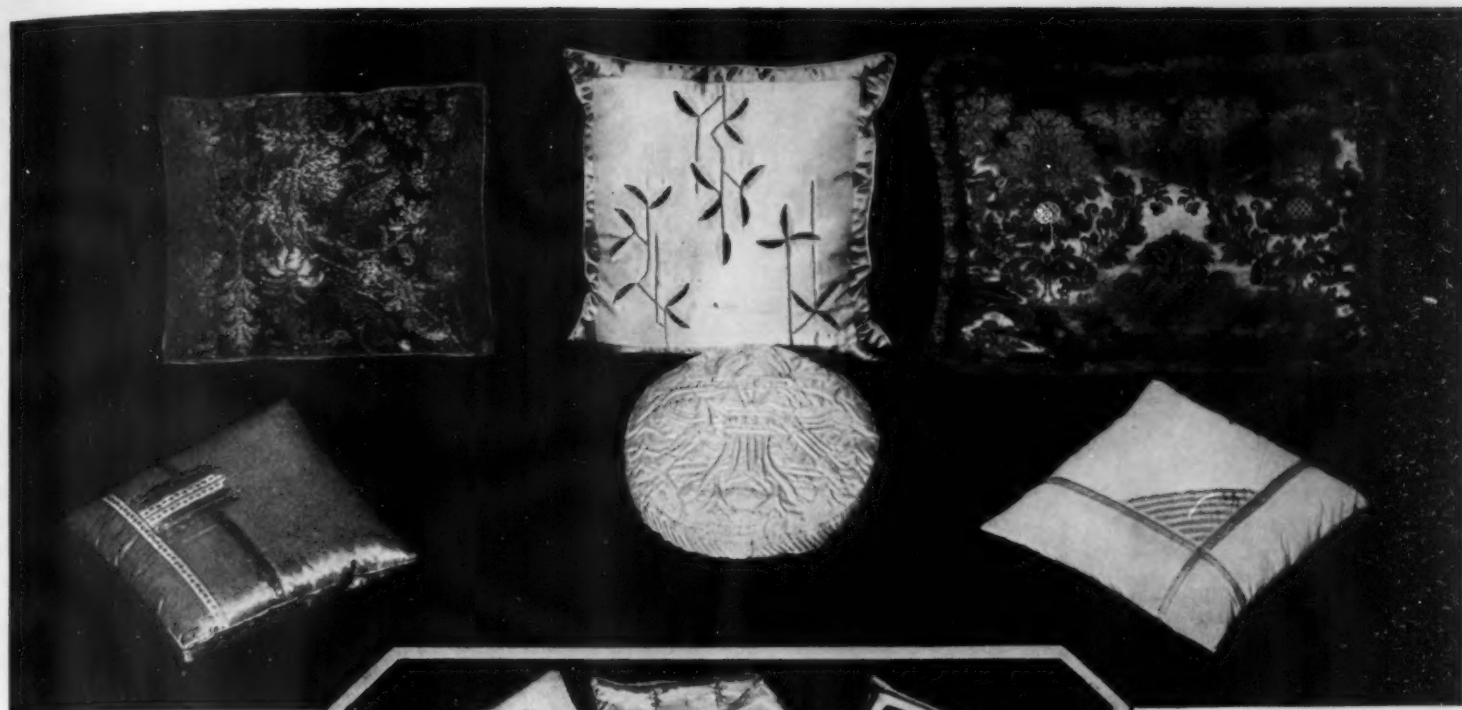
No better background for pewter and gay china was ever devised than the old time decorative open dresser (L. & J. Stickley)



Such a maple desk, on turned, trumpet-shaped legs was in daily use by our ancestors (Wallace Nutting)



The honest simplicity of this low-post bed has an appeal for all lovers of our Early American furniture (L. & J. Stickley)



The cushion has yielded to the popular trend toward elaboration, taking unto itself a new glory. So varied is it in shape, size, fabric, and trimming that in one or another of its many transitions it may be found in



any setting—from the most modern of modernistic apartments to the simplest of new England Colonial interiors (Photographs by courtesy of Lord & Taylor, R. H. Macy & Co., Jas. McCreery & Co.)

Pillows for every room

*An infinite variety in fabrics and design makes for
spice in the world of cushions*

SUSAN MEDFORD

CHARM in home atmosphere can often be achieved by deft finishing touches. The "little things" which are frequently overlooked have an influence that is quite disproportionate to their size. Cushions are among the things which have the gift of transforming even a temporary abode into an excellent semblance of a real home.

Those of us who have sat bolt upright in a beautiful but graceless couch and longed for a wee cushion to tuck in the hollow of the back have learned the importance of these small accessories. The cushionless room can never achieve real comfort. On the other hand, haphazard piles of tasteless pillows chosen with a fine disregard for the fabrics on which they repose have been the ruin of many a room that was on the road to success.

With the unlimited choice of pillows

that the shops are offering these days, there is no excuse for going astray in the matter of selection. There are prices to meet every purse. The contents of the cushions is carefully labelled so that the buyer knows exactly what she is purchasing. The manufacturer states, on an attached tag, whether he is using down or kapok, or some substitute as a filler.

There are two distinct methods used in making pillows. They may be form-filled, which means that there is a hand-sewn inside cushion which can be removed and recovered at any time, or they may be "blown" that is, the stuffing is done after the pillow is practically completed. The "blown" pillows are naturally less expensive than their corresponding form-filled equivalents and

are very satisfactory, although they may not hold their shape quite as long.

Pillows, like clothes, are showing a tendency towards elaboration this season. While the smart, modernistic forms are increasing on the one hand, on the other the average conventional cushion has taken to itself more frills and furbelows than it has shown of late years. For instance, there seems to be a marked vogue for chenille embroidery, either in all-over designs or in scattered motifs. Velvet is popular and narrow rows of ribbon trimming are a new note.

Pillows cannot be used at random, as a rule, with successful results. The sun-porch requires one type, the boudoir calls for another, and the living room needs something quite different. Color schemes should be considered and fabrics carefully selected. For instance, a living room that is gray (continued on page 494)



Simplicity and a fine regard for color characterizes this restful room. The counterpanes are in pale green in pleasing contrast with the mulberry rug. Sheets, pillow cases, and blankets are in a soft pastel shade of peach, which are the tones of the figured chintz draperies and upholstery

“And so to bed”

A harmony of color in mattress cover, sheets, pillow case, and counterpane that beautifies the simplest room

WHEN one considers that approximately a third of the average human life is spent in sleep, the importance of bedding becomes immediately apparent. The old-fashioned housekeeper had little to learn about comfort but, from an æsthetic point of view, her knowledge was sadly inadequate.

The homemaker of to-day faces a very different situation. When she goes shopping, her problem is an embarrassment of riches. “Styling” in bedding has produced such prodigious results in a short space of time that a moderate expenditure suffices to bring a tasteful and attractive ensemble into any home. Manufacturers of different articles for the bed are working together to coördinate color and style in merchandise. From the mattress to the spread, it is possible to obtain harmony of color in one, two, or three tones. The two-tone schemes of decoration are proving most popular and the introduction of colored sheets has given added impetus to the ensemble.

MARGARET HARMON

One interesting color scheme that was used on a pale green bed employed white sheets with yellow borders, a rough green blanket, and a two-tone spread of yellow crash.

Mattress tickings may now be had in colors that boast such delectable names as Venetian blue, and sea foam green, as well as the more usual mauve, rose, and beige. Cotton damasks are used a great deal, and there is also a rayon and cotton weave that gives a luxurious silken effect. If you wish to purchase mattress protectors, they are now obtainable in the pastel shades as well as white, and retail at \$2.50.

Sheets may be had in solid pastel tones, or with colored borders, the former being slightly higher priced. White sheets do not preclude interesting ensembles, which may be assembled by means of blanket, comfortable, and bed-spread. Cotton sheets in solid pastel tones, manufactured by several reliable

firms, retail at about \$9.25 per set, including two sheets and two pillow cases. White sheets and cases with colored borders cost about \$7.25 per set. A roughly woven one-color blanket would be \$9.50, while the same type would cost \$13.50 in a heavier weight. Still another kind which might be had in two tones of yellow or of orchid costs \$17.85.

A matching comfortable, yellow on one side and orchid on the reverse, wool-filled, and bound with a silk cord costs \$17.85. Quilts in two-tone combinations come in a varied price range, topped by those with eiderdown filling. The cost is determined by such factors as filling, covering, and workmanship. Usually the center of the comfortable is stitched in shell, diamond, or petal effects, framed in deep borders of straight quilting. A scalloped edge is a smart and attractive finish to a comfortable. A quilt of this type in a two-tone combination would cost about \$27.50.

The matter of the bedspread in an orchid and yellow combination would

be solved in a variety of ways. Sets consisting of spread and semicircular pillow, featuring a jacquard rayon pattern with rayon satin trimming, cost \$18.75. Taffeta sets with pillow are priced at about \$42.50. A lovely damask silk spread, woven in classical patterns, costs \$35, while its rayon counterpart may be had for \$17.75. If a more informal type of spread is desired, candlewick, cotton crepe, or organdie is charming in orchid or yellow to complete the ensemble and may be had very reasonably.

For the summer room or the bedroom in the country house, an effective scheme can be built around a toile de Jouy quilt with scalloped edge, and a spread of the same material, finished in identical fashion. The natural color of the toile forms a nice background for quaint scenic patterns in rose, mauve, or green. The spread costs \$11.75, and the lightweight cotton-filled comfortable, \$13.75.

The fact that the color of the fabric is relieved by the neutral background makes it possible to carry out this ensemble with sheets and blankets of a single hue, matching the dominant tone, without risking monotony. It is a good combination to use with white sheets, as well as those of green, rose, or mauve. An attractive blanket which might be added is of homespun character, finished with button-hole stitching, and selling at \$10.75.

A novel article of bedding for use whether in warm weather or as an aid to minimize the labor of bed-making consists of a combined spread and blanket. This retails at \$25 if made with an all-wool back, and at \$15 with a cotton back. The reverse—or bedspread side—is woven in a rayon jacquard pattern. The summer bed requires no more than this single cover, combined with the

necessary linen, to make it both comfortable and inviting.

A blanket which lends itself admirably to the bedding ensemble idea has wide horizontal bandings in soft pastel tints, and a plain center which repeats the color of one of the bands. The lovely tints of mauve, rose, green, and yellow in the stripings make the name "rainbow" blanket especially appropriate. Any shade selected from the bandings would be suitable for the secondary tone of the ensemble, while the blanket center would furnish the main color note. This price is \$10.

The old basket-weave, which is seen in early homespuns, has been repeated in a blanket which has a sateen binding and retails at \$6. Bindings, by the way, are an important feature of the new blankets. A two-tone ribbon is woven in one piece but presents a dual color effect, as though two strips had been joined. This makes it possible to have a reversible blanket bound in a matching color on each side, without artificial joinings.

Box springs and mattresses are to be had in lovely colorings and fabrics but we are not all of us buying new springs. A bed spring "slip cover" slips over one whole face of the springs and the sides, is drawn into place by a zipper fastener, and brings modern beauty to old-time equipment.

A pleasant ensemble for a country house is the group at the top of the page. The comfortable of toile de Jouy with scalloped edge costs \$13.75, while the green blanket of rough weave sells for only \$9.50

For a more formal room this group in orchid and yellow was chosen. The two-faced reversible satin bound blanket costs \$27.50 with sheets and pillow cases in either orchid or yellow at \$9.25 the set

The ultra modern bedroom of to-day calls for bed ensembles in colors that repeat or contrast with the key colors of the room decoration

Photographs by courtesy of Gimbel Bros.



Simplicity and the tranquil hostess

She is aware that her table is perfect with everything in flawless taste

ELIZABETH H. RUSSELL

THE tranquil hostess is the one who is happily conscious that her table is perfect, with the food, linen, silver, china, glass, and decorations correct, simple, and in flawless taste. The most recent note in entertaining is for elegant simplicity. At dinner parties the too-many and too-heavy courses are things of the past, diets are considered, service simplified, and, in table setting, the new note of extreme simplicity is stressed. Elegance demands exquisite foods in proper amounts, correctly served, but with no lavish display in any particular.

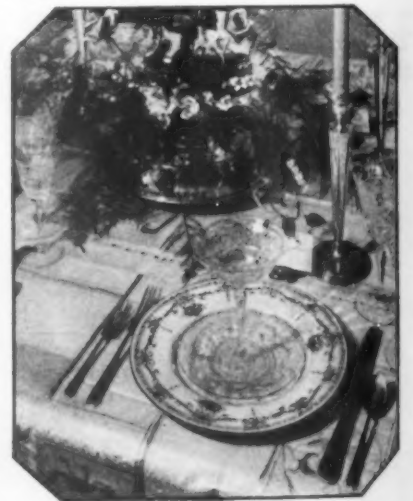
There are, of course, certain points to consider in working up a fitting background for the perfect dinner. It is important that the room be attractively and simply decorated and that there be no discordant elements to detract from the beauty of the central feature, the dining table. The lights should be subdued. This may be achieved by diffused lighting around the ceiling or by the more usual means of shaded wall sconces, which illuminate the decorative features of the room but do not vie with the shining points of light on the tall candles on the table.



A small formal dinner table has a unique centerpiece of four glazed pottery amorini who uphold their burdens of fruit and candles in a most decorative manner. The fine linen cloth, beautiful silver, and gold-bordered china and stemware display the simplicity of distinction (Linen from Lord & Taylor; Decorations from Gilman Collamore & Company)



Photographs by Dana Merrill



Sparkling crystal and silver against an exquisite linen cloth make this luncheon table a picture of which any hostess might be proud (Courtesy Frederick Loeser & Company)

A striking ensemble is made possible by the fact that the scarlet and black decorations of the china are exactly reproduced in the design of the hand-blocked linen set. (Courtesy Frederick Loeser & Company)

In setting the perfect dinner table, it is first covered with a thick silence cloth which reaches well over the edges. On this is laid the beautiful linen upon whose choice much of the success of your table picture depends. It must be the right size, the right color, and above all the right texture, which implies the very best you can afford. Its long folds must be crisp and fresh, and every care taken that there be not a wrinkle in its entire surface. The tablecloth may be pure white, creamy white, or a delicate color, as you prefer. The lovely tones of modern damask offer a wide range for your selection. For a formal dinner or luncheon elaborate cloths of lace or embroidery are beautiful and correct. Damask, however, is the usual choice of the most conservative hostesses, with its only ornamentation the stunning design woven into it, which careful laundering enhances.

The dinner napkin may be folded into a perfect square, or an oblong, with the outside edges turned inward. This is placed on the service plate with the edges underneath, and the long dimension up and down, with the monogram, if there is one, toward the guest. Monograms may be embroidered on your linen, if you wish, and will give an effect of individuality, but they are not essential.

For decoration, fresh flowers always come first since their use adds that intangible sense of naturalness and beauty that nothing else conveys, while their color range suggests many schemes



An intimate little breakfast table displays a complete service of turquoise and white Italian pottery used on a fine linen cloth with a charming all-over design of a Greek key. Anemones make a colorful centerpiece (Linen from Gribbon Company, Inc.; China from Mrs. Willbank)

Yellow primroses in a pottery bowl form an appropriate centerpiece for a cheerful breakfast served on a cream and yellow linen cloth, with simple china sprigged in bright colors, set off by examples of modern Sandwich glass (Courtesy Frederick Loeser & Company)

which may be carried out with the table accessories. The floral decorations on a table should never be more than fifteen inches high, so the guests may always be able to see over them. Flowers are not used in masses at present, but in simple open groupings which display the beauty of each blossom. Six or eight perfect roses arranged in a graceful vase of Venetian glass, for instance, would be the ultimate perfection for a small table, while informally arranged blossoms in low bowls of silver, pottery, or glass, become arrangements of charm and individuality if correctly handled.

Fruit as a decoration is very successful and may be fittingly used at any meal. It may be in a low centerpiece in the middle of the table, or arranged in many other ways which will suggest themselves. Tall, old-fashioned épergnes, beloved by our grandmothers, make admirable decorations when filled with fruit. A lovely centerpiece may be made up of purple figs, massed with black Hamburgs and translucent white grapes with the addition of a few rosy peaches or nectarines. Or scarlet persimmons and blue-black

(continued on page 490)



Holding all the colors of wallpaper, chintz, and gay rug, this spattered floor is typical of the restful rooms of an earlier day (Photographs by Mattie Edwards Hewitt)

Rejuvenating our old floors

*With paints, stencils, and whiskbrooms plus ingenuity
a problem becomes an inspiration*

IN MANY homes of long standing, the worn boards of a soft-wood floor, emerging after years of obscurity beneath all-over carpets, have become an inspiration instead of a problem—an actual contribution to the decorative scheme of the room. For the present popularity of painted finishes for the floor offers a variety of treatments that not only renew the life of old flooring but lend a distinction. And now that modern taste calls for a blending of the best of the old and the new, these colorful floor patterns reminiscent of the days of our ever-so-great-grandmothers, are much used to give our twentieth century dwellings that intangible something called atmosphere.

All-over spatter treatments, swirl finishes, shell patterns, stenciled borders, and painted checkerboards, once found in the simple cottages of the early settlers are again finding favor, and this reversion of taste has made it possible to have a unique floor in every room at low cost.

HELEN B. AMES



The beauty of marble has been given this room by painting the floor in black and white squares

These finishes are not difficult to achieve and are so decorative that they are well worth a little time and effort. The choice of the design and colors should be determined by the purpose of the room and the nature of the furnishings. For the formal hallway, there is nothing so effective as the checkerboard or diamond pattern in black and ivory, black and gray, or two shades of gray. The light color is used for the ground coats and when the last of these coats is thoroughly dry, the squares are chalked off, taking the width of the boards as a guide for the size of the pattern. Then every alternate space is filled in with the second color and the whole floor given a coat of varnish to make the finish durable. One coat of the dark color is usually enough.

This tessellated effect is also very appropriate for the sun room. Colors for this informal room should of course be gayer than the dignified tones which prevail in the hallway. Rose and ivory, leaf green, and (continued on page 496)

Showers of gay colors

Brilliance and kaleidoscopic variety of new curtain fabrics lure the most reactionary bathrooms to be modern

FLORENCE BROBECK

THE ENSEMBLE idea in bathroom decoration is nowhere so pronounced as in the relation of the shower curtain to the rest of the room's equipment and decorative fittings. Often the entire scheme of the room may be planned around this important accessory, for the newest shower curtains are made of delightful cottons, silks, rayons, and other fabrics in brilliant colors, amazingly varied as to patterns and in qualities which suit them to the simple little shower room or the large and luxurious bath-dressing room.

These curtains have been designed to match window curtains of the same rubberized fabrics and to harmonize with new towels, bath mats, and the horle of boxes and bottles that now seem necessary to the well-equipped and comfortable bathroom. But color and decorative pattern in the shower curtains as well as in these other devices have not been lavished to the sacrifice of serviceable qualities; these are, if anything, more practical than the old-time curtains, which were quickly stained and soon drab-looking.

In the new ensembles of shower curtain and window curtain to match,

there are simple ones for as little as \$2 a pair and others on the same counters for \$25 or more. Among the newest are curtains in two-tone effects resembling changeable silk, but these show by their prices that they are rayon and cotton combined or celanese or some other substitute for silk. They are, of course, rubberized and as practical as they are beautiful. Among curtains of this class an exceptional orange and yellow combination is seen, also pale green and gold changeable, and a gay red and gold. In the same silky-looking curtains there are many striped in rainbow effects, shading from pale yellow through orchid to deep raspberry.

MOIRÉ silk shower curtains are also available, these, of course, in the higher priced groups and obviously meant for luxurious city apartments, the bathroom which opens from a silk-hung boudoir.

There are amusing little checkerboard patterns on other curtains, in orange and white, green, blue, rose, red, orchid, black, purple, and gold and white, these of cotton on a rubber base. Window curtains and valance of this style are finished with a narrow ruffle having a notched edge and tie-backs of the same material. The shower curtain, of course, is simply hemmed and, like the more expensive silk shower curtains, are equipped with brass-bound eyelets for the hooks, and with snaps.

Many solid color curtains are included in the recent showings in all fabrics from cotton to moiré silk. The gold-to-orange striped linen when used for a shower curtain calls for a setting of palest blue painted walls; blue porcelain bath furniture, rugs which are dark blue with orange figures; towels with orange borders, bath towels white on one side showing an orange figure, reversible with white figures in the orange (these are very new); window curtains like the shower curtain; blue glass bottles.

The violet-to-rose combination might be used in a bathroom with painted peach-colored walls, orchid porcelain fixtures and deep purple or black linoleum or a tile floor; window curtains like the shower curtain, bath mat of peach color; rug of these tones of violet-to-peach like the curtain; towels of peach color, others of orchid and some of white bordered with violet; bottles of rose glass.

Figures and patterns may be introduced into the accessories of the bathroom in other ways than the new patterns of shower curtains. The towel makers have bestirred themselves in quest of new and important (continued on page 468)

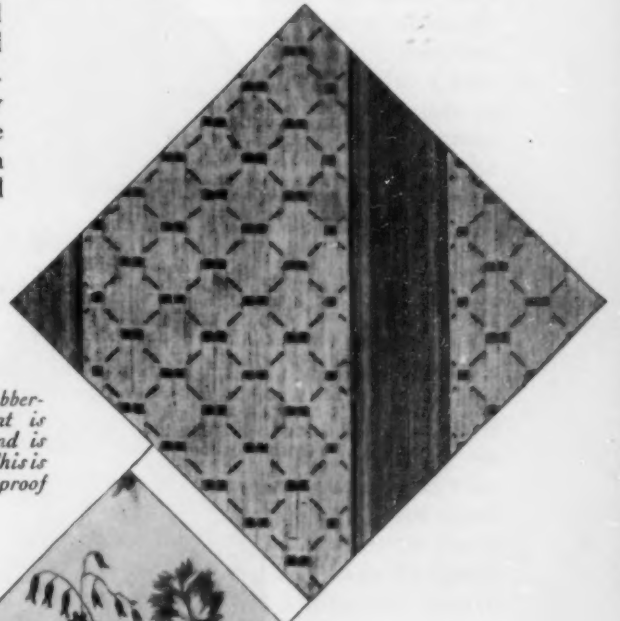


A lovely cretonne for bath curtains is this called the "Monticello," with blue flowers on a pale yellow ground

The chintz pattern in this rubberized fabric is in blues, green, and pink, a particularly charming fabric for the small shower

A green and lavender rubberized drapery cloth that is striped on one side and is plain green on the back. This is both mildew and water proof

A non-rubber cretonne that is nevertheless moisture proof and water repelling. This is in garden flower colors on a cream ground (Photographs by courtesy of C. A. Boyle & Co. Inc.)



An easy flower for all America

*Vari-colored Columbines that consort well with Irises
and are generous as to soil*

SHERMAN R. DUFFY

ORIGIN of plant names usually is of slight academic interest. Occasionally, however, a plant with a name of such paradoxical suggestions is encountered that origins are an entertaining speculation. Such a plant is the *Aquilegia* or, as it is commonly known, the Columbine.

The botanical name usually is attributed to the Latin *aquila*, an eagle, because of the resemblance of the spurs of the plant, a portion of the petals, to the talons of the eagle. The origin of the name, however, is not definitely known and the aquiline derivation has been questioned. Some authorities have denied it and declared that the name came from the Latin *aquilegus*, a water drawer. On the face of it, this word does not look like good Latin in such a meaning, and it is not found in standard lexicons.

An old form of the name in plant literature is written "aquileia", departing from the *g* which causes the derivation from *aquila* to be questioned, and bringing us again to the eagle. It is possible that by a rather common trick of philology an epenthetical *g* was

dropped into the tail feathers of the bird for euphony. This, however, is purely speculation without basis of authority, and as nobody knows definitely one surmise may be as good as another.

It has always seemed to me a pleasant speculation to assume that the name is derived from the word *aquila* as used by the later Latin writers, the Roman standard, an eagle borne aloft. This use we find in Juvenal—*locuples aquila*—the lucrative position of standard bearer. The regal poise of the flower in its graceful stem waving above the foliage might well be likened to a centurion bearing the eagles of Rome.

The common name, Columbine, is of more certain origin, the Latin *columba*, a dove, because of the likeness of the spur to the curving beak of a dove. Possibly, it has been suggested, it came by way of *Columbina* of the old masked comedies, whose cap was of a shape similar to the spur of the *Aquilegia*.

A plant that at one and the same time suggests the bird of prey and the bird of peace, the eagle and the dove,

obviously is of such unusual character as to be of special interest. Whether the name is of avian or aqueous origin, it was first applied to the European short spurred forms of the flower, *Aquilegia vulgaris*, in which the likeness to talons and beak is readily discernible. When we come to the modern typically American long-spurred forms, the simile is lost. The long extended graceful spurs much more strongly suggest cranes in flight.

There has been a movement from time to time during the last twenty years to declare the Columbine the national flower. Should this come about, it should be the long-spurred type, as this is the typically American form. The short-spurred forms belt the globe in the north temperate zone and seem to be native to almost every country. Some form is native to every state in the Union, Canada, and Mexico. So far as available records indicate, there is no form occurring south of the equator.

Garden forms assume the two distinct classes, short and long spurred. The former were the type of old-fashioned gardens. Now they are rapidly being displaced by the (continued on page 502)



Even under the shade of an old apple tree in this Illinois garden the Columbine in dainty, lightsome colors gives its flowers in gay profusion



© Amemya

The author's garden of sweet scents at Peekskill, N. Y., described in this article

Planting a garden for fragrance

Why pass by this subtle and surely one of the greatest allurements of old-time flowers

HELEN M. FOX

NO MATTER where we live, whether in the warm south where Oranges, Mimosas, and Magnolias are at home, or in the cool north where the Spice-bush, Linden, and Sweet-pepperbush scent the air with their fragrance, we can have a garden of sweet-smelling flowers.

Some flowers have strongest odor at night when their color fades into the shadows and they have to depend on their fragrance to attract the moths. Jasmine Tobacco (*Nicotiana affinis*), Nightblooming Cestrum (*C. nocturnum*), and Evening Campion (*Lychnis alba* or *vespertina*) have odor only at night. Petunias are sweetest at dusk, and Tuberoses at sunset. Clove Pinks and Roses are less chary with their charms and are sweet all day.

More white flowers are fragrant than any others and next in order come red, then yellow and purple ones. There are few fragrant blue flowers, but blue is a rare color in the floral world. Orange and brownish flowers are the least fragrant.

In planning a fragrant garden the first consideration will be not to have it so fragrant that it will give us a headache. A wind swept garden by the sea can stand more strongly smelling plants than a high-walled enclosure protected from

drafts and breezes. As we cannot smell the same scent for long, we must vary the odors and have a heavy aromatic one, such as an Oriental Lily, followed by a sharp spicy tang, as of the Clove Pink. Some plants are fragrant only in their leaves, such as Box, Lemon-verbena, and Bay, and others have the fragrance in their flowers, and some again in the bark. The last of course do not add to the scent of the garden.

Some particularly fragrant plants such as Tuberoses, Rose Geraniums, Lemon-verbenas and Oranges, Lemons, Bay, are not hardy in the north. But if we are very fond of them we can grow them in pots and winter them indoors. We can stand them on the terrace or porch where they lend an exotic quality and give a luxuriant breath of the South to the evening air, so that when we go into the garden and smell them without seeing them at night we are reminded of a delightful experience on our travels and have no idea what started the train of (continued on page 524)



© Amemya

Some Peonies have a marked fragrance, a quality that is being slowly developed

Let's start things early this year

*Stealing an advance on the season by
sowing seeds indoors*

ROMAINE B. WARE

GARDEN pictures are the aim and joy for which we all strive, and at this season the foundations should be laid for next summer's bloom. Gardening requires planning ahead. We don't buy gardens ready-made like a suit of clothes; rather they are custom-made to meet our particular needs and tastes. And custom-made articles call for intimate knowledge and attention to details.

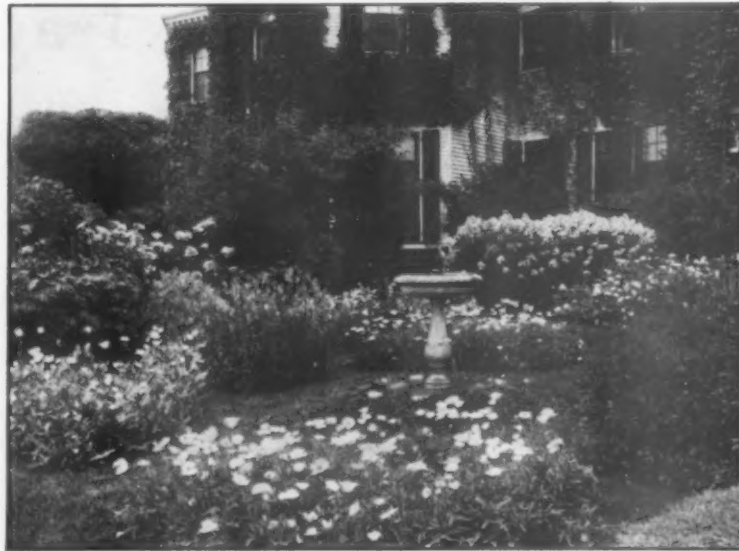
Every season of the year has its own particular detail that must receive attention. Spring calls for cleaning up and planting, summer for additional planting and seasonable work, cultivating, spraying, and dusting, the fall brings cleaning-up time and preparation for next year. Winter has most to do with study and planning though the forehanded gardener often finds much outside work that may be done.

Now, with spring "just around the corner" we are faced with starting the seeds of the annual flowers. If your garden is to be gay with great masses of bloom all summer, the seeds must be started early indoors. Waiting till they may be planted outside results in delaying bloom till midsummer and later. Many kinds need to become well established before warm weather arrives.

Amateurs have experimented with seeds indoors till they have evolved some very definite practices. Seeds are really not difficult if you will seek to understand them. The first precaution is to buy good seeds. You may ask, "How is one to know if seeds are good?" This can only be told by testing, but the safest plan is to purchase from established, reliable seed houses. The better firms use the greatest care to sell nothing but first class seeds. With good seed the rest is up to you. Many details such as soil, containers, sunlight, ventilation, watering, and other things must receive thought to grow seedlings successfully.

The seeds may be planted in pots or shallow boxes. They will germinate in pure sand, but a mixture of sand and leaf mold will hold moisture better, and

makes attention easier. Soil in which seeds are to be planted should be sifted very fine. Unless the seeds have good contact with the soil, germination will be poor. Not infrequently seeds are blamed, when the trouble is simply lumpy soil and lack of moisture. Very fine seeds should be simply scattered over the surface of the soil and pressed down. Where it is difficult to scatter fine seeds thinly enough, mix them with some sand and scatter both over the soil. If planted too thickly, they will be difficult to transplant without injury to the roots. Larger seeds should be covered about four times their diameter by sifting fine soil over them. Carefully water the seed bed.



Particularly with annuals an early start indoors, and transplanting later on, means a garden full of color for the longest season

Often it is best to do this before the seeds are sown by plunging the entire container in water up to its rim and leaving it sufficiently long to soak it thoroughly. Seed does not need light to germinate, just mild heat and moisture, but the moment it bursts forth from the soil, light and ventilation are necessary.

The usual practice is to start the seeds and then transplant them to other boxes, or flats, as the florists call them. This first transplanting is called "pricking off" and should be done as soon as the seedlings get their first true leaves. A little observation will teach you when they are ready. The soil with which the flats are to be filled should be a mixture

of equal parts of good garden loam, leaf mold, and sand.

If only a little soil is being prepared, it might be baked in the oven for an hour. This will kill much of the weed seed and objectionable bacteria. With larger quantities, after the flats are filled with soil, pour scalding water over them. This serves both as a sterilizer and to moisten the soil before planting the seeds. Flats may be filled with soil, sterilized, and set away all ready to use. To insure perfect drainage see that there are a dozen or more holes bored in the bottom of each flat, also place a half inch layer of coarse material such as ashes or gravel in each flat before putting in the soil mixture.

Seeds germinate better if a sheet of glass or a piece of paper is covered over the flat to conserve moisture. The temperature of the room where the pots or flats are kept will have much to do with their success. If too hot and dry they will be inclined to germinate poorly. After growth starts, daily fresh air should be provided, but it must not be a cold draft. A day temperature of not over seventy degrees is best, with the air kept moist, if possible.

One of the best arrangements I ever saw for growing plants was a table covered with zinc and having a two-inch high rim around it, the zinc coming up over the rim. An inch of one quarter to one inch gravel covered this table and the pots and flats rested upon this. Excess water collected on the table and evaporation kept the air moist. This table was made with an enclosed shelf below where pots and other materials could be stored. Heavy casters permitted its being easily moved to take advantage of the sunlight.

The best practice requires a second transplanting. When "pricked off" the little plants need be but an inch or two apart but within a few weeks they will begin to crowd themselves. Transplant them to another flat, two or three inches apart, and pinch out the top of each plant. This will cause them to branch out and make stocky (continued on page 509)



A border of blue and lavender in which the effect is obtained by the profuse use of small flowers at Alicon, the home of Mrs. Charles H. Graves at Santa Barbara, California

The sprightly charm of little flowers

For the "close to the ground" garden, low plants that carpet the land with color

MARJORIE NORRELL SULZER

THE appealing charm of the little lowly plants is often overlooked by the gardener during his first struggles for immediate effects. There will be sturdy groups of Phlox, Lupin, and Rose. Yet there is nothing more effective or more eagerly responsive than a tapestry of these infinitesimal growing things spread out as far as the eye can reach, bordering straggly stone walks, tucked snugly in the crevices of an old gray wall, or creeping among the lovely uneven stones of a rock garden.

There are hundreds of these eager exquisites, all quite deserving of a place in the garden, but those I have coaxed into mine are really very lovely and most effective for a beginning. They are quite at home in a rugged rocky setting, but they are equally appropriate for the foreground of a perennial border; and, in the small city back yard, where an illusion of spaciousness is desired, they are so much more satisfactory than their taller relatives. And they are so easy to care for!

The more familiar ones should be introduced first, perhaps, but after these

I must mention a few rather shy plants, not exactly newcomers, which should be given just as warm a welcome.

A small warm rug of bright-faced, wise-eyed Violas comes first, for these busy tiny plants will bloom beside your garden walk all summer long, embroidering themselves with white and palest blue and lavender, and sometimes all these colors miraculously combined. They sprung up so easily for me from seed last May, and bloomed six weeks afterward, continuing until frost. And it's nice to know that in all the years to come there will be Violas in my Pennsylvania garden, for they reseed themselves generously! A little leafmold will please them, but they are willing in any good garden soil. And I'm quite sure sometimes that they smile at me.

And the Poppy family! What would any sort of a garden be without Poppies? My Icelands with their fairylike cups from palest yellow to richest red, and their fairylike gray-green foliage, are bewitching beside the rioting California

Poppies, which can now be had in other colors than the old golden.

Phlox, too, in so many unusual forms and bright colors, grow sturdily in a spot where there is plenty of rich food, and though they demand a number of long, long drinks during the very hot weather, you will find them well worth the trouble. The white Mosspink (*P. subulata alba*) is especially beautiful in May, blooming beside its taller sister, *divaricata*, which flaunts intriguing heads of Alice blue; another is *stellaria*, a perfect little member that has arresting blue blossoms, in April and May.

There are even tiny Asters for your close-to-the-ground garden. *Aster alpinus* is a particularly gorgeous one with deep yellow center, and the delightful Mauve Cushion will generously scatter dainty starry-flowered tufts all over the garden, and wandering beside them, a gay colorful company of Pinks would be lovely. All they ask is ordinary garden soil. A warm spot in the full sunlight will produce the lovely *Dianthus deltoides*, a tiny mite, waving above its head fragile sprays of bright pink (*continued on page 532*)

Less labor but better gardens

The paper mulch system prevents weeds while retaining moisture and heat

GEORGE H. DACY

WHEN gardening interferes with golf, tennis, fishing, motoring, or other outdoor sports, the likely tendency is to neglect food and flower production in order that we may enjoy our fill of the other recreative pastimes.

Recently, however, in these United States, a new and novel "automatic gardener" has been developed to aid those who delight in growing utilitarian as well as ornamental plants without excessive infringement on their treasured idle hours. It is the paper mulch system of gardening, an offspring of commercial sugar production in Hawaii. Some five years ago, Uncle Sam, through his Federal Department of Agriculture, began comprehensive experiments at the Government plant-proving gardens near Washington, D. C., to determine the efficiency of the paper mulch for vegetable growing and flower production.

The practical research yielded such attractive results that amateur gardeners in all sections of the country are now blanketing their vegetable and flower gardens with impervious paper, which controls weeds, conserves moisture, promotes beneficial bacterial action in the soil, expedites seed germination, and serves generally as a particular boon to backyard and suburbanite "farming." Paper gardening has hatched the golfer-gardener into actuality. The paper mulch plays the rôle of gardener while Mister Ordinary Player, the arch foe of Colonel Bogey, enjoys his regular rounds of golf.

Your writer like many another suburbanite was the victim each spring of two divergent calls. One came from the neighboring links where the music of clean-hit golf balls was an almost irresistible melody. The other emanated from his dooryard garden. For several seasons we attempted to ride two hobby horses. If our garden was well maintained, our golf game soon became rusty, while if brassie and mashie were wielded regularly, the hoe and wheel-cultivator were neglected.

Eventually, we had about decided to abandon gardening for golf when we chanced to learn about the Government's extraordinary, papered gardens. We, forthwith, visited the scene of the national experiments, shook hands with the means, measures, and methods and then returned home to practice what we had learned. It was not difficult to convert us to paper gardening for we had previously seen it practiced in the production of early strawberries in Florida.

Paper gardening involves several days



Unrolling the paper between the rows is an easy process



For greatest efficiency the seeds are sown through holes cut in the mulch paper



The papered garden works while the gardener plays golf or rests

of hard work in the spring in preparing, planting, and papering the backyard tract reserved for vegetable production. The garden can then be forgotten except for cursory inspection several times a week until the first peas, beans, lettuce, and radishes are ready to pick. The papered garden requires neither cultivation nor sprinkling. It may be, if insect pests attack some of the crops, that you will have to spray or dust the infested plants with special poisons to control the pests. If you do not paper the crop rows where the vegetables grow, you may have to do a bit of hand weeding but at best this will take only a little time.

The temperature of the soil protected by such a paper mulch is from five to ten degrees higher than that of adjoining unprotected gardens. This means that seed germination is hastened even during a cold, backward season. The paper blanket also provides ideal growing conditions so that the vegetables mature from three to four weeks earlier than normal. For example, last year, your writer did not plant his garden until May 21. All the neighboring gardens were planted from two to three weeks earlier. Notwithstanding, we enjoyed home-raised sweet corn one month sooner than any of our neighbors.

In the tropical latitude of Hawaii, where paper farming is commonplace in the production of both sugar cane and pineapples, specially prepared impervious paper is used which is serviceable for five years at a stretch. This curtails labor costs markedly as the soil has to be plowed and prepared only once every five years. The subsequent plantings are made directly through the paper by cutting small holes.

In those favored sections of Florida and California that are frost free, the best impervious paper may be used for two to three seasons without replacement. In other sections of the country where Jack Frost is a regular winter visitor, the mulch paper is durable only for a single season under ordinary conditions. If you experience difficulty in procuring commercial paper made expressly for garden mulching purposes, you can substitute ordinary black asphalt building paper which costs \$1.50 a roll of 500 square feet. This writer has used the latter material very successfully, but it is durable for one gardening season and during the following winter will decompose so that when the garden is plowed the next spring, the mulch material will have disappeared.

"We always sow Winter Rye and Crimson Clover as a (continued on page 526)

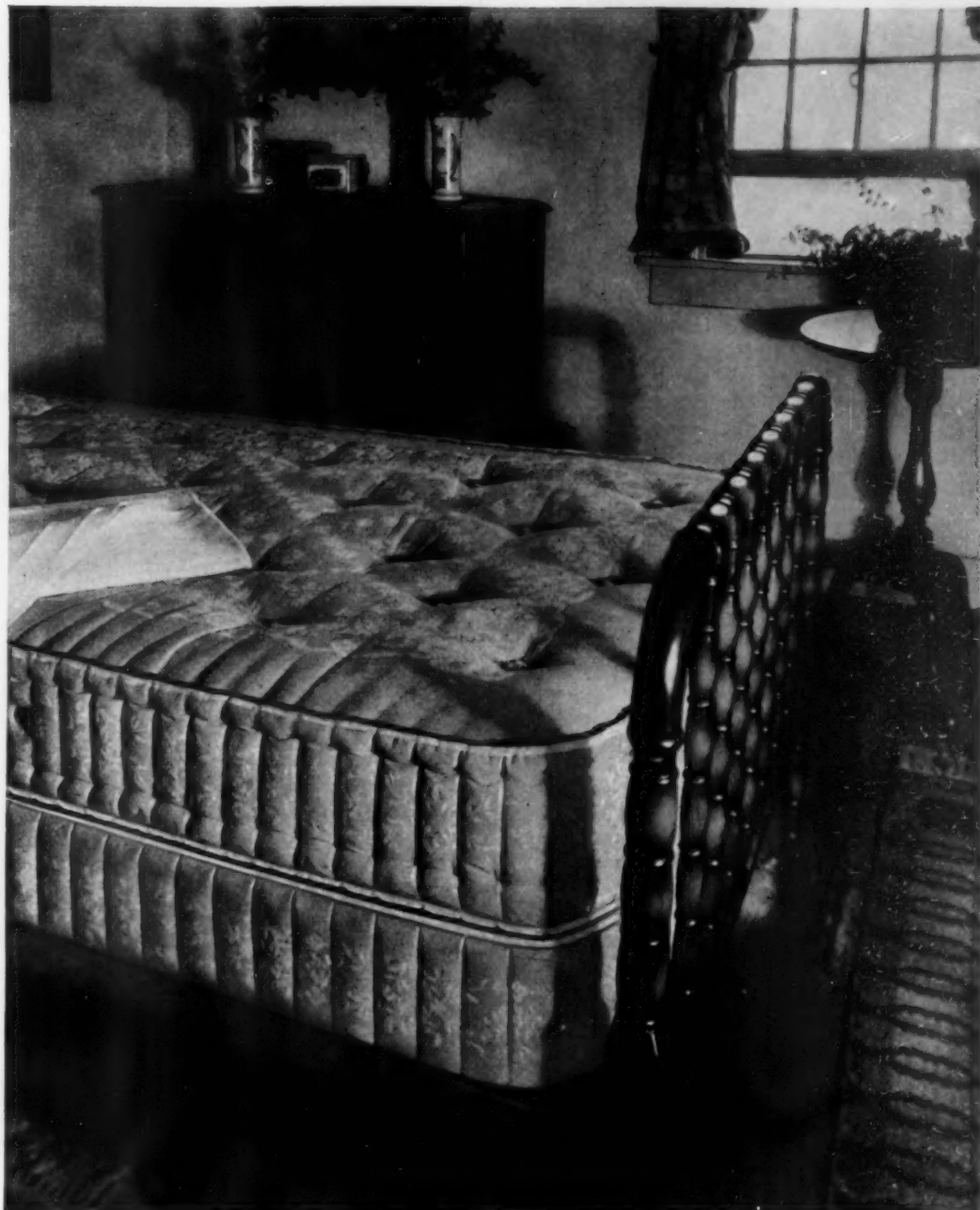
mrs. perry tiffany

● in her historic old house in rhode island she enjoys the modern comfort of the beautyrest mattress

Beloved and gracious member of ● Paris and Newport society, Mrs. Perry Tiffany has recently restored the old Perry homestead at Wakefield, Rhode Island, illustrious birthplace of two Commodores and two Captains, whose names are brilliantly bound up with the naval history of our country.

A Beautyrest Mattress and Ace Box Spring from Simmons were the only anachronisms Mrs. Perry Tiffany permitted herself in this authentic restoration. "The Beautyrest is so comfortable, I felt I *must* have one," she said. "Such buoyancy, such amazing ease! And its trim lines and beautiful finish make it a handsome addition to a room of any period.

"Simmons inner coil mattresses have revolutionized our sleeping habits! How marvelous it is that you can price your new Deepsleep Mattress so reasonably that everyone may now enjoy the luxury of this perfect rest."



A bedroom in the Commodore Perry house, equipped with Beautyrest Mattress, \$39.50; Ace Box Spring, \$42.50; Simmons spool bed No. 1850, reproduction of an old model, \$37.50.



beautyrest mattress \$39.50 • ace box spring \$42.50 • deepsleep mattress \$19.95
beds \$10 to \$60 • the simmons company
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Simmons

beds • springs • mattresses
and BERKEY & GAY furniture

A whole orchard on one tree!

The simple expedient of grafting makes the thing really practical for anyone

M. G. KAINS

IF YOU have a tree that bears worthless fruit why not graft it to good varieties? Yes, varieties—*plural!* You needn't limit it to a single kind. Make it a "one-tree orchard." Have each main branch bear a different variety—early, late, red, yellow, green—and thus make the tree a "Joseph's coat of many colors."

Think of the pleasure you'll get by growing your own favorites, especially the kinds you knew as a boy at gran'pa's! You never see these at the stores. You can't even buy them as trees at the ordinary nurseries. They are so fine grained, so soft, so juicy, of such tender flesh, or so unsuited to the rough and tumble practices of business orcharding that nurseries can't sell them in sufficient numbers to make them pay. The only way you can get them is to grow them yourself by grafting.

Fortunately, this is so easy you can do it the very first time you try. When I learned, I was only about twelve years old; yet I had about ninety per cent success. Surely you can do as well.

You don't need to limit your grafting to the trees that bear worthless fruit. The ones that bear good fruit are just as eligible. In fact, the great advantage of making trees bear several kinds is that you can have varieties that ripen at different times and thus insure a succession of fruit from early to late. This will prevent having an inundation of one kind all at once and then a drouth until the next year's crop deluges you. Moreover, the chances of fruit setting are much greater when there are several varieties of one kind together.

Before you decide to do the job, make sure that the tree is worth grafting. This you can decide yourself. Sound and comparatively young trees are the ones to choose. It will not pay to graft very large,

very old trees because their trunks and main limbs may be unsound—rotten in their heartwood or even hollow. In such cases they may break or die in a few years and your work and expectancy will be wasted. Unless they bear good fruit, it is much better to cut them down and use them in the fireplace. The wood of all fruit trees when well

a nursery, the state experiment station, or the agricultural college.

No matter where or when you get them the cions must be twigs that developed last summer, cut preferably from the tips of fruit-bearing branches. They must be dormant when cut and kept so until you use them. The best way to do this is to store them in labeled bundles buried in damp sand, light soil, granulated peat, or sphagnum moss—and to keep them cold, even frozen, until you are ready to use them. The north side of a building or a cold cellar is a good place. If they are frozen when you get them out of your storage let them thaw out slowly over night in cold water.

Never let cions become dry. Should any that you get become shriveled, soak them a day or two before using. I once received some badly shriveled, almost brittle ones from England but by soaking them made as many grow as I needed. So don't give up hope but take extra care if you have similar trouble. When you order cions from a distance, have them packed in damp sphagnum moss or granulated peat or with their lower ends thrust into raw potatoes to keep them from becoming dry.

In cleft grafting, the style you had better use to start with, you will need a grafting iron, a very sharp, thin-bladed knife, and a mallet. You can buy the first two at the garden supply stores. The last you may make yourself from fifteen or eighteen inches of an old spade or pitchfork handle. Bore a hole near one end, pass a stout cord through it and tie with a loop long enough to hang the tool conveniently from your wrist. It is often a good plan to have a pair of single hand shears and a stout-bladed knife.

You will also need either grafting wax or paraffin to cover the necessary wounds on both tree and (continued on page 534)



Quite a lot of fun is to be had from gathering apples in your own garden

dried makes wonderful fuel and gives off delightful whiffs of fragrant smoke.

Having decided that the trees are safe to graft, the next thing is to get the cions, as the twigs to be used are called. You may cut these from a tree on your own or a neighbor's place provided that the tree bears the variety of fruit you want. If you want a variety that you can't get locally you may buy cions from a distance—an old home orchard,



First cut open the end of the stock by driving in the wedge-like grafting iron



Then insert on each side in line with the inner bark a wedge shaped cion



Make the union tight by covering with grafting wax or paraffin



Two cions are inserted as a precaution—one only is allowed to develop



Stop the leakage of furnace heat by nailing Celotex to the underside of roof rafters. The big, strong boards add lasting strength to roof structures. You'll find them easy to apply just like lumber with hammer and large headed nails.

Attics lined with Celotex Lath transform wasted space into pleasant, livable rooms. The rigid units are light and easy to apply. And the pleasing tan color and fibrous texture of Celotex make a most attractive interior finish.

New Comfort and Health for the home you are now in!

MAKE the home you are now living in more comfortable and healthful by repairing or remodeling it with Celotex.

This remarkable Insulating Cane Board increases home enjoyment by shutting out bitter cold in winter and excessive heat in summer.

It reduces sickness by guarding rooms from dampness, chill and draughts.

It lowers winter fuel bills by retarding heat leakage through walls and roofs.

Use Celotex for making extra living quarters out of waste spaces in the basement or attic. Use it for insulating your roof; for refinishing your ceilings; for changing open porches into sun parlors,

enjoyable every month of the year.

When applied to the outside of houses, as sheathing, Celotex adds structural strength . . . makes walls sturdy and permanent.

And on inside walls and ceilings, you can obtain finer, smoother plastered surfaces with Celotex Lath, which is especially de-

signed to eliminate disfiguring cracks and lath-marks.

Call in your architect or builder and talk things over with him. He'll gladly give you an estimate on repairing and remodeling costs with Celotex. And write for our free booklet, "Celotex Cane Fibre Insulation."

THE CELOTEX COMPANY
919 North Michigan Avenue
Chicago, Illinois

Member of the Home Modernizing Bureau of the National Building Industries, Inc. In Canada: Alexander Murray & Co., Ltd., Montreal. Sales distributors throughout the world. Reliable dealers can supply Celotex Standard Building Board and Celotex Lath.

The word
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(Reg. U. S. Pat. Off.)
is the trademark of and indicates
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The Celotex Company, Chicago, Ill.

CELOTEX
BRAND
INSULATING CANE BOARD

When you buy a house, look for the Celotex sign. It is your assurance of greater home comfort

Celotex Standard Building Board is 4 feet wide, 7 to 12 feet long and 7/16 of an inch thick. Also is made double thick—7/8 inch. Celotex Lath is 18 in. by 48 in. and 7/16 of an inch thick. Also made double thick—7/8 inch.

Thinking of Building with Brick?

Then send for this
BRICK KIT



IF IT'S a new-look effect you want, then there's no use reading a bit further. Bricks that give that unmistakable just-built look are easy to find pretty much anywhere.

But if you are honestly seeking an old-timey kind of brick, that have a look of being born old, then the rest of what we have to say will be of keenest interest to you.

Some few years ago I happened to be at Jefferson's home, stately old Monticello, when repairs were being made to some of the brick work. In studying the brick to find out what gave the walls such a decidedly different look from present day ones, discovered the reasons. Then I began scouring Virginia to find all possible about the way Jefferson had the brick made he used on the many historic buildings that he so skillfully designed. Quite by chance I found out something. It's because of that something, that we are now able to make such faithful reproductions of the Jefferson brick.

One of the truly remarkable things about them, is that the day you lay them up in a wall, they look as old and time-toned as if they had been made by hand, long yester years ago. If you are interested, suspect we'll hear from you. If not, then I do appreciate your reading the advertisement just the same. Someday mayhap you'll change your mind and then your delayed letter will come.

Old Virginia Brick Co.
Salem, Virginia

A colonial farmhouse that was rebuilt

Continued from page 457

compromise has been effected in the combination.

The part of the room which one enters from the hall is used for dining.

The door to the kitchen is near this end, which, of course, saves steps. A trestle table which exactly reproduces an old-time board is placed horizontally across the room. For each end, a pair of unusual old chairs have been acquired, made of three kinds of wood—tulip, pine, and maple. The other dining chairs are sleigh-back types with cane seats.

This room is rich in fascinating cupboards. Next to the kitchen door stands an authentic dresser, with the old glass panes still intact. It holds a large share of the pewter which Captain and Mrs. Greeff have collected on their many travels. At the end of the room farthest from the fireplace stand two more cupboards of the triangular variety especially made for corners. One of these has an open front in which several sections of the glass still date from Colonial days, while solid doors conceal the lower half. The other cupboard is completely enclosed and has slender carved pilasters to add to its decorativeness.

With reluctance, we left the living room behind us, only to find new joys in the kitchen. This room is spotless in white and delft blue. Four small windows in a row, above the sink, look out on a glorious vista of Westchester hills, dressed in scarlet and gold. Flower pots on the window sills, dainty chintz shades, and a canary enjoying a sunbath all guaranteed that dish-washing may be made a pleasure instead of a chore.

The kitchen is the last word in compactness and convenience. Cupboards line the walls, either built-in or of the kitchen cabinet variety. The stove, a thing of beauty in gray and white, is placed between the groceries cupboard and the sink. In one corner is an electric refrigerator,

next to the back entrance door. The kitchen, by the way, occupies the short section joining the two wings of the house, and its entrance door lies in the angle formed by their projection.

On the ground floor, across from the combination living and dining room and the kitchen, are the guest room and bath. When not occupied, this bedroom serves as a den, and its great fireplace makes it a cozy retreat. The yellow shiki curtains like those in the living room have been varied by insertion, near the top, of a straight band of gay chintz, several inches deep. A huge mahogany secretary, with curly maple lining its pigeonholes, stands against one wall. The spool day-bed is made of maple and is covered with a blue and white patchwork quilt.

On the floor are several hooked rugs, and an old sampler hangs over the mantelpiece. A mahogany low-boy, a bed table, and several comfortable chairs complete the furnishings.

The short flight of stairs—eight in number—leading to the sleeping quarters are a noteworthy feature for all servantless houses where it is wished to avoid the bungalow plan of construction. In this house, of course, the sloping of the ground has made this step-saving an easy matter.

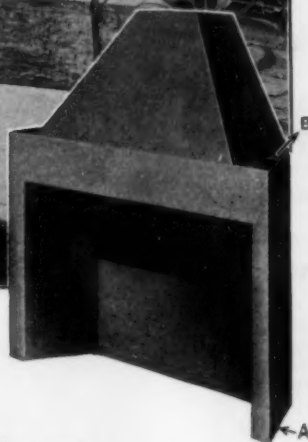
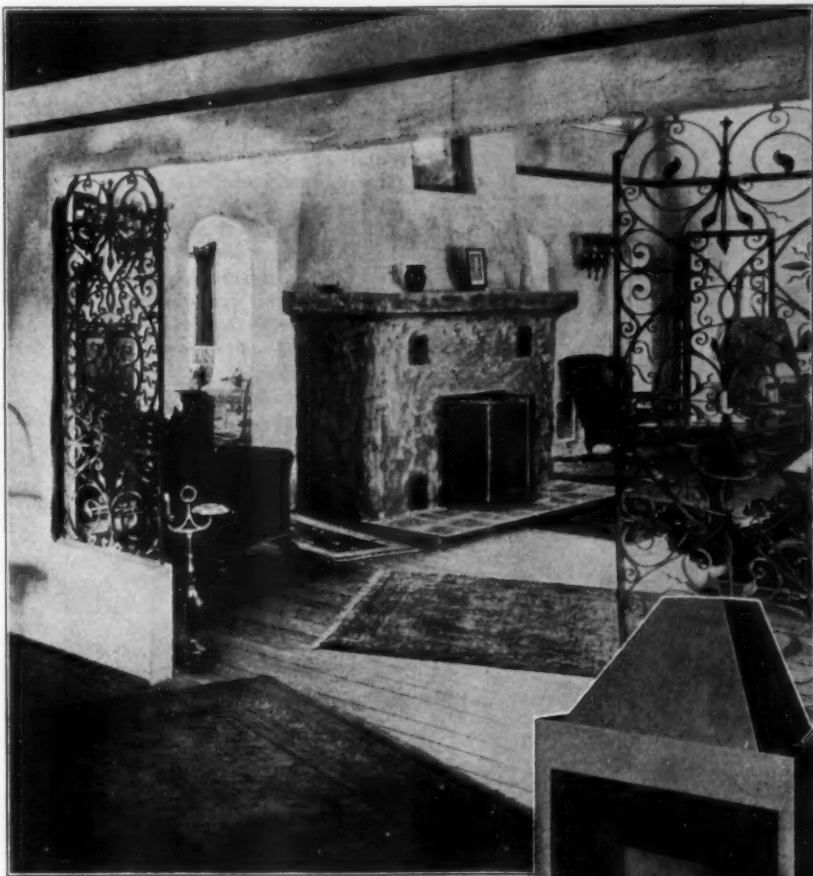
There are three bedrooms, a bath, and an enormous sleeping porch in the rear wing of the house. The master's bedroom has four large windows and two exposures. The windows are curtained in dotted Swiss with draperies of chintz in pleasant tones of mauve and blue. The curly maple bed wears a deep-fringed spread of hand crochet garnered at an auction at a price that would put to shame many a sleazy modern coverlet.

A ladder-back chair and several fine old Windsors are found in this room. There are also a maple high-boy and a bureau of the same wood. The office of (continued on page 468)



Confronted by the problem of reproducing an early American type of house with large living rooms, three bedrooms and two baths with no second story, Mr. Vatel solved it as the above plan shows

Perfecting the Fireplace



Fireplace planned and built by Covell Corporation, Philadelphia, Pa. The grilles in the face of the mantel are intakes and outlets for the passage of air through the inner heating chamber of the Heatilator, around which the masonry has been built. Grilles may be placed at the sides if preferred, or even carried to other rooms. Scope for architectural variation is unlimited.

Illustration shows the Heatilator as delivered, ready to install. A indicates one of two cold air intakes. B indicates one of two warm air outlets.

With the Heatilator, and only with the Heatilator, fireplaces can easily be made smoke-free and of real heating efficiency

A fireplace should—and can—be more than merely ornamental. It can easily and inexpensively be made capable of sending an abundance of smoke-free heat into the room.

Particularly on cold and rainy days, an open fireplace that really works is one of the greatest joys of home.

An inexpensive method of fireplace construction has recently been developed—by means of the Heatilator—whereby perfect fireplace operation becomes not only attainable but positively certain. The Heatilator is a metallic form, of scientific design, around which the masonry can be laid only in a way that results in proper angles and proportions for smokeless burning; and an enclosed air space extending over and around the fire sends into the room the waste heat ordinarily lost up the chimney, assuring at least double the volume from the same fuel.

The Heatilator provides the only method of making the fireplace fully effective as a source of heat and completely eliminates the element of Chance in fireplace construction. Thousands of Heatilators have now been installed without one failure. With a Heatilator you can't go wrong.

As the Heatilator is a complete Unit up to the flue, substantial savings are made in material and construction and the use of the Heatilator adds little if anything to the total cost of building new fireplaces. Old fireplaces can be made Heatilator fireplaces in a day or two, with ease and economy. In either new or old fireplaces, complete satisfaction is fully guaranteed.

Doubtless there are many questions you would like to ask. Just mail the coupon and we will send you details and plans that answer them all.

THE HEATILATOR COMPANY, 516 GLEN AVENUE, COLVIN STATION, SYRACUSE, N. Y.

Heatilator Fireplace Unit

HEATILATOR COMPANY, 516 Glen Ave., Colvin Station, Syracuse, N. Y.

Please send particulars, without charge or obligation.

We plan to build..... remodel.....(which?)

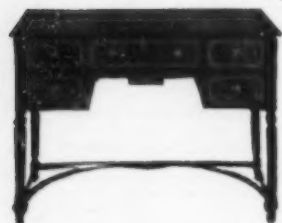
Your Name Address.....

CHARAK



Charak living-dining room of unusual charm.

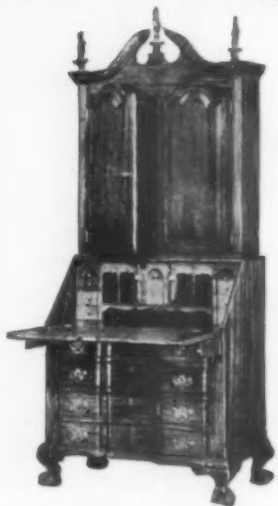
Charak reproduction of a fine Federal Chest with hand-carved posts.



Charak Sheraton dressing table, with Hollywood inlay.



Charak reproduces with fidelity of design and workmanship, yet at moderate prices, Early American Furniture suitable for the modern American home. ★ ★ If your decorator or dealer cannot show you *Charak* Furniture, we shall be pleased to tell you where it may be seen.



Charak block-front Rhode Island secretary of distinctive workmanship.

CHARAK FURNITURE CO., Inc.

Faithful Reproductions of
Early American Furniture in Mahogany and Maple

FACTORY AT BOSTON, MASSACHUSETTS

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One Park Ave.

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90 Clarendon St. at Columbus Ave.

PHILADELPHIA
2209 Chestnut St.

CHICAGO
KNAPP & TUBBS, Inc., 823 So. Wabash Ave.

LOS ANGELES
R. G. BINGHAM, 7217 Beverly Blvd.

A colonial farmhouse that was rebuilt

Continued from page 464

dressing-table is performed by a small mahogany table, in conjunction with a long mirror. In spite of all these pieces of furniture, the room has an air of spaciousness that it owes to its excellent proportions. The bathroom adjoins it.

Across the hall, side by side, are two smaller bedrooms belonging to the young son and daughter of the house. In the little girl's room, the windows are hung in pink chintz. A small four-poster bed with a patchwork coverlet stands against one wall. There is a pine desk, a dainty lowboy topped by an acorn mirror, and a sewing table, which is one family heirloom that escaped destruction in the fire.

Several quaint colonial chairs in child's size stand about the room, occupied by a large family of dolls and teddy bears. The bookshelves and desk indicate that the room means more to its small owner than merely a place for sleeping. In fact, sleeping is the last use to which these bedrooms are ever put. A capacious porch at

the back of the house accommodates four beds and is occupied even in winter.

The boy's room has a jaunty masculine air, due in part to two old sailors' chests, which house a variety of belongings and also guarantee a praiseworthy state of neatness to their surroundings. Here we find another four-poster bed, with a red-and-white patchwork quilt, and an unusual small desk, which does not reveal its purpose until opened. A mahogany lowboy and several interesting chairs, of a size suited to their young owner, complete the furnishings. Hunting prints and books are much in evidence.

The sleeping porch is on this side of the house, and the furniture used here is painted a bright shade of canary yellow. Of interest are the disappearing windows, which are made to slide down into the sills so that the porch can be completely open at any time, without the usual complication of removing winter windows.

Showers of gay colors

Continued from page 455

designs, also, and while some of these patterns may seem eccentric and lavish for simple family use, their colors and patterns are in no way to be considered as interfering with their serviceability. The colors are fast of course, and last the lifetime of the towel, which with the fine quality products of the widely-known manufacturers is many years. For the more conservative bathroom, but one in which color is welcomed in mild doses there are white turkish towels with simple border and monograms in one or two colors.

If there is no shower arrangement, one of the new portable rubber shower hose may be introduced and because of the recent improvements in design and color (blue, green, rose, etc.) such an addition to the bathroom makes a practical as well as a decorative shower arrangement. For these showers, to obtain most effective use, there should be a curtain as with the metal constructed shower. This curtain may be arranged on a circular rod directly over the tub, or on a rod placed from wall to wall if the tub is set in a recess, or on any of several varieties of suspension rods which may be selected to fit the wall space.

These rods are offered in plumbing fixture shops in great variety and are designed to give the most effective use of the curtain with either the perpendicular spray from above, the tilted spray fastened to the side wall, or with the attachable rubber shower which must necessarily be fastened to the faucet. This faucet should be a "mixer" attached to both hot and cold outlets so that the temperature of the spray may be regulated easily. Another serviceable feature of the shower bath is the soap receptacle placed on the wall at arm's reach of the bather standing under the shower, so that soap and sponge or cloth

may be reached without stooping. A hook should be somewhere near the shower to hold the shower caps, which by the way, are in all the colors of the rainbow and while but a small detail of the bathroom decorating scheme, should be selected in harmony with the color scheme.

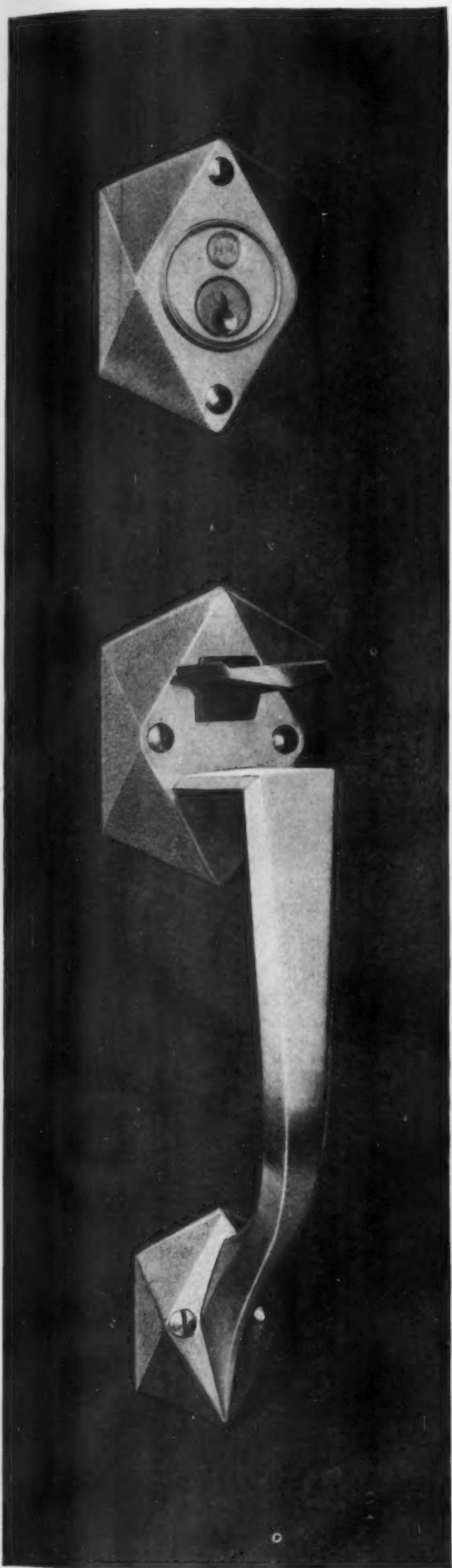
In the wide choice of bath curtains ready for use there may be no pattern which exactly pleases or fits into the color scheme. There remains the expedient of selecting a linen, cretonne or chintz, or a silk and having it rubberized to order. Or the bathroom, when remade to include a shower may permit the use of a glass door for the shower enclosure. This, of course, eliminates the necessity of a shower curtain, and adds great convenience and smartness to the bathroom at the same time. These doors cost more than shower curtains and are usually considered features of the more luxurious bath-dressing room, just as an especial architectural arrangement for the shower, such as a niche or ell, is more expensive than the simple bathroom construction.

These are suggestions which the bathroom equipment companies have ready for the prospective home builder, and for the others who are rebuilding an old house, enlarging, and improving a former bathroom, adding a shower cubicle in another place, and a shower and bathroom in the remade third floor. The shower arrangement which is not in a tub, but simply a tile depression in the floor, with a drain, as a rule requires a longer curtain than those offered for tubs. Such cubicles have a tile baseboard and framework around the floor, perhaps six inches high. The curtain may hang from the top, or from a rod, placed several inches from the top. The placing of the rod should be made in relation to the length of the curtain to be used.

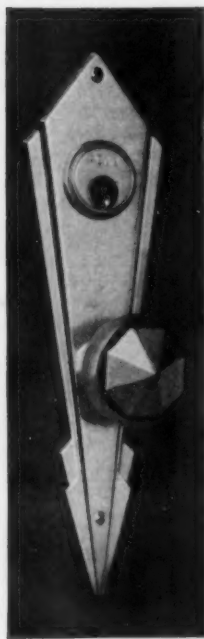
PENN LOCKS AND FINISHING HARDWARE



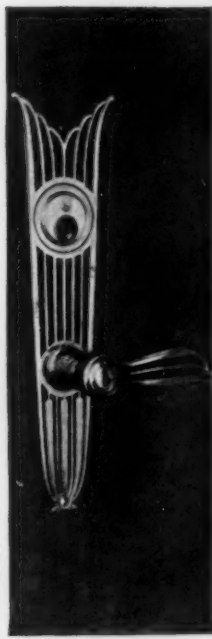
The modernistic Penn models shown here have created exceptional interest among architects and decorators . . . Admired for their up-to-the-minute smartness, they also possess a restrained dignity of design which permits them to be used harmoniously in conjunction with widely varied types of architecture . . . In addition to this extensive range of modernistic designs, Penn also produces a long series of classical pieces . . . In the architectural world, the name Penn has been synonymous with fine design in building hardware since 1877 . . . All Penn designs are furnished with Penn-made locks which are suitable for every requirement.



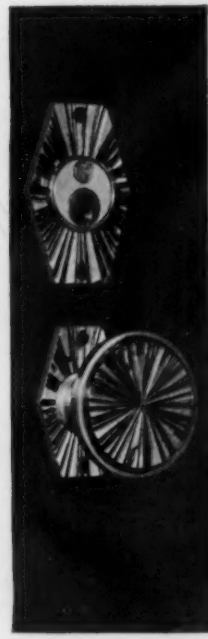
PENN-PAWLET



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PENN HARDWARE COMPANY · Reading · Pennsylvania

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Make the bay window a bay window again by

HIDING THE HEAT

with **ROBRAS 20-20** radiators in-the-wall, out-of-sight, out-of-the-way.

DOESN'T sound possible? It wasn't; until these wonderful Robras radiators were designed to fit the four inches of waste space between the inner and outer walls of your house.

Now you can have these sturdy, fast-heating, brass radiators concealed in the wall right under the windows. You will have no great mass of cast iron to heat up. You can have your heat in **SECONDS** instead of **MINUTES**.

The only evidence that you have a heating system will be two neat, unobtrusive grilled openings in the wall under the window. The **WHOLE** room is yours to do with as you like—no awkward, space-consuming radiators—no Beast to mar the Beauty of it all.

More information? Send the coupon below.

ROME BRASS RADIATOR CORPORATION

1 EAST 42nd STREET

NEW YORK CITY

A.H. 230

Send me information on Robras Radiators.

Name _____

Address _____

The American Home furnishes a house

Continued from page 439



Many outstanding features mark this gas stove in ivory and black enamel finish

which obviates any danger of falling off.

The gas range is a five-burner model in ivory enamel finish with handsome black ornamentation, the burner top and the burners around the oven doors are outlined in black to match the legs. This is one of the most popular models of gas stoves on the market at present and has many distinctive features. One is that the broiler is above the bake-oven, thus saving stooping on the part of the cook, another that the oven and broiler may be used at the same time, or the oven may have all three of its compartments in use at the same time, and on one burner. This permits large bakings, and is also very useful at canning time when one wants to sterilize many jars at once. The lower space under the burners is a warming oven, and there is a firefly pilot light for instantaneous lighting.

The ivory porcelain sink is a five-foot model with acid resisting enamel finish, and a swinging faucet which can be moved to permit the water to run hot, cold, or mixed in any part of the sink. There are corrugated porcelain drain-boards on either side of the sink opening, which are very convenient at dish washing time.

The room is lighted by a sixty watt bulb in the middle of the ceiling giving a bright flood light when you need it, and there is also a light suspended over the sink, which is well lighted by the window in the daytime.

The window is curtained in muslin, having a cheerful design of red and yellow fruit, with borders of clear

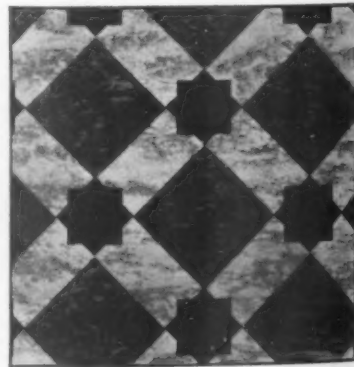
yellow. If you prefer, you may make short curtains of gingham with small yellow and white checks, with blue glazed chintz bindings, and tie-backs of glazed chintz to match. Curtains of gay waterproof material is another suggestion, which you may like to follow.

Built into this room on either side of the sink are two dressers which may be bought complete, ready to install, and which, besides being good looking architecturally, give generous space for kitchen utensils, pots, and pans. Upper compartments come in separate units and may be added to the dressers or not, as you please. They make convenient storage space for extra supplies.

If you do not care to build these dressers into the house steel cabinets which may be bought complete are a good substitute and are wonderfully perfect in every particular. They are raised from (continued on page 472)



A foot pedal opens this convenient garbage pail



This linoleum is one of the most attractive of all kitchen floor coverings. In gray and brown square with inserts of black stars and a black border it is nevertheless so small in pattern as to fit the smallest room



Even the dish cloth and tea towels are in yellow and black, as is also the unusual little kitchen clock, while the orange squeezer is a convenience that every housewife will appreciate



Portland cement stucco over concrete masonry. Courtyard is paved with concrete slabs

Residence of Milton E. Getz, Beverly Hills, California. Gordon B. Kaufmann, Architect, Los Angeles

—a thing of beauty and a joy forever

EXCEEDINGLY charming homes are being built with concrete masonry. Not only are they beautiful, and thoroughly modern in design, but they are as nearly *permanent* as human skill can make them.

Also, they are *fire-safe*. These stout, rigid walls afford complete protection. Of *hollow* concrete

units, they provide, too, a barrier to the heat of midday and the cool of night.

Concrete masonry provides an ideal base for portland cement stucco which bonds with it perfectly. The variety of textures and color tones

What is Concrete Masonry?

The term *concrete masonry* is applied to block, brick, or tile building units molded from concrete, and laid by a mason in a wall. The concrete is made by mixing portland cement with water and other suitable materials, such as sand, pebbles, crushed stone, cinders, burned shale or slag

thus made available provides the "finishing touch" to an ensemble of rare distinction.

PORTLAND CEMENT ASSOCIATION
CONCRETE FOR PERMANENCE AND FIRESAFETY

Chicago

Why Refinish Your Floors



Renew
them
with the amazing
New Floorola
Method—Avoid
expense and incon-
venience of floor
refinishing

FLOOR-REFINISHING jobs are expensive! They take time—labor—money! They disarrange the entire household! The same identical results can be obtained by RENEWING your floor surface with the new Floorola!

Permanent "New-Floor" Beauty Now Yours!

The amazing Floorola method, startlingly new and different, SCRUBS—CLEANS—WAXES—POLISHES entirely automatically! Quickly, easily, the Floorola will take away every trace of ground-in, embedded dirt—it will remove that dull film of dinginess! And then Floorola will burnish your floors to a brilliance hitherto unknown, revealing and permanently maintaining their original newness.

ONLY with Floorola can you obtain the superlative characteristics of the marvelous, revolutionizing Floorola finish!

Floorola Banishes Obsolete Waxing Methods!

No longer need you apply wax to your floors the obsolete, old-fashioned way. *Floorola does it automatically! Floorola does it perfectly! No longer are waxed floors sticky and gummy.... Floorola uses but a minimum of wax which it burnishes into the floors. Only a beautiful rich lustre remains... the wax has vanished!

Your floors are forever rid of foot-prints, smeary wax marks, scuffing, checks or cracking. Your floors will be dirt free... and beautiful!

Your Floorola dealer has a surprise waiting for you. Visit his store TODAY and witness a fascinating demonstration! Write to us for booklet, "The Secret of Beautiful Floors!" The Floorola Corporation, York, Penn.



*This vital automatic waxing feature, exclusive with Floorola, applies Floorola wax direct to the floor thru the distributing brushes!

If you could lift the Floorola finish from your floor, you would find it transparent as glass; thinner than tissue; tough as leather; smooth as satin!

The NEW
Floorola

Learn more about this revolutionary new Floorola process—send for our interesting booklet—"The Secret of Beautiful Floors!"

The Floorola Corporation,
Dept. B-102 York, Pennsylvania
Gentlemen:
Please send me your illustrated booklet, "The Secret of Beautiful Floors."
Name _____
Address _____
City _____ State _____

Now

PRICED WITHIN THE REACH OF EVERY HOME OWNER

The American Home furnishes a house

Continued from page 470

the floor on six-inch legs so it is easy to sweep under them. The finish is three coats of enamel, each coat baked on, and the mixing shelf is made of black porcelain enamel. There are four drawers of varying depths to hold tins, spoons, and other small utensils. The doors and drawers are all of double construction, have glass knobs, and rubber bumpers in recessed frames. The equipment of the dresser consists of a patented flour bin of twenty-four and one half pounds capacity, with sifter attachment, a swinging glass sugar jar, a set of six glass jars for dry groceries, a removable bread tin, and a glass thermos rolling-pin which may be filled with cracked ice when you wish to make pastry. One such dresser, with these convenient cooking arrangements might be placed at one side of the sink, and a steel broom and brush closet on the other.

Built into the wall on the left of the door to the cellar stairs is an ironing board which may be cleverly folded into its wall compartment when not in use. This is a great convenience to the housekeeper as the board is thus kept clean and out of the way until wanted, when it may be instantly dropped into its working position. A base plug for the iron should be installed near it, or it may be placed in the small closet built in under the ironing board, and lined with zinc, where the iron and various small articles used with it may be stored when not in use.

Needs for kitchen utensils vary with each household, but we have made up a comprehensive selection so that each housekeeper may choose from it the articles she feels essential to efficient housekeeping. The complete twelve-piece set of aluminum is a good beginning for equipment as it contains so many pieces which will surely be needed and is so moderately priced that it is less expensive to buy

the set complete than to acquire it piece by piece.

An electric percolator, toaster, and iron are, of course, essentials which every housekeeper will want. A set of heavy tin containers is attractive and practical, and may be bought matching in color, from bread and cake tins, through all the cannisters, large and small, to even a spice set, with little cylindrical boxes held neatly in a circular frame. All this tin set is painted in buttercup yellow and plainly labelled with the name of the contents.

The list contains also a clock, an orange reamer, a garbage can with a cover which is operated by a foot treadle, a rack for holding vegetables which has three compartments made of strong wire, thus permitting a circulation of air around its contents, an open mesh wire waste-basket, racks for both roller and dish towels, beside nests of bowls, and sets of jars in pottery. All these carry out the color scheme of cheerful buttercup yellow, handles of spoons, brooms, and brushes, tins, pottery, and containers—all are yellow, with, here and there, a few touches of complementary blue to set it off.

No kitchen need be dull nowadays with the possibility of introducing so much color into it. In this room the bright cheerful yellow seems to pervade the room and bring the sunshine in. A neat order pad for daily needs, a calendar, and a row of up-to-date cook-books add their bit to the feeling that this kitchen is a small workshop de luxe where any woman will be happy attending to those daily tasks which are the backbone of all comfort and happiness in the great achievement of home-making.

Photographs used to illustrate this article are by courtesy of Janes & Kirtland, Inc., The American Stove Company, Standard Plumbing Fixtures Company, Curtis Companies, Inc., Armstrong Linoleum Company, and James McCreery & Company.

The insurance on the house

Continued from page 440

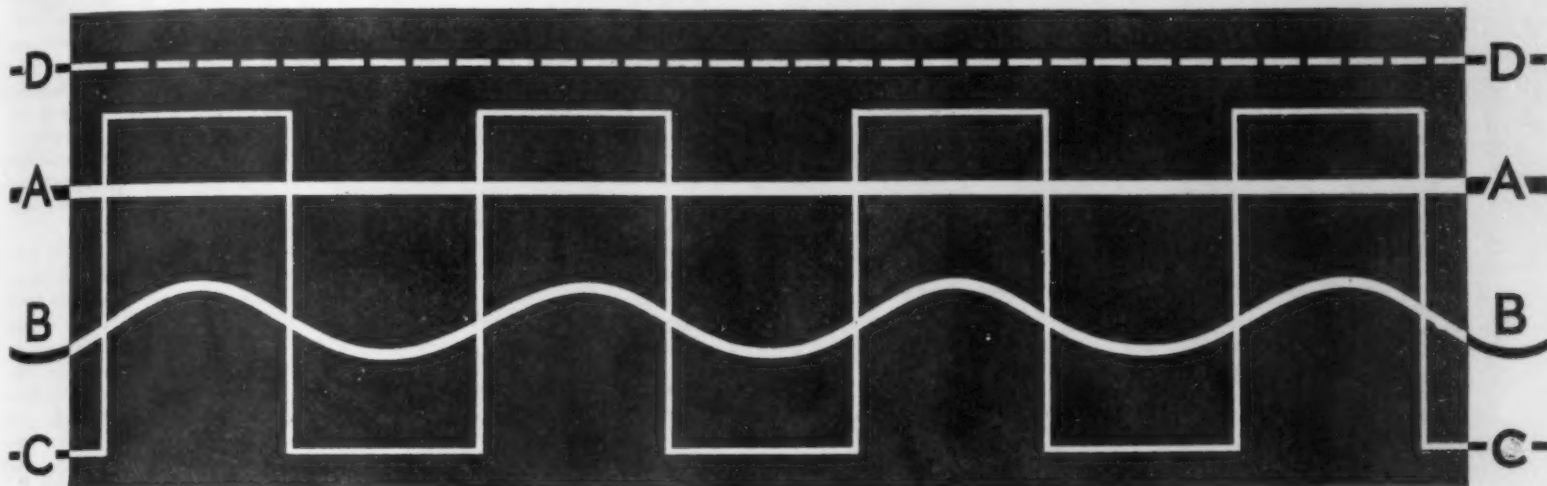
policy that all companies are required to use. If you object to a clause in the policy, you frequently are told that it is "a standard form" and that the company cannot change it. Such a statement is, ordinarily, unfounded. A company can waive or modify a term of a standard policy by attaching a rider which states that the policy is modified in such and such a respect. It may be that under the law of your state, such a rider must be approved by some official, but if your request is reasonable, such approval can usually be obtained.

There are other important reasons why you should read and familiarize yourself with the terms of your insurance policies. If a loss should occur, there are certain definite things that your policy requires you to do, and if you fail to do them, the company

is relieved of liability. Every policy stipulates that the insured shall give immediate notice of a loss to the insurance company. "Immediate" does not mean that as soon as a fire starts or immediately after it is extinguished you must rush to the telephone and notify your insurance company that your home has burned. But it does mean that as soon after as is practicable under the circumstances, you must give notice of the loss. It may be, that in addition to notifying the company, you are required to do certain other things. Familiarize yourself with the policy, and make certain that you know how to preserve your rights under it.

NOTE: The first of two articles by Mr. Fribourg on insurance. The second will appear in March.

How to get the Best Results with an Oil Burner



Has your boiler an "AA" or a "DD" capacity line? One wastes money for you and the other saves it. Do you know which and why?

THE change from a coal fire to an oil or gas burner does not give you a new system of heating. It merely permits you to use a different kind of fuel.

The prime factor upon which the comfort and cost of heating depend, remains what it always has been—the efficiency of the boiler.

A boiler's efficiency is measured by its capacity to absorb heat. A given boiler can absorb just so many heat units per minute and no more.

Obviously there is a relation between the number of heat units the boiler can absorb per minute, and the number of heat units the fire gives off per minute. If the fire exceeds the boiler's capacity, the excess heat units are wasted up the chimney.

An oil or gas fire gives off heat at a much faster rate than a coal fire. They put a far greater tax upon the boiler's efficiency.

The line AA on the chart represents the boiler's fixed capacity to absorb heat units.

The line BB represents the slightly varying number of heat units the coal fire gives off per minute, as the fire speeds up and slows down with the opening and closing of the draughts. (Assuming that the boiler operates efficiently with coal the line BB never rises above the line AA).

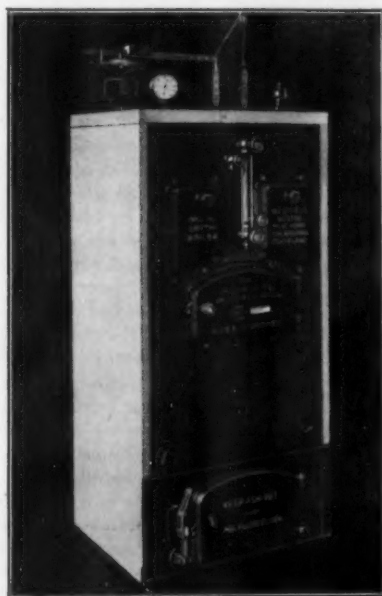
The line CC represents the sharply varying number of heat units the oil or gas fire gives off per minute, as the thermo-

stat turns it on full blast or shuts it entirely off. Its peaks rise not only far above the peaks of the coal fire (line BB) but also far above the capacity line of the boiler (line AA). The areas above the line AA are wasted heat units. They go up the chimney.

While the above is a suppositional case to illustrate a point, it does not at all exaggerate the all too common condition.

In order to get the best results with an oil or gas burner, you should have a boiler whose heat-absorbing capacity line is at the level DD on the chart.

The New Smith "16" and the "24", "34", and "44" Mills Boilers are Specially Adapted for Oil or Gas



You pay for your boiler only once. But you pay for coal, oil or gas year after year—that's where the saving can be made.

A boiler's heat absorbing capacity depends upon how many square inches of Fire Surface it has. The New Smith "16" has a larger number than any other boiler made of the same grate area—enough to absorb more heat than your home will ever need. In addition it has a fire brick lining, usually found only in the most efficiently operated industrial boilers. This lining increases the amount of heat by radiation in the fire pot, and prolongs the shut-off periods of the oil or gas burner. It has been estimated that this alone accounts for a 10 per cent. saving in fuel cost.

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Photo Courtesy "The Delinicator"

From
"The United States Chronicle"
Providence, R. I., July 19, 1787

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Daniel, you will note from his delightful advertisement, made furniture in the "newest and best fashions," made it "neat, elegant and strong," and so firmly put together, in fact as "not to deceive the purchasers by an untimely coming to pieces."

But the furniture that the honest Daniel so honestly wrought has, by the passing of time and the enthusiasm of collectors, become rare. Lest the quaint beauty, the reflective comfort, the rich mellowness of the early American pieces be lost to our own generation, Stickley of Fayetteville makes it his business to reproduce them, faithfully and economically, for the lovers of this historic period.

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Early American
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The charm of the Surrey house

Continued from page 441

influence present day tendencies of design in our domestic architecture.

Guildford seemed to me suitable as a *point de départ* for the study of the Surrey cottages. Within a radius of thirty miles of Guildford lie a great number of picturesque Surrey villages, most of which contain at least two or three well-preserved old houses dating from Tudor times.

Brick, tile, half-timber, stone, slates, and heavy hand-hewn timbers of oak and chestnut: these are the chief elements of Surrey farmhouse construction, and of these materials brick is perhaps that which among these buildings strikes the predominant note in individuality and color. Chimneys were originally the only parts of the house to be built of bricks, but later bricks were used to fill in the spaces between the wall timbers, taking the place of the old wattles and plaster, and were often laid in pleasing herring-bone and basket-weave patterns.

The original roofs, usually pitched to an angle slightly greater than forty-five degrees, were of stone slates, or thatch, as in the Cotswolds, or of wood shingles, but these materials have for the most part been replaced with tiles which are also commonly used for wall covering above first floor windows and across gable ends. As indicated in the accompanying sketches these weather tiles were made in various forms and laid in simple patterns. For the cottage designed for this issue of THE AMERICAN HOME the roof material might with equally good effect be chosen from wood shingle, a hand-made tile, or a substantial graduated slate, depending upon price and availability. When the tiles are used for the roof the half round tile is proper for the ridge but should be strictly avoided for hip angles; the saddle-back type only being suitable here.

The chimney stacks of rural Surrey are of great variety but relatively simple in form and lacking the elaboration developed to so amazing a degree in the more important architecture of the late Tudor period. They rise high from the roof and are usually capped with tall tapering pots of assorted design. When two or more stacks rise separately and in perfect alignment from their common base the effect is one of rare grace and dignity.

The casement window is of course a traditional feature of the Surrey house, either isolated or in series. This may be of wood or metal and the sash may be divided rectangularly by means of simply molded wood muntins or metal ones. The early leaded casement sash was customarily divided into small diamond-shaped panes, but later work reveals also the rectangular divisions. I think that the diamond panes are best reserved for special use with regard to both interior and exterior effect; the rectangular forms seem to me more generally satisfactory, and, if kept to appropriate scale, of equal interest. The mullions and frames are painted white or a deep bottle green and while heavy shutters are said to have been popular in early times (no doubt as measures of defense) these are rare to-day. Dormer windows did not, I

believe, exist in the earliest examples of Surrey building but were extensively used in varying forms by the close of the seventeenth century, and in my opinion add much of charm and domesticity to the house.

Entrance doors, usually of oak or chestnut, are composed of two heavy thicknesses of wood of which the outer consists of vertical members and the inner of horizontal ones. The former frequently feature a molded chamfered edge and the two thicknesses are solidly secured to one another by means of heavy stud-nails clinched on the inside and sometimes driven in, in an all-over pattern. The whole is swung on wrought-iron strap hinges of simple design and equipped with bolts, latch, and occasional knocker. The doorway is generally sheltered by a bracketed canopy or by an open-timbered porch with benches fitted in at the sides.

The plan of the early Surrey cottage is typical of most simple farm dwellings in England. The main two-story portion is small but to this are added lean-to constructions necessary for wood-sheds, scullery, storage. The floors are of wood, the walls plastered and often whitewashed, and the beamed ceilings very low. The stairway is crude and inconspicuous leading to the dormered sleeping rooms, which are usually intercommunicating.

The average living room, when it exists as such and is not in fact the kitchen, appears small, especially in view of the spacious hearth and fireplace, which is or was its dominating feature. I write *was* because I have observed, as in most old English farmhouses, that the original fireplace openings have been blocked up to allow only sufficient space for a "Salamander" or grate with stove-pipe or hood.

In the old fireplaces, the proverbial side seat offers cosy hospitality and there are the usual niches, "elbow-rests," ovens, and bacon closets, cranes and spits, and many finely wrought fire-dogs and decorated cast-iron fire-backs. These implements showed great ingenuity on the part of their makers. The wrought-iron casement-fasteners, the locks, bolts, and hinges all testify to the versatility and skill of the old smithies of Surrey. The hearth is of brick or tile raised a few inches above the level of the floor, and the lintel usually a massive oak timber, hand-hewn and often chamfered along its lower edge. From this hangs a cotton smoke curtain, and the narrow shelf above carries the usual quaint alignment of crockery, pewter, and brass.

The Surrey farmhouse to-day is furnished in average modern fashion for the most part, and one feels the absence of the many old pieces which have long since gone to the antiquarian or collector. The furnishing of a small modern house of the Surrey type should offer few difficulties, however. It seems to me that well-made furniture appropriate in character to any of the various periods between the early Tudor and that of Queen Anne should be fitting; excellent reproductions are available at reasonable cost.

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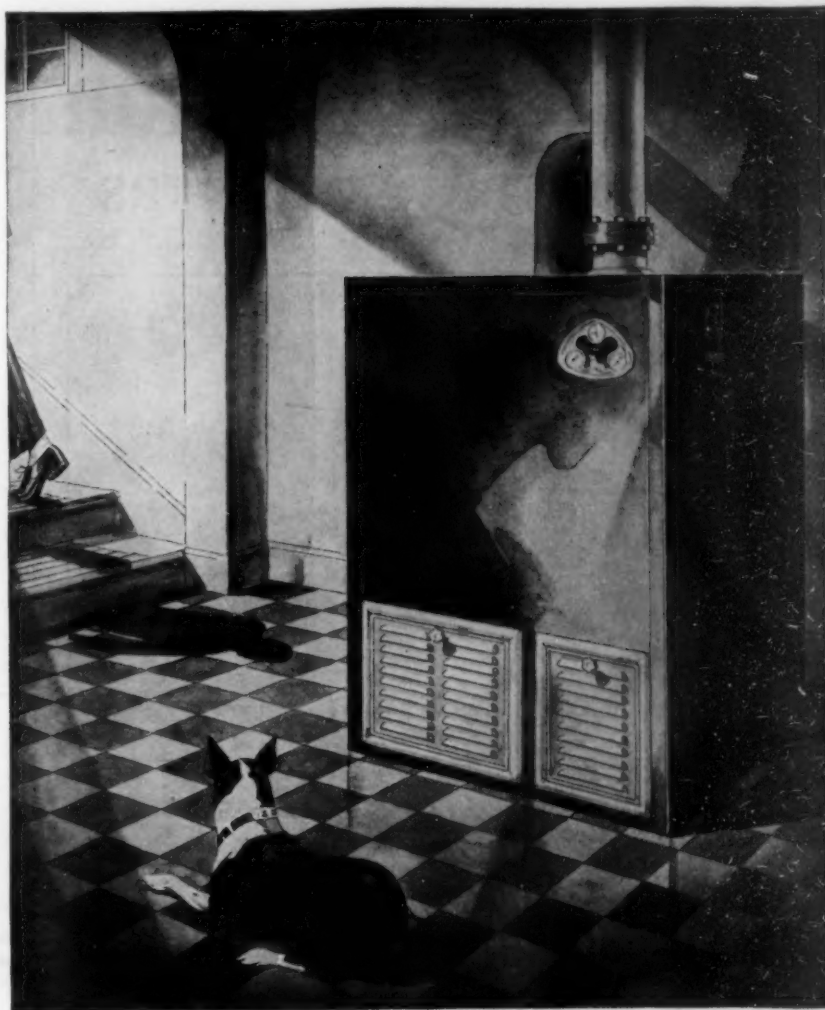
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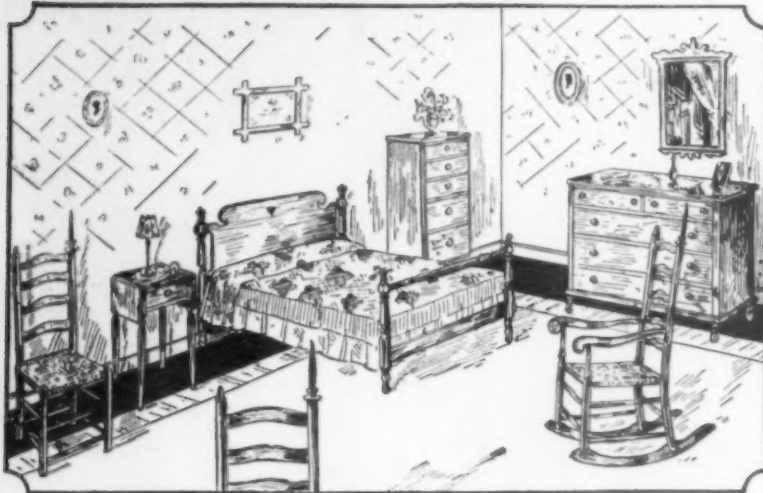
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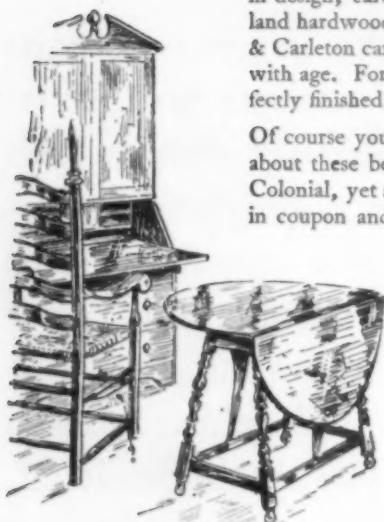
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 —HEARTHSTONE EDITOR.

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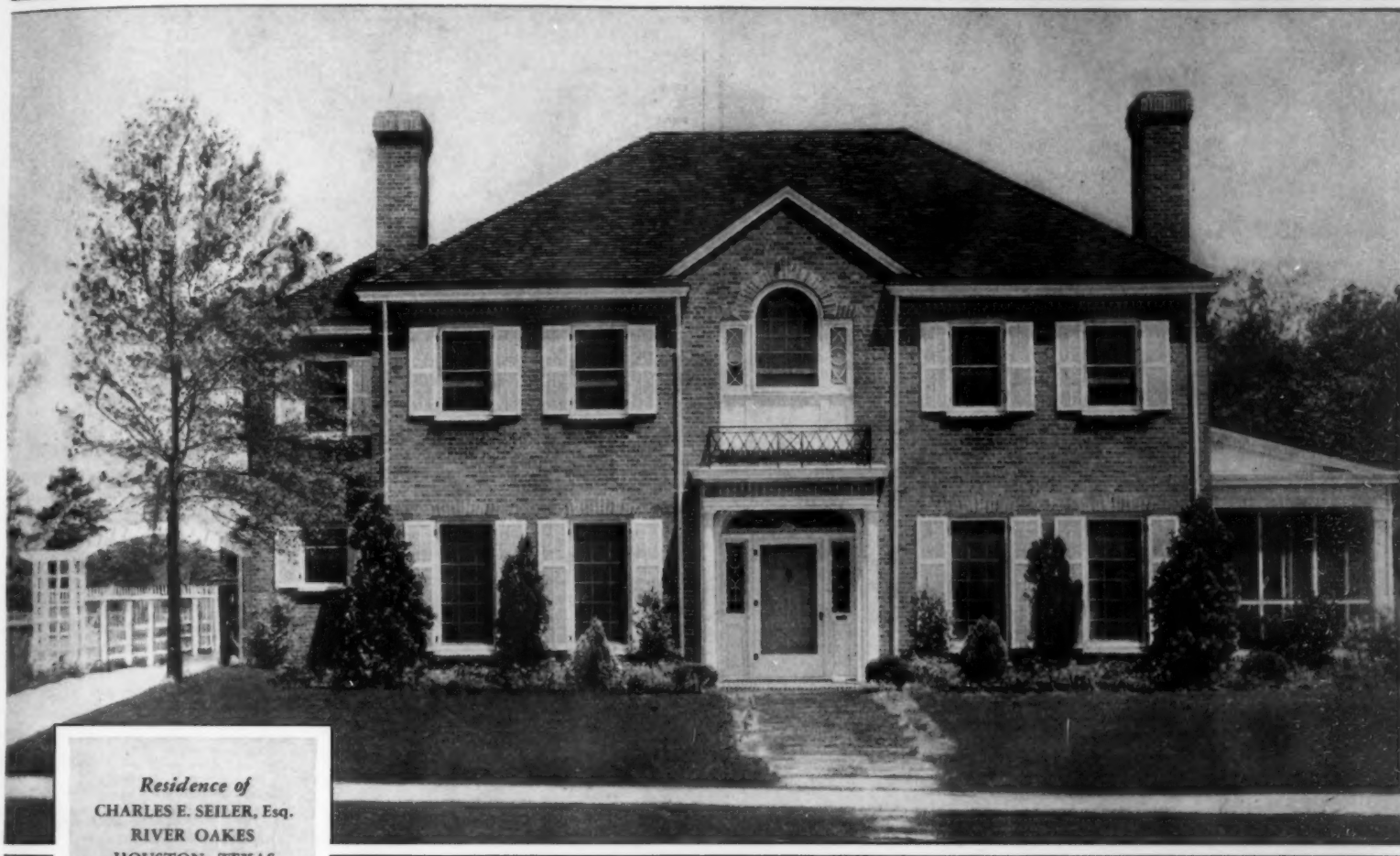
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—HEARTHSTONE EDITOR

HEARTHSTONE EDITOR, THE AMERICAN HOME, GARDEN CITY, N. Y.

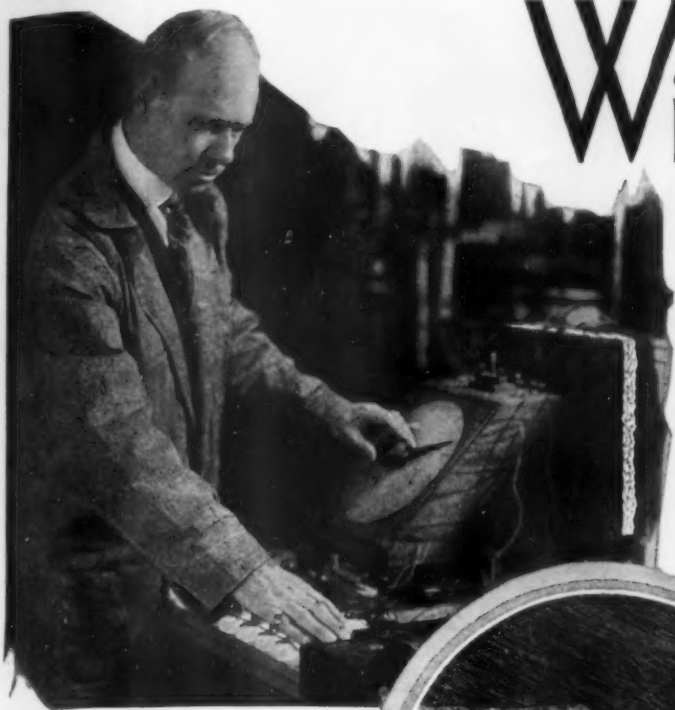
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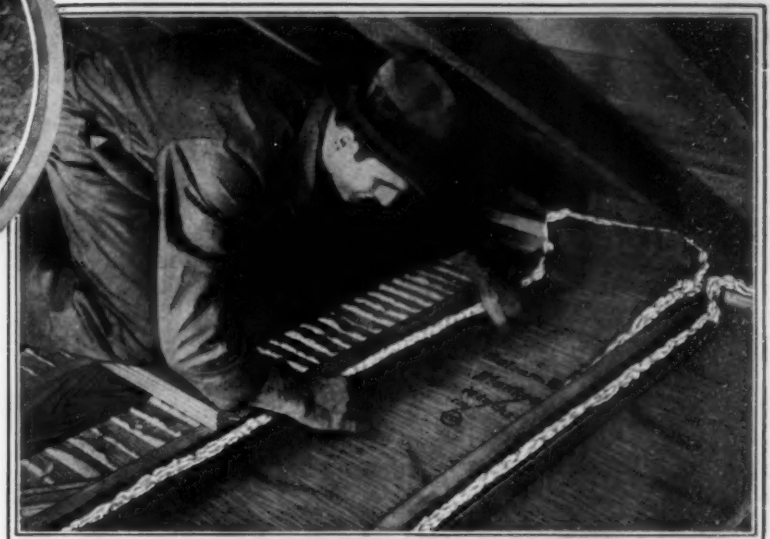
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With "WOOL" from WOOD

*he made possible this thick
FLEXIBLE blanket—science's great
achievement in true house
insulation*



LIKE SHEEP'S WOOL! This photograph shows how much Balsam-Wool looks like sheep's wool. Note the new patented creped Kraft liners, tough, heavy, flexible. They are water-proof, wind-proof and practically puncture-proof. Balsam-Wool itself is fire-resistant, vermin-proof, permanent

FOR years experts have stressed the need of flexibility in true house insulation.

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Balsam-Wool comes in thick, fleecy, blanket-like strips, held firmly between strong, tough liners. Because it is flexible, it fits tight and snug between the framing members of your house

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Thus, with Balsam-Wool, your house is really heat-tight. Completely blanketed. Warm in winter, cool in summer. It is a truly modern house—its resale value protected.

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It saves you money every winter

True insulation with Balsam-Wool is the only thing you can build into your house that will actually save you money year after year.

The first cost of Balsam-Wool is small—only 1½ per cent, on the average of the new house cost.

You save the major part of this at once. A smaller heating plant is required in a Balsam-Wool home—a smaller, less expensive boiler, fewer or smaller radiators.

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bills—from 25 to 40 per cent. Balsam-Wool actually pays you dividends in fuel savings year after year.

In old homes, too, Balsam-Wool, used as attic insulation, cuts fuel costs, provides new year around comfort.

Send for sample, booklet

Let us send you the facts about insulation and Balsam-Wool. Examine for yourself a sample of the actual material. Mail the coupon—now!

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Also makers of Nu-Wood—the All Wood Insulating Wall Board and Lath

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Balsam-Wool tucks in snugly. Not a crack or a crevice to let in cold or wind when your house is insulated with thick, flexible Balsam-Wool. In houses already built, Balsam-Wool is applied to roof or attic floor (as illustrated). A simple, easy way to make your present house warmer, your fuel bills smaller!

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Please send me sample of Balsam-Wool and Free Booklet. I am interested in insulation for

A new house Attic of present house

Name

Address



A guaranteed Weyerhaeuser product

Balsam-Wool Blanket

THICK... FLEXIBLE INSULATION... EFFICIENT



CHARM . . . to some it is the gay sunlight flashing on Southern seas. To others, perhaps, it is the irresistible strains of a Wagnerian symphony. Or it may be a cozy nook by the fireside when the wind is blustering.

In the home the fascination of furnishings in good taste appeals to all. Here it is that fine pottery has a part to play . . . such delightful creations as come from the Roseville potteries.

You find in Roseville Pottery a charm that endures . . . for it has been permanently wrought by artists who love their craft so much that they have devoted a lifetime to it.

Glorious shapes . . . exquisite blending of twilight tints . . . the subtle beauty of cherished heirlooms . . . these are the charm of Roseville bowls, jars, vases, and candlesticks. Lovely selections for the home, for gifts or prizes, may be seen at leading stores.

*The interesting story of pottery is told in the booklet, "Pottery."
Write for your copy.*

THE ROSEVILLE POTTERY COMPANY, Zanesville, Ohio

**ROSEVILLE
POTTERY**



The hall and stairway in an old New England colonial house, showing panelled walls and beamed ceiling

Our early American homes

Continued from page 448

serviceability of this innovation led to two and sometimes three drawers, and eventually the chest. Then we find the chest placed upon a base of four legs similar to the desk on a frame, and we have the best-known and most sought-after piece of American furniture, the highboy. Dignified and simple, it stands as the loveliest of our furniture heritages and has grown to typify to us the true Colonial period.

Chests were to be found for clothing, linen, and silver. They were of all kinds and shapes, usually square cut either with or without short square posts for legs. Of either oak, or cedar, or pine, they were often carved and ornamented and had so many uses that they not only grew into desks and highboys but they were made into trunks by putting iron handles on them for ease in carrying on journeys.

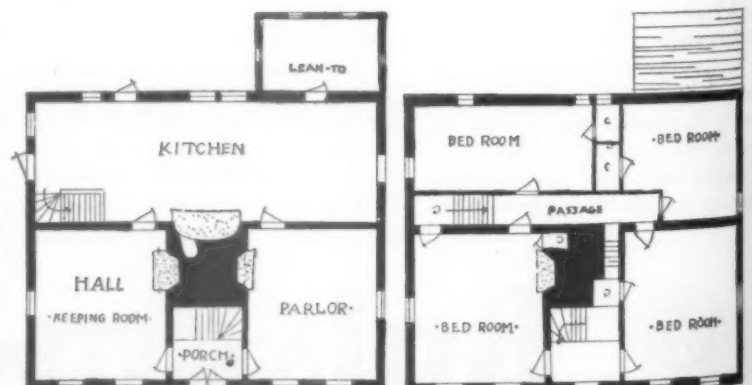
The cupboards in these early homes were pretentious pieces of furniture. Many of them had been brought from England and were massive oaken pieces with heavily carved pillars. These cupboards (literally board on which to place cups) were of four

kinds: buttery (for food), court (for display of silver and china), press cupboards (for linen), and livery cupboards (for clothing).

There were many styles of tables in these old homes, trestle and folding tables (the forefather of the gate-leg table so beloved to-day), the butterfly table and others large and small, round and oval.

All of these old tables and chairs, all the old stoves and chests are being made for us to-day by craftsmen who are equaling in this work the best that the past has to offer. Even the soft patina brought by the passing years is given to these modern pieces so that all the old beauty is ours for the seeking.

Nor was this beauty of that other day dull and drab as we mistakenly conceive the lives of the settlers of that time, for the Pilgrims had only been here about thirty years when luxury began to creep in. Needlework, hangings, silver, brasses, china, and gay rugs were brought over in the many ships braving the Atlantic. Gay fabrics were used to cover tables and chairs, many of these spun or woven by (continued on page 486)

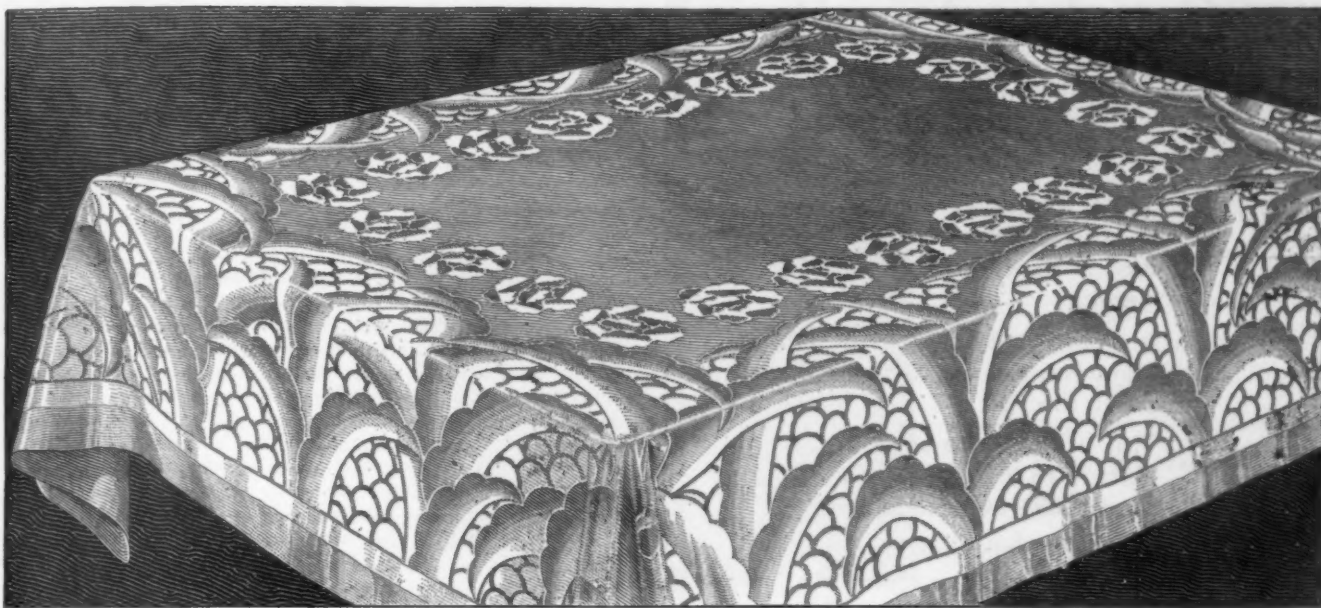


A typical plan of an Early American house of the central chimney type

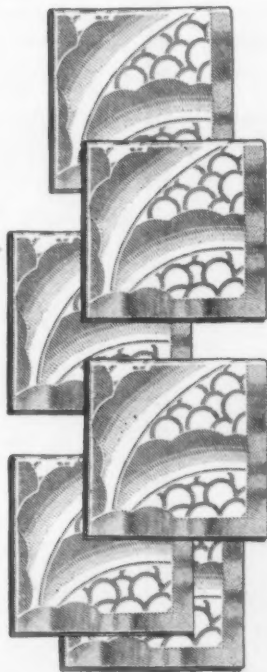
LINEN DAMASK



WOVEN LOVELINESS
for the table



As long as there is hospitality in the world, Linen Damask will hold its time-honored place as the fitting consummation of the correctly appointed table. As long as the hostess calls upon flowers and candlelight and gleaming silver to enrich the ceremonial of dining, she will summon the suave luxury of Linen Damask to give it exquisite setting. And the taste which prefers Linen Damask favors only those loomings that most opulently reveal its individual beauty. Through centuries of



hereditary craftsmanship, Ireland and Scotland have loomed superlative expressions of the ultimate loveliness of Linen Damask, in subtle harmonies of design that blend faultlessly with both formal and modern schemes of table decoration. In homes where taste is the inevitable standard of gracious living, table cloths and napkins of Irish or Scottish weave are essential.

The Spirit of Spring

Loomed in dull gold against a field of silvery white, this cloth of Linen Damask is an opulent expression of the Spirit of Spring...Against a symbolic pattern of budding things, gracefully curving iris leaves unfold to an effect of golden sunlight...The inner field is bordered with a formalized pattern of full-blown flowers...The cloth is suited equally to conservative and to more modern schemes of decoration...It is only one of the many new creations from Irish and Scottish looms, now offered the hostess.

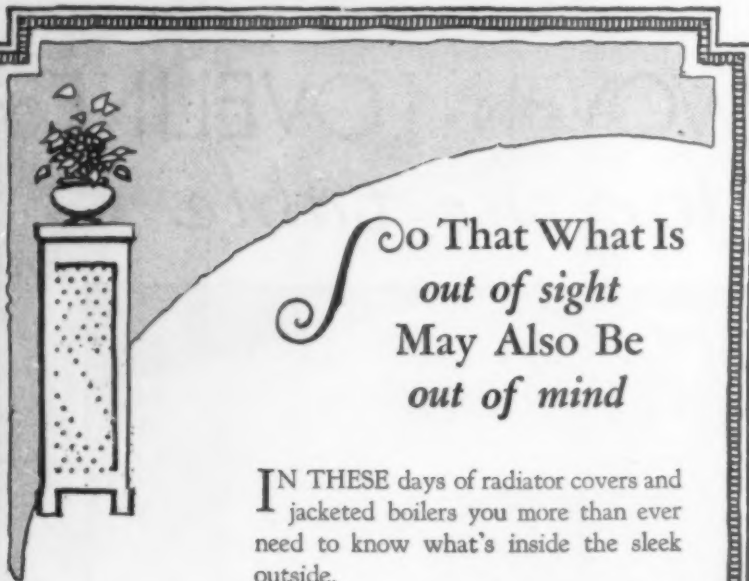
*In White, or Pastel Tints
Moderately Priced*

"We Dine on Linen Damask", a charming booklet on correct table settings, will be sent you on receipt of ten cents to cover mailing cost. Address The Irish & Scottish Linen Damask Guild, 260 W. Broadway, New York.



LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

SEE THE NEW IRISH AND SCOTTISH WEAVES AT LEADING STORES



So That What Is
out of sight
May Also Be
out of mind

IN THESE days of radiator covers and jacketed boilers you more than ever need to know what's inside the sleek outside.

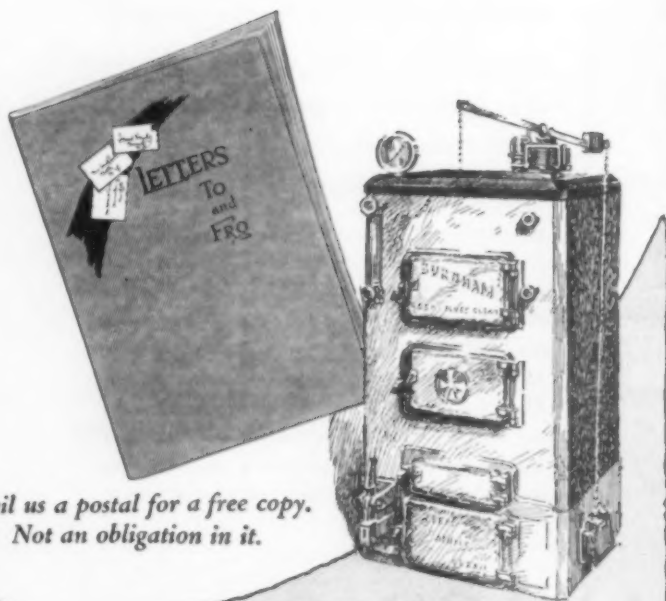
It is heat you want, after all. Heat in plenty without its costing you more than it should.

That is exactly the angle from which "Letters To and Fro" takes up the important subject of home heating.

The eight substantial citizens who wrote the letters contained in it had the same kind of heating problems you have.

They used all kinds of heating systems and all kinds of fuel.

You cannot fail to get help from them in deciding just what to do about your own heating system.



Mail us a postal for a free copy.
Not an obligation in it.

Burnham Boiler Corporation

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Representatives in all principal cities of the United States and Canada



A fine copy of an old chest with great storage capacity would be invaluable in a modern home (Old Colony)

Our early American homes

Continued from page 484

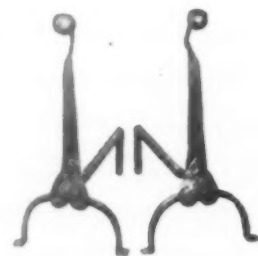
the housewives. Cushions and chair covers were heavily embroidered in richest colors with much use of gold thread and fringe. Windows were bright and cheery with gay hangings of damask or chintz, while the beds with their pieced quilts, lovely counterpanes, and hangings to keep the wind away were so lovely that we are glad to copy them today—not because they are "old" but because we are appreciating more and more their beauty and simplicity.

To meet this ever increasing appreciation the cabinet workers of to-day are reproducing for us the best products of that older day. We have passed the day when a piece of furniture must be labeled "antique" to have it hold charm for us. Our appreciation is of an honest kind that has sounded the death knell of the spurious and fake antiques so long foisted upon a suffering public and we rejoice in a lovely table that is frankly a reproduction of old beauty, of good craftsmanship, and good lines.

By recreating for us the best of these

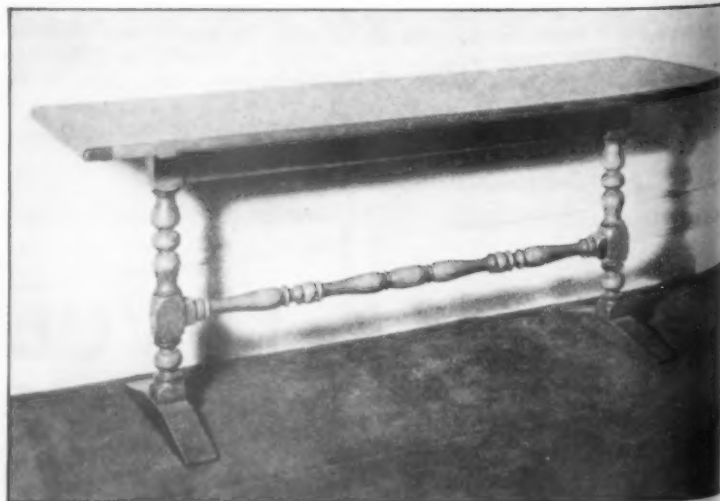
old pieces of furniture the workers of to-day is giving us the same honest construction, the same lovely qualities and sturdy charm of that other day so that our modern homes may hold the simplicity and beauty of those homes of an older time when life was simpler and moved in a saner tempo.

In all the furniture which we have mentioned, one quality persists throughout, and that is sturdiness. In conception as well as in construction, it was essential to build for strength, and to-day we recognize our best and truest reproductions as those which preserve this dominant feature. Weakness and delicacy did not typify our forebears, and neither did it typify their handiwork, whether in a house or a chair.



These authentic copies of antique andirons have been skilfully produced from wrought iron (S. M. Howes)

EDITORIAL NOTE: This is the first of a series of articles by Lurette Guild on the various types of American colonial houses and their furnishings. The second, *Furnishing the Little Dutch Colonial House*, will appear in the March issue.



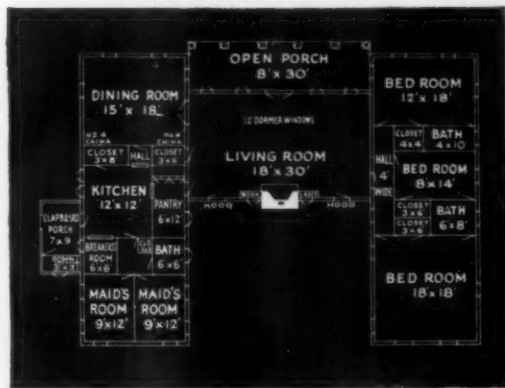
A trestle table finely reproduces the splendid proportions and fine workmanship of the primitive models (Erskine Danforth)

WHY SPEND FIVE MONTHS BUILDING WHEN TWO WEEKS IS QUITE ENOUGH?

YOU CAN ERECT A REALLY ATTRACTIVE SUMMER HOME IN A FEW DAYS, WITHOUT THE USUAL CONFUSION, FUSS AND ADO OF BUILDING. CONSIDER A HODGSON HOUSE FOR YOUR FAVORITE VACATION SPOT.

THE ACTUAL PHOTOGRAPH below shows one of the hundreds of Hodgson Houses now in use. Many are standing today after two decades, unshaken by the most strenuous weather. Their owners have found them comfortable at all times, and charming in appearance. The simple harmony and good taste of the architecture, blending with rugged landscape or leafy background, appeals even to people who could afford any kind of home.

These owners have chosen a floor-plan from the Hodgson booklet. We have built their homes in sections, shipped them all ready to erect. They have either erected the houses themselves, aided by a little local labor, or have asked us to send a construction foreman to supervise all details of erecting and finishing. In either case, only a few days were needed



THIS IS THE FLOOR-PLAN of the Hodgson House shown here. Our booklet also pictures and prices furnishings and lawn and garden equipment—bird houses, dog kennels, arbors, picket fences, poultry-houses, etc.



before the house was finished and they were ready to move in.

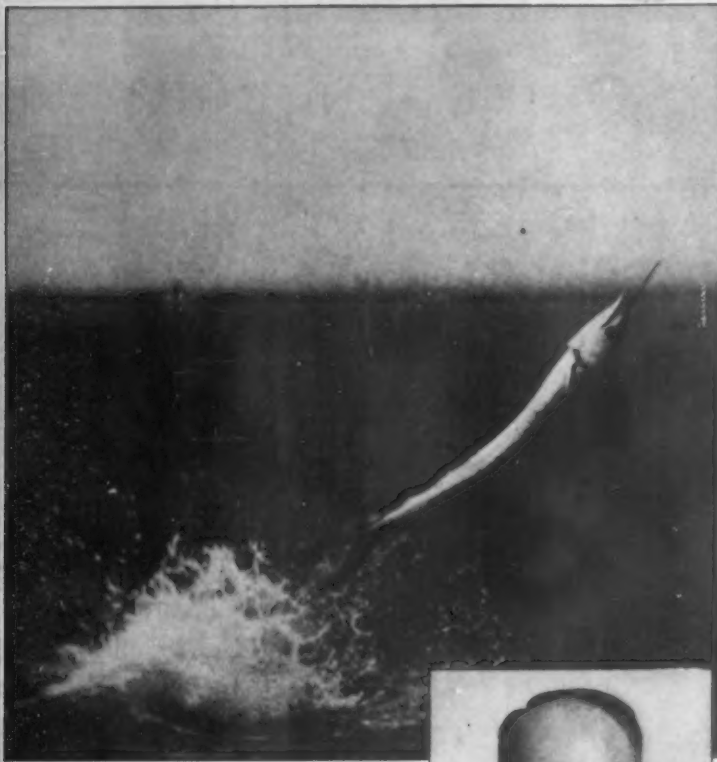
The sections are held tightly together by heavy key bolts. Selected weather-proof cedar and Douglas fir are used in construction. Walls, floors and roof are insulated with Celotex. At any time a Hodgson House can be quickly enlarged, without spoiling the plan.

Send today for our free illustrated book K. It gives you a wide choice of pictures, plans and prices. Also shows furnishings and lawn and garden equipment—bird houses, dog kennels, arbors, poultry-houses, etc.

Write to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston, Mass., or 6 East 39th Street, New York City. Florida branch at Bradenton.

HODGSON Houses





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The CAMERA For More *Interesting* Pictures

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FOLMER GRAFLEX CORPORATION, ROCHESTER, N. Y.

I want to see the booklet that tells how more interesting pictures are being made. Please send "Why a Graflex?" to name and address written on margin of this page.



JAMES E. STANLEY

THIS famous sailfish picture has been reproduced in over 200 newspapers and magazines throughout the world, bringing inestimable publicity to the photographer and to the city of Miami, Florida. It was made by James E. Stanley of Miami, with a Graflex, after months of effort. Taken when the sky was dull and overcast—necessarily taken in a split second of extreme excitement—"what other camera in the world but a Graflex could possibly have done it?" says Mr. Stanley. "For Art, for Action—I never travel without my Graflex."

The big fish weighed 79 pounds, measured 7 feet, 8 inches in length, and took 38 minutes to land.

The tranquil hostess

Continued from page 453

plums arranged around a perfect green melon in a low silver urn may be used to provide the exotic note. Green leaves should always be added to a fruit arrangement, for the contrast in color. A study of the fruit stalls will suggest as many unusual combinations as an artist might evolve from his multicolored palette.

It is customary in planning your color schemes to take the keynote from the service plate, and develop it throughout the decorations. Since these plates are before your guests when they are seated they should be as handsome as your china closet affords. The usual size is ten and a half inches, this being large enough to accommodate the oyster and soup plates which may be placed upon them.

The service of plates will run as follows: on the table when the guests are seated there will be a service plate of some distinguished ware, with a beautiful design in rich colors, on which will be placed, in turn, the plate for the oysters, or canapé, which like the following soup plate, will be just a bit smaller than the service plate and harmonize with it. A cream soup service is popular at present, and, if used, will be removed, of course, with the service plate. The plate for the fish course comes next and gives the opportunity for a deeper note of color. The *pièce de résistance* will now be served and on a plate which must be carefully considered in order that it may provide a fitting background for the food which is to go on it. It should be handsome, yet keep its place as a background. Ivory-white, with a narrow border of rich gold is always good, or the border may show a touch of the color theme which is being used throughout.

For the salad will come plates of cool crystal or pale green glass, and the dessert plates may be very gorgeous and provide a contrast to all the china which has preceded them. After dinner coffee cups may be individual, or matched; gold china is often used for these cups in the old French manner and is most distinguished.

CANDLESTICKS are always used at a formal dinner. Tall candlesticks, of silver or glass, with candles twenty-four to thirty inches high are considered correct at the moment, the candles being, for formal occasions, always white or cream, and, as one authority says, "the taller the candle the more formal the occasion."

Place cards, to be correct, should be very simple, only plain white being in vogue, with the names of the guests written on them by the hostess.

The glass used for formal entertaining is usually crystal, and stemware is preferred. There should always be two glasses at each place, and three for formal occasions. The largest glass, for water, is placed at the tip of the knife for the main course, with the others coming at an angle toward the edge of the table, with a comfortable space between them.

The arrangement of flat silver at each place is a subject which is of much interest, and perhaps a little worry to young hostesses, but this should not be so, for it is perfectly

simple, and governed always by the rules of expedience and common sense. Fads come and go in its arrangement, but the best families pursue their tranquil course, using their silver in the simplest and most convenient way. For a really formal dinner, implying a large staff and perfect service, it is customary for the guest to find seven pieces of silver at his place, or eight if a knife for salad is provided. Bread and butter plates may be used, with the small silver butter knife on them, for informal dinners and luncheons, but many hostesses prefer to omit them at formal meals, as butter at such occasions is not customarily served.

THE silver is laid as follows: beginning at the extreme right hand the first piece is an oyster fork, next the soup spoon, the knife for the fish course next, then the large knife for the roast, and a knife for the salad course if it requires it. This brings us to the service plate, and from that, going toward the left we find, next to the plate a fork for the salad course, then the fork for the roast, followed by the fish fork. The fork and spoon for the dessert course (and both are always used) are placed close together in the center of the dessert plate, parallel with the silver on the table. If a fruit course is to follow a small knife and fork will be on the plate on either side of the finger bowl. All silver should be placed approximately one inch from the edge of the table, and the cutting edges of the knives will be turned toward the plate, of course.

Coffee is served in the living room after the dinner, being either poured by the hostess, or in filled cups passed on a tray by the maid. In either case small coffee spoons will be in the saucers. Sugar and cream are passed after the coffee.

A bride often has charming salt cellars, pepper pots, bonbon and clive dishes, and the proper large serving spoons and forks among her wedding silver. If not she may acquire them from time to time, since they do so much to make her entertaining a real pride and pleasure. Silversmiths now make up complete sets for the new housekeeper, in either "Four Person," "Six Person," or "Eight Person" sets, and these form charming gifts. The sets are also conveniently arranged in "family sets," "informal sets," or "formal service," in the proper number of pieces for as many people as you wish. There is even a "guest set" that includes enough flat silver to serve one person correctly. This makes an admirable present for a young housekeeper on those anniversaries when she expects a worthwhile remembrance.

The silver simply follows the courses that are to be served at any meal, and if certain courses are being omitted naturally the silver appointments which go with it are omitted too. For informal luncheons and dinners the service is less elaborate than for the formal dinner, of course, but it is always adapted to what is being served.

If you (continued on page 495)



WITH LUPTON CASEMENTS, OL' MAN WINTER STAYS OUTDOORS

OL' MAN WINTER is always trying to get in where he is not wanted. Give him two or three tiny crevices, and he can turn a cozy room into an ice-box. And there's nothing quite so uncomfortable as a chilly home. Colds and other winter illnesses seem to lurk in every corner of the house.

Lupton Casements are built for year-round use. In winter, they shut snug and tight against the wailing winds and the raw, penetrating damp. They save weather-stripping, and reduce furnace expense. They will not warp, stick or jam, because they're made of steel. In



summer, they can be flung wide to welcome the faintest wisp of breeze.

You will be charmed by their delicately patterned lines. You will be just as pleased with their complete equipment. Frames are drilled to receive drapery attachments. And Lupton Casements carry fine new screens that are marvels of convenience. Yet the cost is very little more than that of the average old-fashioned window. Have us send you a free copy of the folder, "Lupton Creates a Complete Casement." David Lupton's Sons Co., 2267 E. Allegheny Ave., Philadelphia, Pa.

Now! so easy to save your floors.

WITH NO-MAR FURNITURE RESTS

Protect your floors from the havoc of small metal slides and unguarded furniture legs.

"NOMARS" spread the weight flat on the floor, and glide smoothly. The polished brown Atlasite base is neat in appearance.

Buy the socket type where furniture legs are bored for caster sockets. The "Drive-On" where legs have no holes.



Four sizes
50c to \$1.00
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and-so easy to move your furniture ON Bassick CASTERS



For furniture which must be moved easily and often buy Bassick Casters. Replace those old dragging, squeaking, floor damaging casters with smooth, easy rolling, quiet casters—Bassicks. There is a Bassick caster for every need in your home—Casters which will lighten housework and save your floors.

Go to your nearest hardware or house furnishing dealer for Bassick Casters and NoMar Rests. Mail the coupon for complete information.

Bassick

THE BASSICK COMPANY, BRIDGEPORT, CONN.

Send me descriptive literature and chart showing where and how to use Bassick Casters and NoMar Rests.

Name.....

Address.....

City..... State.....

AH-A

The tranquil hostess

Continued from page 490

wish to introduce strong colors in setting your table, try to form contrasts, considering the cream or pastel-colored tablecloth as your background and accenting the strong notes in the china and accessories. Start by taking the predominating note in the border of your service plates, and play up to it with lighter or darker notes of the same tone, with at least one note of contrast.

Any housewife may find in the wonderful modern bazaars all the materials for expressing her personality in setting her tables, and at prices which will fit even a moderate pocketbook. Jolly informal tables may be equipped for the proverbial

song, and to the prospective hostess with a more generous budget shopping should be a veritable joy. She will find a wide choice of linens of the finest texture and sheen, exquisite silver produced by the great craftsmen of the day, as well as rare and lovely glass which shows in its graceful curves all the prismatic colors of the rainbow. Old World markets have been searched, thousands of workmen kept busy producing all these household treasures by whose appreciation and use our modern housewife may display her knowledge of that most subtle and charming of the domestic arts—the hospitable entertainment of her friends.

The homelike beauty of old hooked rugs

Continued from page 444

color basis and adapt the draperies to the predominant tones in them, always remembering that we build from the top floor up.

One of the strongest arguments for the use of hooked rugs as the basis of our color scheme in room decorating, is that in good old rugs or their reproductions, there are many colors used. Indeed, because the early makers were obliged to utilize every scrap of those lovely hand-woven linsey-woolseys and other fabrics, their rugs are so unusual and so very difficult to copy in their entirety.

Therein lies a lesson for the rug-maker of to-day—use a variety of tones and tints of the same color. Do it by dyeing, if need be; it is a simple process to make the dye solution lighter by diluting it, or by using a woolen dye for cotton or vice versa. The greatest criticism of the rugs of to-day is not of the manner of the hooking; they are too prim, there is too much sameness in the colors. Tawny blacks and rusty browns are lovelier, more pleasing in combination with other colors than the heavy, solid, funereal blacks one often sees in new rugs.

May we use hooked rugs with a room full of formal English or French or Italian furniture? Certainly, if we are careful about design and texture. One would not expect to see a farm scene with cows, sheep, or pigs on the floor of a room of formal setting and designed for dignified and more or less occasional use. Such rugs would be appropriate in homes where a miscellaneous collection of furniture and furnishings predominate. For somewhat formal rooms there are numberless kinds of hooked rugs that are not only permissible, but genuinely appropriate.

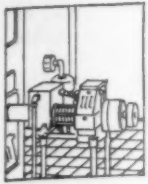
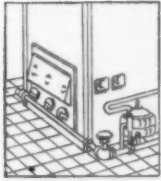
There are the geometric rugs where straight or even curved lines make a formal base for period furniture. Nor is it at all necessary that these figure patterns be made with the exactness of a modern machine. By no means; such rugs are loveliest when the blocks or circles are a bit off drawing, with just a trifle of the home-made touch to them. This irregularity of design, as we all know, is not original with the women rug makers of America, it has always been

present in rug design and is most charmingly seen in many Oriental rugs.

Any geometric pattern that has a rather smooth texture and is closely hooked, with rather dull coloring or at least with a variety of soft colorings, is appropriate for any formal room such as might be carpeted in Oriental rugs. Nor are the strictly geometric patterns alone good for French, Italian, or Spanish furnishings. The conventionalized floral or the combination of geometric and somewhat prim floral sprays or sprigged designs are delightful settings for any type of furniture. Naturally the old or even the new hooked rugs done in an oriental manner would look exceedingly well in a room where strict formality is observed. In this connection is the interesting fact that many of the very old hooked rugs produced in the vicinity of Boston and Philadelphia were copies of Oriental rugs brought in by sea captains in the clipper ships. When an oriental pattern is followed the texture must be in keeping with the kind of rug it represents, that is, this type of rug can very well be made from woolen yarn instead of from scraps of fabric cut into strips. Yarn rugs are both very old and very new. Some of these fine old examples were made from yarn that was carded but not spun, and the effect was soft and the rug quite thick. To-day the makers of rugs have access to yarns of all weights, from that which makes a rug appear tufted like the old Spanish rugs, to the finer, harder twisted worsteds that when hooked into a rug look like needlepoint.

Both old and new hooked rugs may add to the beauty of the room where they are placed. With the advantage of a variety of materials available from discarded clothing, and the offerings of the yarn manufacturers, our present day makers of individual rugs have unlimited opportunities to make unique, one-of-a-kind rugs. When patterns are furnished, or stamped burlap comes ready for the hooking, it may be well to remember one or two of the hints of this article as to slightly changing them by a bit of odd, but not too obtrusive color here and there, and by varying the design just a trifle.

With
 gas
 or oil
 for heat
 what about
 Waste
 Disposal?



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Pillows for every room

Continued from page 449

and somber, with a couch of undistinguished taupe color, will respond gratefully to a pair of smart oblong cushions of lacquer red velvet with brush fringe. A cushion of sophisticated French brocade, fringe-finished, however attractive, would be out of place in a sunroom chair covered in awning-striped linen.

Cushions for general use should measure about seventeen by seventeen to eighteen by twenty-four inches. The materials in which they may be had are legion. One new model features alternating narrow strips of satin in two colors, with a wider center section, each strip being embroidered with scattered flowers of tapestry yarn. A pillow of almond green and beige employs green flowers on the beige strips, and the reverse on the green ones. This sells at \$8.50. A cushion of Italian brocade in the deeper shades adapted to the living room costs \$7.95. Satin, divided into alternating plain and quilted squares, costs \$6.50.

A silk velvet cushion which is down-filled may be had for about \$10. Rayon velvet, printed in interesting modernistic designs, and having a satin back, retails at a cost of \$4.00. A bolster-shaped cushion of brocade with a velvet boxing and back costs \$7.50. An attractive cushion of rust color, piped in green, has a tulip motif embroidered in chenille in one corner.

Good-looking cushions are being made in products derived from artificial silk and these retail at very modest prices. For example, a rich-looking pillow of pressed rayon velvet with silk rayon back costs \$4.50. A square cushion of machine-quilted rayon in all colors retails at about \$2.00. A pillow of black rayon satin with colorful small wool-embroidered flowers sells at about \$3.00. It has a contrasting piping of green. A rayon pillow with a central motif of machine-quilted trapunto may be had for \$1.45.

In a colonial room, nothing could be more charming than a green linen pillow with a sailing ship embroidered in white yarn. This may be had in square or triangular shapes at \$10 and \$12.50. Crewel embroidery on imported twill in natural color makes a lovely cushion for the Early English room, and sells at \$15.50.

Raffia and leather or suède are being used to make interesting cushions which are suitable for the den or the sunroom. Colorful cushions embroidered in brilliant all-over patterns executed in raffia may be had for a few dollars. Flower designs are usually employed, and a cushion of this type is perfectly at home in the simplest of settings, or even out of doors.

The fashion of creating pillows of mosaic patterns of leather or suède, or a combination of the two, has been given impetus by the popularity of the hassocks from Morocco which have appeared in the shops in the last year or two. Returning travellers brought them as gifts, unstuffed, and they are now being imported and sold in the stores ready for immediate use. As they are very large, and apt to be costly because of the quantity of leather necessary, they

are being reproduced this season in fabrikoid and other materials which give the same effect as real hides.

Cushions for summer houses or informal rooms such as sun parlors offer more variety, perhaps, than any other kind. Charming effects may be obtained at very small expenditure. There are small square cushions with back and front of quaintly patterned chintz and a deep boxing of plain colored chintz, laid on in small pleats, and piped in a contrasting tone. Down-filled, these sell for around \$5.00 but they may be had had for \$3.00, stuffed with kapok.

Glazed chintz in plain colors makes a square cushion with a small square appliqué of figured chintz in the upper right-hand corner. This is framed in a narrow pleating of glazed chintz in a contrasting color.

Motifs of stuffed calico applied to unbleached muslin have made interesting cushions for the last few years and new designs are always appearing. One of the most recent, features a large green frog seated on a red toadstool, surrounded by tall bullrushes. It is priced at \$3.95. A reversal of this appliqué principle is a pillow of small-patterned calico with a little white dog applied in crinkled unbleached muslin. This sells at \$2.95.

Inexpensive cushions of embossed satin in patterns which resemble brocade may be had for about \$2.00. A cushion of gold-tinted satin, bound in green, and embroidered with small woolen flower sprigs costs \$8.00.

Boudoir cushions usually appear in pastel shades but the materials employed are varied and interesting. Small square cushions with deep boxing and small round types seem especially popular. A set of three cushions in Dresden patterns which are hand-quilted around the designs costs \$11.75. Trapunto quilting is much favored for boudoir cushions, whether it is done by hand or by machine. An example of the former type is a small round taffeta cushion quilted in a love-bird design, and selling for \$8.50. One of the most effective pillows which employs quilting, makes use of it only on the "elephant-eared" flat ruffle which surrounds it, the cushion itself being square and plain. It is made in rayon fabric and is an excellent purchase at about \$3.

Narrow shaded ribbon applied to taffeta pillows in interesting designs, either as borders, corner or central motifs, is a new note in the cushion world. A quaint pillow of this type makes use of red and white ribbon on a blue satin background and sells at \$2.95. Another, of yellow taffeta is trimmed with mauve shaded ribbon and is priced at \$3.50.

Taffeta is, of course, a favorite for boudoir pillows because of its dainty silken effect. Plain pillows with self-ruffles of frayed taffeta are charming and cost around \$5.00. Velvet is also used for chaise longue cushions in the more delicate shades. Chintzes are always suitable in bedrooms, and the fabrics derived from artificial silk are being used on pillows of clever workmanship which simulate delightfully their more expensive fellows.

Let's Not Go Wrong On



Fads In Home Building...

WE can progress and improve in the details of architecture, decoration and furnishings—be stimulated by pleasing variety—without resorting to the bizarre. Novelty appeals for a time, but is transient. You may throw away a green hat that finally palls, but a fantastic

In support of this opinion the Arkansas Soft Pine Bureau recently completed the attractive Colonial type home, illustrated in part on this page. It is located at 46 Woodley Road, Cleveland Hill, Buffalo, New York.

The homelike atmosphere of the house, revealed in these pictures, was repeatedly praised by the 20,000 and more visitors who inspected the house during the two weeks it was open to the public. Its happy combination of coziness and roominess appealed to many interested particularly in homes of moderate and even small size. Perhaps the detail receiving more comment and admiration

point made in the third paragraph. Once more it resumes its place of first choice as a decorative background after almost a decade of more aggressive interior motifs with which daily association becomes tiresome. Moreover, while wood is an inseparable part of Colonial architecture, it is with equal appropriateness used to enhance the interior of other types, whether new or remodeled.

From the standpoint of cost, wood paneling and trim need not affect your building budget. What is added in one way is saved in another—and correctly seasoned woodwork will endure for generations with only an occasional application of wax and rubbing.

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If you are planning to build or remodel, the material and services of the Arkansas Soft Pine manufacturers are readily available. Through their Bureau, undersigned, they are prepared to furnish you with plans (both in Colonial and other designs), building helps and instructions that lead the way to the home of your dreams. Your name on the convenient coupon below, together with 25c in coin or postage, will bring you one of the most complete and instructive books ever issued on the fascinating subject of home-building. Whether you plan to build or remodel now or later, be sure to get your copy of this book. Better mail the coupon now while the idea is warm.

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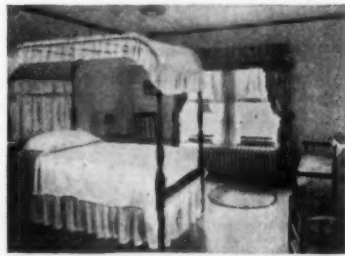
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house or zigzag furniture cannot be discarded so easily.

Home building and marriage are alike in that each is undertaken for enduring companionship and affection. There are types of houses just as there are types of families, and the type you build should be the type you can live with in happiness the rest of your days.

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than any other was the mellow warmth and effectiveness of the Arkansas Soft Pine paneling in the living and dining rooms and the satin-like appearance of the other woodwork throughout the house. In the former room the paneling runs continuously from floor to ceiling with a well executed cornice of wood mouldings. This is done in clear wood which is finished in its natural color with the beauty and lustre of the wood brought out by waxing.

In the dining room the paneling runs only to the height of the chair rail. Here the early American effect is accomplished with the use of Knotty Paneling of Arkansas Soft Pine. This type of paneling is enjoying a wide vogue not only in new homes, but in the rehabilitation of old ones. Its decorative quality is appropriate and at the same time a correct adherence to that architecture which follows Early American tradition.

That wood paneling and trim should be enjoying a wide renaissance proves again the



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Rejuvenating our old floors

Continued from page 454

peacock blue, or coral and black will be better combinations here.

The all-over spatter finish is suitable for rooms where the furniture is simple and not too dignified. It is one of the best treatments for an old floor because it completely hides marks and scars. After the ground paint is dry, bright dots of varied colors are spattered over the surface with a whiskbroom or an ordinary scrubbing brush. Four or five spatter colors, such as coral, robin's egg blue, deep green, and yellow, would be a charming combination against a tan background or one of raw umber. When the ground color is glossy, the spatter paint should be flat, but either flat or gloss materials may be chosen for the spatter colors when flat paint is used for the background.

If a whiskbroom is used to spatter the dots, it should be dipped in a small quantity of the first spatter color and held just above the floor while the paint drips slowly off. The process is then repeated for each succeeding color, using a different broom each time. When the spatter colors are applied with a scrubbing brush, the brush is held horizontally and the paint scattered over the floor by scraping the bristles with a table knife. Whatever the type of brush, it should never be allowed to touch the floor when scattering the colors. It is better to work in sections, as one color will have to dry before the next is applied.

For the swirl finish an old-fashioned oval or "pound" brush is needed, and the swirls, which resemble irregular loops, are made with the edge of the brush.

Another old-timer is the shell or knot-hole pattern. Two coats of paint instead of the usual three are used for this finish. The first coat is put on in the ordinary way, but the second is applied with a wavy motion of the brush. A separate oval brush, from which the central bristles have been removed, is required for the shells. This design is scattered over the floor at irregular intervals, and the paint used should be a darker shade of the ground color.

Stencil borders can be found in so many patterns that they are adaptable to almost any room.

These stencil borders should always be chosen with a proper relation to the floor background. A dark ground color, such as brown or leaf green, needs a stencil of light or bright colors. If, however, a bright color like yellow or apple green is used for the floor color, the decorations should be either very light or very dark. In the bedroom, pastel colors such as coral, robin's egg blue, and delicate green combine well with a light gray floor or one of soft tan.

In placing a stencil border, the painter should be guided by the size of the room and the amount of space required for the pattern. It should not be less than eight inches from the wall, nor more than eighteen. As most stencil patterns are repeat designs, it is advisable to map out the work with chalk lines before beginning to paint, as otherwise it may be difficult to match the pattern at the finish. It is simple to erase the chalk and make

corrections until the outline is satisfactory. A foot or so from the end the remaining space should be measured in order to figure out whether the pattern needs cutting down or lengthening out. When the border has a single motif or combinations of twos or threes, start the work at the center of each side of the room and make the necessary adjustments at each corner.

The floor is now ready for the actual process of painting. The stencil is then fastened down with thumb tacks and the colors applied through the cut-outs with a tapping motion of the brush. This method of application is very essential to the neatness of the finished pattern, as a sweeping stroke of the brush will cause the bristles to catch under the edge of the stencil and smear the outline of the design. A neat job also requires that the back of the stencil be kept clean and the whole pattern wiped off after each transfer. To avoid ragged edges, the paint should not be too thin nor the brush too full.

Before applying any of these treatments to an old floor that has never been finished, it is obvious that the dingy boards must first be thoroughly cleaned. A solution of one part ammonia and eight parts water will remove the surface dirt, and obstinate stains and grease spots that do not succumb to this solution may be taken off with alcohol or benzine. If previously painted, and the old finish is in bad condition, it should be treated with a paint and varnish remover, scraped down to the bare wood, and the floor then wiped with benzine to absorb any oil left by the remover. Waxed or oiled floors that are to be refinished with paint should have the wax or oil removed with gasoline or turpentine. A varnished floor must be treated with a solution of sal soda and water, to remove the gloss. Splinters and roughness should be smoothed down with 00 sandpaper.

The open-grain floor will require a pastewood filler before it is finished; close-grain woods will not need this filler. Close-grain woods are sometimes treated with a liquid filler, but this is not a hard and fast rule.

A floor that has never been painted will require a priming coat to prepare it for the two coats that are to follow. On hardwood floors this calls for an excess of turpentine; on porous wood, an excess of linseed oil. This primer is of course unnecessary for a repainting job where one coat—or two at the most—will be enough to cover the old finish.

Whatever the product chosen for the ground coats—paint, enamel, or lacquer—it should be selected especially for floor use. The floor needs a tougher and firmer grade of paint material than any other part of the woodwork. When you make your purchase, be sure to state the purpose for which it is intended.

One more step is usually required to make an old floor smooth. After the priming coat is dry, cracks, and nail holes should be filled with putty, and the whole surface should be lightly sandpapered. Two more coats and the floor is ready for its ornamental trimming.

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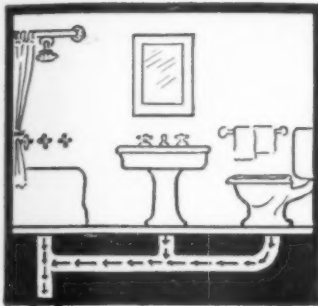
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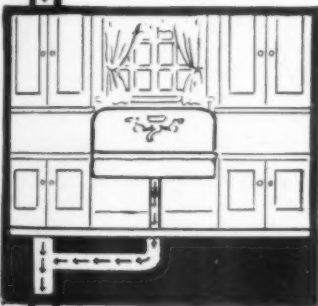
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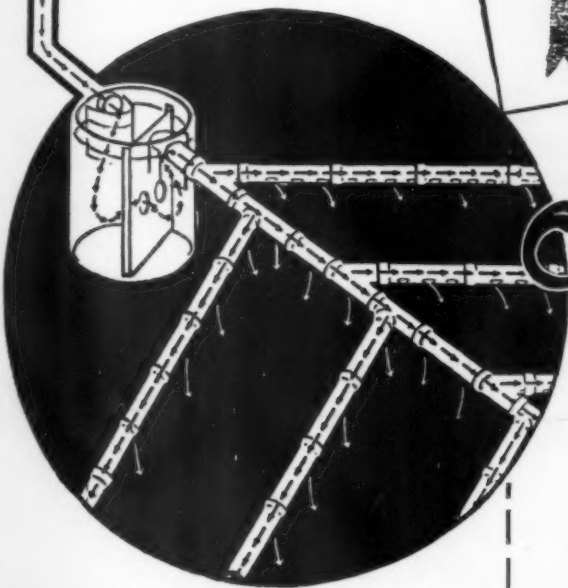
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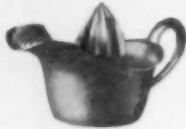
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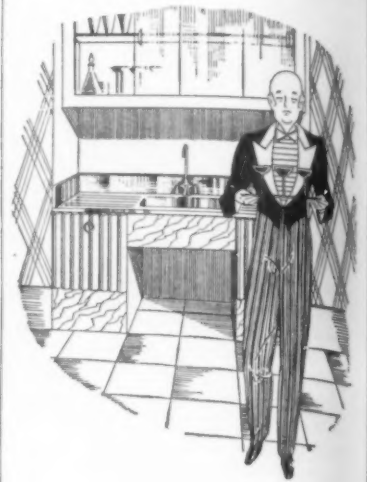
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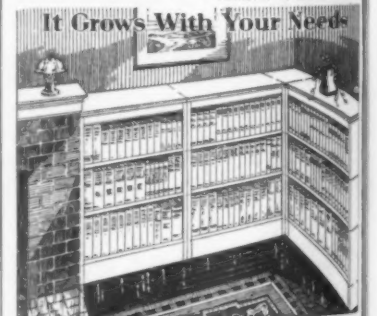


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And, best of all, these modern radiators warm rooms quicker and more completely.

The heating unit, housed in the steel cabinet, is of indestructible copper tube and fin construction—similar to an automobile radiator—the most efficient and rapid means of transferring heat ever devised.

The shape of the cabinet, and a deflector above the heating unit, directs the warmed air into rooms parallel to the floor, circulating it throughout. Rooms are heated far quicker, and more completely.

The illustrations picture the completely concealed type of McQuay Radiators. For those who want modern heating, at even less cost, McQuay Cabinet Radiators may be had at a cost that is usually less than for old-style radiators with separate covers or shields.

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McQUAY Modern RADIATORS

McQUAY RADIATOR CORPORATION
General Offices: 35 East Wacker Drive, Chicago
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An easy flower for all America

Continued from page 456

larger flowered and more graceful long-spurred type while the short-spurred are limited chiefly to delicate species for the rock garden. However, there are a few of the short-spurred types that should not be scorned as they are of sufficient beauty to compete on even terms with the long spurs. These are Munstead White, making a snowy mass of bloom and Blue King for its rich dark blue sepals and spurs and the snowy white tipped corolla. Of similar coloring but of dwarfier growth and earlier season is *helenae*, a hybrid similar to the beautiful *glandulosa*, a rock garden beauty with which I have had no success. *helenae* is an easy grower.

Another little beauty is the dwarf short-spurred white, *flabellata nana alba*. This is fine for the rock garden or the flat.

The bunchy *vulgaris* types, common twenty years ago, and especially the double-flowered forms may well be abolished.

As before noted, the long-spurred types are typically American, being hybrids of several native far western species. First and foremost of these is the beautiful blue Rocky Mountain Columbine, *Aquilegia coerulea*, state flower of Colorado, and the despair of many gardeners as it is not the easiest of growers under all garden conditions. However, in its hybrids we get the same coloring in vigorous plants and a particularly fine one is the named variety, Mrs. Nicholls, a *coerulea* on a grander scale, although its size somewhat sacrifices the airy grace of the Rocky Mountain gem. It is an English introduction.

With *coerulea* has been crossed the Golden Columbine, *chrysantha*, giving us our pinks and various hues of blue. The Mexican skinneri, with brilliant red spurs, and *formosa*, a form of which is known as *californica*, bring in the red, orange, and bronzy tones. *A. formosa* is said by botanists to be a western form of the common wild Columbine of the east and middle west, *A. canadensis*.

As the Columbine is of a most connubial disposition and will cross all too readily with any of its race in its vicinity, the variety of coloring and form is very great. For this reason, great care must be exercised to reproduce a color from seed, protecting the blooms from other pollination and growing seed plants at a distance from other Columbines with which they might wed.

The commonest strain of Long-spurred Columbines available in the lists of American seedsmen is the Mrs. Scott Elliott strain. Fortunately, it is as fine as any when carefully selected seed is obtained.

It is not as tall growing as some English strains, but these taller strains do not seem to have the size and grace of bloom of the Mrs. Scott Elliott. Equally fine is the Rainbow Strain which has a very fine array of unusually delicate tints and contrasts in its bloom. Its chief charm is in the great variety of its soft coloring.

We have a series of queenly nomenclature, Rose Queen being one of the best known and giving a beautiful selection of various hues of pink and rose from the palest to deep rose with

contrasting centers ranging from pure white to yellow. There are several selected strains of pink offered by American seedsmen, the Wayside Gardens offering a series that I have found unusually attractive.

Silver Queen, an English origination, is a beautiful type, white with blue and purple tinted spurs. Copper Queen is one of the recent offerings, the name being descriptive, the colors being various shades of coppery red with brilliant yellow corollas. The Californica hybrids give a series of reds and yellows, and *chrysantha* may be relied upon for fine pure yellow.

New robust strains are being developed, one to bloom for me this year, King Harold, making a reputed height of close to four feet, with violet purple sepals and primrose corolla with purple spur tips. Lavender Queen gives a series of blue purples from light to dark with pure white corollas.

Columbines in the Middle West have kept pace with the rapidly growing interest in Tall Bearded Iris as its finest and happiest companion planting. In this connection the common Columbine of the woods, *A. canadensis*, becomes very useful as its real beauty is never so completely revealed as when associated with the Bearded Iris Aurea, not the species, or other yellows of medium tone.

The red and yellow Columbines are most effective with the yellow and yellow bicolored Irises. Banks of the golden *Aquilegia chrysantha* make most telling backgrounds for the bronze and red purple Irises. Rose Queen or similar pink Columbine strains are beautiful with the blue lavender Irises and the white and blue toned Columbine with the pink and rosy lilac Irises. The handsome foliage of the Columbine with a glaucous bloom similar to that of the Irises is an important factor in the beauty of the planting.

With the Columbines and Irises that close relative of the former, the Columbine-leaved Meadow Rue, *Thalictrum aquilegiaefolium*.

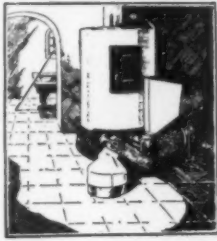
There seems to be a close affinity between Columbines and old Apple trees. In no situation do the Columbines seem to develop such profusion of bloom as under the shade of an old Apple tree, nestling lovingly right up to the trunk. They do not seem to take so kindly to other trees and many an old Apple tree becomes the magnet of the garden with its own pink bloom to be followed by the masses of Columbines beneath its boughs and Irises just outside its shadow.

Although at their best in shade for the greater part of the day, the Columbine is a most obliging plant and will flourish in full sun. It is also not fussy about soil conditions, giving fine bloom even in thin poor soil.

Removing the fading flowers from any considerable planting of Columbines would require the service of a garden barber for a good part of his time, but snipping the seed pods should be attended to for it is a heavy seeding plant and if allowed to ripen a full crop, the plant is weakened. Because it (continued on page 504)

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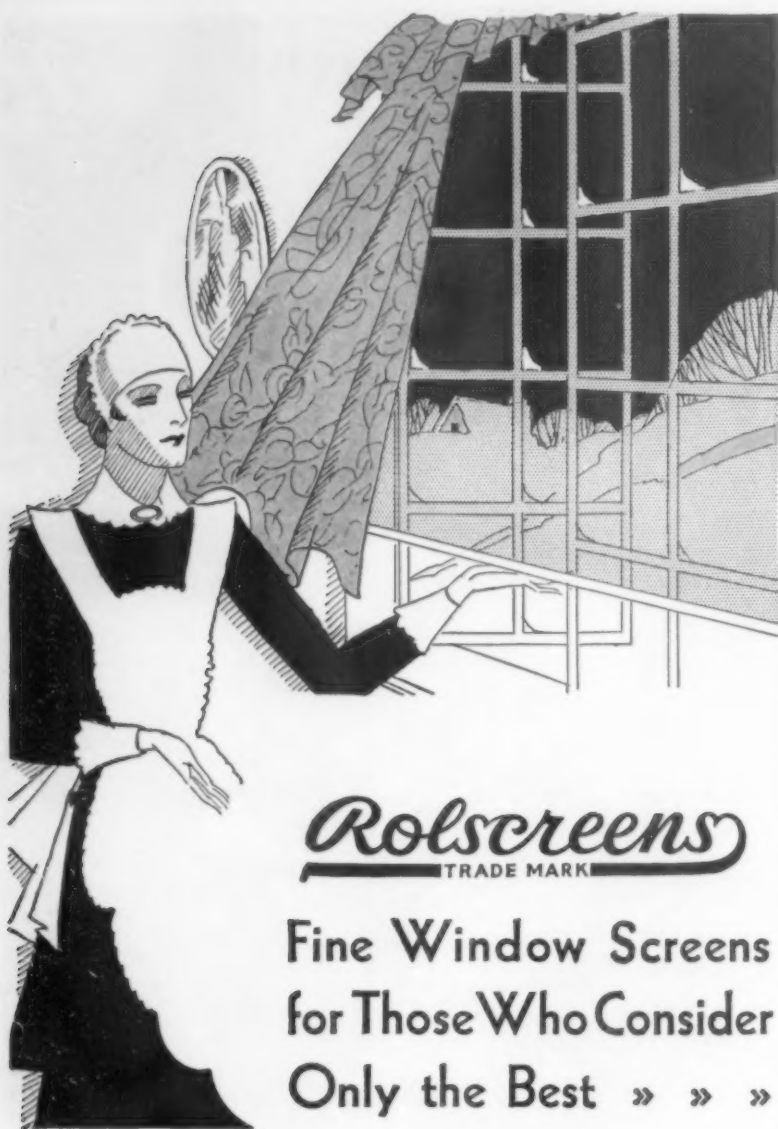
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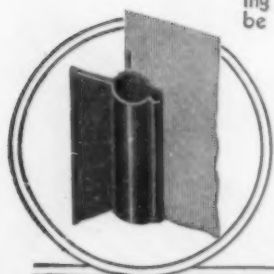
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An easy flower for all America

Continued from page 502

is allowed to seed too freely, the Columbine has a reputation of being rather short-lived. Remove seeds and its life is materially prolonged.

In employing Columbines in color plans, the effective means of doing so requires plenty of room in a reserve garden where seedlings can be grown in quantity to blooming size and colors selected. The Columbine when of blooming size does not particularly relish being moved. In transplanting seedlings that have reached blooming size care should be taken to sink the spade deeply and to get them up

without breaking the tap root. They will reestablish much more quickly with this precaution.

By careful barbering Columbines may be had in bloom and beauty from May until well into July, but if you cannot take the time to give them the tonsorial care, cut the bloom stalk off as soon as the flowers fall. Don't let them form full crops of seed. Even with the best of care there will be a certain annual loss. Three or four years is the main expectation of life for a Columbine. Sow seed each year as a renewal and replacement fund.

Planting Time Down South

T. J. STEED, GEORGIA

IN THE South an early start with gardens is essential. Spring begins in February. An early start gives flowers earlier and a longer season of bloom, so planting of most annuals is in order during that month. If any cold spell or frosty night should come, cover the plants with boxes or old newspapers, being careful to firm the soil down all around so that no cold wind can get under the paper. All flowers require rich soil and well prepared, so make it rich with well-rotted manure at planting time, if necessary. The manure also helps to keep soil warmer.

Vegetables must also be started this month and should any cold come after they are up we can resort to some convenient means of protecting them, as with flowers. If water be given regularly to the young plants when the weather becomes hot and dry, we prolong the season of production many months.

Most annuals will flower until frost, provided that faded flowers are

kept cut off. The vegetable season is also prolonged by watering and keeping the fruit picked. Remember when watering anything that a mere sprinkle is worse than none at all. Proper watering may be a little trouble but it pays, just as it is profitable to plant early.

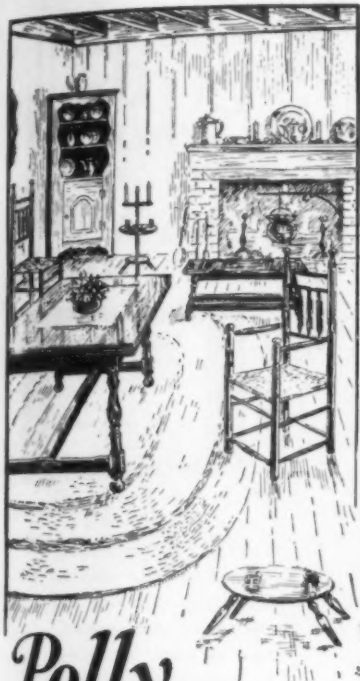
In sowing remember that very fine seed requires very shallow covering. Larger seed such as Peas, Beans, Melons, etc., may be planted one inch deep. Flowers such as Sweet-peas, Nasturtiums, Dolichos, Four o'clocks and those with seed of similar size may be planted one inch deep, while Pansies, Asters, Petunias, and all other very small seed must be covered very lightly. In box or bed, the soil should be kept moist until the seed germinates. In the open, watering may not be necessary, if there is plenty of rain. Hard rains will sometimes beat small seed (such as Petunias) too deeply into the soil, so it is best to plant these in boxes and transplant.

SELECTED VEGETABLES

NAME	DISTANCES		SEEDS OR PLANTS	PLANTING DATE	TO USE
	APART IN ROW	ROWS INCHES APART			
Radishes	2	12	Seed	Feb. 1	March 15
Turnips	3	12	"	" "	April
Beets	4	12	"	" "	May
Beans (bush)	8	18	"	" 15	April
Beans (pole)	12	24	"	" "	May to June
Tomatoes	18	24	Seed and plants	" "	April to June
Cabbage	12	24	Set plants	" 1	April
Cauliflower	12	18	Set plants	" "	May
Peppers	12	18	Seed or plants	" 15	May and June
Eggplants	12	24	Seed or plants	" "	June
Sweet Corn	18	24	Seed	" 1	April and May
Potatoes (white)	12	24	Tubers	" "	May or June
Muskmelons	24	36	Seed	" 15	June
Watermelons	48	72	"	" "	June or July
Cucumbers	18	24	"	" "	May to June
Squashes (bush)	18	24	"	" "	Late Summer

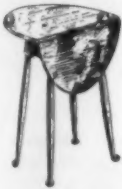
FLOWERS FOR FEBRUARY SOWING

NAME	USE	DISTANCE APART INCHES	TIME OF FLOWERING
Asters	Beds	5 to 8	May to June
Cosmos	Beds or edging	8 to 12	May and June
Carnations	Beds	5	June
Daisy	Edging	6 to 8	May
Heliotrope	Beds	8	May
Marigolds	Bed or borders	10 to 14	May until frost
Moonflower	Trellis	12	July
Nasturtium (bush)	Beds or edging	8 to 14	April and May
Nasturtium (tall)	Trellis	10 to 14	May
Pansy	Edging	4 to 6	Set out plants. Row will flower in March and April
Poppy	Beds	8	Seed sown now will flower May
Sunflower	Borders	12 to 14	May
Sweet-peas	Trellis	4 to 5	May. November sown seed will flower in April
Zinnia	Beds	10 to 12	April until frost
Phlox (annual)	Beds	10	May and June
Four o'clock	Borders	12 to 18	June or July
Forget-me-not	Edging	8 to 10	May



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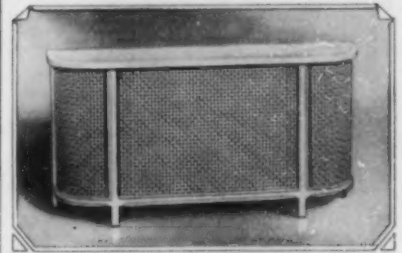
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AMERICAN RADIATOR & STANDARD SANITARY CORPORATION

Let's start things early this year

Continued from page 458

plants. It pays to pot choice things separately in small pots that they may be given better care and more room. Potted seedlings transplant better; they should be watched that they do not become pot-bound.

The seedlings must be kept growing vigorously; if allowed to stand still the tissues become hardened and they seldom fully recover. Give space, pinch back to force vigorous growth, and water regularly. The watering is very important, because if once allowed to suffer seriously from lack of water you may find it hard to bring them back into vigor.

Much of the knack of watering can be learned only by experience. Too much water is as bad as too little. After the small plants become well established it is better to incline a little to the dry side. Water thoroughly and then allow them to become almost dry. This encourages the root development so necessary, if plants are to succeed.

One of the difficulties encountered in starting seeds indoors is the fungus disease, damping-off. It attacks small plants, seedlings, and cuttings, causing them to rot off at the soil line. Until recently there has been no definite remedy, but a mercury salt sold under the names Semesan and Uspulin acts as a soil disinfectant and controls the disease.

No fertilizer is needed in the soil of seed flats, but a small amount of steamed bone meal can be added to that used in flats for transplanting. If, however, the soil is made up of good composted soil and sharp sand the plant growth will probably be as good without the bone meal. It does not pay to force the growth of seedlings.

Seeds vary a great deal in their germination period. Some will be up in a few days, while others may take three weeks or more. Fresh seeds come quicker than old stale seeds. Select your seeds carefully; don't be misled by the picture on the packet. It is the quality of the seed that counts. Cheap seeds are the most expensive in the end. It always pays to start more seed than you need for planting the garden, because there are always nooks and corners where extra plants can be used. Many times you can trade your surplus with the neighbors for things you do not have. Besides, even the best of seeds do not always produce good stands of seedlings. If you have many extra plants they may be lined out in rows in the vegetable garden where they may be used for cutting. Some gardeners dislike to do too much cutting from their borders as it spoils the display and the reserve flower garden is their salvation. Extra plants are useful to set into bare places later in the season as it frequently happens that some kind or an odd plant here and there will fail. The extras may be moved in with a ball of soil and never know they have been touched.

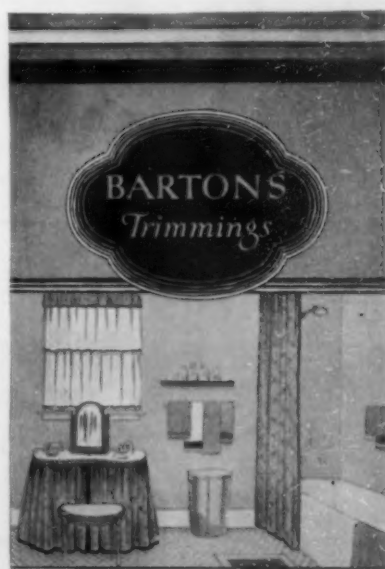
When the planting out season approaches, the little plants should be hardened off—that is, they are gradually exposed to the outdoors air and conditions. For this there is nothing as convenient as a coldframe. The flats may be placed in the frame and the glass will protect them at night or upon cold days; when the weather is mild the glass may be propped up or removed entirely.

There are other methods of obtaining the plants you need, if you cannot plant them at home in the house. You may purchase seeds of all the varieties you want, take them to a florist this month and he will start them for you, transplant and pinch them back, delivering them to you at planting time all hardened off. Most florists will do this for you at so much a flat when you furnish the seeds. The cost is usually about half as much as you could purchase a like number of plants by the dozen. You order them by the flat or half flat. A full flat will average about a hundred plants. Many gardeners get from fifteen to twenty flats this way each year.

Another way is to have the florist raise them for you from his seeds. Most florists raise several hundred flats of seedlings each year, and, if you order them, he will be glad to plant an extra supply. The disadvantage is that he may not plant just the varieties you want for your own garden.

Many an expert gardener will tell you that no real garden is complete without a hotbed and coldframe. They are very useful for starting large quantities of seedlings, but there is one disadvantage to a hotbed—it must have regular care during the changeable weather in the spring. Through the warm hours of the day it must be opened for ventilation or the temperature will go too high, and it must be promptly closed before the chill of night comes. Many home owners who develop pretentious gardens in their spare time cannot give a hotbed the attention it demands. These garden lovers will find a coldframe most valuable. It is not as much work and, though it will not take the place of a hotbed, it will be very handy. Seedlings may be transplanted into a coldframe where they may grow and be hardened off before setting out in the garden. A coldframe may be used throughout all the year, in summer for seeding perennials and in the fall for propagating cuttings. It is one of the most convenient items of equipment in the whole garden.

During the next six weeks all annual seeds should be started. Seeds of Poppy and similar things that grow single long tap roots are difficult to transplant and do better if seeded right where they are to bloom. Or they may be sown in the new fibrous pots and later on may be set out, pot and all. This pot may be used for many other things.



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SHOP WINDOWS OF MAYFAIR

BY SHIRLEY PAINE

Any of the articles shown in our magazines may be bought through our Shopping Service at no charge to readers. Send order and check payable to Shirley Paine, care American Home, 244 Madison Avenue, New York.

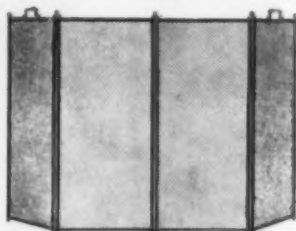


AT LAST—a serviceable night lamp copied after an old candlestick, having a tray for cigarette ashes! It is made of solid nickel silver in brushed satin finish; no polishing. General Electric plug, silk light cord, socket for standard size bulb. With shade lacquered in red, dark green, light green, black, blue, or brown, aluminum lined, complete \$5.50. by express collect. The tray is 6½" diameter and 1" deep; height overall 9½". For nursery or bedside, etc.



THE Early American lamp model (left) is Colonial brass finish having a candelabra frosted flame bulb and clear cut wind glass. Ht. 10" overall, \$8.50. Another fine Early American model (right) has a cut frosted shade and 3" cut crystal prisms; 15½" overall ht., Colonial brass finish. Unusual value at \$9.50. Very effective in pairs. All prepaid in U.S.A. This firm has specialized in lamps for over twenty years; also in fireplace equipment of all kinds.

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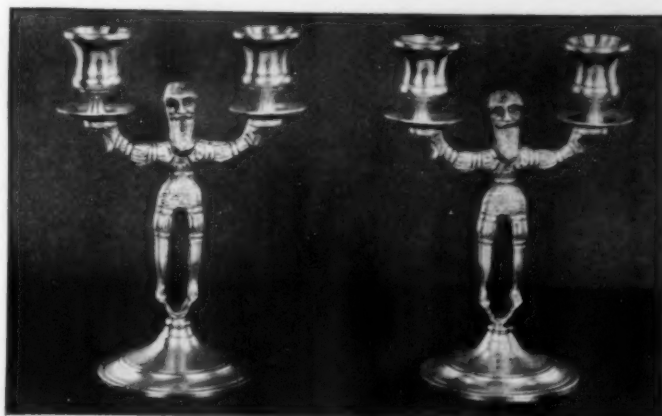


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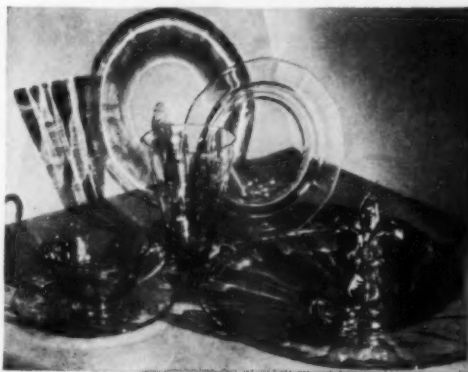


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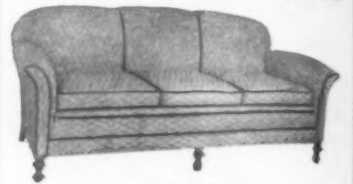
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NEW YORK SCHOOL OF INTERIOR DECORATION
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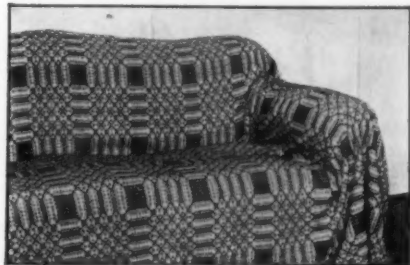
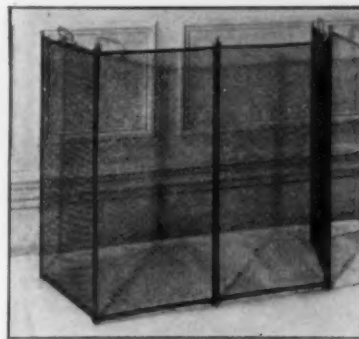
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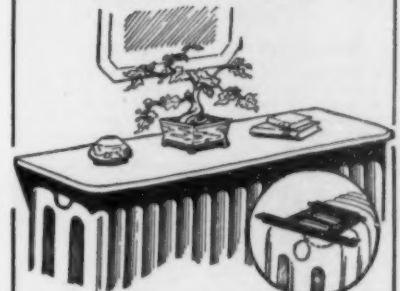


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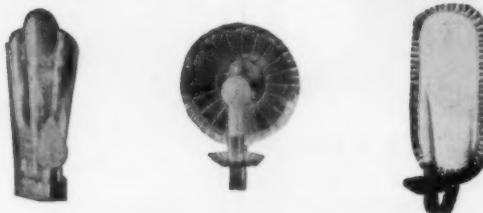
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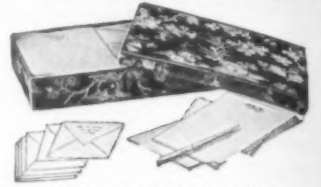
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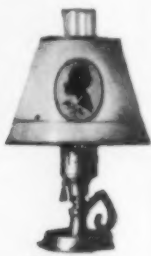
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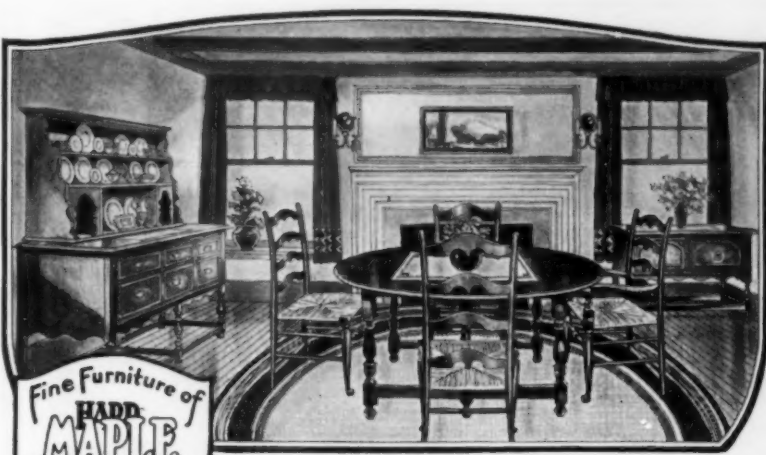
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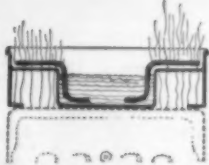
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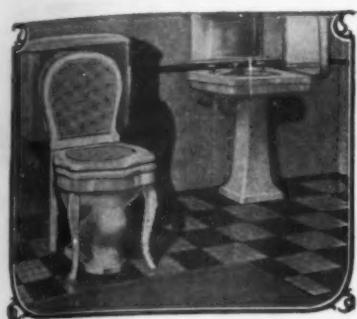
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In and About the Garden



[[*Sheward Barron*]]

ROCK gardening, it would seem, is just about as well established a feature in everyday garden craftsmanship as a rose garden, or even a vegetable patch, which, since the reaction from the war almost disappeared from the average garden, but is slowly reasserting itself. It has been curious the way the rock garden fancy (I had almost written fad) has spread through the land. It is not a fad. A fancy, yes. But the rock garden has many justifications for existence. In one thing alone it excels, the opportunity it affords even the very smallest garden to have a rich variety of plants, to say nothing of the fact that in it the gardener can enjoy little odd gems tucked in here and there and everywhere that would be completely lost and smothered in the ordinary border. The rock garden is indeed a jewel box.

Another charm is that it can be so absolutely individual and personal. It is a very hard thing to make a plan for a rock garden, a plan that can be put into perfect execution, because that would pre-suppose a definite conformity of the rocks and stones to be employed. It is the informality, diversity, and individual character of the stones though they be not obtrusive that often makes or mars the rock garden. Still, plans are helpful in that they convey suggestion, so I am glad to offer the accompanying instance of how a practical little rock garden was

put into the back line boundary of a very ordinary city lot. It solved the problem. There was even a little water pool where aquatics could be accommodated and subtending that a little bog. After all, it is the will that makes the way.

I am indeed thankful to the correspondent who was interested enough to send me this little solution of one back yard problem. I hope that many other readers will favor me from time to time with similar notes of experience and achievement; perhaps not so much for the pleasure of telling it but for the

hope that it may be of practical assistance to others who are trying to find a way out.

A \$20 ROCKGARDEN

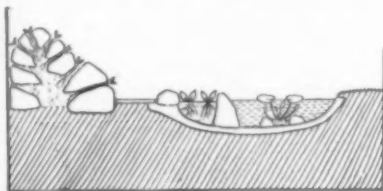
T. SHEWARD, *British Columbia*

THE photograph shows a rock garden, bog garden, and lily pool, all combined and tucked away in the corner of a small lot, 50 x 100 ft. It was made in four days, cost \$20 for material, not including rock plants as nearly all were grown from seed sown in boxes in early spring, and then set out when very small making a quick growth. Here is the list

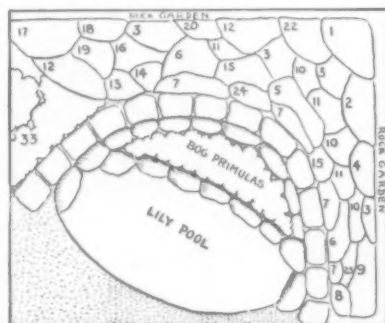
with their number references to the accompanying plan.

- | | |
|--------------------------------------|---|
| (1) Pink and pale blue Lupins | (14) Rockroses |
| (2) Buddleia | (15) Viola bosinica |
| (3) Peachbells | (16) Goldtuft (Alyssum saxatile) |
| (4) Rock Pinks | (17) Woodruff |
| (5) Candytuft | (18) Alpine Aster |
| (6) Chieranthus linifolium | (19) Catnip (Nepeta) |
| (7) Soapwort (Saponaria ocyomoides) | (20) Campanula glomerata |
| (8) Snow on the Mountain (Cerastium) | (21) Flax (Linum perenne) |
| (9) Maiden Pink | (22) Pink Dwarf Heather (Erica carnea) |
| (10) Rock Cress (Aubretia) | (23) Geranium lowei |
| (11) Chieranthus allioni | (24) Pink Aubretia |
| (12) Alpine Phlox | (25) Double White Dianthus Mrs. Sinkins |
| (13) Thrift | |

The photograph shows the rock garden eight months after planting. The space for the pool was first excavated, three feet deep, and the soil thrown up was used to make the foundation of the rock garden. Six inches of concrete reinforced with wire, and afterwards faced with half an inch of pure cement, made the pool watertight. Four loads of boulders, costing two dollars, were used in the construction of the rock garden. The bog garden was made by placing large stones around one side, cementing these in place, and filling behind them with soil. This was (continued on page 530)



The pool proper has a bog ledge on one side to accommodate certain Primulas



Check up here with the numbers given in the accompanying plant list



This combination pool for true aquatics, a little section of bog, and a fair sized rockery lies across the end of a 50 x 100 ft. plot

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vegetables throughout the Summer, and collections of flower seeds especially arranged for harmony of color and continuity of bloom.

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It is a complete garden book, and should be in the hands of every lover of the garden beautiful or bountiful—Clip the coupon now.

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Garden Reminders



In gardening a date can only be approximated. Generally the latitude of forty degrees at sea level and a normal season is taken as standard. Roughly, the season advances or recedes fifteen miles a day, thus Albany would be about ten days later than New York (which is latitude 42).

The latitude of Philadelphia is a week earlier. Also allow four days for each degree of latitude, for each five degrees of longitude, and for each 400 feet of altitude. Latitude 40 approximates a line through Philadelphia, Pa.; Columbus, Ohio; Richmond, Ind.; Quincy, Ill., Denver, Colo.

NORTH

Finish planning your garden. It is essential to know what seeds and plants you will need, and there is little time to lose.

Spray frostbitten plants with cold water at once, and put plant in dark, cool place for a day or two.

Pans of water placed on radiators will provide moisture.

Continue winter pruning and spraying. Get rid of dead wood on trees.

Protect window plants. A little newspaper between the glass and the plants may mean the difference between healthy plants and ruin.

Start the hotbed, piling manure about the 15th.

Rubberplants, dormant over the past few months, will begin to grow again. They may be repotted—also Ferns, Palms, etc.

Sow seeds of Tomatoes in pots, for indoor growth. Transplant to hotbed or coldframe later.

Sow Sweet-peas indoors in pots, to be placed in frame later. Dianthus, Cosmos, and perennials may be sown indoors now.

Sow Beans, Carrots, Cucumbers, Lettuce, Peppers, Cabbage, Celery, Parsley, Radishes, and Egg-plant indoors now.

Keep soil around Evergreens moist.

Bring branches of Spirea, Pussy Willow, Lilac, etc., into the house, and put them in water for indoor blossom.

Take cuttings of Geraniums, Coleus, and Begonias. Give lawn top dressing.

Still time to move large trees with ball of frozen earth.

IN GENERAL

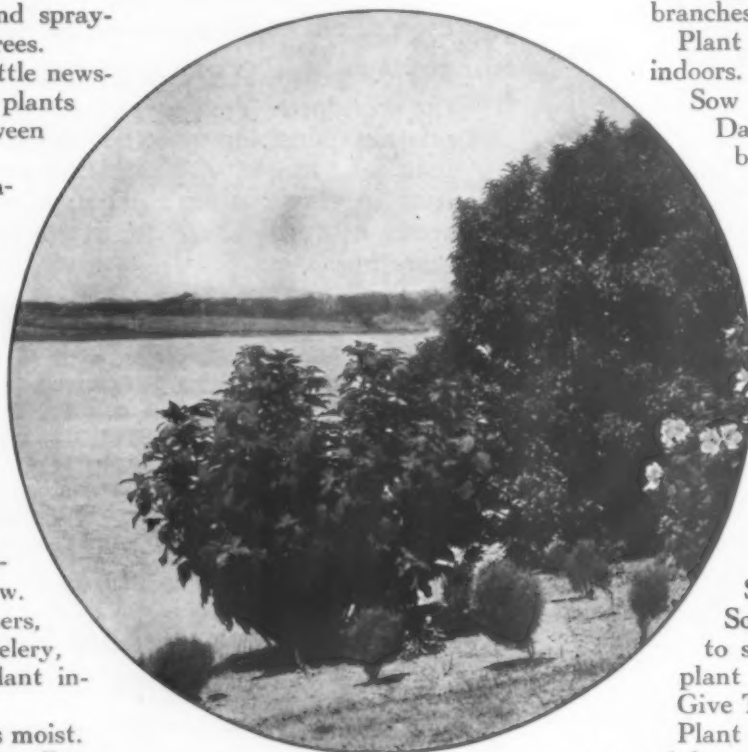
Of course, you started your garden plan in January. You've decided what you're going to grow this year, and perhaps some of the seeds have arrived.

While February in the north is still too cold a month to permit any out-door gardening, it is the month of renewed activity. Next month will be a busy one, but you may get an early start now by starting a hotbed.

Having made a detailed plan of the flower and the vegetable gardens, with planting dates, prepare the soil in flats for indoor planting until the hotbed is ready for use. Seeds sown this month in

flats indoors may be transplanted to the hotbed or coldframe later.

Every garden of any size at all should be equipped with a hotbed, the principle of which is heat generated beneath the soil by means of manure. The seeds are placed in the soil, and the entire bed protected by glass frame.



*A seaside planting at Southampton, I. I. The Marsh Mallow (*Hibiscus moscheutos*) likes the salt, stands winds and exposure. The large pink flowers are attractive in August and September, and mixed with Iris and grasses bring color to the water's edge when the aquatic plants are past*

Strong, healthy plants may be obtained in this way long before those started out-doors are ready. Manure should be piled where the hotbed is to be located, about the middle of this month. If necessary to start heat generation a little tepid water may be poured onto it. The pile should be turned over on the fourth or fifth day. About the 23rd or 24th of February the pile should be turned again, and on the last day of the month the manure may well be packed, the soil put over it and the frame fixed.

In the South, February is a month of much activity. Many annuals may be planted in frames, and some outdoors. Vegetable gardens may be started and seeds sown, with provision made for successive sowings for continuous crops.

SOUTH

Take cuttings of Fuchsias from new shoots around base of parent stem. Plant in rich soil.

Plant seed of Jerusalem Cherry, for plants to bear next Christmas.

Force Double Tulips about the 20th of the month.

Be careful in watering Pelargoniums. Don't give them too much. Pinch back branches until the end of February.

Plant Black-eyed Susan seeds now, indoors. Transplant Cannas.

Sow in coldframe: Asters, Cannas, Dahlias, Petunias, Salvias, Verbenas, Heliotropes, Lobelias, and Pyrethrums.

Protect plants from heavy rains. Plant Chrysanthemums in rich soil. Start planting Tuberoses and Gladiolus.

Put Pansies into permanent locations. Start successive sowings of Early Corn. Sow Early Cabbage.

Don't delay planting seeds of Carrots, Celery, Endive, Parsley, Beets, Radishes, and Kohlrabi, also Purple-top Turnips. Sow Cucumbers in pots.

Sow Bush Beans late this month.

Sow Melon seeds in pots. Continue to sow Peas. Sow Lettuce. Transplant Lettuce already started.

Give Tomatoes in hotbed a little air. Plant Irish Potatoes about the middle of the month.

Sow Pepper and Egg-plant in frame. Protect plants from frost.

THE WEST COAST

Continue to take Rose cuttings while plants are dormant.

Plant Gladiolus every ten days or every two weeks.

Take cutting of Begonias and Coleus. Put in sand.

Plant seeds of Marigold, Ageratum, Cosmos, and Snapdragon.

Start Verbenas in flats. Take cuttings from plants already growing.

Take cuttings of Geraniums.

Plant California Poppies where they are to blossom.

Continue to plant deciduous shrubs and trees. If not done now it will be too late, as they will not remain dormant much longer.

Divide and replant perennials which could not be moved in the fall.

Announcing Schling's Novelties for 1930



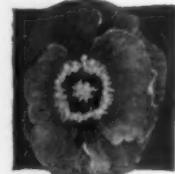
"Sweet Wivelsfield"—(Dianthus Allwoodii x Barbatus)—a remarkable new strain (Offer A-A).



Gentiana Hascombensis—a new medal winning Gentian. (Offer A-A).



Viola Royleana—a rock garden novelty. (Offer A-A).



Iceland Poppy Orange Gold—a distinct novelty. (Offer A-A).



Pansy, Mrs. Pierre S. du Pont—most remarkable pansy in years. (Offer A-A).



Send for your copy of "The Book for Garden Lovers"—35c; free with first order.

Here is a garden full of flowers—Brand new varieties, triumphs of the hybridizer's art!—Recently introduced rarities to make yours a different garden!—All of them fascinating and delightful! Plant them with confidence and joyous anticipation for, remember, they are all SCHLING'S SEEDS—Seeds that spell Success!

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A \$15.40 value for \$12.00

- New Iceland Poppy Orange Gold—In this lovely new shade the gold tone is of the most shining brightness and produces a marvelous effect. Pkt. 75c; 3 pkts. for \$2.00
- Clarkia Blue. Copper Scarlet—Adding a brilliant new shade to the collection of very popular easily grown Annuals, so lovely for cutting and so effective in beds. Pkt. 80c; 3 pkts. for \$1.50
- Gentiana Ferrasi (Gentian)—Rare species from China, bearing in August large skyblue flowers with white throat veined black. Perennial. Pkt. \$1.00
- Gentiana Hascombensis—Lovely new Gentian, grows in sun or shade. Flowers bright midblue produced in great trusses. Award of Merit. R. H. S. Pkt. \$1.00
- Sweet Wivelsfield (Dianthus Allwoodii x D. barbatus)—This remarkable hybrid has the habit of the annual Sweet William but its flowers are much larger and bloom until frost. Pkt. 75c; 3 pkts. for \$2.00
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- Vandium Fastuosum—Brilliant orange flowers 4 inches across with shining black center displayed to perfection in a setting of soft gray woolly foliage make this a most desirable and brilliantly showy plant. Received Award of Merit R. H. S. Pkt. \$1.00
- Ostrich Plume Calceola, Heatherdell—Great trusses of elegantly feathered and handsomely interlaced plumes so strikingly beautiful, they compel immediate and lasting admiration whether you grow them outdoors or in pots. Offered in two colors—Heatherdell light, terra-cotta pink tipped with bronze. Pkt. \$2.00
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- New Giant Pansy, Mrs. Pierre S. du Pont—Rich pure golden apricot blushed with salmon—without center lines to mar its beauty. Pkt. \$1.00; 6 pkts. for \$5.00
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- Cephalaria Alpina—5-8 feet, branch freely and bloom practically all summer. The flowers are very double of deep canary yellow, on 2-foot stems; they resemble a scabiosa. Pkt. 50c; 5 pkts. for \$2.00
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OFFER A-B Schling's "Get Acquainted" Collection

A \$3.25 value for \$1.00

- Schling's American Beauty Aster—Gigantic flowers, 7 inches across, 3 ft. stems, "American Beauty" rose. Pkt. 25c
- Schling's New Orange Glory Calceola—Golden orange perfect form. Very double. Pkt. 25c
- Schling's New Annual Double Fringed Hybrid Chrysanthemum—In a charming color range, very attractive. Pkt. 15c
- Schling's Semi-double Crested Cosmos—Of giant size with double rosette-like center. Pkt. 25c
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- Schling's New Giant Hybrid Flowered Larkspur—Excels all in length of stems, size of flower spikes and general vigor. Pkt. 25c
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- Schling's New Marvelous Dahlia-flowered Zinnia—True Aristocrata. Flowers 6 to 7 inches, like huge dahlias. Pkt. 40c



Vandium Fastuosum—Undoubtedly the season's sensation! Its sterling qualities are destined to make it not only the year's prime novelty but the pride of many a garden for years to come. (Offer A-A).

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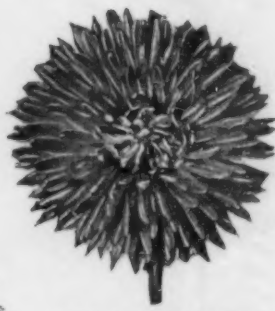
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OFFER A-C Indian Summer Latest and Loveliest of Schling's New Supergiant Snapdragons

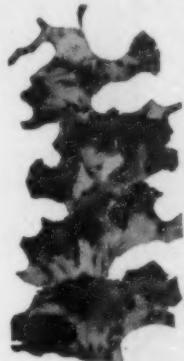
Marvelous not only for size, though its flower spikes rival the gladioli in height and vigor—but also for its color, a rich velvety copper red hitherto unknown in snapdragons and indescribably beautiful—no other snapdragon remotely approaches it—a "First Prize" winner wherever exhibited. And here are the rest of this royal family—

Golden West—deep golden yellow	Narragansett—silvery lilac
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Very Special, 1 pkt. each of all 12 varieties. . . \$9.00



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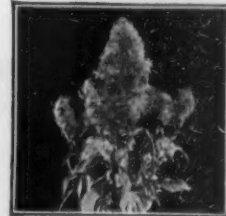


Snapdragon Indian Summer—(Offer A-C)

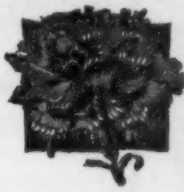
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- Adonis Alpestris—Very brilliant, deep blood red flowers, cup-shaped and measuring 3 inches across, four times as large as those of the well known Flos Adonis. Light, feathery, cosmos-like foliage. Especially effective in beds and borders. Pkt. 25c; 3 pkts. for \$1.00
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Hericot Vert—A favorite French bush bean—small, stringless, rich green in color and perfectly delicious. Pkt. \$1.50

Zucchini—Famous Italian cucumber squash. A succulent delight. Pkt. 25c

The collection for \$2.00—postpaid.

Planting a garden for fragrance

Continued from page 457

thought until we see the waxy flowers of the Tuberose gleaming in the moonlight.

Last year I had pots of Rose Geranium mixed with Heliotrope around a little pool in the garden, and they combined to make a delightful perfume. Pots of Lemon-verbena, which has very fragrant foliage, stand on the stairway where we have to brush the leaves in passing and so cause them to emit their fragrance.

In our garden we have Red-Cedars and Arborvitae behind the wall and in corners of the beds. They are fragrant when moist or right after they have been sheared—with a piny, turpentiney odor. Box shrubs emphasize pivotal points. They make the most satisfactory of all hedges where they are hardy, and they can be easily increased by cuttings.

Through the borders we have Sweetbriar Roses, with fragrant leaves. The fragrant Roses are legion and I advise growing those only. Why select a scentless member of this family noted for its perfume. Flowering Crabs (*Malus floribunda* and *ioensis bechteli*) also give accents in the borders and have fragrance in the flowers.

Other fragrant shrubs are the two Bush Honeysuckles, *Lonicera fragrantissima* and *L. tatarica*, both making good hedges, too. The Lilacs bring the grand spring smell and practically all of them are fragrant. The Mockoranges (*Philadelphus*) Sweet-pepperbush (*Clethra alnifolia*), Carles' Viburnum, Privet, and Bush Roses are all fragrant. Hedges of Rugosa Roses are handsome and bloom all summer often producing orange or red fruits at the same time. Bush Roses such as Conrad Ferdinand Meyer, Mme. Plantier, or Magna Charta are decorative in the shrubbery as are Gruss an Teplitz, usually confined to the rose bed. The Damask and Centifolia Roses, which are used for making perfumes, smell only when the petals are crushed, so they do not add to the fragrance of the garden. The pink Garland-flower (*Daphne cneorum*) is fragrant as are all the Rhododendrons, Azaleas, and Laurels. Our American Benzoin, well called Spice-bush, has both fragrant flowers, which scent our spring woods, and fragrant leaves. After the flowers, it bears red berries, and somehow I do not think its charms have been appreciated. Fragrant vines are Wisteria, Clematis, and Van Fleet and Silver Moon Roses, both having a fruity odor.

For fragrant flowers in the borders one can begin the season with Tulips—*Gesneriana lutea* and Mrs. Moon are both fragrant and the latter smells like lemons. Hyacinths are a bit strong of odor, but all the Narcissus are pleasantly fragrant out of doors, although some are too heavy for the house. Lily-of-the-valley is heavenly as a ground cover, as are Violets, which are worth buying every year in localities where the fragrant kinds are not hardy. Some Forget-me-nots are fragrant, and so are Pansies and Violas. All of the mustard family has a spicy odor. Among the choice spring-blooming ones are Aubretia, Alpine Rockcress (*Arabis alpina*),

Goldentuft (*Alyssum saxatile*), and the Wallflowers (there is a good annual one which flowers all summer).

The Thymes, Hyssop, Spearmint, Catnip, and Mint all grow riotously and have to be kept in bounds as they throw out suckers. They all have a minty spicy odor; some of the Thymes are lemony (*Thymus citriodorus*, which grows well between stepping stones and gives forth its odor when stepped on).

In late May and June the Iris hold sway and the old large Pallida dalmatica is the most fragrant. It has a "soft" delightful smell. Kharput is fragrant too. The Peonies have some fragrant kinds and they begin to open in early June for me. The yellow Daylilies (*Hemerocallis flava*, *thunbergii*, and *dumortieri*), are fragrant in June as is *Valeriana officinalis*. In July the fragrant perennials are the Phlox, Goldenrod, Bee-balm, and the Lilies. *L. regale*, *brownii*, and *auratum* have a heavy odor something like fermenting malt, but the Madonna Lily (*candidum*) has a delightful smell as have a beautiful canary yellow American Lily called *parryi*, a pink-red one called *kelloggii*, and the coral red *tenuifolium*. Chrysanthemums have a pleasant smell, and they carry the fragrance on into frost.

I fill the spaces in my borders with annuals for no matter how well I think I have planned the garden, death and disease or a mole are bound to leave disaster in their wake. For fragrant annuals I have used Sweet Alyssum; (the lavender variety is more interesting than the white), Stocks, Nasturtiums, Mignonettes, Verbenas, and Nicotiana. Sweet-peas can be used in the border if grown in pots as they are in England, tied to stakes, and sunk into the ground where they give height, fragrance, and lovely pastel tones. The most reliable of all annuals for me are the sweet scented Petunias. I use white and purple ones for fillers and pink ones around my Phloxes. I sink them in paper pots where the Tulips and Narcissus have finished flowering after their leaves have died down, and find many of my friends are doing the same. They have small roots and do not disturb the perennials or bulbs coming along beside them.

As we enter the garden we walk under a gate garlanded with Roses and then we come to the Border Pinks, and further on spires of Candidum and Regal Lilies, off in a corner in a Rose bush and at intervals we smell Sweet-peas, Heliotrope, Thyme, and even an acrid African Marigold for contrast until we come out through the further gate under the Roses again.

Whether we garden in Santa Barbara or New Rochelle, on the Riviera or in Granada, we can have our perfumes of Araby, our frankincense and myrrh. Let it be gentle perfume with here and there a spicy tang and have only a few heavily smelling plants so they will not be overpowering but strike us effectively like an oriental princess wafting strange perfumes from far away lands.



The Lure of The Beyond

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Hepaticas (See to right below)

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Continued from page 460

green manuring crop on our garden. Hence we have to remove the paper by hand about mid-October when the cover crop is seeded. The mulch is not hard to remove while the soil that it protected is in ideal condition, free of weeds, moist, and "tilthy."

There are several different methods of applying the paper mulch. The system that the writer favors consists in papering the inter-row spaces and leaving two inches of row in which the seed or plants are planted unprotected. This method involves much less labor than where the entire surface of the garden is papered and the seed sown through holes cut in the paper. Truth to tell, some weeds will develop in the vegetable rows unless perfect stands are secured. It only takes a little time and work, however, to remove such crop despoilers. Furthermore, the method of planting through holes in the paper is a patented process. It is unlikely that any legal action would be instituted against home gardeners who practiced the scheme; if it were used on a commercial scale, however, court entanglements might ensue.

After the garden is ready for planting, the first strip of paper can be spread lengthwise of the garden. Loose soil, clods or rocks may be placed along the edges of the paper to hold it in proper position. If the gardener plans to practice the paper mulch method regularly, it will pay him to make staples of heavy galvanized wire. The points of these staples should be ten inches long while their width should be either eighteen or thirty-six inches dependent on the width of the paper which they will hold in place. These staples are spaced at intervals of three to four feet along the garden rows to hold the paper in position and are durable for many seasons.

After the border strip of paper is applied, the first row of seed should be planted along its inside edge. The second strip of paper is then applied, leaving a space of two inches between the two rows of paper which will be occupied by the vegetables. This process is then repeated until the entire garden is planted. It is a good plan to plant several rows of Corn at the outer edge of the garden exposed to the prevailing winds. It acts as a windbreak and aids in shielding the paper from wind damage.

We rigged up a simple contraption that aids measurably in applying the paper to the garden. It consists of two broom handles linked together with light wire or carpenter's cord. One handle is thrust through the core of the paper to be unrolled while the other is held by the gardener as he walks down the row. The paper is unrolled readily with this simple device. Where ordinary black asphalt building paper is used, the large rows should be 38 inches wide as the paper is 36 inches in width. For the smaller rows where beets, carrots, lettuce, radishes and similar vegetables are planted, the large rolls of paper should be cut in half with a sharp saw so that 18-inch strips may be available for mulching purposes.

Where the spring is cold and backward, the paper mulch when applied

as the seed is planted speeds germination by warming the soil, conserving moisture, and favoring beneficial bacterial action. Some gardeners sow their seed and set out hothouse plants as usual and after the vegetables are two to three inches high, they apply the paper to the interrow spaces. This practice is not as satisfactory as the foregoing one because one of the outstanding features of the paper mulch is its effectiveness, used as a guarantee of quick and thorough seed germination.

After several seasons' experience, we are also convinced of the efficacy of the paper mulch as a substitute scarecrow in guarding our garden against such seed plunderers as pigeons, blackbirds, crows, and other winged visitors. Feathered life is shy about venturing onto the newly papered garden. Usually by the time this timidity disappears, the vegetables have peeped through the soil and the seed-stealing period has passed.

It is conservative to estimate an increase in crop yield as a result of the use of the paper mulch of from fifty to one hundred per cent. Some experiments conducted in various sections of this country and abroad have reported crop increases as much as five to six times normal returns from unpapered gardens. Such yields probably obtained during unusually unfavorable seasons. It is improbable that the paper mulch will result in such great increases in yield during the average normal season.

The paper mulch by decreasing the growing season of certain food products such as sweet potatoes extends the area over which they can be grown. For example, sweet potatoes can now be matured in northern Vermont in "papered" gardens whereas previously it has been impossible to mature such a crop during the short summer season of the Green Mountain State.

You can gain the maximum crop return on a limited garden area that is paper mulched by planting such interrow crops as Carrots, Beets, Spinach, Kale, and Lettuce between the rows of Corn, Beans, and Cabbages. These sequential crops can be planted through small V-shaped holes cut in the paper. By the practice of this intensive system, a small garden will yield a succession of food products for table use and canning from the early summer until the late fall.

The garden paper also acts as a miniature irrigation system which distributes the water from the light showers which frequently occur during the summer where it will accomplish the most good in vegetable production. The arrangement is such in the properly mulched garden that all the water which falls on the papered interrow spaces drains directly into the soil around the roots.

Your writer has tested this paper mulch in his rose garden as well as around nursery rows of evergreens and it was as valuable as a protective mulch in these cases as in the vegetable garden. It is also adapted for use on beds of flowering annuals for weed control.

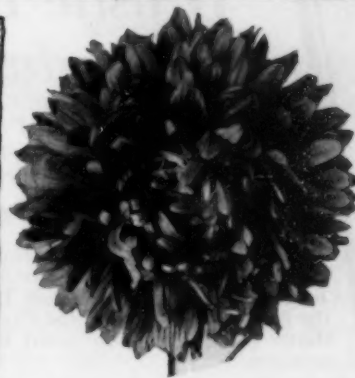
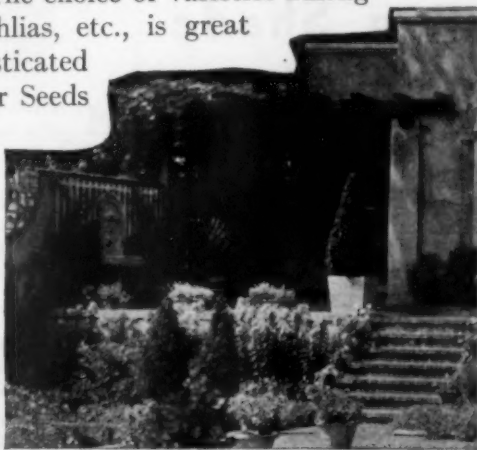
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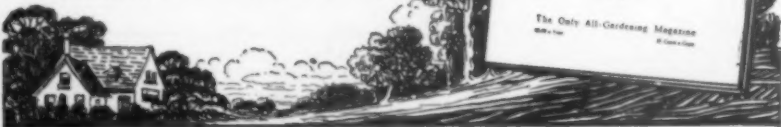
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In and about the garden

Continued from page 520

planted with Bog Primulas, *P. japonica*, *bulleana*, and *pulverulenta*. Waterlily roots were planted in a tub and goldfish were put in the pool.

INGENUITY can often be applied effectively in an unconventional way to bring about conventional results. You may not always have the opportunity to put in the very desirable hotbed or coldframe. Even so it may be practical to use the cellar window and thus accomplish something of taking time by the forelock and getting an early start with seeds as below:

A PLANT BED FOR THE CITY GARDENER

J. VAN HORNE

HERE is a method of utilizing waste cellar heat to grow early plants. A hotbed or coldframe is almost indispensable in order that early flowers and vegetables may be started late in winter but in the average home plot the problem of making and maintaining one is not simple. Often again the small gardener does not want the pile of manure in his yard anyhow.

A small frame was built about the cellar window on the south side of the house and the scheme worked successfully. This cellar window plant box (see illustration) is not in the way and it is not unsightly.

First there is a frame which slopes from the top of the window, and of sufficient height at the back to entirely enclose it. In front it is about six inches in height. Into the sloping front of this frame a single window sash is fitted in such a manner as to shed water. In effect here is a miniature greenhouse heated by the warm air from the cellar and lighted by its southern exposure to the sun.

To further reduce the dangers of cold striking, the sash has been fitted with double panes of glass. During exceedingly cold days and at night a carpet or a straw mat is placed over the glass. To prevent cold air drafts where the frame lies against the cellar wall, leaves or straw manure are packed about the frame. It was easy to get a snug fitting about the window casing itself.

The warm air of the cellar is quite sufficient to maintain a growing

temperature during the day, except in very cold weather. During the night the carpet or mat protection prevents injury to the seedlings. A single flat of soil with a few pots or cans are all that can be accommodated in such a small space, but this little bed has supplied the owner with all the flower and vegetable plants needed for early planting.

Practically the only difficulty encountered is from the damping-off disease. This is a particular pest of seedlings, rotting the stems at the surface of the ground and sometimes killing the tiny plants in a wholesale fashion. Treating the seed and later the little seedlings with a solution of one of the organic mercury compounds overcame this trouble to a large extent. Also, take care in watering the plants so that the soil is not kept soaked; and ventilate to dry off excessive moisture.

Of course, too, the success of this hotbed depends upon the heat in the cellar; some furnaces do not heat the cellar materially. The combination of a warm cellar and a southern exposure is necessary for success in this venture.

BLUE FLOWERS FOR EDGING

"AFTER my border of spring bulbs dies down," writes a reader on Long Island, "I plant a row of semi-dwarf Snapdragons, Rose and Carmine Queen, with Fuchsias, the low compact variety with the dark glossy foliage. This is a lovely foreground but sometimes gets unruly and I need a good blue annual to give a finer line to the edge of my beds. The border now holds Grape Hyacinths, Forget-me-nots, and Iceland Poppy, and the usual Daffodils, etc."

—For your blue edging the Dwarf Ageratum might serve. It could be sown early and transplanted into position. Or if you merely want a very low grower, get the dwarf nana form of *Veronica repens*. Perhaps the Bugle would serve your needs. Lobelia started in heat in February and planted out after the weather gets warm would give you a very definite blue. If you have available hotbeds or a greenhouse where the young plants can be started, it would be very beneficial. Lobelia needs heat and moisture in their youth.



A glass covered plant bed built around a cellar window makes an excellent place to start early flowers and vegetables



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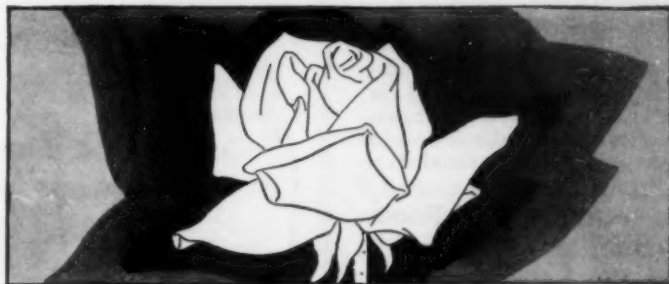
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The sprightly charm of little flowers

Continued from page 459

flowers; knappi, with its clusters of gold; and lacinatus, in scarlet and apricot and crimson and white. D. plumarius and sylvestris are the old-fashioned spicy Clove Pinks so dear to our grandmothers.

And fragile plants of creeping Gypsophila are indescribable, clothed in their veils of misty pink. I think if I had no other flower, I should have Gypsophila repens!

There's the obliging Portulaca too, which really isn't a rock garden plant at all, just a very old-fashioned flower, but there is a sprightly company of them straying in and out of my garden painted every color of the rainbow, flaunting single tiny teacups, and double flowers like baby roses.

I have several sturdy English Daisies, and plenty of Alyssum, which to me is like Gypsophila, a "must-have" in my garden.

There are a number of tiny Iris which are very much at home, too. The nicest of these is cyanea, which blooms in rich purple very early, indeed, and is lovely blowing in the warm spring wind beside the yellow of lutea. You cannot resist them!

Snow-in-Summer (Cerastium), is so appealing wandering over knobby hills and peeping bravely into crevices, and a lovely carpet of Polyanthus in yellow and white and blue, quite defies description.

And here are the shy newcomers. Anemones are the loveliest. I have been so fortunate with A. pulsatilla, a vivid blue, and A. pennsylvanica, white, in an exquisite group, and such

an industrious one, returning enormous dividends for the little extra trouble I took to tuck them into the damp, shady nook I knew they coveted!

The Sedum family are to me quite indispensable to the low growing garden. I have S. acre strolling in mine, a tiny plant covered in June with starry yellow flowers, and S. album which blossoms white and plentifully in July, and S. divergens, with its succulent thick red stems and its masses of sunlit flowers.

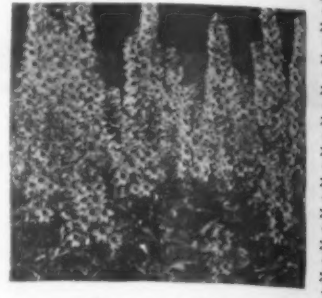
And the sprightly Bugle (Ajuga)! You will find her so generous, lighting up a warm corner with sapphire bloom and growing with a speed which will amaze and delight you.

And there should be a large happy family of Hardy Candytuft (Iberis) which stays comfortingly green all winter.

Veronicas embroider the garden all summer long, allioni has intense sapphire blue flowers in May, then along comes spicata rosea flaunting rose colored flowers in June and July, and subsessilis completes the blooming of this wonderful group with quantities of amethyst flowers in August and September.

The Helianthemums add a brilliant tropical touch. They luxuriate in sunlight, in a well-drained spot, and bear eagerly their myriads of pink and orange and scarlet flowers.

And I cannot forego mentioning the crinkly rosette of green the Primula family leaves with me during the cold weather.



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Continued from page 462

cion. The former you can buy at the garden supply stores; the latter at the grocer's. If you intend making only a few grafts you may warm the wax or the paraffin in a tin can placed in hot water—double saucepan fashion.

If you keep the cions dormant, you may do the grafting even after the trees to be worked over are expanding their leaves, but it is better to do cleft grafting just as the buds begin to swell. Choose branches half an inch to an inch in diameter because you are likely to succeed with them better than with larger or smaller ones. Pick out places free from knots, buds, and twigs. As a precaution against splitting, cut off the branches six inches to a foot beyond the smooth parts you select. Then with a sharp, fine-toothed saw cut off part of the remaining stubs at the smooth areas. Stubs so prepared are called "stocks."

You will be ready now to do the actual grafting. Place the blade of the grafting tool across the center of a stub, hammer it in an inch or two, withdraw it, and at one side of the cut drive in the wedge end of the tool until the cut is wide enough to insert a cion prepared as follows:

Cut the twigs into pieces each containing three or four joints. This means also three or four buds. Cut the lower end of each to form a long-pointed wedge with a bud just above the top of the cuts. Drop them in water as soon as made or hold them in your mouth to prevent their drying. Now comes the most important

part of the operation. Place the cion in the stock so its lowest bud faces outward and is practically on a line with the top of the stock. Be particular to have the bark of the stock at a very slight angle—almost but not quite a straight line. This is to insure the touching of what is called the cambium layer of cells (just beneath the inner bark) in both stock and cion and thus assure growth of the latter. Unless these unite the cion will die.

Hold the cion in place while gently removing the wedge so the closing edges of the cut across the stub will grasp it firmly without shifting. Finally cover all the cut and cracked surfaces of the stock with grafting wax or melted paraffin partly to keep out air and water but mainly to prevent drying of the cion.

In two or three weeks if the weather is at all favorable the cions that "take" should start to grow. The only attention you need give them during the first season will be to prevent plant lice or other insects from feeding on them.

Should you graft limbs much larger than one inch in diameter you had better place a cion at each end of the slit. When both cions grow, allow them to complete the first season without check because they thus tend to cover the stub quickly with new wood. In the spring of the second year, however, cut off the poorer one close to its base so as to force all food into the better one.

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