

# HOUSE & GARDEN

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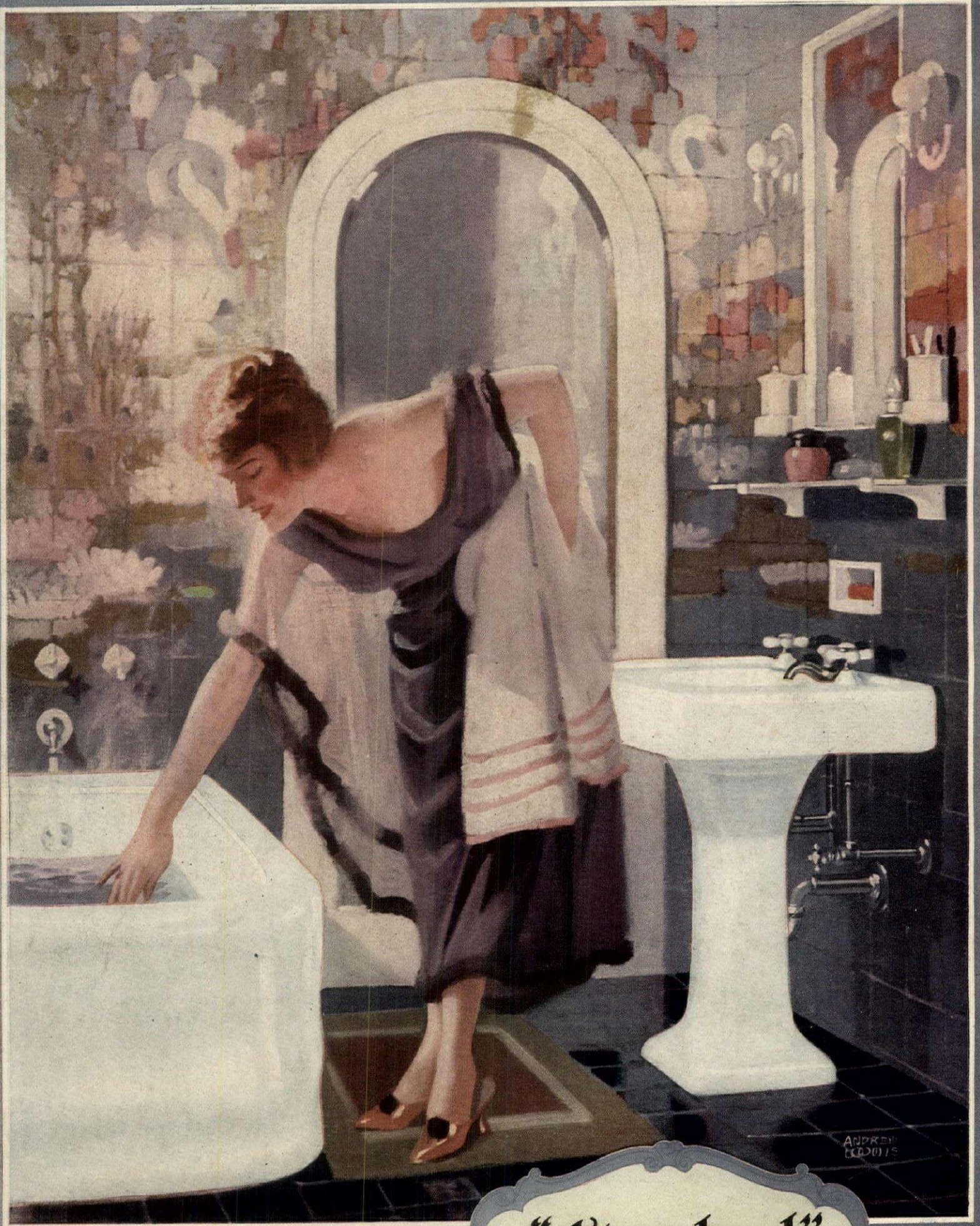
PERIODICAL  
NA7100  
H6  
v. 44

*Small House Number*

~ 1923

The CONDÉ NAST PUBLICATIONS Inc

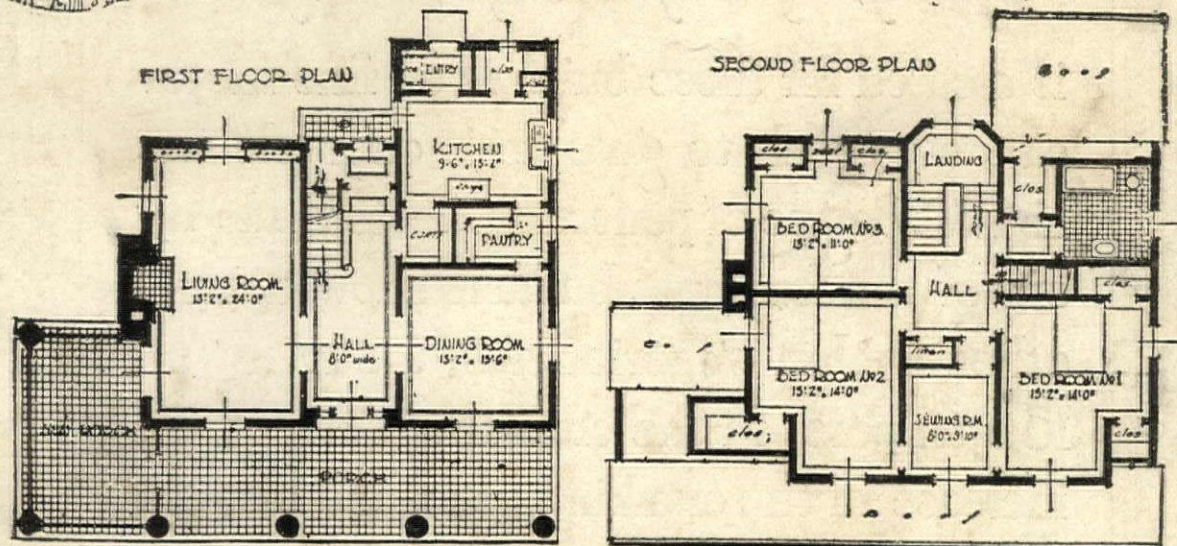
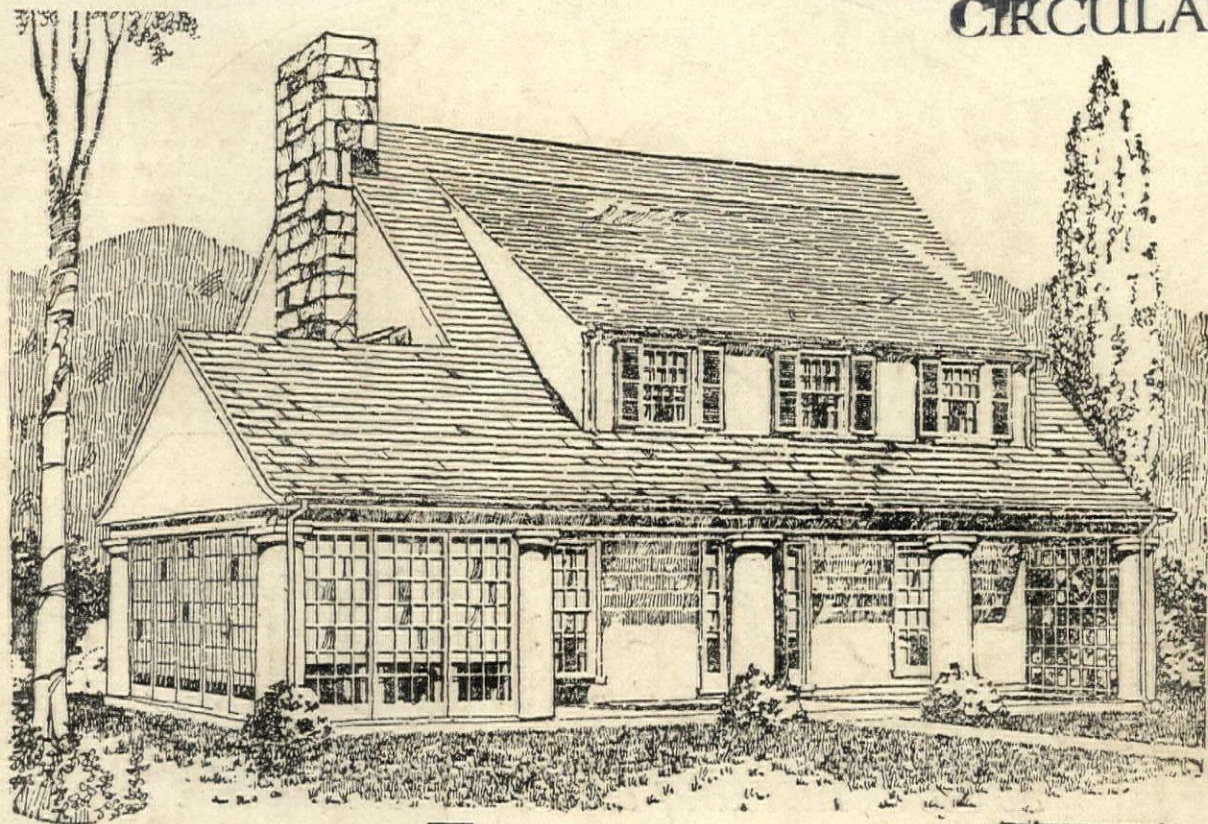
35 cts · 3.00 a year



**"Standard"**  
PLUMBING FIXTURES

Standard Sanitary Mfg. Co.  
Pittsburgh

CIRCULATING



BISHOPRIC STUCCO ON EXTERIOR WALLS

This Colonial Home, fitting any location, built of

# Bishopric Stucco Over Bishopric Base

will give you the greatest possible return in comfort and satisfaction. Real living comfort summer and winter, minimum fuel bills, resistance to change of temperature, —all depend absolutely upon the wall construction of your home.

With Bishopric Sheathing and Insulation, and with Plaster Base on the interior walls, and with Bishopric Stucco over Bishopric Base on the exterior walls, such a house sends you forth in the morning to toil that seems light, and invites you back when the day is done where you can sleep sound by night, shut in from all the world without.

We want you to know about BISHOPRIC as building material: What it is, what it can do for you in these days of high building costs. Send for "All Time and Clime", 44 pages of pictures, text, diagrams and information. Our compliments.

(Sold by Dealers Everywhere)

**THE BISHOPRIC MANUFACTURING COMPANY**

642 Este Avenue, CINCINNATI, OHIO

New York City Office: 2848 GRAND CENTRAL TERMINAL

Factories: Cincinnati, Ohio and Ottawa, Canada

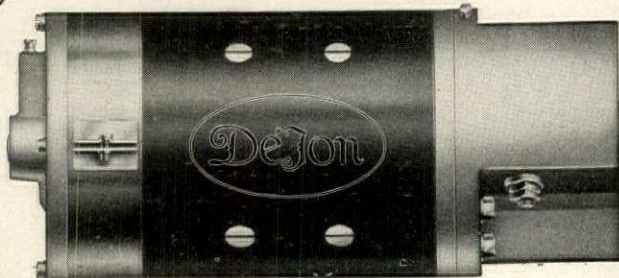


# DeJon

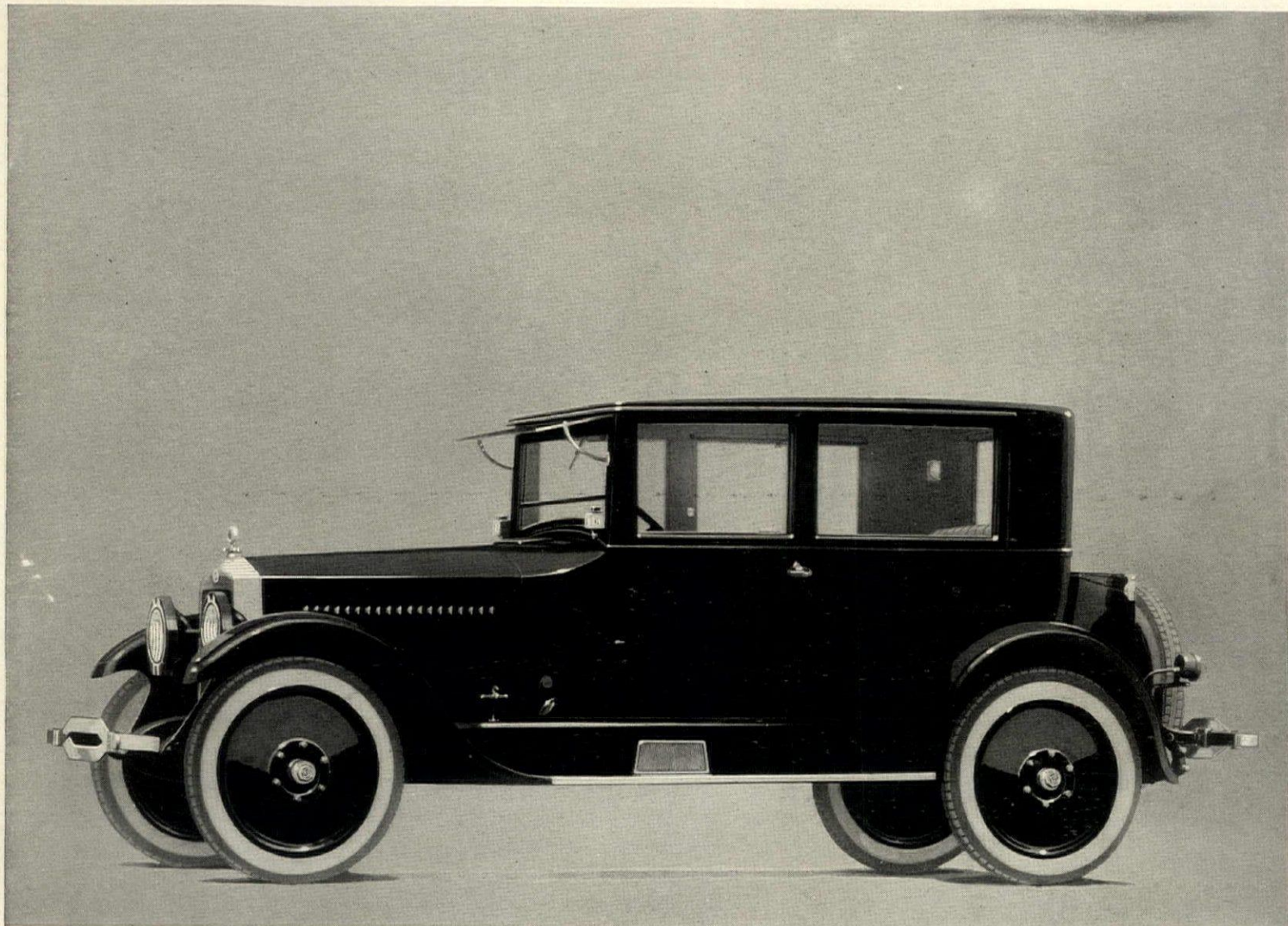
*Starting, Lighting and Ignition System*

is created for those builders of fine motor cars who seek to give their clientele the highest degree of perfection. Tests made by one of the foremost builders show, among other DeJon superiorities, a saving of 100 amperes in the cranking current, an increase in the cranking speed and a much higher starting torque ~

DEJON ELECTRIC CORPORATION  
*Builders Ignition Technique*  
 POUGHKEEPSIE, NEW YORK



*The STARTING MOTOR*



STUDEBAKER BIG - SIX FIVE - PASSENGER COUPE \$ 2 5 5 0

INTO the Studebaker Big-Six five-passenger Coupe have gone, without compromise or stint, the finest design, materials, workmanship and the best of Studebaker's 71 years' experience.

Nothing has been left undone to make this big, roomy coupe as fine an enclosed car as can be built.

Certainly no car performs more brilliantly or is more reliable. None possesses greater beauty or is more luxuriously comfortable. None is more enjoyable to drive—and no other

make of car is more completely equipped.

You will appreciate the generous roominess of this Big-Six Coupe, its sterling quality of body and chassis and its wealth of refinements—including the large trunk; extra disc wheel complete with tire, tube and tire cover; handsome nickel-plated bumpers, front and rear; courtesy light; motometer; flower vase; clock; aluminum-bound running boards with corrugated rubber mats and step pads; rear-view mirror, automatic windshield cleaner, glare-

proof glass visor, and many others.

The Big-Six Coupe offers every requisite for lasting satisfaction—yet its purchase price is only half, perhaps, what you would have to pay for any other make of car of comparable quality. This is due to Studebaker's large production of three six-cylinder models with only one manufacturing expense.

Studebaker has been building quality vehicles for more than two generations. The name Studebaker stands for quality, durability, comfort and integrity.

MODELS AND PRICES—f. o. b. U. S. factories		
LIGHT-SIX 5-Pass., 112" W.B., 40 H. P.	SPECIAL-SIX 5-Pass., 119" W.B., 50 H. P.	BIG-SIX 7-Pass., 126" W.B., 60 H. P.
Touring.....\$ 975	Touring.....\$1275	Touring.....\$1750
Roadster (3-Pass.)..... 975	Roadster (2-Pass.)..... 1250	Speedster (5-Pass.)..... 1835
Coupe-Roadster (2-Pass.).. 1225	Coupe (5-Pass.)..... 1975	Coupe (5-Pass.)..... 2550
Sedan..... 1550	Sedan..... 2050	Sedan..... 2750

Prices Subject to Change Without Notice

# STUDEBAKER

Detroit, Michigan

South Bend, Indiana

Walkerville, Canada

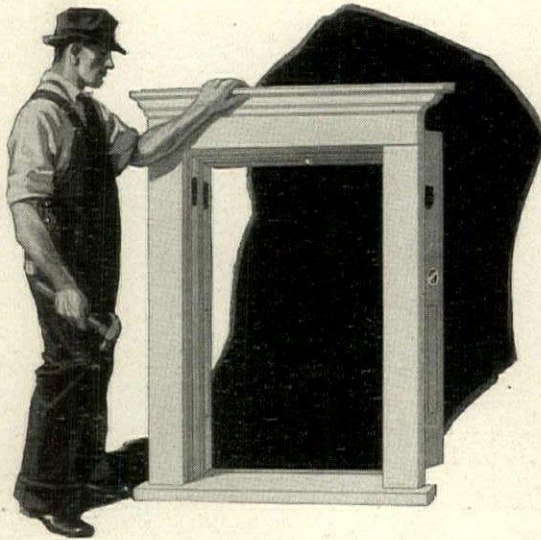
Address all Correspondence to South Bend

T H I S I S A S T U D E B A K E R Y E A R

Why Architects,  
Contractors and  
Dealers  
Recommend

## Andersen FRAMES

1. Immediate delivery—no expensive delays waiting for special custom made frames.
2. 121 sizes ready for every purpose.
3. Delivered in two compact bundles plainly marked and easily handled.
4. 7 parts instead of 57. No small parts to be lost or broken.
5. A frame up in ten minutes. No sorting, measuring or refitting. Pockets and pulleys in place.
6. Accuracy gives smooth-running windows, yet excludes all weather.
7. Modern machinery, methods and specialization lowers cost at factory; quickness of assembly saves you time, labor and money on the job.
8. Better results in frame, brick or stucco buildings.
9. White Pine preserves original accuracy and gives continuous service.
10. Made by the largest exclusive standard frame manufacturer. The trade-mark is absolute protection.



### A Complete Frame Nailed Up in Ten Minutes

WHEN you get a window frame that can be nailed up in 10 minutes, then you are really saving money. That's all the time it takes to assemble an Andersen Frame.

Each Andersen Frame is shipped in two compact bundles containing only 7 units, complete with pockets and pulleys in place. Carpenters need not sort out many small parts or replace lost or broken pieces. By simply nailing together the few units they have a complete and accurate frame.

The time and labor saved by Andersen Frames is important. It is well worth your while to insist upon frames that give these economies.

#### Send For Complete Information

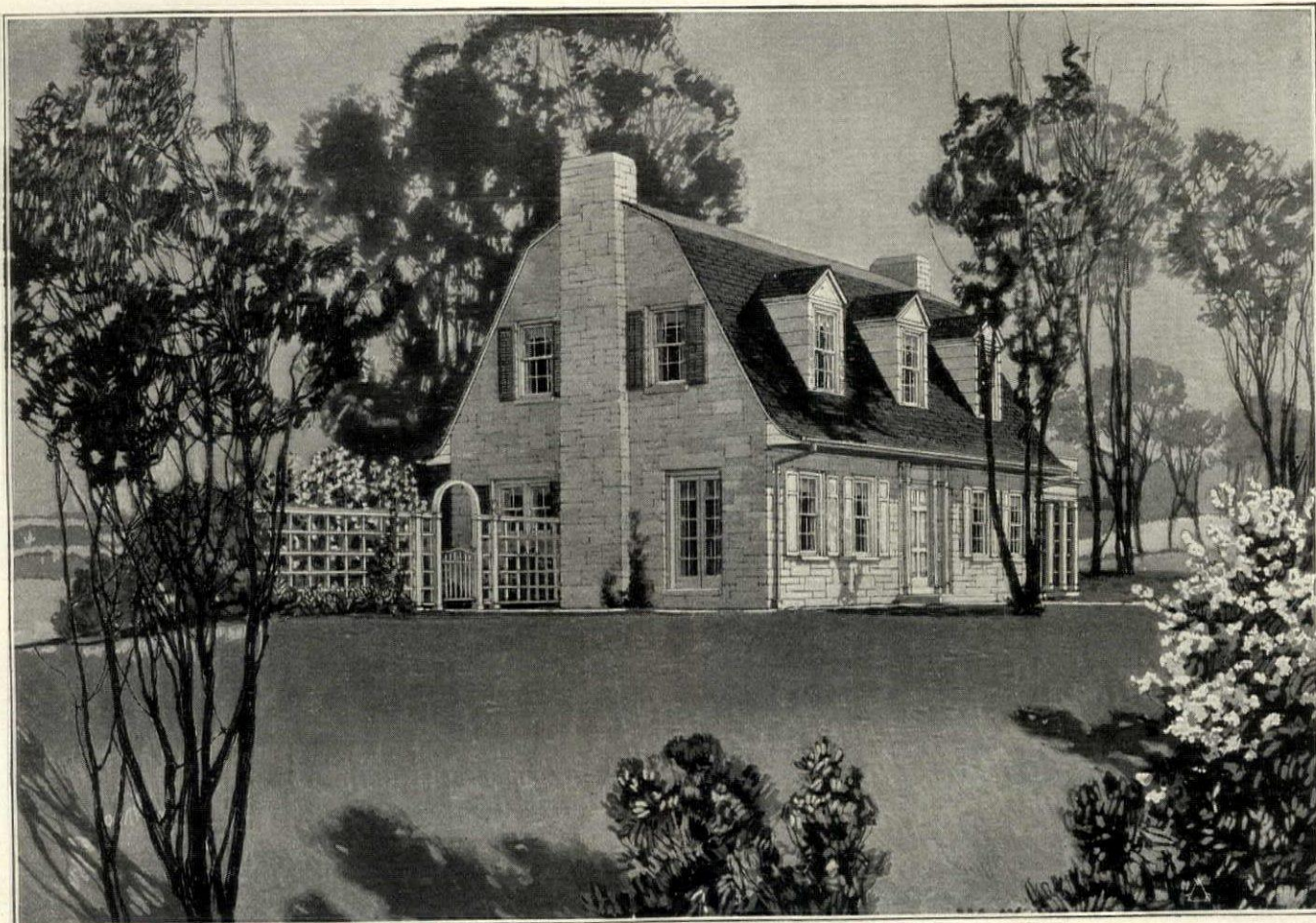
Write and let us explain the other advantages of Andersen Standard Frames. Just tell whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or Dealer.

Andersen Lumber Company

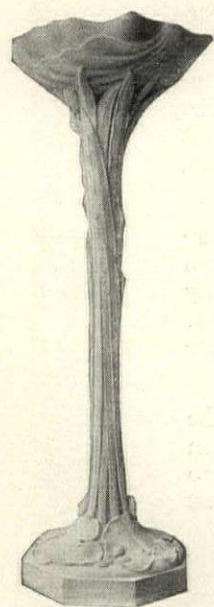
Dept. N-7

Bayport, Minnesota

# Andersen FRAMES



## Artistic Effects Obtained in Variegated Limestone Walls



An Indiana Limestone  
bird-bath

When you think of building a home it would be well to inquire about the many advantages that Indiana Limestone presents as a building material.

Home builders who are striving after the beautiful in architecture are using the Variegated Indiana Limestone, which gives from the first an antique effect very much the same as that so much admired in the old English manors and cottages.

Indiana Limestone, too, is the most suit-

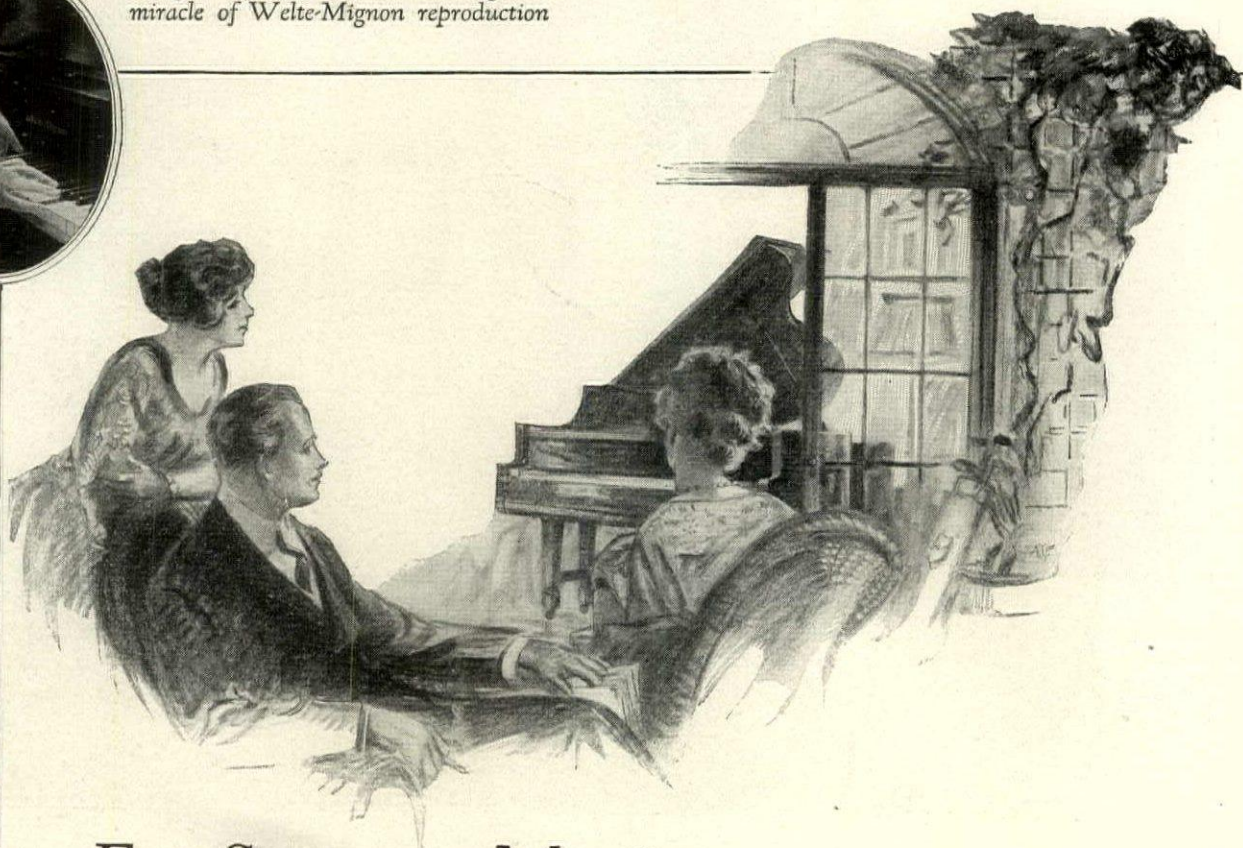
able stone for garden statuary and furniture, sundials, bird-baths and all outdoor stone work, because it is adaptable to sculptural treatment and weathers beautifully.

This natural stone is shipped all over the United States and is used in many localities in preference to local stones *on the basis of merit alone*. There is no other building stone that is more permanent or as beautiful in appearance in the finished building, and none so *low in cost*.

*A folder descriptive of the house illustrated above, or any information on Indiana Limestone sent free upon request. Address Indiana Limestone Quarrymen's Association, Box F-782, Bedford, Indiana.*

**INDIANA**  
**LIMESTONE**  
**The NATION'S BUILDING STONE**

These are the Phantom Hands of a thousand immortal pianists; their glorious genius preserved forever, through the miracle of Welte-Mignon reproduction



## For Summer Music— a Marvelous Reproducing Piano

The  
*Welte-Mignon\**  
brings such  
masters as  
these into  
your home—

D'Albert  
Busoni  
Carreno  
Conradi  
Danziger  
De Horvath  
De Pachmann  
Dohnanyi  
Gabrilowitsch  
Ganz  
Grieg  
Lamond  
Leschetizky  
Lhevinne  
Mero  
Paderewski  
Saint-Saens  
Samaroff  
Scharwenka  
Schelling  
Bloomfield-  
Zeisler

What season so fully expresses the spirit of music as summer? The rolling thunder is an overture; the pattering rain a nocturne; the whispering breeze a pastoral.

In the living room of your country place, a Reproducing Piano equipped with the Welte-Mignon\* will bring to you the music of the world, interpreted by the immortal pianists of the past and present generations.

In effect, you have as your guests such masters as Paderewski, Hofmann, Grieg, Dohnanyi, Ganz or Lhevinne, to play for you at any time—at your command. The Welte-Mignon\* reproduces their playing not merely approximately, but *exactly* as they played when they made the master record.

You can have practically your choice of instrument equipped with the Welte-Mignon\* for this artistic mechanism is being built into nearly every prominent make of piano, both upright and grand.

Words cannot describe the artistic accomplishment of the Welte-Mignon\*. You can appreciate its musical importance only by hearing it. Visit a nearby dealer today. He will be pleased to demonstrate its wonderful capabilities.

An interesting brochure concerning the Welte-Mignon\* and the names of dealers in your vicinity will be mailed upon request to the Auto Pneumatic Action Co., 649 West 51st Street, New York.

# Welte-Mignon

(Licensee)

Hear it—in comparison. There's a nearby dealer

\*This modernized Welte-Mignon is LICENSED under the original Welte patents

The Welte-Mignon\* is an electrically impelled mechanism, which when built into a piano, either upright or grand, plays the instrument in exactly the same way that some talented musician played when he made the master record. It is practically invisible and does not interfere with manual playing. It is obtainable in nearly every prominent make of piano, a few of which are listed below:

Baldwin	Hardman	Krakauer	Kurtzmann	Mehlin & Sons	Sohmer
Bush & Lane	Ivers & Pond	Kranich & Bach	Mathushek	Poole	Stieff





*Committee Room, New York Chamber of Commerce*

## Where men select their own environment

**B**ACK of its evident beauty, there are big fundamental reasons why Genuine Mahogany is the selected wood—for furniture and interior trim—where men live the greater portion of their daily lives.

First is the thought of restfulness. No wood offers such a wealth of quiet beauty as does Genuine Mahogany.

Then there is the thought of true economy—the spending of money wisely. Genuine Mahogany bears an initial cost but a fraction above the other less beauti-

ful cabinet woods, while ultimately no wood offers as great an economy. Its freedom from checking, shrinkage, twist or warping, keeps repair bills at a minimum and increases the value of the investment where possible resale or rental must be considered.

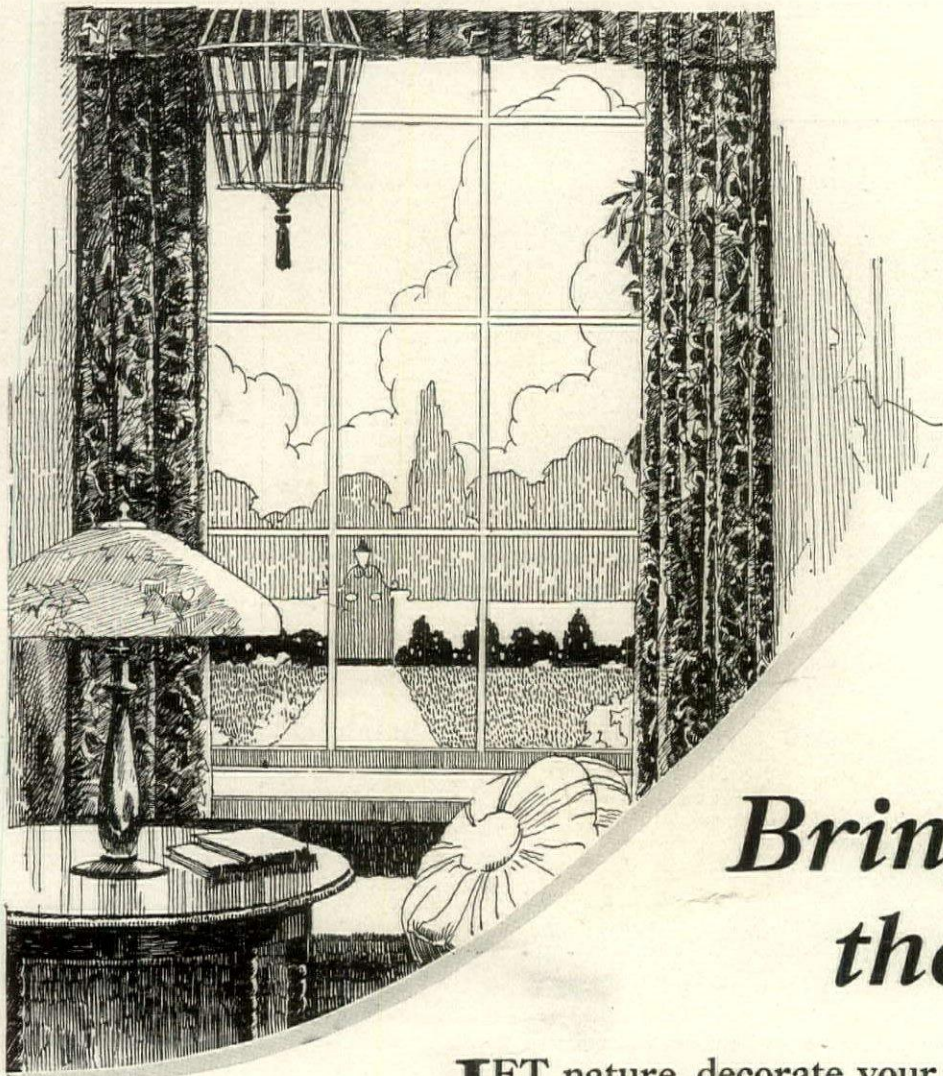
What is true here is also true of your home. Genuine Mahogany—for furniture and interior woodwork—offers a tone of ever increasing, ever mellowing beauty while behind it all is the basis of restfulness and sound economy.

The Mahogany Association has nothing to sell. It offers a confidential, centralized bureau to which you may write in regard to any matter concerning Mahogany. Your inquiry will never be used as the basis of sales solicitation.

*after all—there's nothing like*

# MAHOGANY

*Folders on period furniture and "Home Beautiful" will be sent to you upon request.*



Use  
**PLATE**  
Glass

## Bring in the outdoors

**L**ET nature decorate your home. Make the lovely vistas and panoramas of the great outdoors a part of your decorative scheme. Framed in the oak, walnut, mahogany or white enamel of your woodwork and glazed with Plate Glass, there is no more inviting picture.

Plate Glass preserves the original beauty of nature's pictures without the distor-

tions of common sheet glass. It is as clear as the open air itself, yet serves the purpose of a perfect protection from the elements.

Plate Glass makes all the difference in the world in the appearance of the house, from both the outside and the inside. Yet the difference in cost between Plate Glass and common sheet glass is surprisingly small.

PLATE GLASS MANUFACTURERS of AMERICA

Genuine  
**PLATE GLASS**



Nothing Else  
is Like it





### *The Purple Label Mattress*

**D**O YOU sleep soundly? And awaken fresh, vigorous, full of energy for all the crowded day may ask of you? Or do you *only think* your sleep is what it should be? Either way, there are deeper levels of slumber waiting to be tapped by you. Until you know by experience the grateful comfort of *The Purple Label* mattress, you cannot guess how quickly its cradling luxury relieves weary bodies and soothes overtaxed brains and nerves.

For many years, *Purple Label* mattresses have been in use by scores of metropolitan clubs and great hotels whose standard of comfort is the best always—at any price. Ten, twelve and fifteen years of superlative service have proved them economical as well. See *The Purple Label* at your dealer's. Judge its comfort and value for yourself. Write for "Restful Bedrooms" to the Simmons Company, 1347 S. Michigan Avenue, Chicago

**S I M M O N S**  
*Mattresses · Springs · Beds*  
 BUILT FOR SLEEP



### Time to Re-tire?

(Buy Fisk)

TRADE MARK REG. U. S. PAT. OFF.

**T**HE Fisk Flat-Tread Cord is less subject to trouble than any cord of usual construction made to standard dimensions.

The broad flat tread gives 35 percent greater road contact — which means quicker, surer traction and a longer life for the tread.

The super-strong internal construction and the

heavier sidewall absorb easily the flexing strains which ruin ordinary tires when they carry heavy loads. The far thicker tread is surprisingly resilient, yielding much longer service and easier riding. The deeper-cut buttons give a skid protection previously unknown.

Ask your dealer to show you this amazing tire.

*There's a Fisk Tire of extra value for every car, truck or speed wagon*



# REO

*The Gold Standard of Values*

## The New PHAETON REO

*Powered with the Famous REO 6-Cyl. Engine*

CHARACTER, finely expressed by clean, graceful lines;—comfort, generously supplied by lounge-like seats and backs;—riding ease, definitely assured by long gently-flexible springs and ample wheelbase;—completeness, truly indicated by a vanity case, cigar lighter, electric clock, tonneau light and other appointments,—

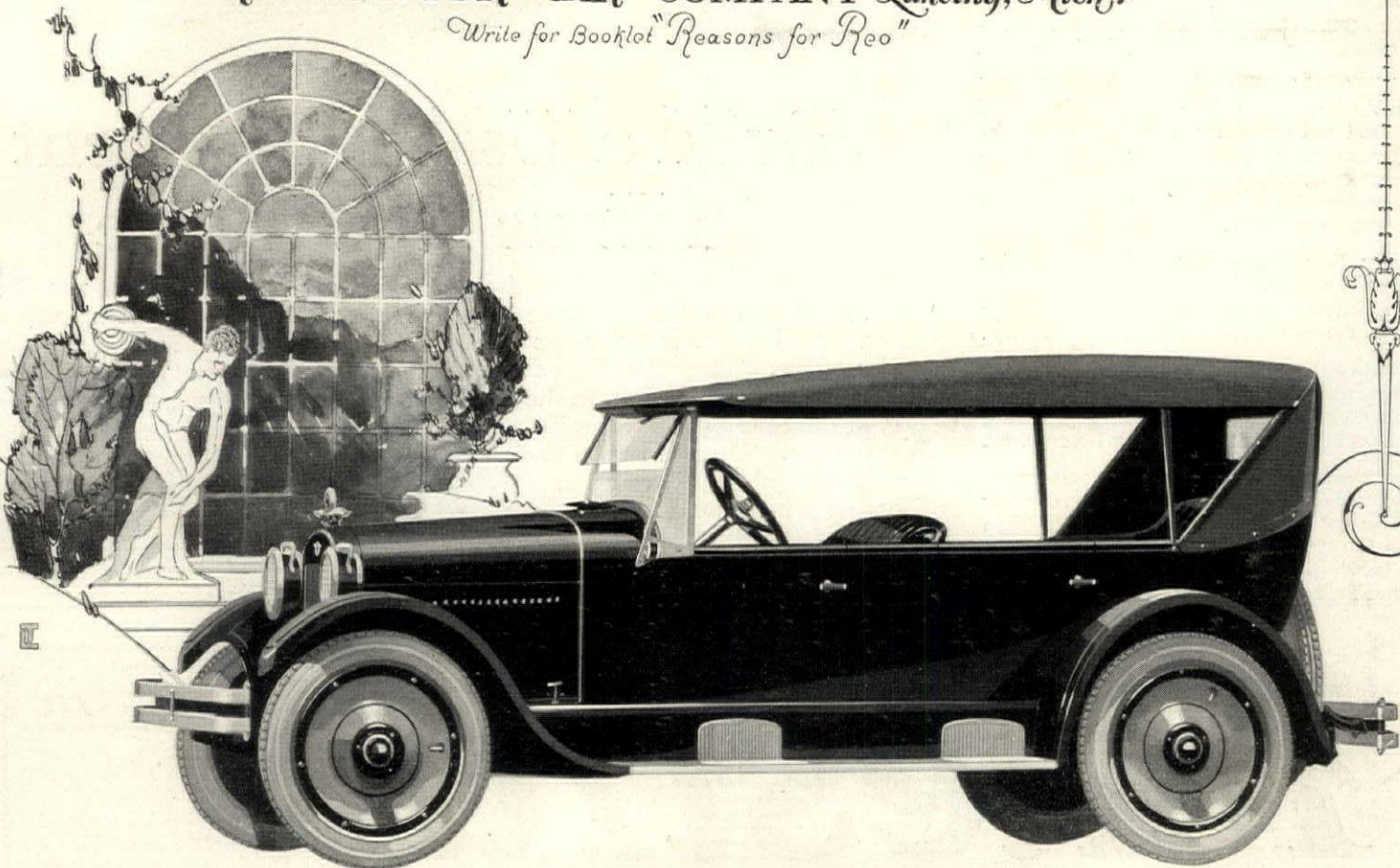
The New Phaeton Reo is the marked success of the season's open models,—a supreme achievement in open car completeness.

A consistently performing six-cylinder engine makes fifty horse-power instantly available. Intake valves in head, a four-bearing crankshaft, positive cooling and lubrication, ground cylinders and aluminum alloy pistons contribute to a flexibility-range of from one to sixty miles per hour.

Chassis ruggedness is enhanced by the inner-frame mounting of power units,—by a 13-plate clutch, an amidship-mounted transmission with large-faced, case-hardened gears, and a sturdily designed, silently efficient rear axle.

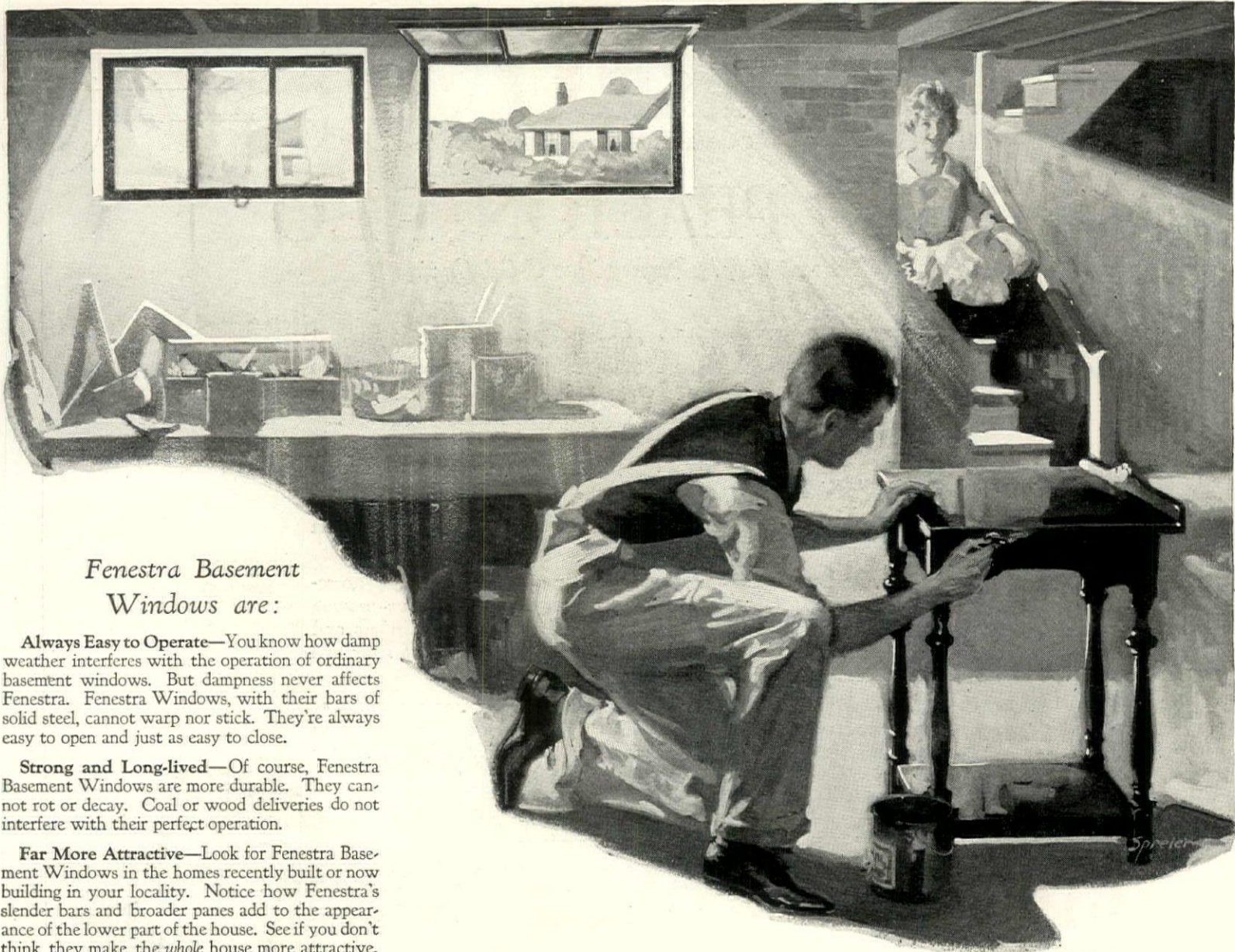
REO MOTOR CAR COMPANY *Lansing, Mich.*

*Write for Booklet "Reasons for Reo"*



**\$1645**

*At Lansing, Add Federal Tax*



### Fenestra Basement Windows are:

**Always Easy to Operate**—You know how damp weather interferes with the operation of ordinary basement windows. But dampness never affects Fenestra. Fenestra Windows, with their bars of solid steel, cannot warp nor stick. They're always easy to open and just as easy to close.

**Strong and Long-lived**—Of course, Fenestra Basement Windows are more durable. They cannot rot or decay. Coal or wood deliveries do not interfere with their perfect operation.

**Far More Attractive**—Look for Fenestra Basement Windows in the homes recently built or now building in your locality. Notice how Fenestra's slender bars and broader panes add to the appearance of the lower part of the house. See if you don't think they make the *whole* house more attractive.

**An Added Protection**—With their bars of solid steel and positive locking device, Fenestra Windows provide an effective barrier against outside intruders. And, as you can readily see, Fenestra steel construction adds one more element of fire-protection to the home.

**Easily Screened**—No trouble in screening Fenestra Windows. Two screw holes are provided on each side of the frame so that screens can be easily fitted to the outside and secured from the inside.

**Low in Cost**—Why be satisfied with ordinary basement windows when you can have all the added advantages of Fenestra at little greater cost? Your contractor knows that Fenestra costs less to install.

**Investigate Before Building**—Are you expecting to build a new home, store building, or other structure calling for basement windows? Then get *all* the facts about Fenestra Basement Windows before plans are drawn. Write for the new folder containing the *complete* Fenestra story.

## Build a Usable Basement in Your New Home

Be sure that your new home is equipped with Fenestra Basement Windows. Then you'll have a basement that's really usable. There'll be light a-plenty around your work bench, in the laundry, in the coal bin, near the furnace—everywhere. There'll be no dark and dangerous places on the stairway. Flooded with natural light and pure,

fresh air in abundance, the Fenestra Daylighted Basement is a truly livable basement.

That's because Fenestra Basement Windows, with their narrower steel bars, broader panes and larger openings, admit 80% more light and far more air. They make the basement as bright and healthful and usable as the rooms upstairs.

DETROIT STEEL PRODUCTS COMPANY, 2613 E. Grand Boulevard, DETROIT  
For Canada: Canadian Metal Window & Steel Products, Ltd., 160 Rice St., Toronto

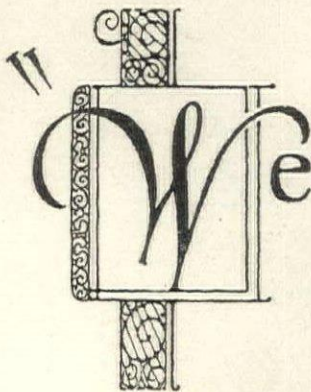
# Fenestra

## BASEMENT WINDOWS

**Fenestra**

The name of  
the ORIGINAL steel  
WindowWall.

The symbol of  
superior QUALITY  
in material, patented  
design, workmanship  
and service.



We have seen houses that have grown old before their time ~ houses out of plumb ~ boards pulled away from their nailings ~ floors sagged ~ these are the almost certain results of poor materials."

~ Robert Taylor Jones  
Technical Director, The Architects' Small House Service Bureau, Northwestern Division, Inc., Minneapolis, Minn.

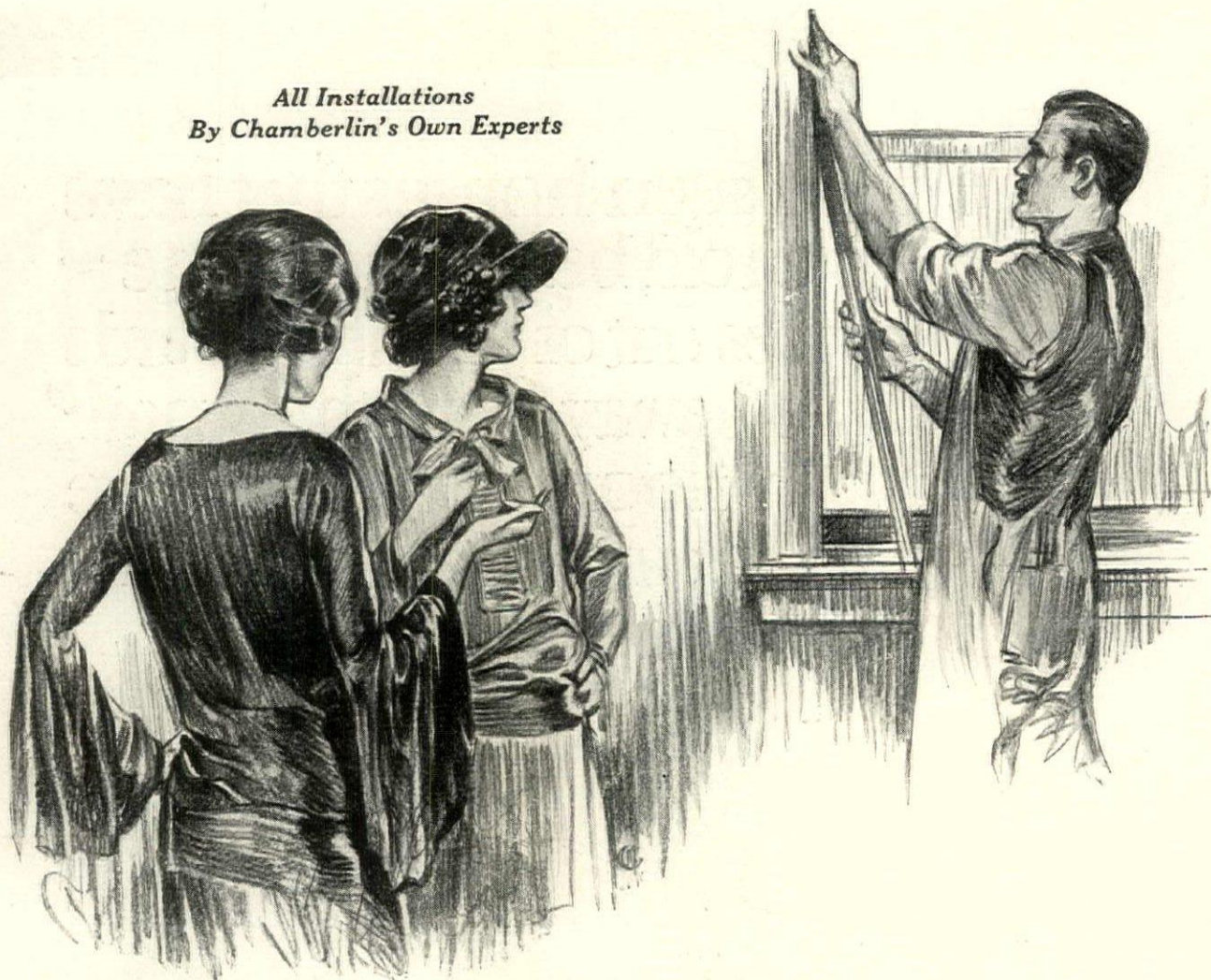
Long-Bell trade-marked Lumber identifies ~ not only dependability ~ but economical dependability ~ to builders of homes ~ cottage and mansion alike ~



**The Long-Bell Lumber Company**  
610 R. A. LONG BUILDING KANSAS CITY, MO.  
Lumbermen since 1875

Every one planning a home and every one now building a home should be interested in our new non-technical booklet, "Saving Home Construction Costs" - a valuable contribution to building information. Send for your copy.

*All Installations  
By Chamberlin's Own Experts*



## “Ours was the *only* house that didn't have them

*— and everyone tells me how much they save in household work, fuel and damage to decorations.”*

You will really be surprised at how little it costs to equip your home or business building with Chamberlin Metal Weather Strips.

They add so much to comfort, cleanliness and household economy. Keep out dirt, dust, soot and smoke. Protect hangings, furnishings and decorations. Exclude street noises. Stop rattling of doors and win-

dows.

Children are safe from cold air currents. No cold spots. No chill draughts to drive you from the bright places around the windows. And they save 25% to 40% on fuel.

Chamberlin's own experts plan, fit and install all Chamberlin weather strips.

It is specialized work. Just any “good mechanic” cannot do it properly.

That is why Chamberlin maintains a nation-wide service organization. That is why Chamberlin guarantees its installations for the life of any building. Any need for service, no matter how many years hence, is cheerfully attended.

# CHAMBERLIN

## Metal Weather Strips

*Chamberlin Strips are used on 85% of all weather stripped buildings, including homes, banks, schools, office buildings, churches, stores, hotels and apartments.*

*They are guaranteed to last as long as the building. An estimate by our engineering department, on the cost of your equipment, is free. Send the coupon.*

Chamberlin Metal Weather Strip Company, Detroit, Michigan

### Send the Coupon

Chamberlin Metal Weather Strip Co., Detroit, Mich.  
Tell me the cost of equipping my building with Chamberlin Metal Weather Strips (check whether home, factory, office building, church, school).

Give number of outside doors \_\_\_\_\_  
windows \_\_\_\_\_


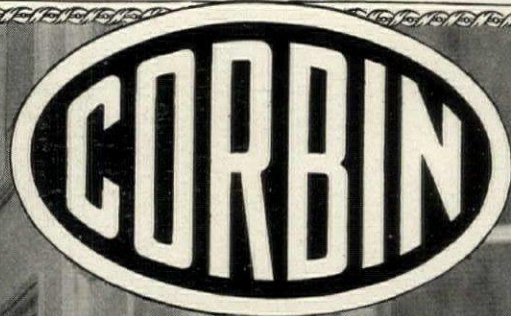
Name \_\_\_\_\_

Address \_\_\_\_\_

City and State \_\_\_\_\_  
Eng. Dept. F8



# Good Buildings Deserve Good Hardware

## "How do you like that!"

"Going to be a good-looking door, isn't it?"

"A good working door too—don't forget that!"

THERE is real comfort in living in a house where the hardware "takes an interest". Doors properly hung on Corbin butts or hinges swing smoothly, and will do so as long as the building lasts.

Doors equipped with Corbin locks open willingly and close securely. Just notice the reassuring little "click" that says "CLOSED".

Doors controlled by the Corbin Door Check never slam, and are never ajar unless you want them open.

Corbin hardware behaves well in all kinds of company and under all conditions. It helps rather than hinders. It wouldn't irritate for the world.

Put *good* hardware on your front door—and on every door and window in your house. *Good* buildings deserve *good* hardware.

Write for illustrated booklet, "Good Buildings Deserve Good Hardware"

P. & F. CORBIN SINCE 1849 NEW BRITAIN  
CONNECTICUT  
The American Hardware Corporation, Successor

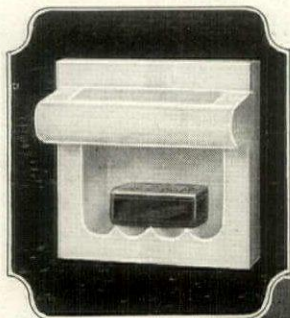
NEW YORK CHICAGO PHILADELPHIA



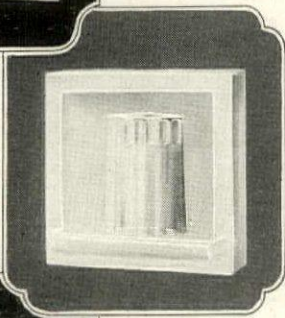
## *A touch of a damp cloth! — and Fairfacts fixtures are clean*

SO CONVENIENT . . . everywhere . . . these Fairfacts Fixtures, built, as they are, right in your bathroom walls. Solid snow-white china, their diamond-hard surfaces refuse to crack, stain or discolor. A touch of a cloth and they are spotlessly clean. Truly, they are the finishing touch to a perfect bathroom.

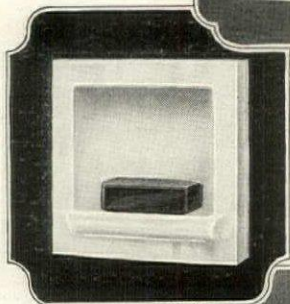
A charming little booklet "The Perfect Bathroom" has been prepared explaining and illustrating the wide variety of Fairfacts Built-in Fixtures . . . including various models and sizes of soap dishes . . . tumbler holders . . . toothbrush holders . . . towel racks . . . shelves . . . paper holders (both for sheets and rolls) . . . sponge holders . . . safety grips . . . and many combinations that add the last touch to your comfort and luxury. It is yours for the asking. Write for it today to The Fairfacts Company, Inc., Dept. D. 234-236 West 14th Street, New York City.



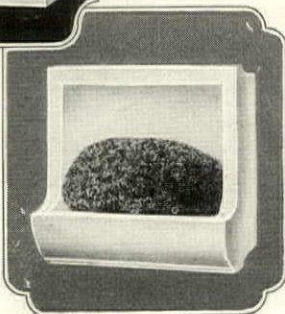
Soap Holder  
with safety  
grip



Tumbler  
Holder



Soap  
Holder



Sponge  
Holder

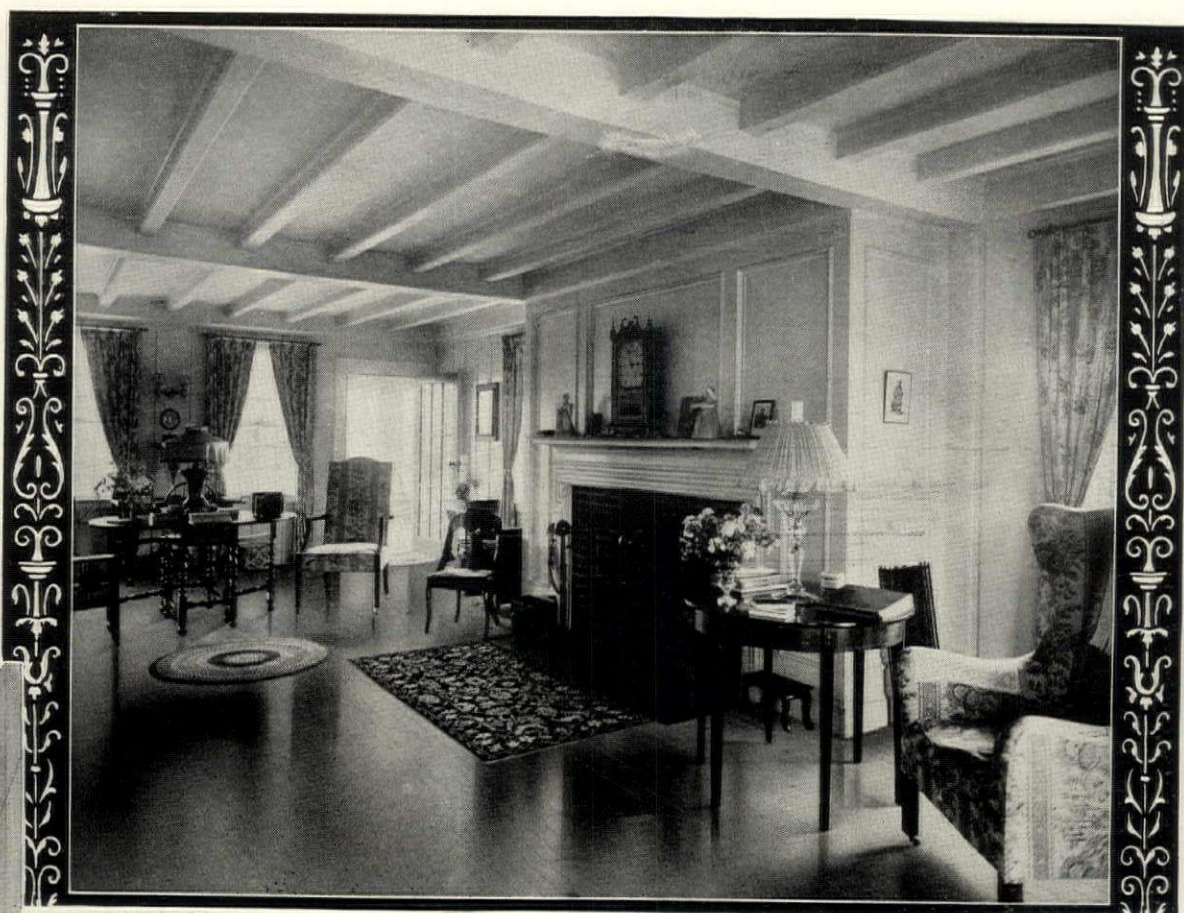
Look for this



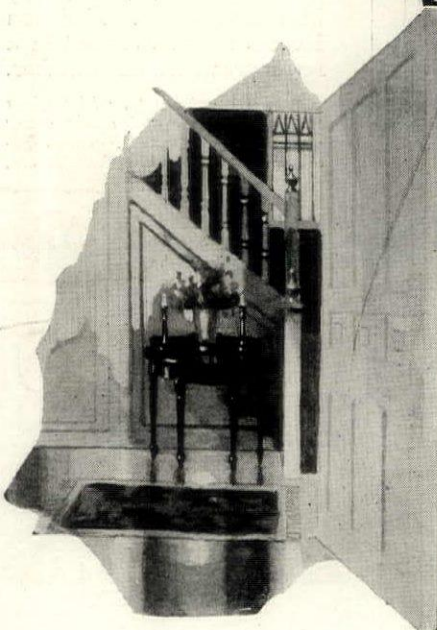
trade-mark

# *Fairfacts Fixtures*

**BUILT IN YOUR BATHROOM WALLS**



*No scheme of decoration can be successfully employed without oak floors to serve as a ground color*



*You will enjoy reading "The Overlooked Beauty Spots in Your Home"—a profusely illustrated booklet which we are sending to all who request it.*

# *The one touch of refinement essential to every well planned home*

It is fortunate that oak floors are not a high priced luxury, but economy is the least important feature in the use of this everlasting wood. It was not economy or durability that led the French nobility to select oak. Neither was it a factor with our colonial forebears. Oak was chosen for flooring because in no other way could a scheme of decoration be successfully and worthily employed that would harmonize with the exquisite taste displayed in the appointments of their chambers.

What held true then, holds true today. Everyone with a keen appreciation of interior arrangement recognizes in oak floors beauty spots that enhance the charm of any room. They are the one touch of refinement no home lover can afford to overlook.

For happiest results specify Perfection Brand Oak Flooring when you plan your new home, or remodel your present dwelling. In Perfection you will find a beauty of grain and uniformity of texture that will assure you of a perfect floor.

If the leading lumber dealer does not carry Perfection, write us and we will give you the address of one near you.

Our latest booklet on the entire subject of oak floors—entitled, "The Overlooked Beauty Spots in Your Home," will prove invaluable. We will be pleased to mail it to you on receipt of your name and address. The edition is limited, profusely illustrated, attractively bound. An immediate request is advised.

ARKANSAS OAK FLOORING COMPANY  
PINE BLUFF, ARK.



# 'PERFECTION'

## Brand Oak Flooring



## Plan a Fire-safe Home of Enduring Beauty

Fortune smiles on those who plan a home. The freedom of it—the pride of possession—the privacy, comfort and economy of living under your own roof quicken the purpose to achieve and multiply the joys of existence.

Large or small, your home should reflect substantial beauty and the glow of comfortable family surroundings. And you must know that its maintenance, fuel bills, and depreciation in value, will each be low.

This is now easily possible. Build the home of Concrete masonry units finished with portland cement stucco.

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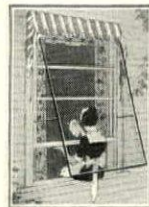
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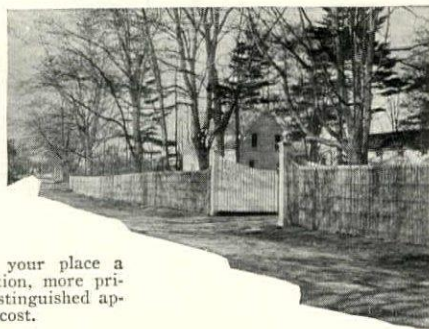
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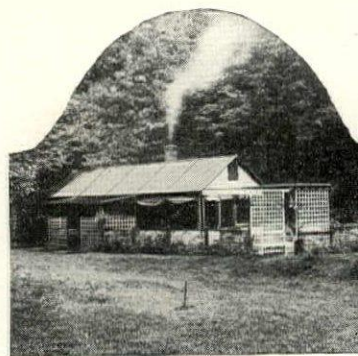
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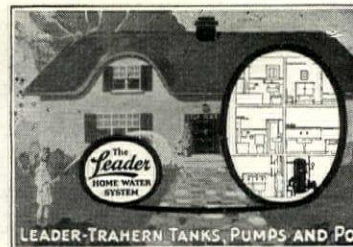
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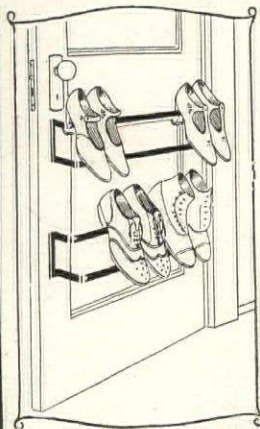
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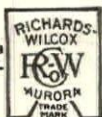
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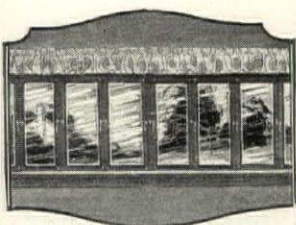
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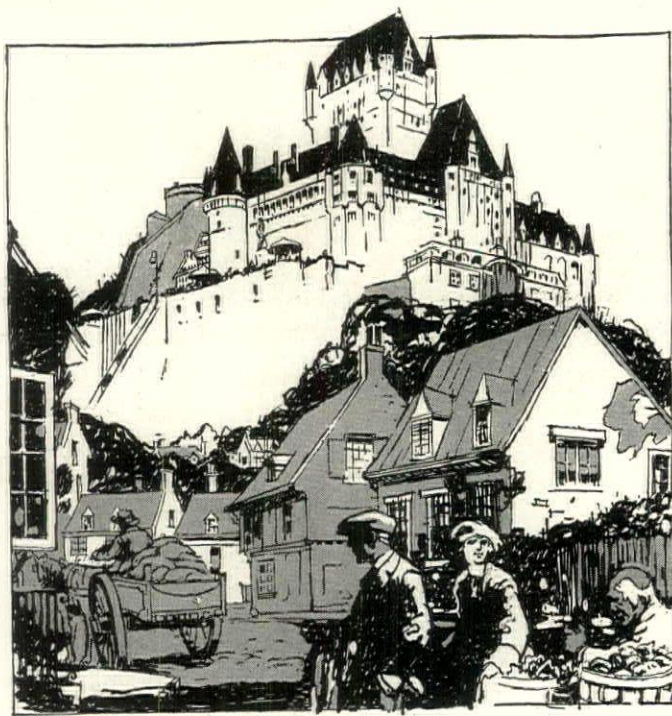
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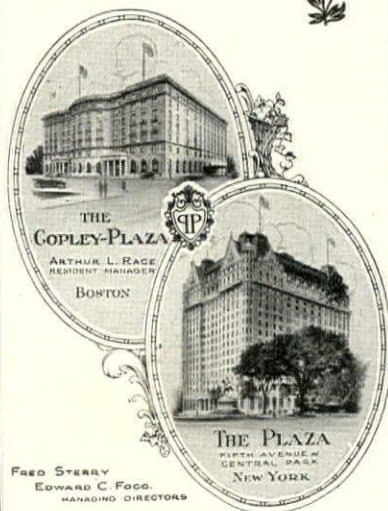
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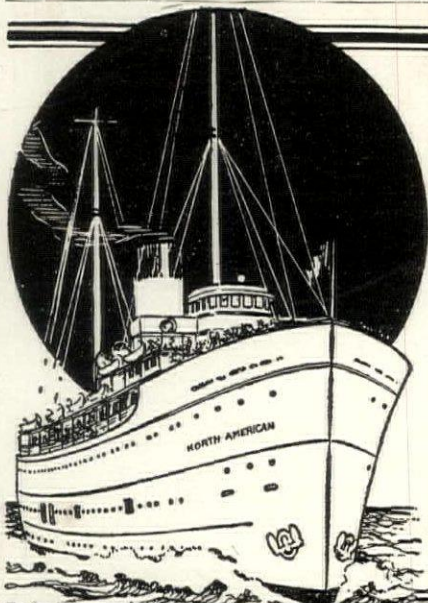
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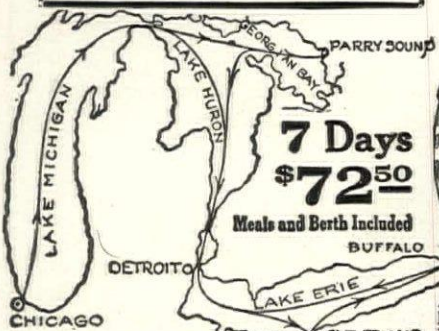
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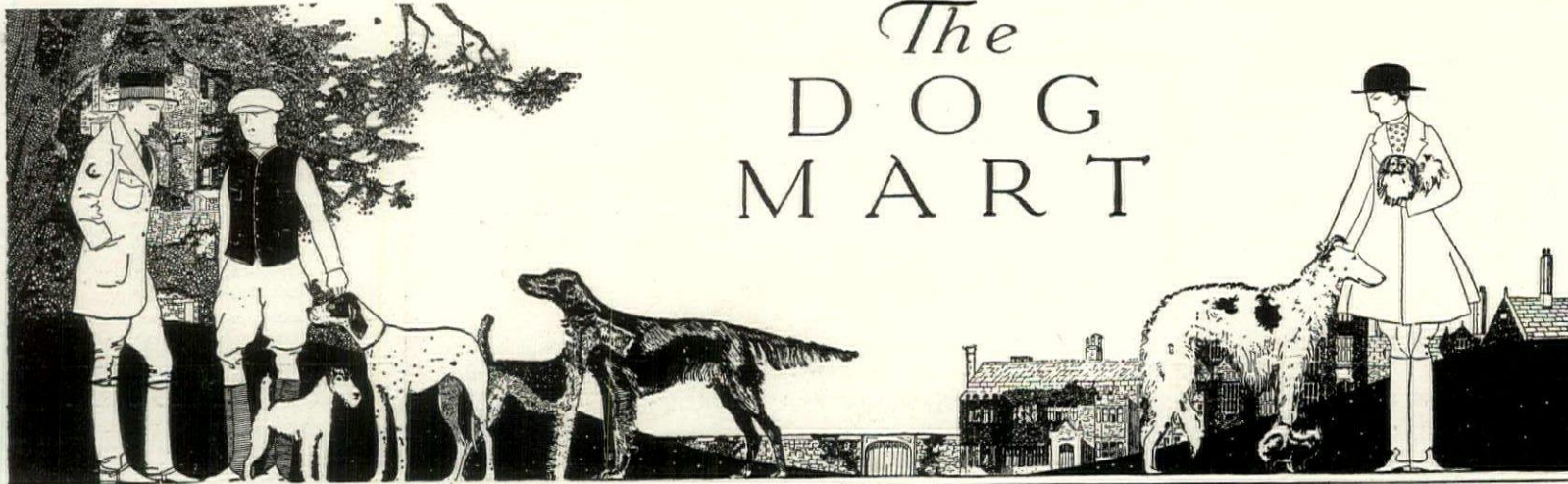
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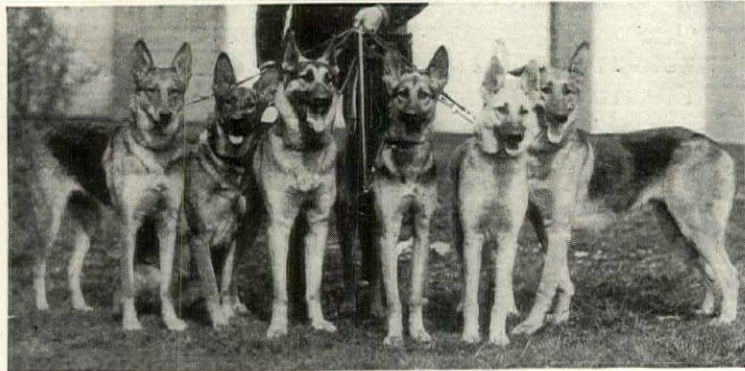
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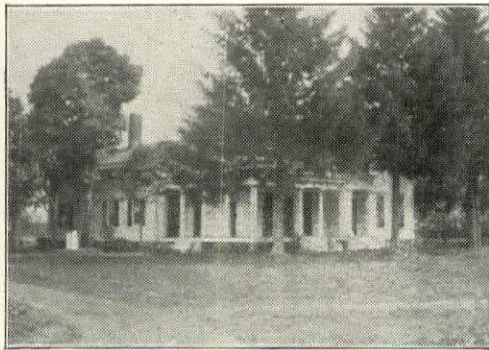
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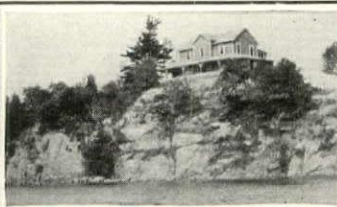
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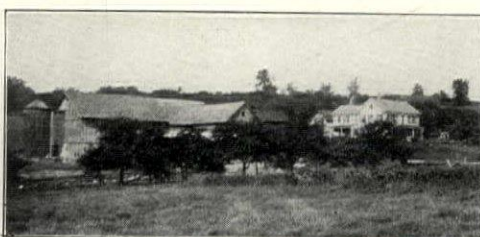
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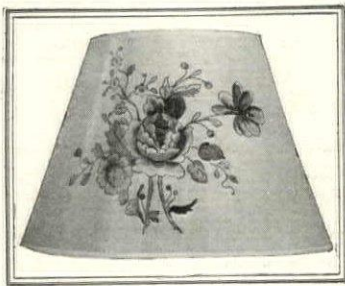
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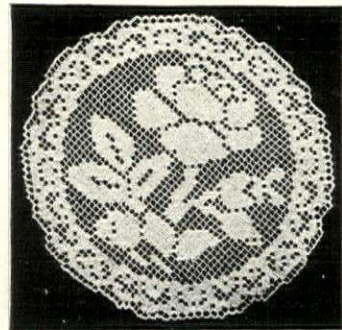
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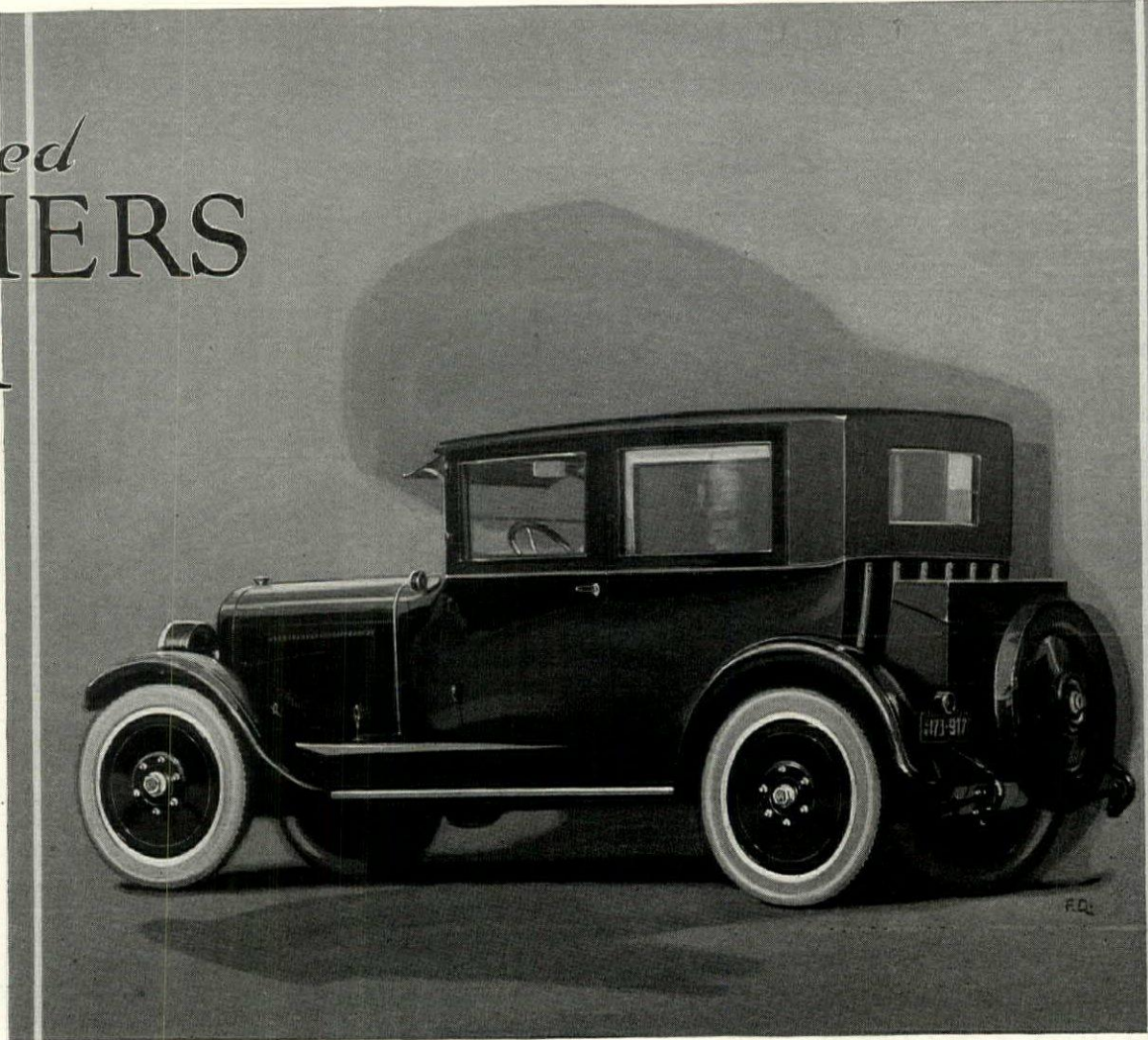
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# House & Garden



A remarkably picturesque California house will be in the August number

THERE is a strange theory, held by some, that magazines are read less in summer than in winter. We used to believe it until we watched a girl recently. She was stretched out on a wicker chaise longue beneath a broad awning on the upper porch of a country house. The distant hills were lush green. The border that edged the lawn below the porch was colorful with iris and peonies and clouds of forget-me-nots. We left her there and went away. Two hours later we came back. She threw down the issue with, "There! I've read your darned magazine from cover to cover, including all the advertisements."

"And haven't you read the advertisements before?" we asked.

"Some, but not all. In winter I rarely have the leisure to read an issue through from cover to cover. I dip and pick and choose, but in summer—"

"Enough!" we cried, and rushed off to write this answer to those who think that people don't read magazines in summer.

Why shouldn't they read them in summer? There is just as much time, in fact, more time, because the wise ones take their work lightly in

the relaxful days of summer.

For years now we have tried to make our summer issues sparkle and snap with interest. And have they brought results? They have. Summer shows no slackening in the problems that confront the Information Service. And that is logical, because problems arise, things must be purchased and life must go on in the house and the garden just as much in summer as they do in winter.

This next issue, for example. Quite a lively number it will be. What to expect in it you will find noted on the Bulletin Board on page 35. We have a hope that over a hundred thousand men and women will stretch out comfortably on shaded porches, and read it from cover to cover, including the advertisements. Our only fear is lest the advertising pages prove more tempting than the editorial. In these days of superb advertising copy, the editor has to keep constantly on the jump to maintain his place; in fact, there are times when we feel tempted to agree with Mr. Kipling, who once said that the advertising pages of American magazines furnished better reading than the editorial pages. However, you can claim the hammock on July 25th, when this August issue reaches you.

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### Volume XLIV, No. One

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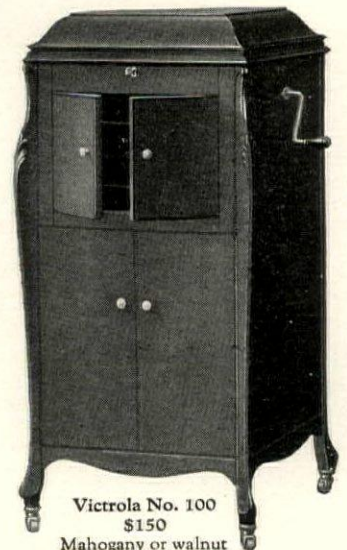
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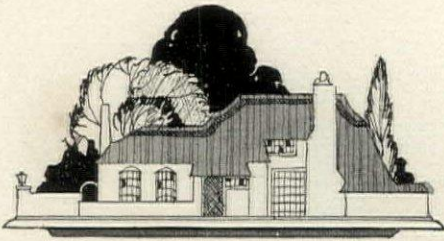
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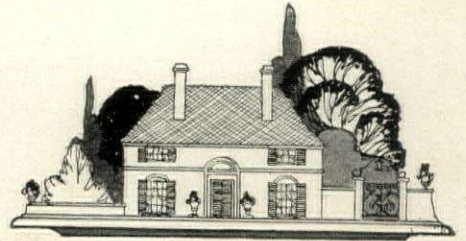
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# The HOUSE & GARDEN BULLETIN BOARD



**R**EADING the advance news of the forthcoming features of a magazine should impart the same sort of quiet delight that reading a menu imparts to the palate. You consider the bill of fare, order what you want—and then sit back and wait in happy expectation.

The carte de jour for August contains plenty of solid food and a wide range of desserts. Being called "The Household Equipment Number" it has many offerings to tickle the palate of the householder—an article on built-in furniture and conveniences; a three page spread of rooms for children—children from the babe in arms to the boy at school; designs for the perfect kitchen; a survey of the new things that help lighten kitchen and laundry labor; and—quite a new idea—suggestions for furnishing a radio room. In addition to these the decorator will be tempted by the Little Portfolio of Good Interiors, the page of color definitions (do you know what color aubergine is?) and the article on the furniture of William Savery and another on the style of Adam.

This issue appearing in the midst of summer gardening activities, the lover of green growing things will find her attention attracted by an article on trees, by an article on the Family of Pinks, on daffies, on how to make a pool and on the page of garden statuary.

For the builder we have prepared a delectable dish compounded of a rarely beautiful California house, a discussion on how to paint walls interestingly, a group of two excellent houses, a continuation of this month's log cabin series and an excellent exposition of the remodeling of old frame-houses into livable country homes.

These make a pretty August dish to set before the king of the household! It will be ready—on time, absolutely on time!—served hot and fresh from the fire on the 25th of July.



**L**AST winter the Horticultural Societies of Pennsylvania, New York and Massachusetts feeling that horticultural interests of the country were being injured by the introduction each year of hundreds of seedlings under new names which were neither superior to nor distinct from existing varieties, appointed a committee to consider this problem. The Committee met in New York on March 15th and after a thorough discussion of the whole problem passed the following resolution:

"This Committee feels that all Horticultural interests are being injured by the introduction each year of hundreds of seedlings under new names which are neither superior to nor distinct from existing sorts; and they believe that this tendency to introduce new things is increasing yearly and constitutes a serious menace to horticulture in this country.

"This Committee believes that the Massachusetts, New York and Pennsylvania Horticultural Societies, being among the oldest and foremost organizations in Horticulture, should take the lead in bringing this state of affairs to the attention of all gardeners, both amateur and professional. It believes that this condition of affairs must be thoroughly understood by the public before a remedy can be found."

The Committee believes that if this resolution is approved and adopted by a number of the leading organizations it will act as a check upon this evil.

After sufficient time has elapsed to receive suggestions from all Society publications the individuals interested in this problem or committee will meet again to consider what further steps may be taken.



**B**Y THE time this reaches the readers their imaginations will be stimulated and their purses sorely tempted by the new bulb catalogs. Garden temptations never cease. This year the bulb temptation will be more acute than hitherto, because it is hoped that the Federal Horticultural Board will loosen the Quarantine bonds a little and permit the importation of some of the lovely spring flowering bulbs which have lain under an interdict these past few years. Scillas, grape hyacinths and a number of other perfectly innocuous bulbs have been kept beyond the three mile limit. Doubtless by this time the Dutch growers have been able to raise up a race of bulbs that are perfectly immune to disease. In a quaint way gardeners on the other side have retaliated against our absurd Quarantine; whenever they find a new plant ailment, they speak of it as "the American disease."



**S**OME months back the Bulletin Board noted the fact that design in decoration was going to enjoy a revival; people would seem to have wearied of chaste plain walls. Consequently, and quite naturally, the pendulum is beginning to swing back to decorated walls. Those to whom money is no object can afford to employ the services of a mural artist; to the average person the desire for design will find satisfaction in wall paper. This paper can either be hung to cover the entire surface or used in panels with molding frames.

Will this mean that the burden of design, hitherto carried by figured hangings, will now be shifted to the walls alone? Will we now enter an era of plain hangings? By no means. There can be design in both; chintz, linen and other figured fabrics will still contribute to the color and interest of the room.



**T**HIS change from plain to figured walls has not come about over night; fashions in decoration never do. The pendulum swings very slowly and it moves of its own natural volition, not through the dictates of this or that group. Whereas fashions in clothes may be dictated by the Rue de la Paix and Bond Street, fashions in decoration are not established and destroyed at the word of Grand Rapids. Clothes fashions are more ephemeral and the desire for change more necessary. In decoration, however, we live with furniture and hangings for a long time and when, gradually, we tire of them, we seek to surround ourselves with a new home environment. To change the style of one's clothes is to change the impression one makes on other people—which is eminently desirable; to change the style of one's furnishings is to change the impression one makes on one's self.



**A** FRIEND of ours (a man of parts) recently remarked that a gentleman prefers to walk on side streets. He was speaking of walking in town. On side streets one is less conspicuous, he argued. "Well," said we, "what about the country? Does the gentleman choose the highway to walk or the side roads?" To which he replied, "The highroad, if he is a fool. Walking in the country has been relegated to side roads. To walk along a main highway is only tempting Providence and motorists. My argument about side streets holds good in the country, as well as in town. On the side road he is a less conspicuous target."

This bit of wisdom should be remembered by country motorists. If they must speed, let them speed on the highways. Please, for the sake of those who enjoy to ramble afoot, slow down on the side roads! Avoid side roads, if possible—leave them for portly gentlemen, for lads and lasses, for lovers, for old-fashioned folk who like to ride in a buggy or *en famille*, in a carry-all.

Of the various methods of transportation we prefer first, to walk; second, to ride behind a safe horse in a buggy. Our ideal of the ideal honeymoon or vacation is to retire to some sequestered country town and there to hire a buggy and drive up and down the solitary and silent side roads. The more solitary and more silent, the better. In this preference we can find plenty of corroborative statements, but none of them so touching as that which Boswell quotes Dr. Johnson as having once remarked: "If I had no duties and no reference to futurity, I would spend my life in driving briskly in a post-chaise with a pretty woman." . . . That, sirs, is precisely our idea of how to spend a pleasant life.

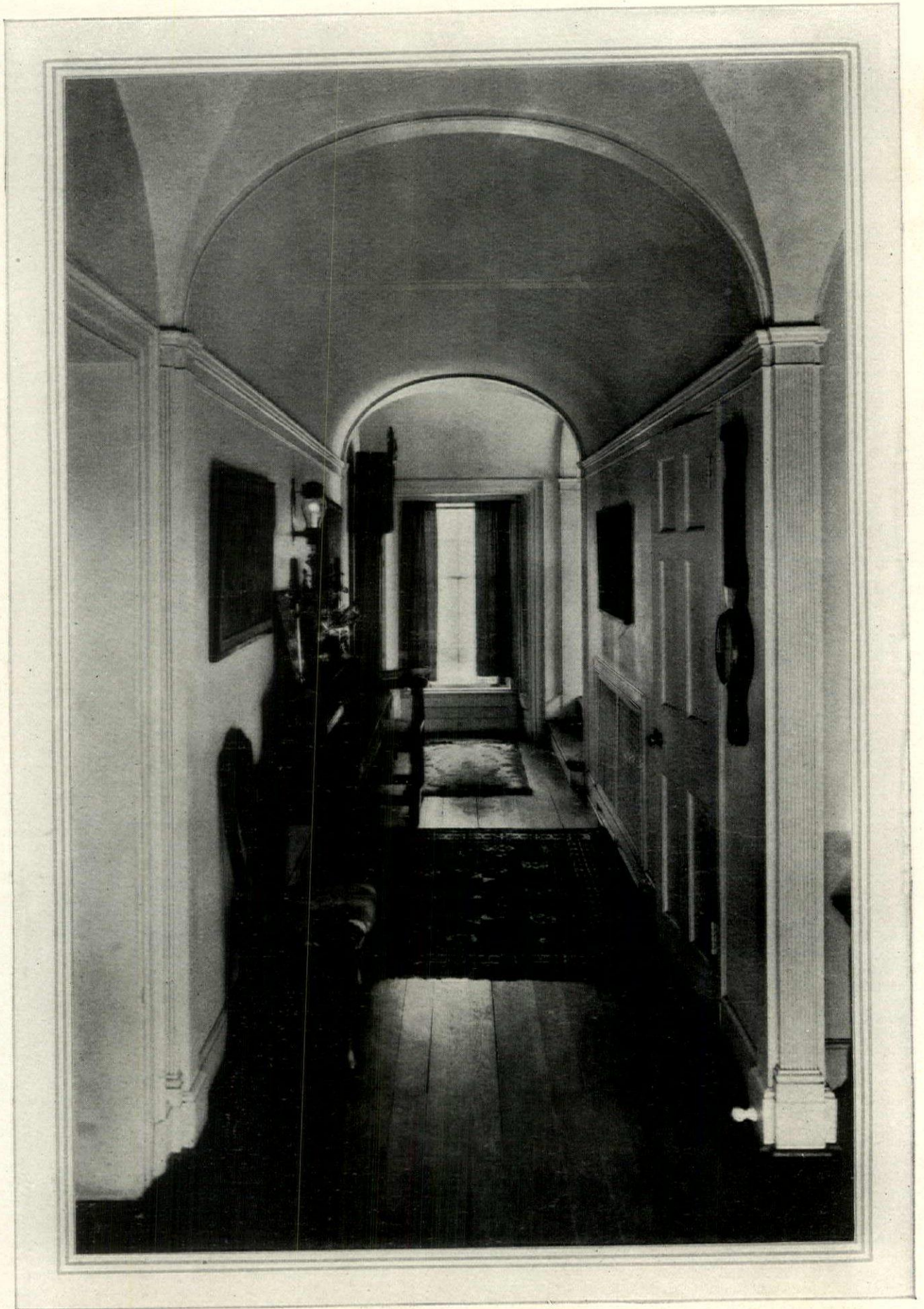
The majority of folks today drive so briskly that there's no telling whether the woman with them is pretty or not. Let such keep to the highroad. But for us who, having a pretty woman, would drive with her, spare the side roads!



**T**HOSE who have visited Versailles have doubtless noticed the inverse ratio of the buildings there. First the Palace, then the Grand Trianon, then the Petite Trianon and finally the Hamlet with its tiny Swiss chalet. The French Court gradually came down to earth! Most of us, had we the money and the power, would have built just as the French Court built; we dream of castles in Spain, but finally attain reality in a Dutch Colonial house in the suburbs.

Fortunately the majority of people haven't the money to build a palace, besides, we realize that the day of palaces is over. It had its sunset in the late war, when the last of the kings who claimed divine right retired into ignominious Dutch solitude. So long as a king could back up his claim to divine right, it was logical that he should live in the sort of place that reflected, in spirit at least, those hypothetical Heavenly mansions.

The lord of the manor was just a little king with a little court and a little army of retainers. His day, too, has passed or is passing. We are entering a new era: the day of the small house. The big house is the tag end of an era that supported a court; the small house is the indication of a new time, the symbol of a growing democracy.



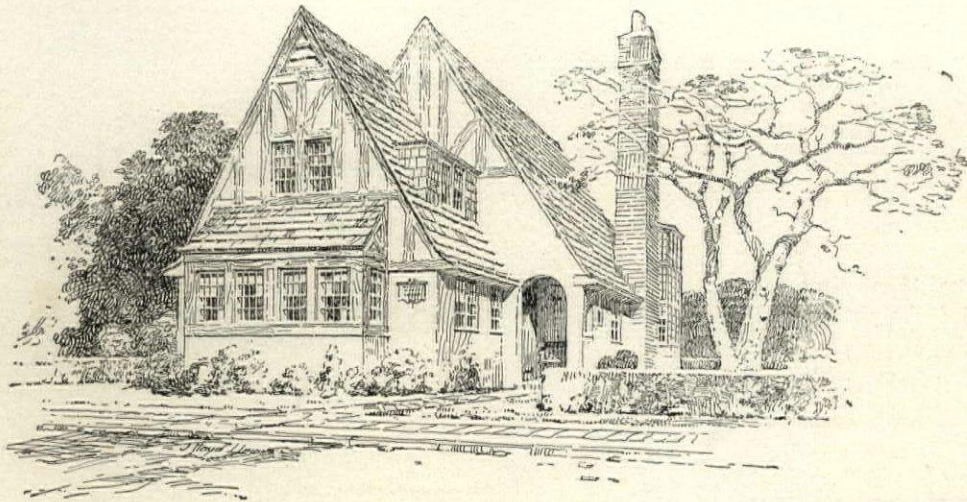
Van Anda

## HALLS *in the* SMALL HOUSE

*Since the area is limited, it is advisable to keep the hallway space in the small house reduced to the necessary minimum so that the rooms may be of good size. This does not necessitate making*

*these hallways mere dark pockets or uninteresting passages. They can be developed, as in this house at Mamaroneck, N. Y., interestingly and unusually. Heathcote Woolsey was the architect*

The studio that is to be: Its main portion, as already built, contemplates the addition of two music rooms and an upstairs bedroom in the extension



# PROGRESSIVE BUILDING

*Planning a House That Grows is an Intelligent Solution of Today's Building Problem*

ALWYN T. COVELL

CONDITIONS that have confronted prospective builders since the war continue to shatter many dreams of the ideal house, and to curtail plans to a point where many people have indefinitely abandoned their building projects as hopeless.

It is an unfortunate situation, and one which has caused the rental, or even the purchase of houses already built, but houses very far from the home owner's mental picture of the home he always meant to have. In countless cases it has been "any port in a storm"—anything with walls and a roof is a house and can be lived in. Most leases have sixty-day-notice clauses empowering the owner to

sell, a condition which has driven many harassed country and suburban dwellers to buy houses which they thoroughly disliked, simply to escape the necessity of moving every year.

Unfortunate and unhappy as the situation is, architectural ingenuity has a solution, and the architect is eager to cooperate if the prospective builder will bring to the project, as his share, some degree of patience, imagination and plain intelligence. The logical answer to the present high building cost question is progressive building, or the planning and commencing of a house which will grow through two or even three stages, to be the ideal

establishment of the owner's dream.

In other words, if the house you meant to build, before the war, at a cost of ten thousand dollars is now estimated by the best bidder to cost twenty thousand, it might prove an excellent idea to build ten thousand dollars' worth of it to start with, carefully planned so that with a minimum of alteration you can later build five thousand dollars' worth more of it, and still later, perhaps, bring it to triumphal completion with another expenditure of five thousand dollars.

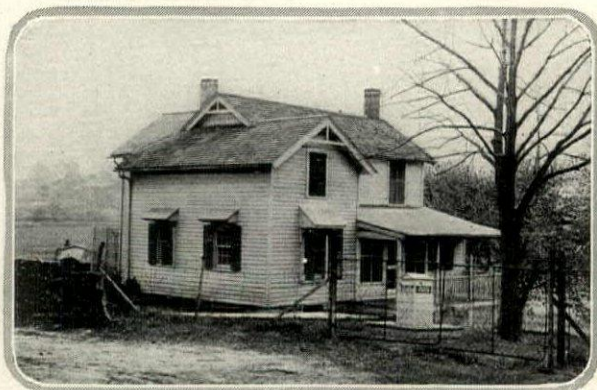
The planning of a house to be built thus, in progressive stages, appeals to the ingenuity which is one of the salient char-



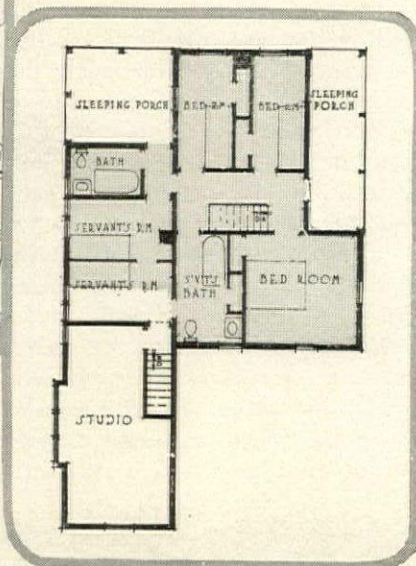
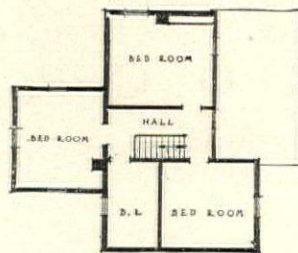
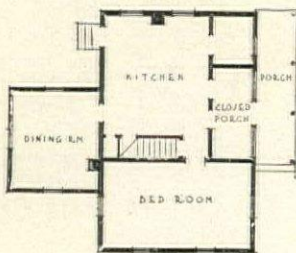
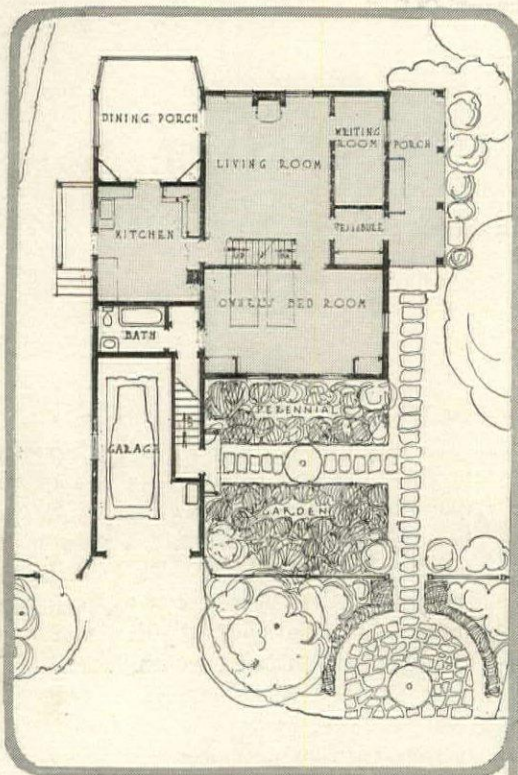
Clark

The studio that is. A music studio in Montclair, N. J., planned for building in two installments. The essential part was built first and the enlargement, seen in the sketch above, will be added later. Francis A. Nelson was the architect

The house that was, with its plans—an example of one of the most ordinary and commonplace varieties of the genus Americanus. It was the architect's point of departure



The first and second floor plans of the house that is. The shaded portion indicates the area of the original house, with nothing left but the shell and two interior walls

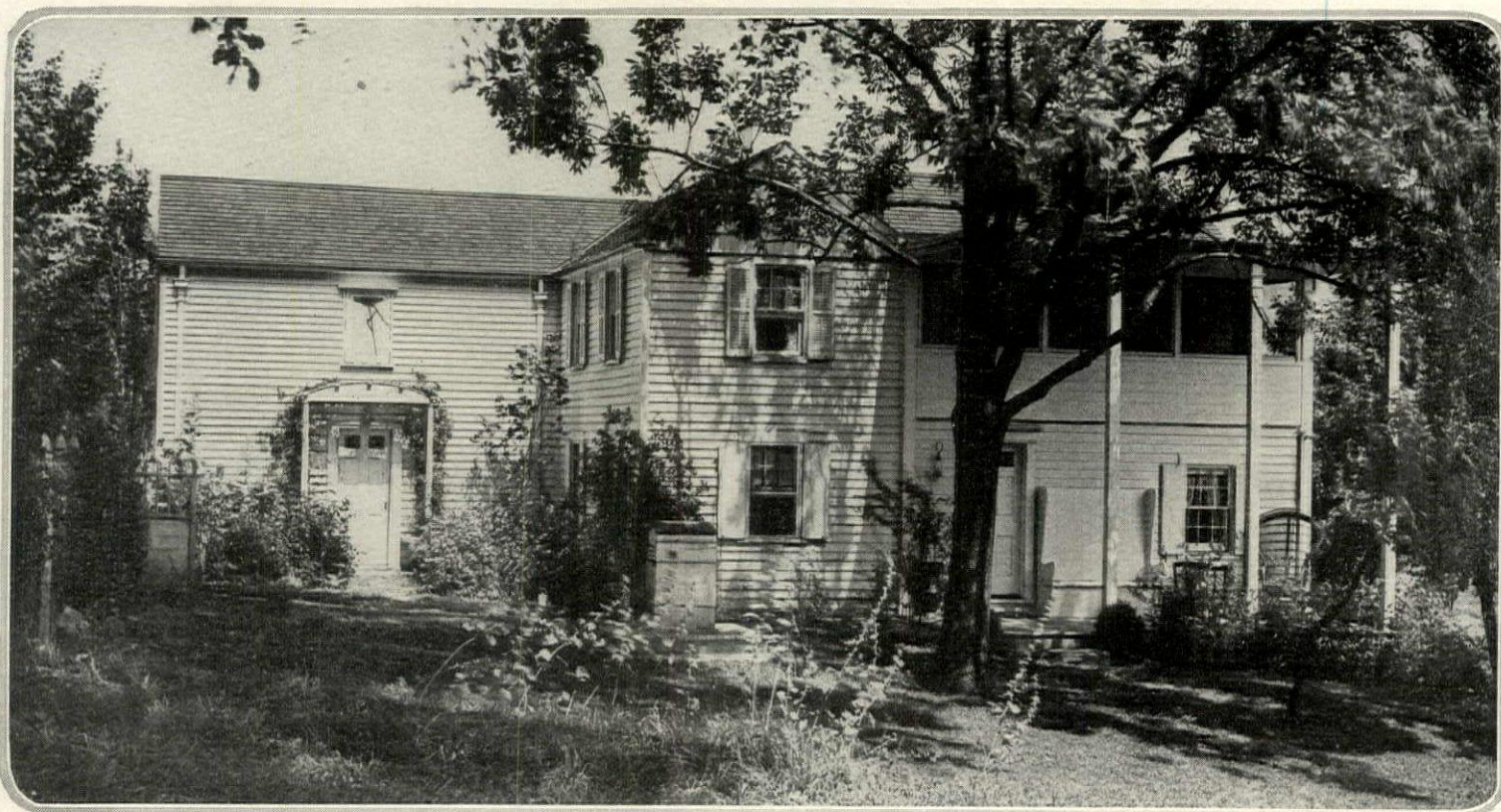


The house that is—a place of pleasant domestic feeling, expressing all the simplicity of early Connecticut homes. Cameron Clark, of Clark & Arms, architect of the remodeling

acteristics of the architectural mind, and the architect's real interest in the project comes from the fact that he is working on a thing which will ultimately be a credit to him, instead of being obliged to expend his efforts on makeshifts and compromises.

There may be some cause for conjecture, then, on the rarity of progressive building projects. Alterations and remodeling are frequently enough seen, especially in this era of high costs for new structures, but in surprisingly few instances do the plans anticipate future additions and developments.

The answer to this must be found in the psychological complexes peculiar to architects' clients, to lack of vision and imagination, and most potent of all to the



Clark

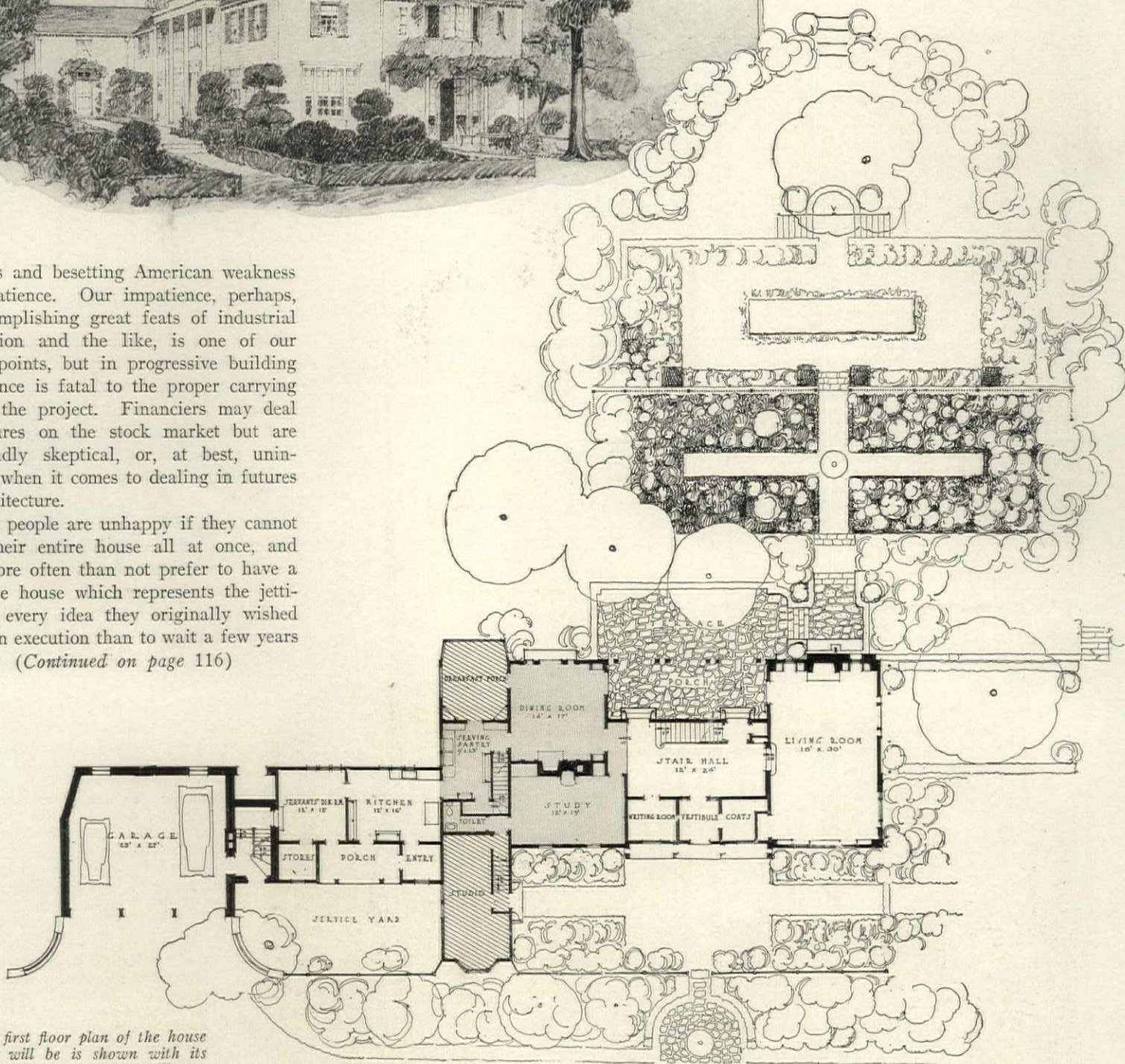


The house that will be—a country residence of generous proportions and quaint rambling plan. It is a far departure from the original house, and an expansion of the present house

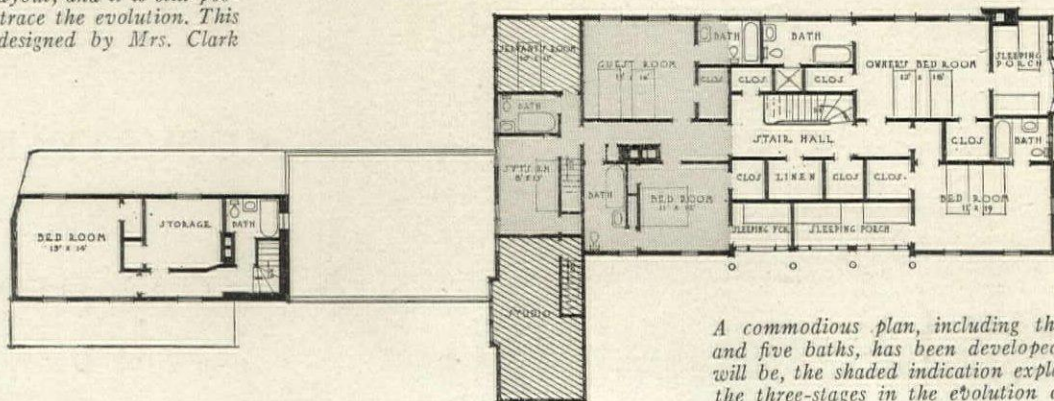
grievous and besetting American weakness of impatience. Our impatience, perhaps, in accomplishing great feats of industrial production and the like, is one of our strong points, but in progressive building impatience is fatal to the proper carrying out of the project. Financiers may deal in futures on the stock market but are profoundly skeptical, or, at best, uninspired, when it comes to dealing in futures in architecture.

Most people are unhappy if they cannot have their entire house all at once, and they more often than not prefer to have a complete house which represents the jettison of every idea they originally wished to see in execution than to wait a few years

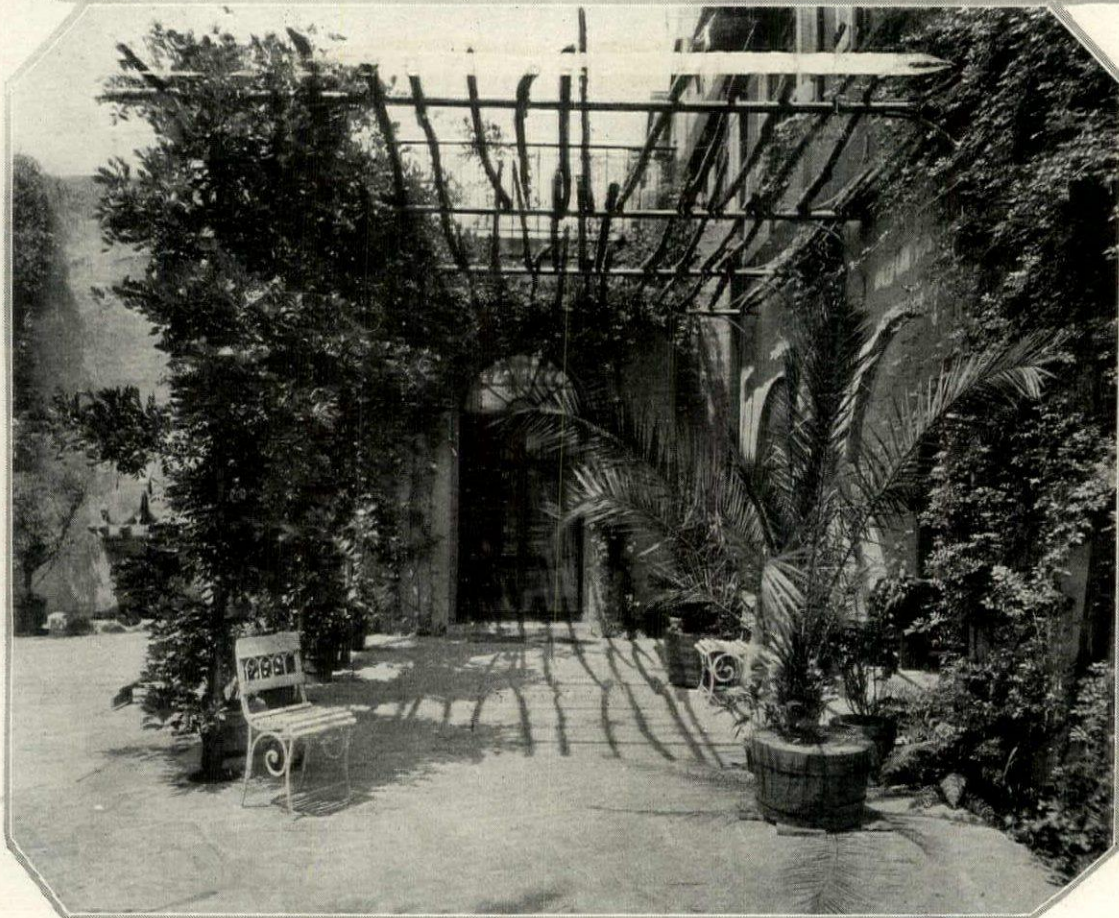
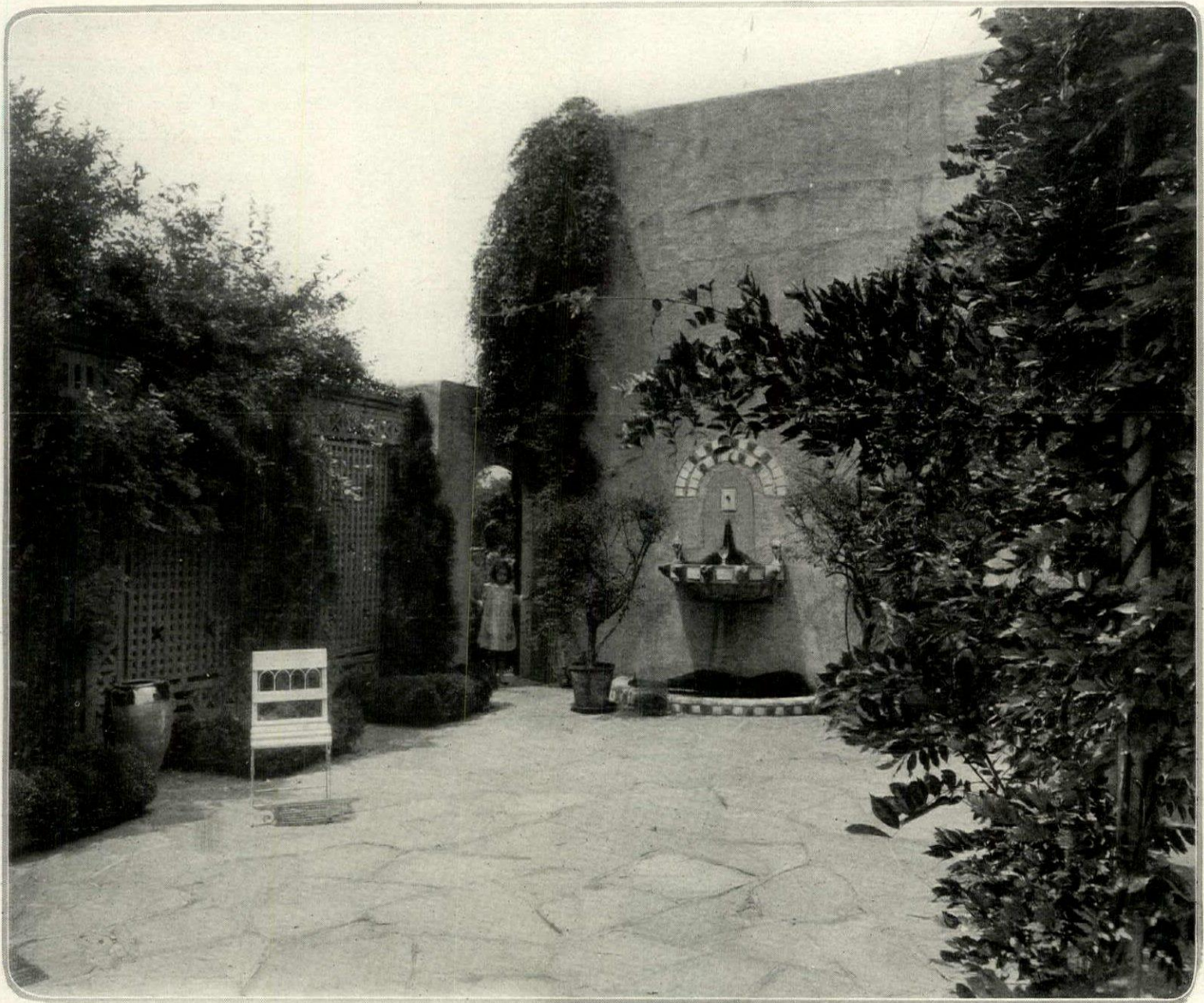
(Continued on page 116)



The first floor plan of the house that will be is shown with its garden layout, and it is still possible to trace the evolution. This garden designed by Mrs. Clark



A commodious plan, including three sleeping porches and five baths, has been developed for the house that will be, the shaded indication explained above showing the three-stages in the evolution of the original house

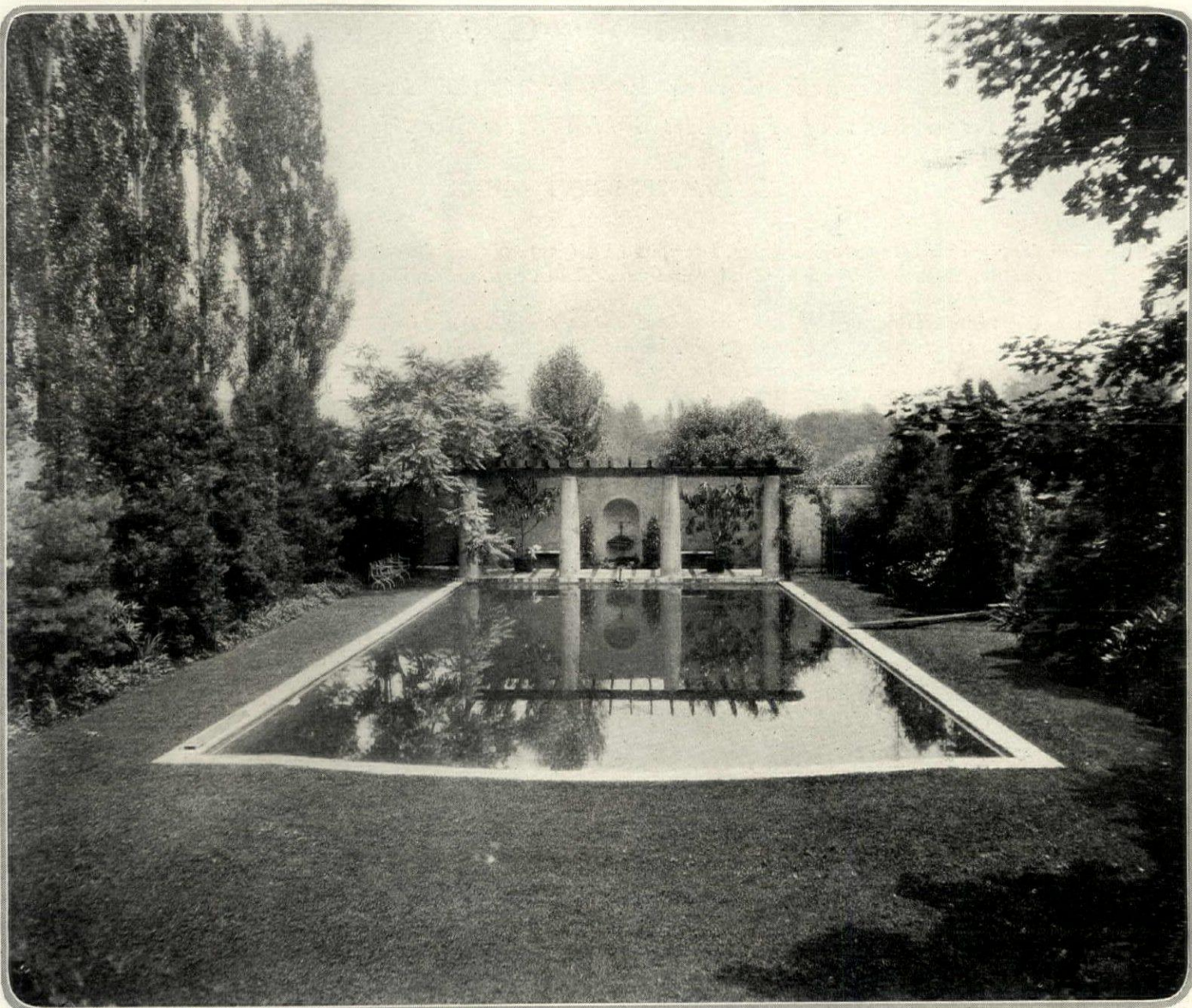


*A tall, stuccoed screen, draped with vines and set with a wall fountain and pool decorated with tiles, forms, with the well designed lattice, the courtyard's fine enclosure*

*Cedar poles laid across a pergola frame of ordinary piping make an attractive arbor which shades a section of the paved courtyard next to the house, and leads to a doorway*

A  
COURTYARD  
and  
GARDEN

*near Bryn Mawr, Pa.*



*By giving the swimming pool a beautiful setting, with its pergola, wide turf border and framework of wall and tall evergreens, a garden of distinction has been achieved*

*From a niched fountain in the pergola's rear wall a stream of water trickles through a rill in the pavement to the pool. The beam ends strike an original note*

AN  
ADAPTION  
*of the*  
SPANISH

*John Irwin Bright, archt.*



## C O T T A G E G A R D E N S

*The Dooryard Garden Is One of the Few Remaining Expressions of Folk Art Which Show No Sign of Waning*

FRANCIS BRETT YOUNG

AS I walked down the village street this evening, I saw an old acquaintance, Giles Hannaford by name, sowing sweet peas. Giles is more than seventy years old, and for the last few months I have been unable to induce him to hold rational converse on any subject other than the virtues of the pension which he has lately received. Consequently I should have passed him by if I had not noticed a bed of primroses fringing the path which approaches his cottage door. The pallid buds are still uncrumpling in the hedgerows, but this was the first mass of bloom that I had seen.

Moreover, it brought to my mind the picture of Hannaford's garden in summer; the brilliant beds of phlox, the clematis and honeysuckle of the porch; and the fragrant treasures of his walks,—lavender, gilly-flower, and sweet William.

That I should linger at his gate was an invitation to converse. Stooping still, he wished me "good evening." Then he straightened his back with a sigh of content, and wiped his earthy hands upon the seat of his corduroys.

"March have gone out like a lamb, sure 'nough," said he.

I assented. Then, out of an idle curiosity, I asked him why he planted his sweet peas.

He scratched his head. "Well, that be hard to say," said he. "I reckon they'm purty, like; an' sweet smellin'. An' I like to see un grawin' under my eyes, an' to think as I've planted un. An' I like to show un to folk."

A comprehensive answer, this; and one that gave me food for thought.

Hannaford's garden is only one of twenty which turn this village into an island of sweetness in summer, making the air murmurous with the music of their bees and enchanting the eye with their old-fashioned charm of color.

THE cottage garden, so it seems to me, is one of the aptest expressions of popular art, and far more representative of the art of the people than the oleograph and the music hall song. Folk song and folk dance have vanished,—almost beyond the reach of those enthusiasts who would recall them; and still the primal artistic instinct of the people may be seen in every cottage garden of this flowery land. It is a far step from the scarlet blossom set in the dark hair of the Polynesian to Mr. Hannaford's sweet peas. But the idea is the same.

And see how easy Nature has made things for the cottage gardener. Her pigments are cheaper than those of the colorman. Her palette is richer and more intense. You may cull the deep bloom upon the foxglove's bell and the primrose's delicate pallor from every English hedgerow. There is another advantage. Nature is so deft in her gradations of color that the primitive artist—

(as we will call the cottage gardener)—cannot offend the eye with harsh combination, bungle how he will.

IF you will examine Mr. Hannaford's answers to my question in detail, you will see that they contain the principles which underly the expression of art in any medium. "I reckon they'm purty, like," said he, "an' I like to see un grawin' beneath my eye." Hazlitt has said the same thing in his essay on the "Pleasures of Painting," and in such wise may every artist watch his cherished work shaping beneath his fingers.

"I like to think as I have planted un, an' to show un to folk." So do we all.

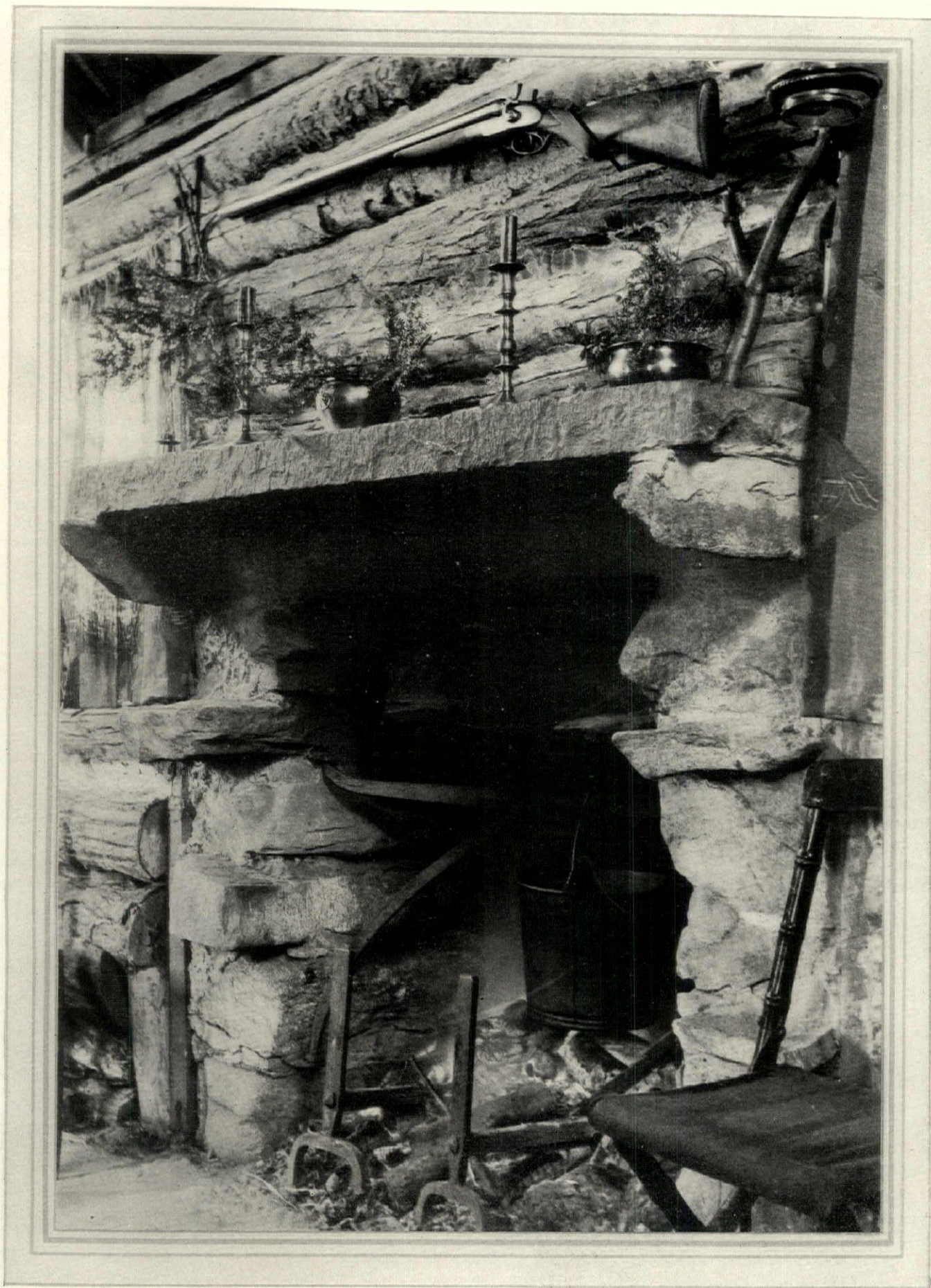
Indeed, the art of the cottage gardener is nearer akin to painting than to any other. In both the artist is taking Nature into his confidence, as it were, and working side by side with her beneath the skies. But the gardener reaps the incalculable advantage of her fair caprices; soft dews will "hang a pearl in every cowslip's ear"; wandering breezes will send a cool wave of color thrilling through his curtains of lilac; and the cups of his purple crocuses will expand, unveiling their golden centres to the splendor of the sun.

Then it is Nature,—you will say,—who is the artist; and rightly. But popular art is more appreciative than creative. Surely it is a goodly thing that Giles Hannaford has brought these fair flowers out of the highways and hedges into the precincts of his cottage, where all may see their beauty and inhale their sweetness. A simpler and a better thing than the exclusive spirit of the millionaire who preserves the canvases of Turner, Titian, or Rembrandt within four walls, for the select appreciation of himself and his friends.

Mr. Hannaford's art is, like all popular art of the best kind, utilitarian. He admires the bright livery of the scarlet runner; and he likes a dish of beans. The clematis wreaths the lintel of his cottage in its summer snow; and it shelters his threshold from the snows of winter. Every flower in his garden brings its hue and its perfume to the service of his house and those who foregather within it and about.

There is something illuminative in Mr. Hannaford's history. For all his benevolent eyes and his gray hair (which I revere), he has been in his time an inveterate poacher. I know that the life of his sweet cottage is not free from conjugal dissensions. He is not above taking "a glass too much" at the Golden Lion of a Saturday night. His conversation, upon such occasions, is as foul and profane as that which you may expect to find in men of the station to which it hath pleased God to call him. He is, if you look at him with eyes unprejudiced, an ignorant and brutal old man. And in his heart you may find a love of flowers,—surely the most innocent love that a man's heart may cherish, and an everlasting tribute to the inherent beauty of our human nature.





## THE TECHNIQUE *of* THE PRIMITIVE

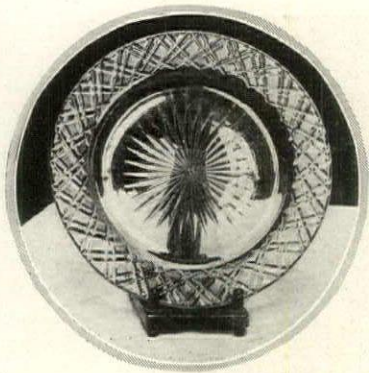
*In this log-cabin fireplace a difficult feat has been accomplished with unusual success. It is rough and rugged; it exhibits the true technique of the primitive in stone masonry; it is a fireplace in which to build real fires. To build in this manner is to create the pictur-*

*esque by direct and honest means, in the same way that it was created in former generations by unskilled pioneer hands, when results were more important than effects. Although it suggests a far frontier, it is the fireplace in the cabin camp of Mrs. J. H. Peterson, Stamford, Ct.*

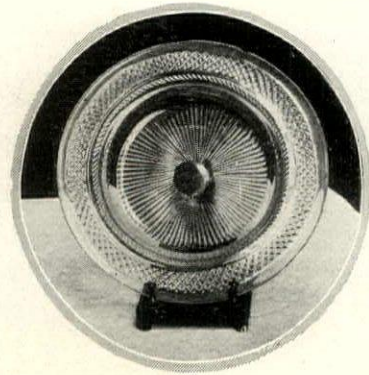
# HOW to KNOW REAL WATERFORD

*Notes for the Wary Collector in  
His Search for Irish Glassware*

A. T. WOLFE



*An ice plate, showing the "double cutting" pattern, typical of good examples*



*A more common design, found on this ice plate, shows the "dice cutting"*

OURS is an age of connoisseurs; most people collect something and are able to produce, fluently and off-hand, expert knowledge of their own particular subject. Of late years the collecting of old glass has become exceedingly popular, and "Waterford" has come into great prominence and realized sums that are an amazement to those who have been interested in Irish glass for the last quarter of a century. The collecting of antiques always offers pitfalls for the unwary, and with Irish glass, more than anything else, to be cocksure is to be rash. Detailed records of the work are scarce enough and somewhat confusing and obscure, and there is really no hard and fixed line by which "Waterford" can be marked off with certainty from the productions of the Cork, Belfast, or Dublin glass-houses, unless the piece was stamped with its factory mark, and this was by no means invariable. Consignments would be passed from one factory to another; Cork and Waterford sold to and exchanged with each other; the glass of the south would be sent to the north for decoration; a batch of workmen would go to Cork or Waterford when times in Dublin were slack,

so that the same patterns and methods went from factory to factory. Further, while Dublin, Belfast, and Cork had each their two or three glass-houses working steadily, Waterford for fifty or more years had but one, a fact which is hard to reconcile with the vast amount of glass which is labeled "Waterford" to-day. On the whole, Irish glass is a better designation.

The period in which the finest Irish glass was made covered about a century, beginning early in the 18th and lasting until the 19th was well advanced. In Belfast the work went on until about 1870, in Dublin till 1896. The famous Waterford glass-house was not established until about 1733, and came to an end in 1852 and the Cork factory in 1844.

The early manufacture of glass in Ireland was encompassed with difficulty, and it says much for the pioneers that they managed to carry on in face of the unjust excise regulations. When the restrictions on the export of Irish glass were withdrawn, conditions became easier, and soon quantities were being made and sent abroad, to North America, and the West Indies, Southern Europe and elsewhere. Waterford Harbor—"seated as well for trade as any in the world"—fulfilled its mission at that time, though its glories are now derelict. Drinking glasses—rhummers, hobnobs, regents, dandies, and so on—were sent from Cork together with tableware and whole dessert services in cut glass.

In general aspect, early Irish glass is not unlike English glass of the same period. This is not surprising; the glass works, to a great extent, were started and staffed by Englishmen, and the differences in method and appearance were brought about by natural conditions. In Waterford, for example, there is no flint, and accordingly sand, with an admixture of red lead, was substituted, or the limestone of the district was crushed for the purpose. This resemblance



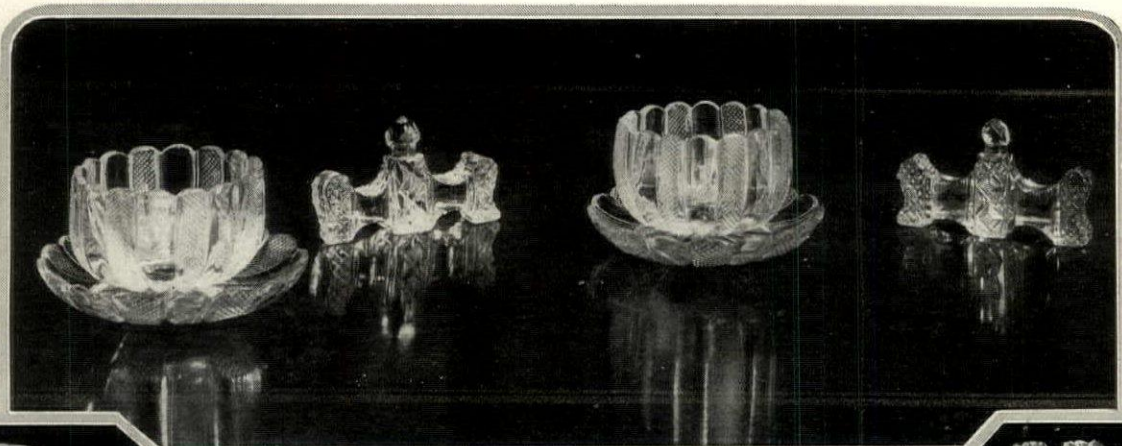
*Some of the Irish glass candelabra were developed into quite elaborate design. This example, for instance, seems almost too elaborate for its size*



*A fine cut preserve jar. The design is typical of good work, not common*



*A jug of the familiar "beer jug" shape, both solid and satisfactory in its outline*



*Waterford was made up into a host of necessary and decorative objects. Humble but beautiful examples are found in these knife rests and salt cellars*

*As decanters were made in enormous numbers, many perfect specimens survive from which to make choice*

*A flower vase elaborately cut, leaving no plain surface. The graceful pattern on the rim is repeated on the base*



tone (or "ring"), texture, and certain peculiarities of cutting and finish. Its value depends on the condition and the rarity of the piece. The color is a debatable question. It is commonly stated that Waterford cut-glass is distinguished by a peculiar gray-blue tinge which cannot be mistaken or imitated, and "without which none is genuine". It is difficult to account for the tenacity with which the idea persists, despite the fact that in a good deal of marked

between old Irish and Georgian glass has led to some confusion. English, Scotch, and Irish patterns were used indifferently by cutters in Ireland, and though subtle indications crept in later, pattern, in the earlier pieces, is not a sure guide. Also, whilst Ireland was exporting her own glass she was importing a good deal from England, and it is quite possible to mistake for genuine Waterford some of the handsome cut-glass which is found in Ireland to this day.

The points to be considered in determining the quality or the genuineness of Irish glass are as follows: color, weight,

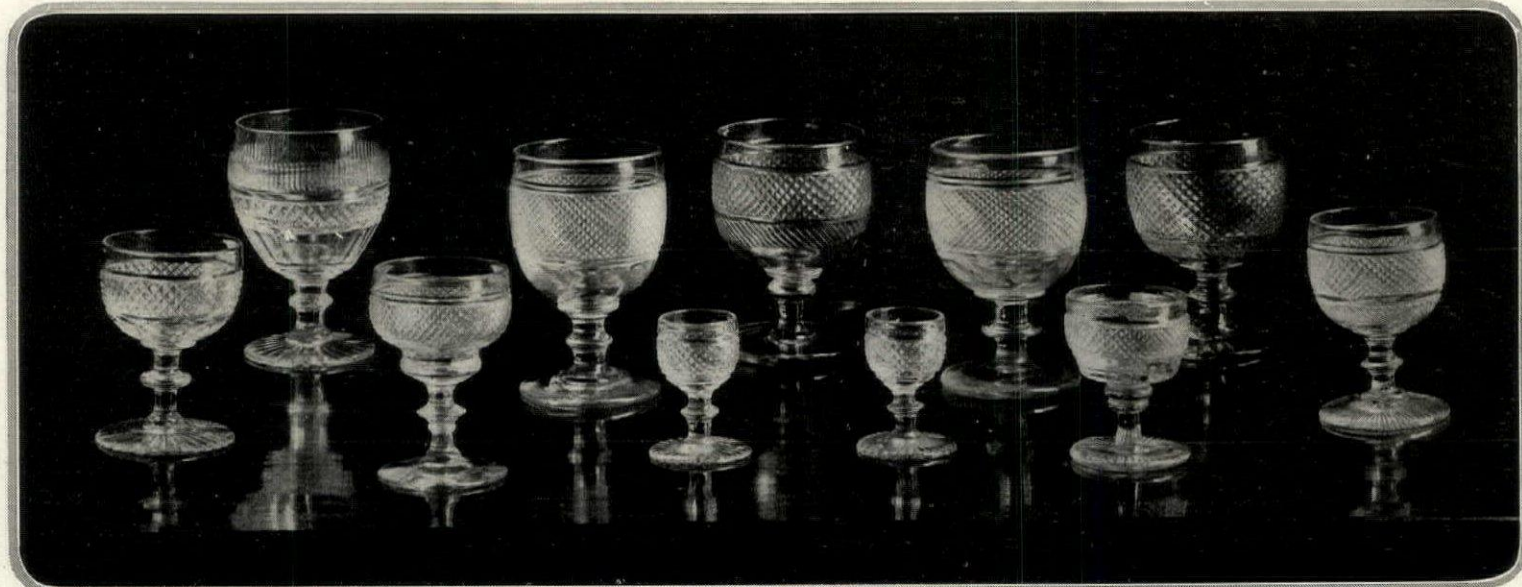
Waterford the tinge is entirely absent. All old Irish glass is dark compared with Bristol or with modern products, and a fairly large amount is distinctly blue in tone; but this applies with equal or even greater force to the glass of Cork and Dublin than to that of Waterford. However, this blueness is highly prized, and is, indeed, so charming that we may feel thankful that the old glass-workers were unable always to eliminate the impure oxide of lead or to prevent whatever happy accident brought it about. A more reliable sign of genuine Waterford is the deep, fine, sharp

*(Continued on page 86)*



*Bowl of Cork glass. The pattern is also found in Waterford glass, making this an unreliable means to serve as a sure identity*

*Some typical examples of Cork glass from the collection of Mrs. Bram Stoker. These glasses of all sizes show the usual cutting*



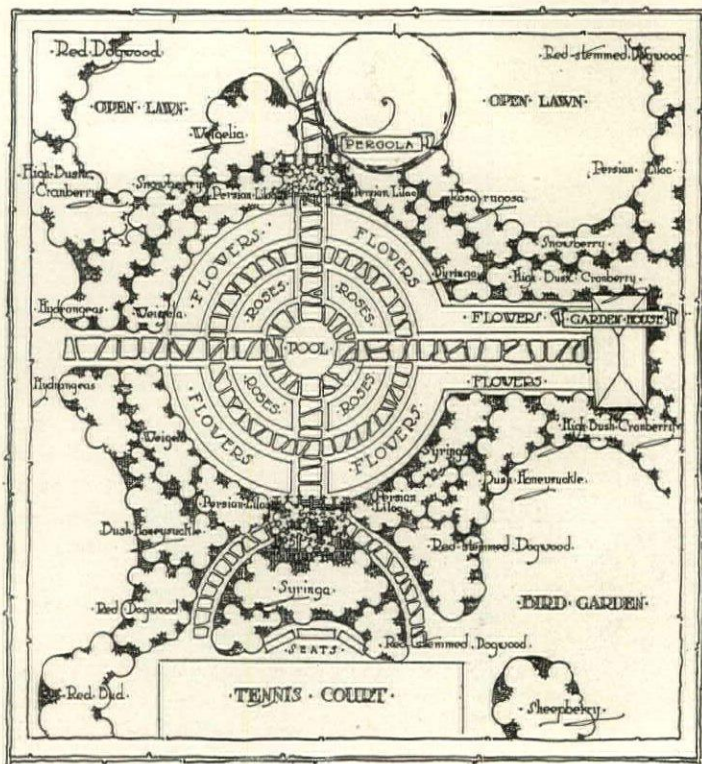
# THE CIRCULAR GARDEN

*A Type of Design Eminently Suited to the Small Place*

CHARLES S. LE SURE



Coniglsky



*This circular garden is set with a rose-rimmed pool from which flagstone paths lead in four directions—to the house, the tennis court, arbor and lawn. A jet marks the center*

*The plan indicates the nicely secluded character of the garden, with its tall and robust enclosure of shrubs which makes an almost continuous display. C. S. Le Sure, landscape architect*

FOR a type so graceful in appearance, and so simple and direct in design, it is curious that the circular garden should be one of the most neglected. Perhaps a reason for this may be found in the fact that its shape has so little in common with the shape of the usual site; but there is no reason why a garden should not be circular *inside* and any shape *outside* that seems appropriate to its situation. If, for example, a circular garden is planned to go in the rectangular end of a plot it is only necessary to fill in the gaps between the two different shapes with compact masses of shrubs, planted on the inside to follow the shape of the garden and on the outside to fit the shape of whatever lies beyond.

About the garden illustrated here are planted just such compact masses of shrubs. The enclosure which they form follows the inside shape of the garden exactly, but it also makes the transition between this circular shape on the inside and four distinct lawn spaces on the outside. From any of these lawns it is impossible to tell that a circular garden lies within these shrubby masses. If the garden were enclosed by a form-fitting hedge or lattice and set undisguised in the center of the lawn, its shape, having nothing in common with the shape of the lawn, might seem somewhat uncompromising and a bit disturbing. But treated as it is here there is harmony on both sides.

The garden shown here is built around a pool. The inside path of flagstones forms the coping of the pool and separates the latter from the first circular bed, which is devoted to roses. Outside this bed another concentric path separates the roses from the perennials, which have for their background the shrub enclosure. Thus the whole planting has been cleverly devised to increase in height from the lily-padded pool to the outside rim, where tall delphiniums stand against the shrubs. The roses are hybrid teas; the perennials such things as Shasta daisies, delphiniums, iris, peonies, foxgloves, sweet Williams, Canterbury bells and the like.

One of the fine things about a circular garden is that it may be approached with equal effectiveness from any angle. There is always the central feature to engage the eye. Here, for instance, with paths entering from four directions, none is given particular precedence over the other, but all are greeted with splendid impartiality.

Simple arbors, hung with Tausendschon roses, mark the entrance from the house and the entrance from the tennis court opposite. The other cross path connects the service section of the grounds with the garden and ends upon a garden house set deep in the shrubbery beyond the pool.





*The site should be cleared of all trees which might fall athwart the cabin in a storm, but others should remain for shade and shelter. This photograph was taken from a model*

## A C K      t o      t h e      L O G      C A B I N

*A Type of Deep-woods Architecture Once Favored by Parents of Presidents-to-be and Now Undergoing an Artistic Renaissance*

DARRAGH ALDRICH

DEAR MAC:—

Your letter was not the surprise you expected it to be. I have a theory about the notion of old Omar appealing to the romantic youth is all rot. "A glass of wine, a loaf of bread, and thou" is a middle-aged plea. Youth wants to be busy and doing, not sitting under a tree. It is when people get to our age—but then, I am probably wrong as usual and it's only truth in a different guise. Well, I say, when you ask for "pointers" on carrying out your notion of a home in the woods where nobody can get you by telephone unless the whole world decides to smash and it's broadcasted to the nearest post office station—I merely mutter, "Another Indian howling up."

Of course, I've always been an "out-of-door nut" and when I'm gone it will be inscribed on my tombstone, "This chap was not rated very high financially—but he had a darn good time." And as far as giving suggestions on how to live the wild life—I am, I'll be coming back to the Ouija board to answer questions on that!

"House of Dreams",

THIS IS THE FIRST OF TWO ARTICLES ON LOG CABINS. HERE ARE DISCUSSED THE SELECTION AND PREPARATION OF THE SITE, THE DESIGN, AND THE CHOICE OF MATERIALS. THE OTHER, WHICH WILL APPEAR IN THE AUGUST HOUSE & GARDEN, WILL CONSIDER THE DETAILS OF CONSTRUCTION

you call it? Well, if you have gotten as far as a sure enough dream, you have a mighty good start. It is not a bad idea to locate one's dream house in imagination first. It is inexpensive in upkeep and gives one time to mull over one's innermost—and therefore realest—longings, so that a fellow won't choose to build on a mountain side and then spend the rest of his life cussing himself for not choosing a lake.

But along with holding it in *status quo* as a "dream house", don't begin this same old whimper of waiting until you have the time and the money. That time never comes. Did you ever know anybody who "waited until they got the time and the money" and then did anything? I never did. Though I will admit I used just "them there words" in response to Little Pal's wistful plea for a cabin, way off from everybody who wants things done on committees. One morning I found in my shaving glass a bit of magazine verse, "Let us go a-gypsy while we care". Somehow that line sunk in deep and I realized that we were spending the precious time of youth



*In front of this great boulder fireplace, which, by the way, does not sacrifice beauty of line and proportion as it attains an appropriate ruggedness, are set table and benches in natural birch and boards, thoroughly consistent with the cabin idea as expressed in the construction*



Well back from the lake the smoke shows even here, the wind's force



There should not be a too strict regularity in the length of the logs



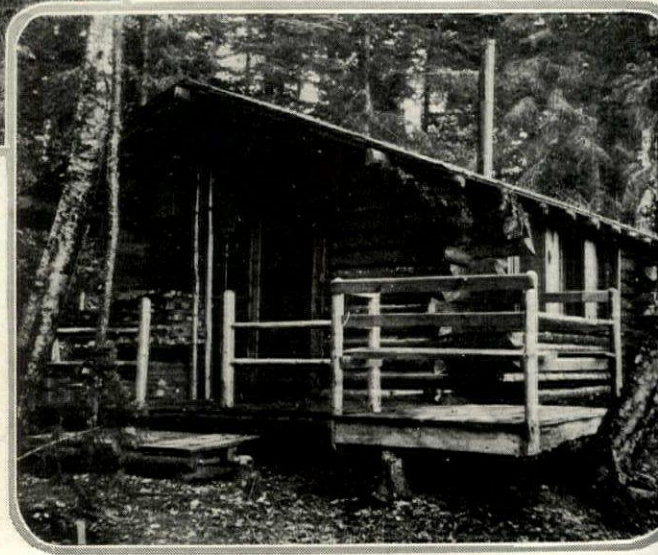
Above is an example of the stockade method of cabin building, with vertical logs set on the heavy sill timbers



To get clean logs like these the timber should be cut in Winter when the trees are dormant and the sap in the roots

An important thing about cabins is the view. From this cliff top porch, for instance, one gets a wide sweep over Lake Superior

The wide overhang of the roof makes a splendid shelter for the porch and protects the doorway from driving rain and snow storms





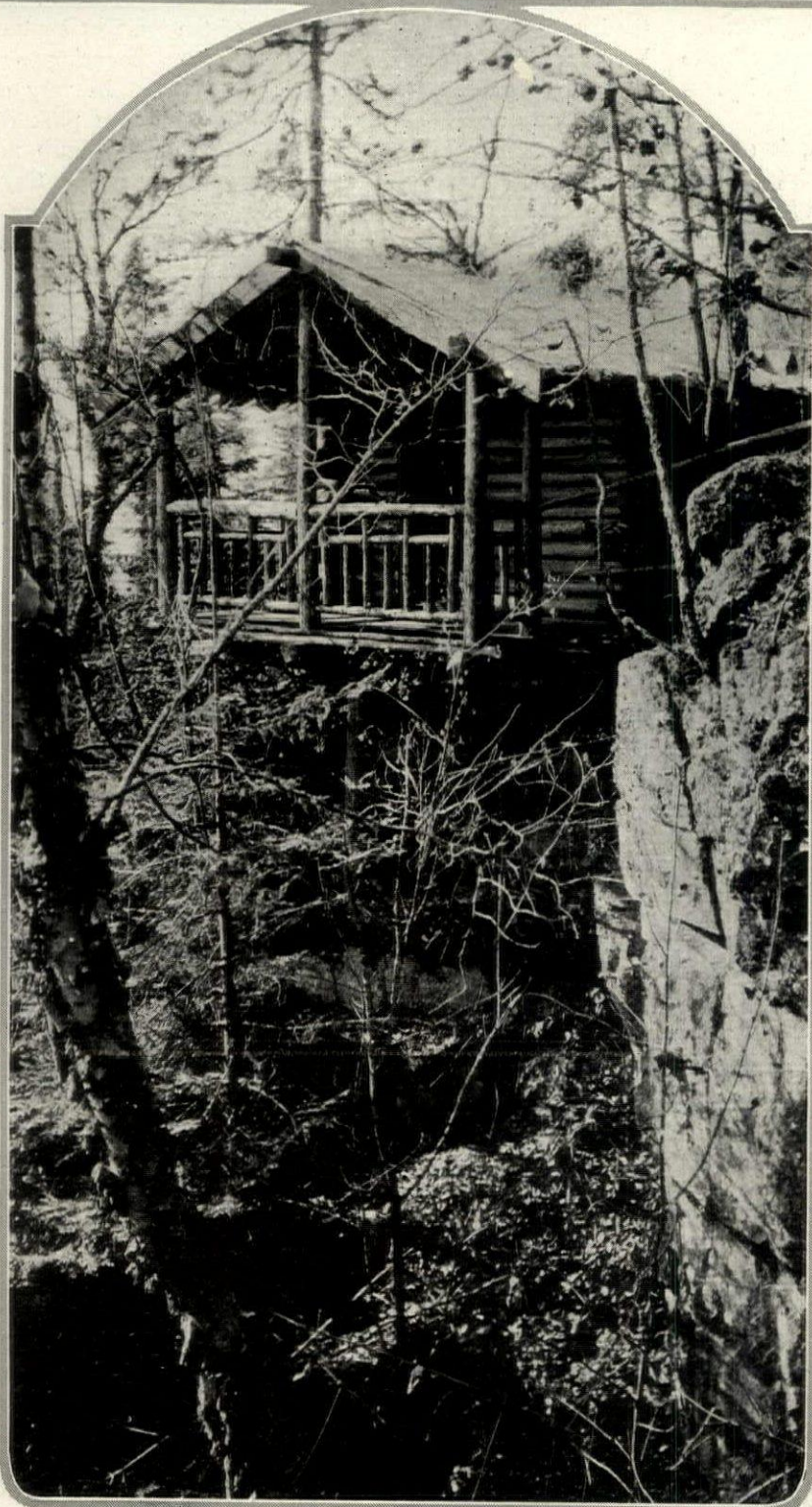
*A site exposed both to sun and storm, but with a view limited only by the horizon*

doing things we didn't want to do in order that we could do the things we wanted to do when we were too old to want to do them. You grasp the main idea of this, I trust.

This is about as far as you have got with your dream home in the woods, I gather from your letter, and the best I can do for you in the way of "pointers" is to follow out the history of our "Trail-syde Cabin", the nucleus of the little group at Pals' Cove on the North Shore of Superior.

First catch your site. Nobody but yourself and the "Thou" who is to sit beside you in the wilderness can judge of what you long for. Least of all a real estate dealer. Take plenty of time to decide upon just the sort of a place you want—and how far you dare go from the center of gravity, "the job." Then, when you know what you want, stick to it, even though just after you have decided on a lake, a dear friend comes along with several acres of "virgin timber with a trout stream right through it" that he is willing to sacrifice to your whim.

Don't forget in your passion for wild life that you



*Only log cabins and castles are allowed such thrilling perches as this high cliff*

have got to eat and drink, and the most important point in selecting your site is to have it within comfortable reach of pure water. If there's any doubt about the quality of the water, have a chemist analyze it. Husky as I am, I was badly poisoned once on a canoe trip by drinking the apparently clear water of an inland lake. Since then, I have the University analyze my drinking water whenever possible. During the period of doubt—boil the water. And in deciding your distance from the nearest highway, remember that you will have to ship in supplies, somehow, if your car cannot get through. Having been addicted to the pack-sack method on canoe trips, this did not bother us—but it counts with the average man. And above all things, don't trust hearsay. Go over your land.

Having decided on the general locale, there will probably be several building sites on it. Choose the one which will serve you best. Usually the site is more or less automatically determined by the view. Our widest windows face south because of the blue of the lake and the glory  
(Continued on page 108)

# A PLANTING of INFORMAL FORMALITY

*Small Flowering Trees, Broad-leaved Evergreens and Deciduous Shrubs  
Made into a Small Rectangular Garden of Enduring Beauty*

ELIZABETH LEONARD STRANG

SEVERAL factors, so generally met with that they form the common experience of most small-property owners, were instrumental in determining what treatment should be given the piece of land at the side of a certain square white Colonial house in the suburbs. It was necessary to screen out, by planting, both the busy street and an unpleasant view next door, thereby creating a place for sitting out-of-doors in privacy. The question of maintenance was important, inasmuch as but part of one man's time is used, and during the absence of the family in midsummer the grounds must make shift alone. Furthermore, the exigencies of the severe climate and gravelly soil made the choice of plant material a restricted one.

After studying the situation, it seemed best to give the modest square plot a planting which would be informal in height and contour, yet, in its ground plan, conform to the boundaries instead of attempting the usual wavy undulations which, in such restricted areas, never under any circumstances look "natural."

Few evergreens really flourish in this region of high winds and gravelly lime-

stone soil, so after some eliminative trials thrifty Banksian pines, 8' to 10' high, were selected for their dark picturesque beauty and for the reason that they were not expensive.

However, this economy was offset by the next choice, some fine specimen Japanese yews, as tall (4'-4½') as we could afford. Hemlocks were massed in the sheltered spot at the end of the arbor; two glaucous young cedars intensified the blue greens of the arbor's color scheme; dwarf globe-shaped yews, with clumps of massive Japanese barberry, flanked the entrance from the house; and all around the front of the border were groups of the spreading Japanese yew, focalizing in depth of shadow and brilliance of bloom at a point opposite the living room windows.

So much for the coniferous evergreens; of the broad-leaved varieties, rhododendrons and laurels were of course out of the question in such soil. In spite of a temptation to fill the space with a lavish mixture of dwarf junipers, retinosporas, heather, mahonia, cotoneaster, and the like, planted more than once with flattering success in more favorable locations, we resisted

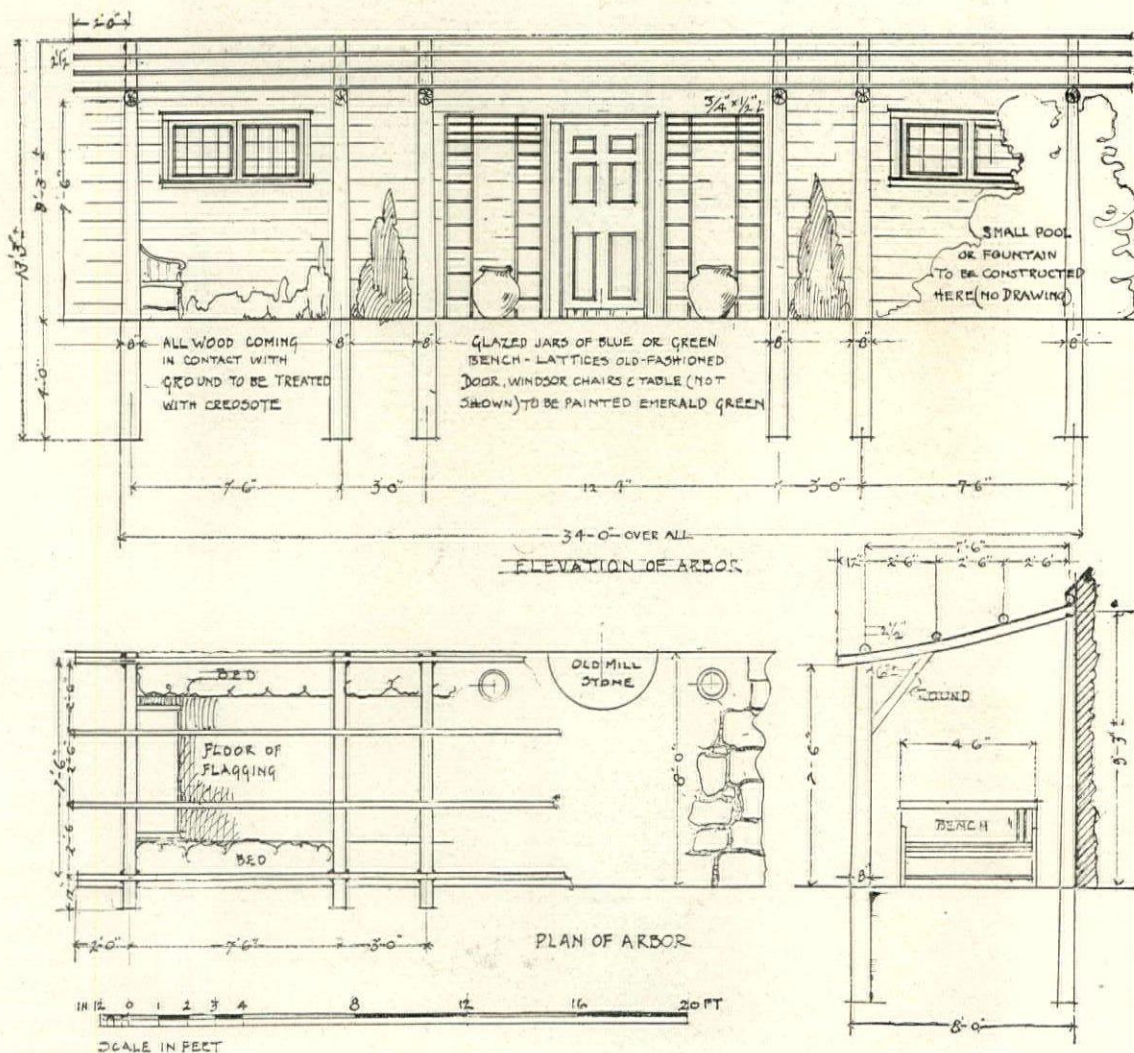
bravely. From motives of economy and common sense we limited this display to Japanese holly, a hardy evergreen much resembling box, and an experimental handful of the drooping bronzy-leaved Leucothoe, the aristocratic *Andromeda floribunda*, and the fragrant daphne. In the shade of some larger trees were used ground covers of evergreen *Euonymus* as a relief from too much shrubbiness.

The somber greens of the yews and pines were still further intensified by purple-leaved plum, viburnum plicatum, and copper beech. From their shadowy depths, in bright contrast, sparkled a host of dainty flowering trees and shrubs.

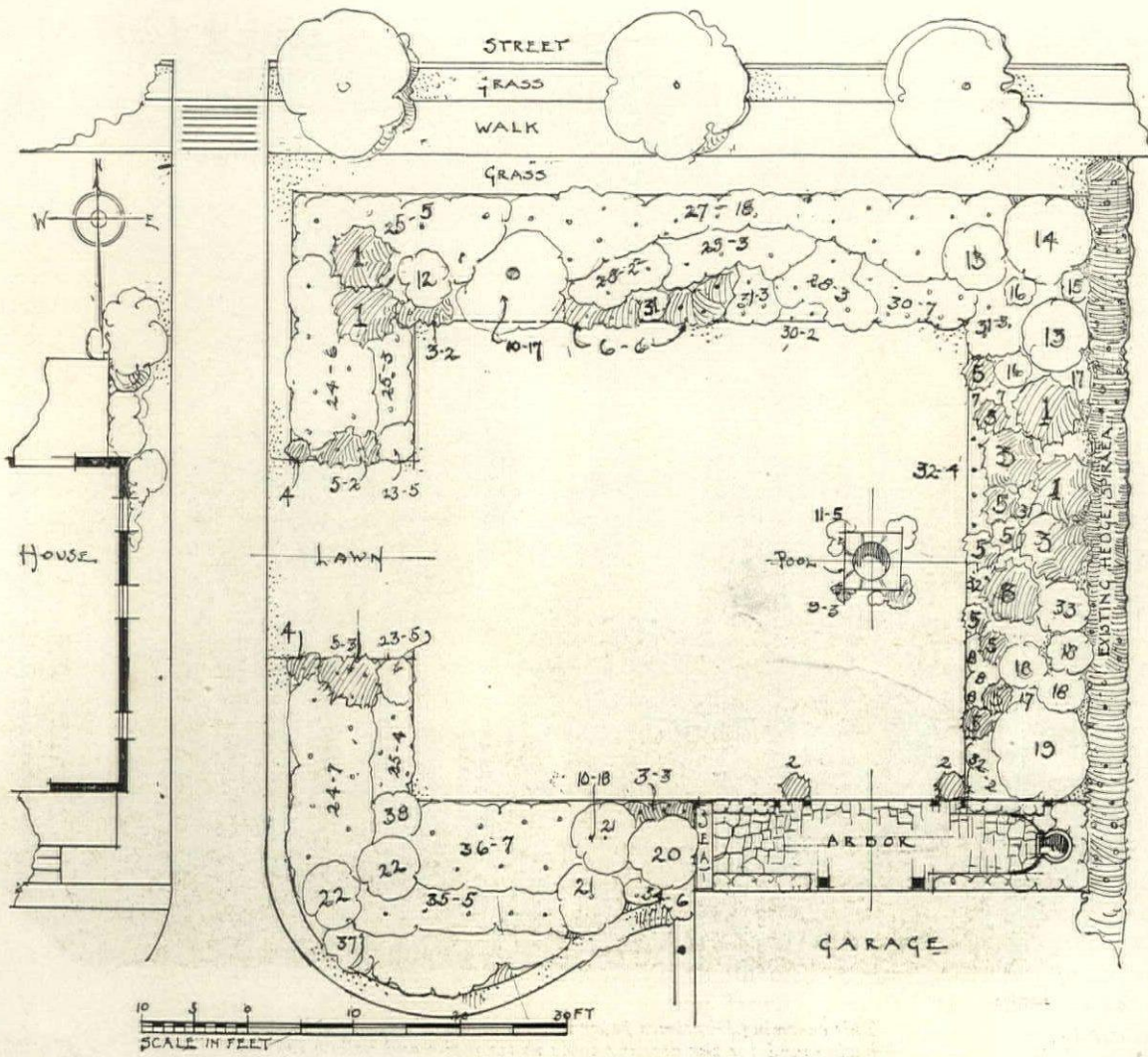
In very early spring, pure white and deep pink double flowering peach, white shad bush, misty yellow of cornelian cherry and the tiny pink flowers of the purple-leaved plum overhang an enchanting foreground of delicate pink azalea vaseyi and early tulips of the same tint, the tender blue of nodding Virginia cowslip, and the foam-flower with its bronzy leaves.

Then appear flowering crabs; white bells of snowdrop tree and fringed flowers of

(Continued on page 88)



This simply handled lean-to arbor, with its rough, white-painted timbers and flagstone floor, has for its back the side wall of the garage and shelters a comfortable spot from which to look out upon the lawn.



The plan shows how the planting forms a compromise with the rigid outline of the plot and the relaxed formality inside the garden

## P L A N T L I S T

### EVERGREEN TREES

INDEX NAME

- 1 *Pinus Banksiana*, Banksian pine; 8'-10', 4 specimens, a pine with dark foliage, possessing a Japanese informality.
- 2 *Juniperus virginiana*, var. *glauca*, Red cedar; the variety having a bluish tinge, placed to accent the arbor entrance, where they will tone with its furnishings.
- 3 *Taxus cuspidata*, Upright Japanese yew; attractive dark foliage like the hemlock; slow-growing but durable, and eventually getting quite large.
- 4 *Taxus cuspidata* var. *brevifolia*, Dwarf Japanese yew; foliage like the rest of the yews but habit of growth dwarf and globe-shaped.
- 5 *Taxus baccata* var. *repandens*, Spreading Japanese yew; like the above but of a trailing habit not unlike the American ground hemlock.

### BROAD-LEAVED EVERGREENS

- 6 *Ilex crenata*, Japanese holly; small hardy shrub; box-like foliage and inky black berries.
- 7 *Pieris (andromeda) floribunda*, Lily-of-the-valley shrub; flowers small in long drooping panicles; evergreen foliage, does not sunburn.
- 8 *Leucothoe Cataebschii*, Drooping andromeda; large glossy evergreen leaves turning bronze in autumn, semi-trailing habit.
- 9 *Daphne genkwa*, Garland flower; dwarf evergreen, with pink very fragrant flowers in May.
- 10 *Euonymus radicans* var. *vegetus*, Broad-leaved evergreen euonymus; trailing vine with showy orange fruit resembling bittersweet. Clings to stone, climber or ground cover.
- 11 *Euonymus radicans* var. *minimus*, Dwarf evergreen euonymus.

### DECIDUOUS TREES

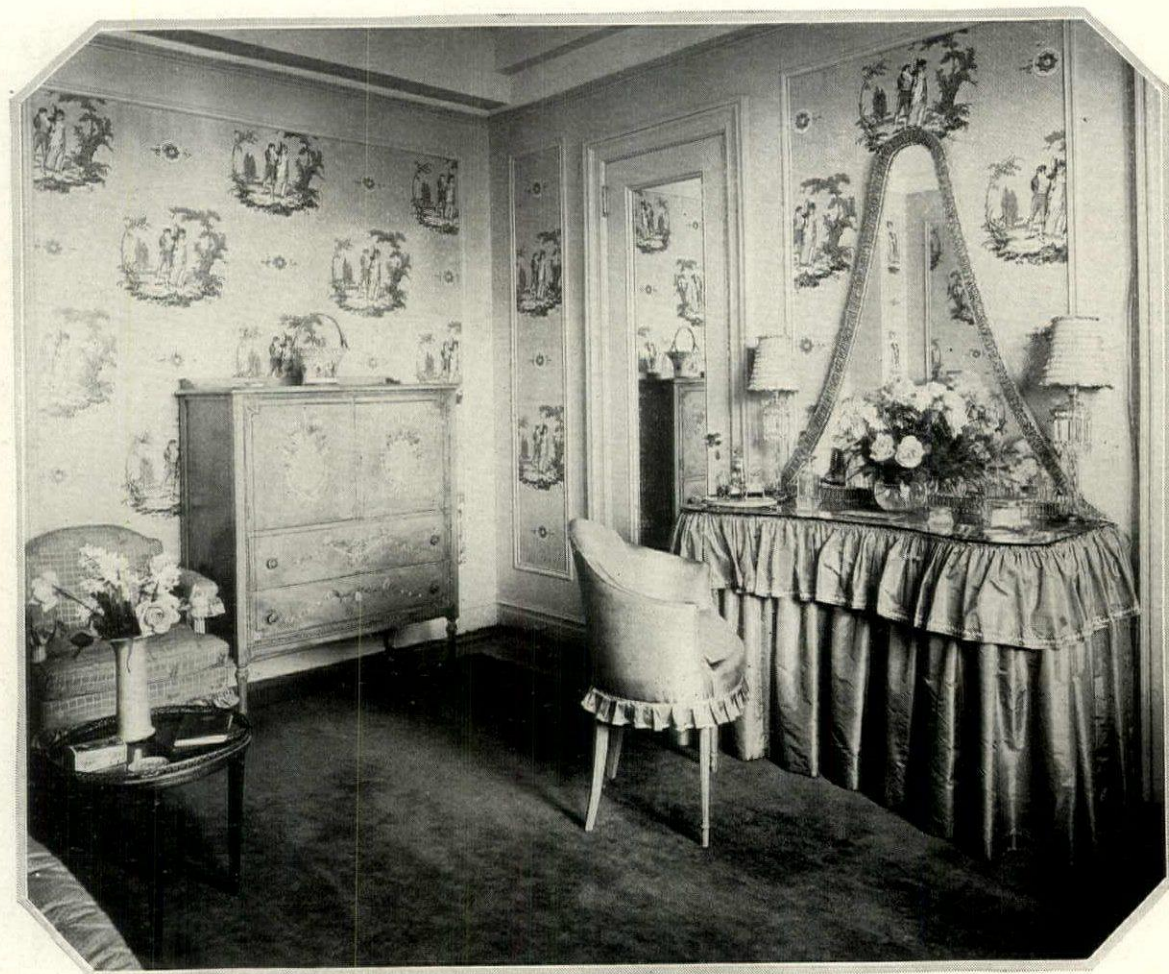
- 12 *Prunus persica* var. *alba flore pleno*, Double white flowering peach; small tree flowering very early.
- 13 *Cercis canadensis*, Judas tree; small tree covered in early spring with myriads of pinky-purple flowers, and gray bark.
- 14 *Halesia carolina*, Snowdrop tree; pearly white bells as showy as the flowering dogwood.

- 15 *Cornus mascula*, Cornelian cherry; small tree or large shrub with tiny yellow flowers in very early spring before the leaves, followed by red fruits attractive to birds.
- 16 *Amelanchier canadensis*, Shad-bush; small tree or large shrub, covered in spring with white blossoms, followed in early summer by edible fruit.
- 17 *Prunus persica* var. *rubra flore pleno*, Double pink flowering peach; blooming with the white variety.
- 18 *Prunus cerifera* var. *Pissardi*, Purple-leaved plum; purple leaves, small pink blossoms in early spring; wine-red fruits. Foliage good with dark evergreens, copper beech, etc., but not used with light or golden foliage.
- 19 *Fagus sylvatica* var. *purpurea*, Purple-leaved beech; used to accentuate effect of distance and shadow. Eventually grows large.
- 20 *Cladrastis lutea*, Yellow-wood; tree with smooth gray bark like a beech, white sweet-scented flowers; grows only to medium size.
- 21 *Oxydendron arboreum*, Sorrel tree; small graceful tree, with long racemes of flowers in midsummer like lily-of-the-valley, the first tree in autumn to turn a brilliant red.
- 22 *Crataegus oxyacantha* var. *coccinea plena*, Paul's double scarlet thorn; small tree blooming in May with the Spiraea Van Houtteii.

### DECIDUOUS SHRUBS

- 23 *Berberis Thunbergii*, Japanese barberry; small dense shrub good for both autumn color of foliage and fruit persisting even all winter. Used here to form dense solid masses at the garden entrance.
- 24 *Viburnum dentatum*, Arrow-wood; large shrub with glossy foliage, small white clusters of bloom, and dark blue fruit attractive to birds, foliage turning bronzy-red in autumn.
- 25 *Viburnum carlesii*, Korean viburnum; dwarf shrub, new, choice, very hardy like with clusters in May of fragrant flowers like huge May-flowers.
- 26 *Dierzella rosea*, Pink weigelia; erect strong growing shrub, placed here on corner next street for effective screen, not too choice for rough usage.

- 27 *Lonicera tatarica*, Tartarian honeysuckle; large shrub with many pink flowers in June followed in midsummer by juicy red fruits. When young foliage is dense, light green and very attractive. Leggy and uncouth when old.
- 28 *Syringa vulgaris*, Hybrid lilac Madame Lemore; double white. Charles X; large flowered single dark reddish purple, Jacques Calot; large single, delicate rosy pink.
- 29 *Euonymus alatus*, Cork-barked euonymus; compact shrub with small yellowish flowers followed by red pendant fruit, foliage turning brilliant red in autumn.
- 30 *Symphoricarpos racemosus*, Snowberry; small shrub with gray-green foliage and many waxy white berries in autumn, not lasting into winter.
- 31 *Prunus Japonica* var. *rosea flore pleno*, Double pink flowering almond; used in the foreground where it will contrast with the dark yews.
- 32 *Azalea Vaseyi*, Southern azalea, hardy and valuable, but rare, soft pink flowers are very early; also placed with the yews. Foliage turns red in autumn.
- 33 *Viburnum tomentosum*, Single Japanese snowball; attractive white flowers, black fruit and plicated bronzy foliage.
- 34 *Clethra alnifolia*, Sweet pepper bush; small shrub, enduring shade, with spikes of very fragrant white flowers in August.
- 35 *Philadelphus hybrid*, var. *Avalanche*, Dwarf mock orange, slender branches very full of the well-known fragrant flowers.
- 36 *Exochorda grandiflora*, Pearl bush; tall shrub of upright growth noticeable for its early light green foliage, with clusters of pure white flowers in May.
- 37 Rose; Harrison's Yellow, Familiar old-fashioned briar rose blooming about the time of the Philadelphus.
- 38 *Enkianthus campanulatus*, A new flowering shrub from Japan, with flowers of orange-yellow in drooping clusters, foliage turning brilliant red in autumn.



Harting

This charming Directoire paper in gray and white makes a pleasing background for the dressing table in turquoise and yellow taffeta, the cabinet and chair done in lemon yellow. Devah Adams, decorator

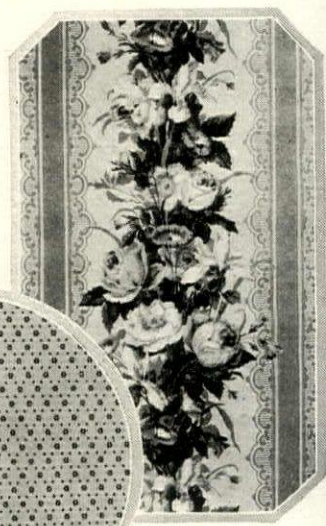
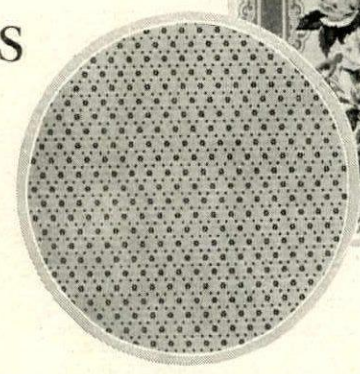


(Above) A lattice pattern of mauve leaves on white. W. H. S. Lloyd. (Below) An interesting design with a sprinkling of black flowers from Thos. Strahan

## WALL PAPERS for BEDROOMS

With a Selection of Interesting  
Designs

LUCY D. TAYLOR



Field flowers in blue, pink and yellow and gray stripes. A. L. Diament. A quaint dotted paper that comes in many colors in the same design. Thos. Strahan

AIR, light, space, beauty—synonyms for the American ideal of a bedroom and the goals we all strive for regardless of cost. The materials contributing to the ultimate result do not make so much difference. It is the taste and skill with which they are used that count high in the scale of success. And as the background of the room is of prime importance if one is to achieve a successful ensemble, let us consider the walls in relation to light first.

The light in a room is always established

primarily by the walls. They either ruin or make what the windows leave undone. No amount of gorgeous color will make up for the lack of carefully adjusted reflection from the walls when the windows admit but a feeble stream. Neither will any number of richly toned rugs, tapestries and upholstery subdue the too brilliant light which comes from an over generous supply of windows for the size and height of the room. Walls simply cannot be ignored as regulators of the light supply in the room, for the whole effect of the illumination is—in large measure—determined by them.

Light rooms, medium light rooms, or frankly dark rooms—some of us enjoy one kind, some another. If your taste runs to a fairly dark room, you will get it by using

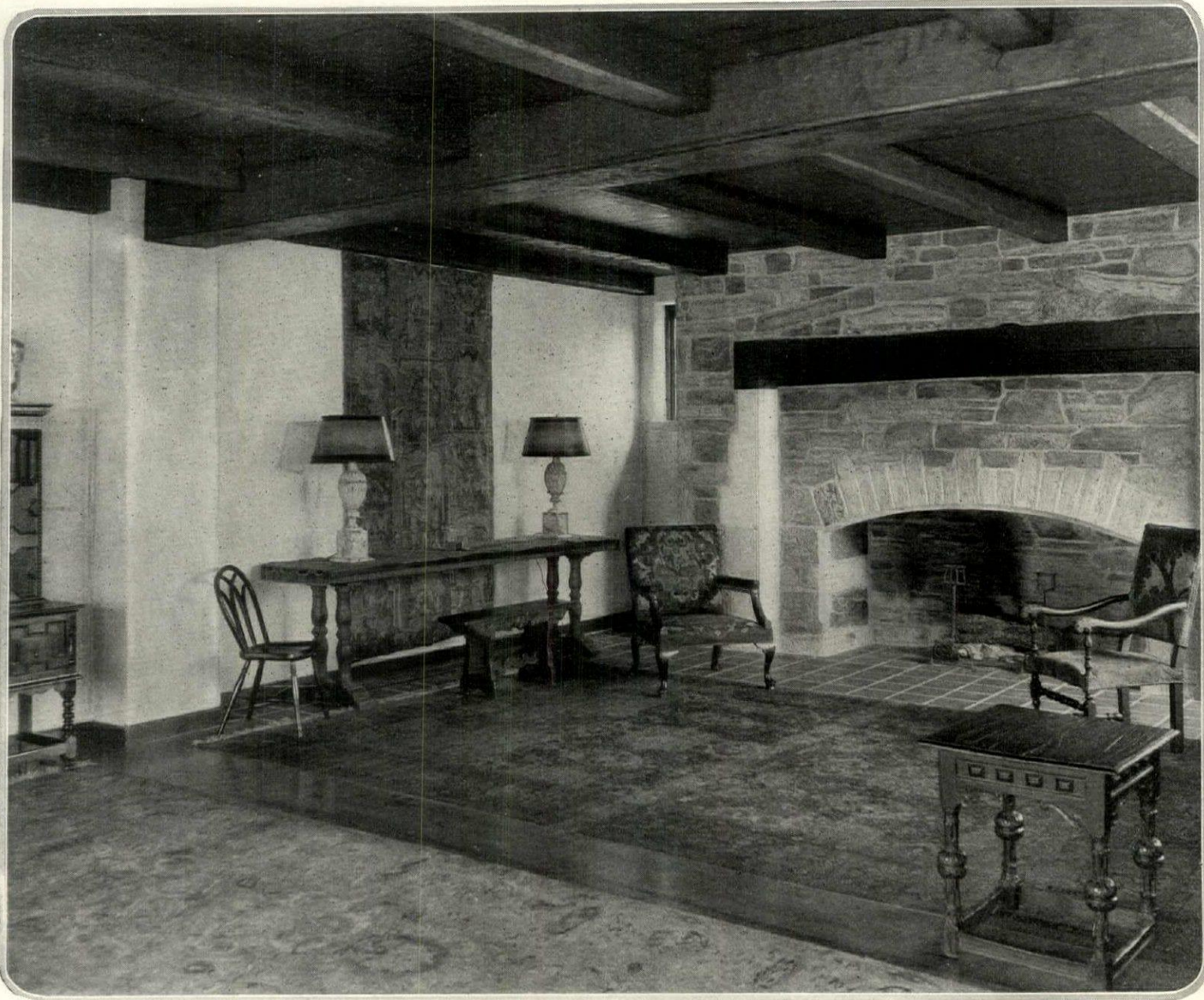
a dark paper. If you prefer a lighter room, the walls should be covered with a lighter paper. The exact degree of lightness or darkness of the background depends on the amount of light coming in at the window in relation to the size of the room. For example, the room with two windows shaded by a porch, trees, or a neighbor's house will require a much lighter paper in proportion to the number of windows than would the same sized room with the same window

(Continued on page 106)

A LITTLE PORTFOLIO *of* GOOD INTERIORS

*In this book room in a Pennsylvania country house the architect has built a eulogy of simple materials simply used. In its absolute frankness and lack of pretense lies its satisfying quality. Floor of common brick, cover-strips on the cupboard doors, not a*

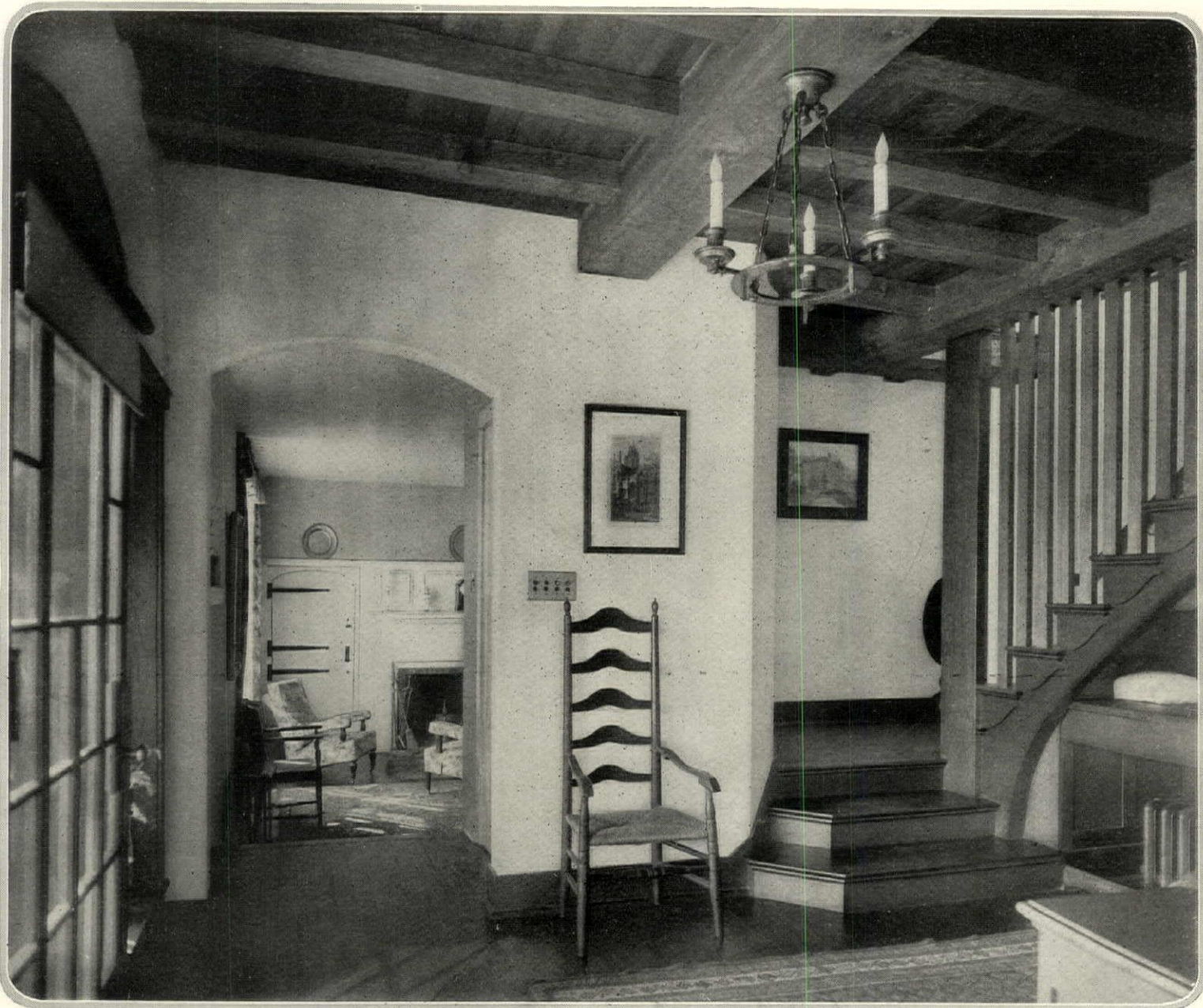
*molding to be seen anywhere. Here, certainly, is a happy environment for the man who has grown weary of overdone architecture and decoration—a room for contemplation, study and plain thinking. Stanley Bright is the owner; R. Brognard Okie, the architect*



*The splendid spaciousness, the background of dark wood and austere-ly simple walls and the restraint shown in the furnishings create a mediaeval atmosphere both restful and un-usual in the living room above. R. Brognard Okie was the architect*

*Nothing could be more livable or charming than the unstudied sim-plicity of this small study with its book-shelves and many cup-boards within easy reach of the desk. It is in the Pennsylvania home of E. L. Bladon, R. B. Okie, architect*





*There is nothing in the decoration of the hall above to distract one from the main feature—the effective background of plaster walls, dark trim and beamed ceiling. It is in the residence of Leonard L. Beale. Mellor, Meigs, & Howe, architects*



*In keeping with the simplicity of the architecture of the room is this long row of uncurtained leaded casements that make such an effective background for the furniture group. It is in the home of E. L. Bladon; R. Brognard Okie was the architect*

# A GARDEN UNDER a HILL

*Leaning Against Its Oak Covered Slope This 17th Century House  
Stretches Drowsily in Front of Its Mirror*

MINGA POPE DURYEYEA

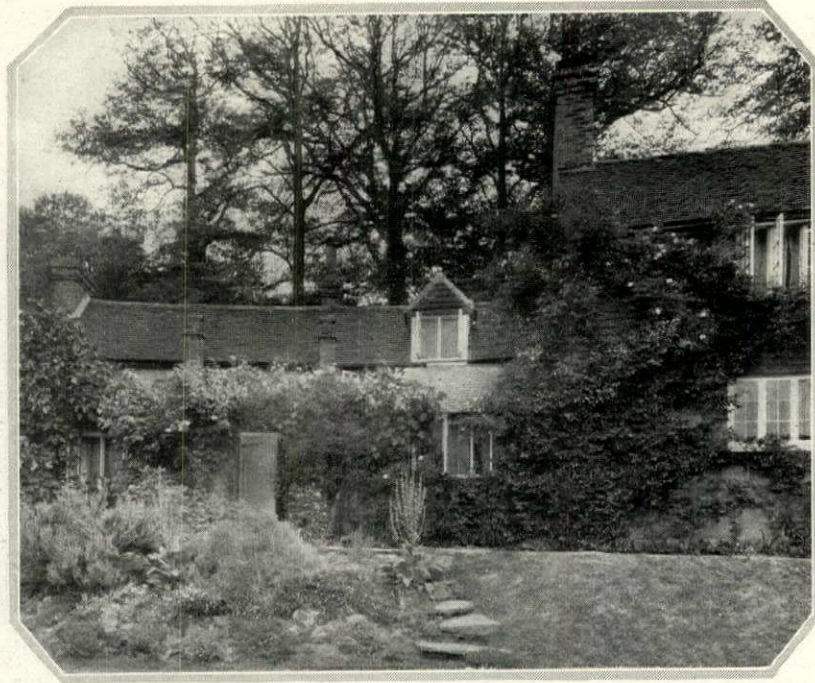
IT IS possible that such a house and garden as this one in the south of England might be made, but most of it would have to happen. And it would have to happen slowly, during a century or two, and without any hurry. There would have to be a lazy stream, a gentle slope rising slowly from the edge of the water, and behind that a ridge of oaks. The house would have to be built from time to time as the need arose for a little more room, and architecture and garden design, as these things are generally considered, would have to be reduced to their most practical and elemental forms; for the perfection this place has attained is due to the fact that it is completely without self-consciousness or affectation. It is picturesque, genuinely so; but if that quality had been actively sought it would never have been achieved.

The site, lying here between the highway and the stream, is comparatively

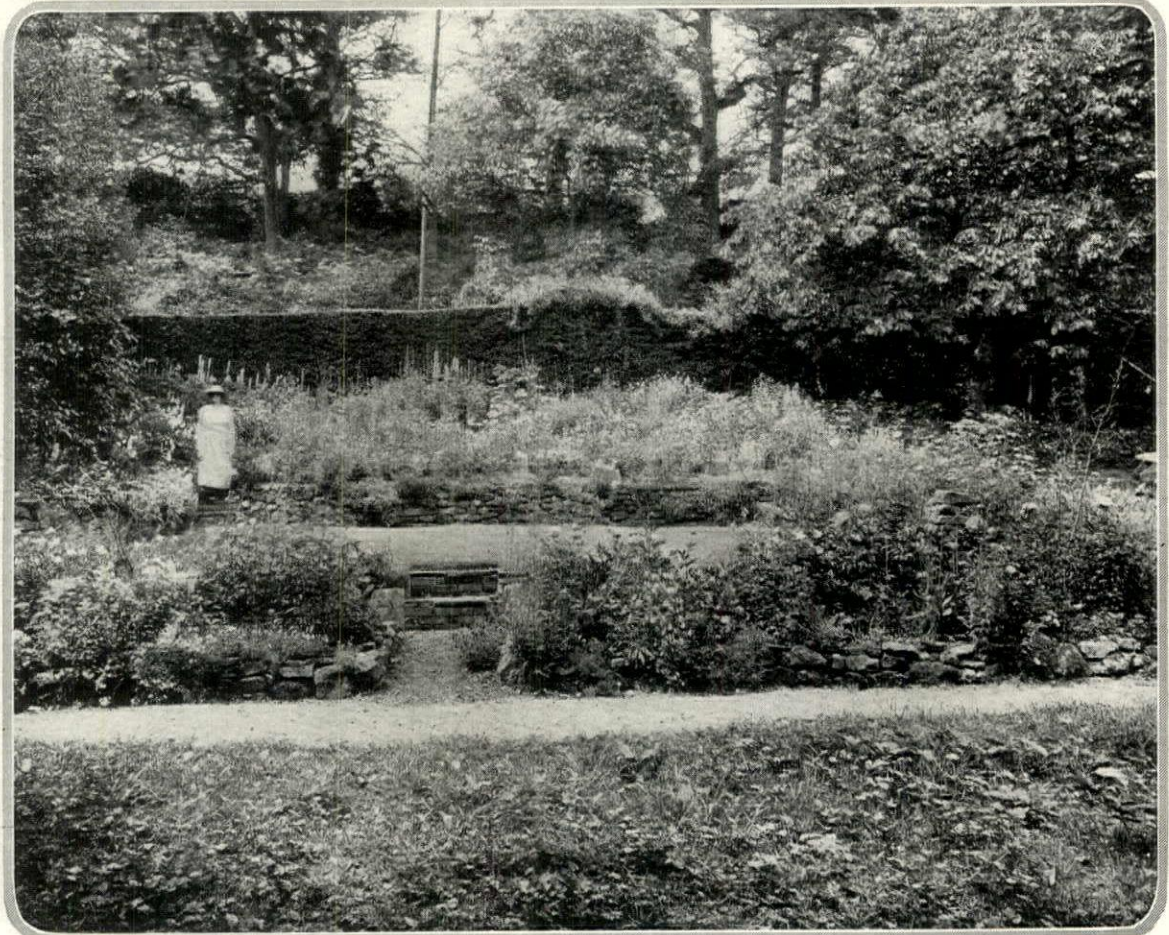
small—not more than 150' by 300'. Its apparently larger size is due to the fact that the house was placed close to the road, so that the loveliest and most valuable part of the ground might be devoted to the lawn and gardens. Its position there also allows it to serve as a protection for the rest of the

property. Having been built on the level of the highway it was necessary to raise the ground on the river side of the house sufficiently to give it nearly the same height all around. By raising the ground along this side a terrace was formed upon which one may step from any door of the house and be led from one end of the place to the other—from the flower garden to the service yard. At various points along the terrace stone steps lead to the lawn that slopes on to the water's edge.

During the course of its growth the house has been added to in all the different building materials of the neighborhood. Part of it is stone, part brick, part is shingled and part weather-boarded. Most of the roof is tile, but some of it is slate. Yet the house has come so naturally by this mad variety, and it is all so mellowed by time and blended together, that the effect is one not only of complete harmony but of an



*The low service wing on the left flank of the house opens on the long terrace planted with mulleins and sweet lavender*

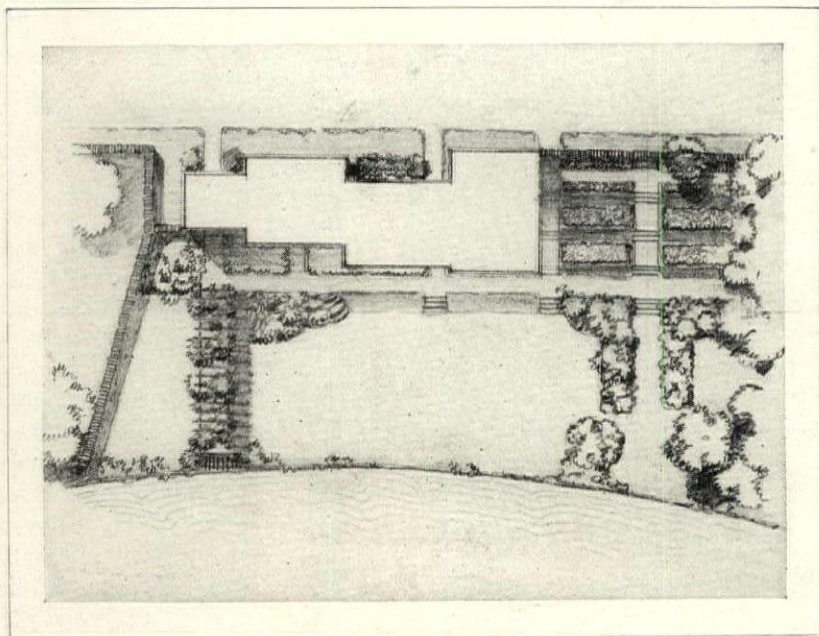


*Blue predominates in the yew-enclosed garden that is built on varying levels created by retaining walls of dry masonry*



Drix Duryea

*It would be difficult to imagine a more peaceful sight than that, beyond the placid foreground, of the house set under its hill*



*A long terrace skirts the front of the house connecting the flower garden at one end with the service yard at the other*

otherwise almost unattainable beauty. After all, it matters very little how many different materials are used in a house if they are used honestly and not with an eye to the merely spectacular.

The layout of the grounds is just about as fine as it could possibly be. No lengthy pondering over a plan could have produced a more suitable, direct or beautiful arrangement.

First there is the open lawn, occupying the space between the house terrace and the stream—an example of the most admirable restraint; for the intrusion there of trees, shrubs, or even small herbaceous plants, would have spoiled the setting. Then, like great arms, the arbor on one side, and the lower garden on the other, come down to the

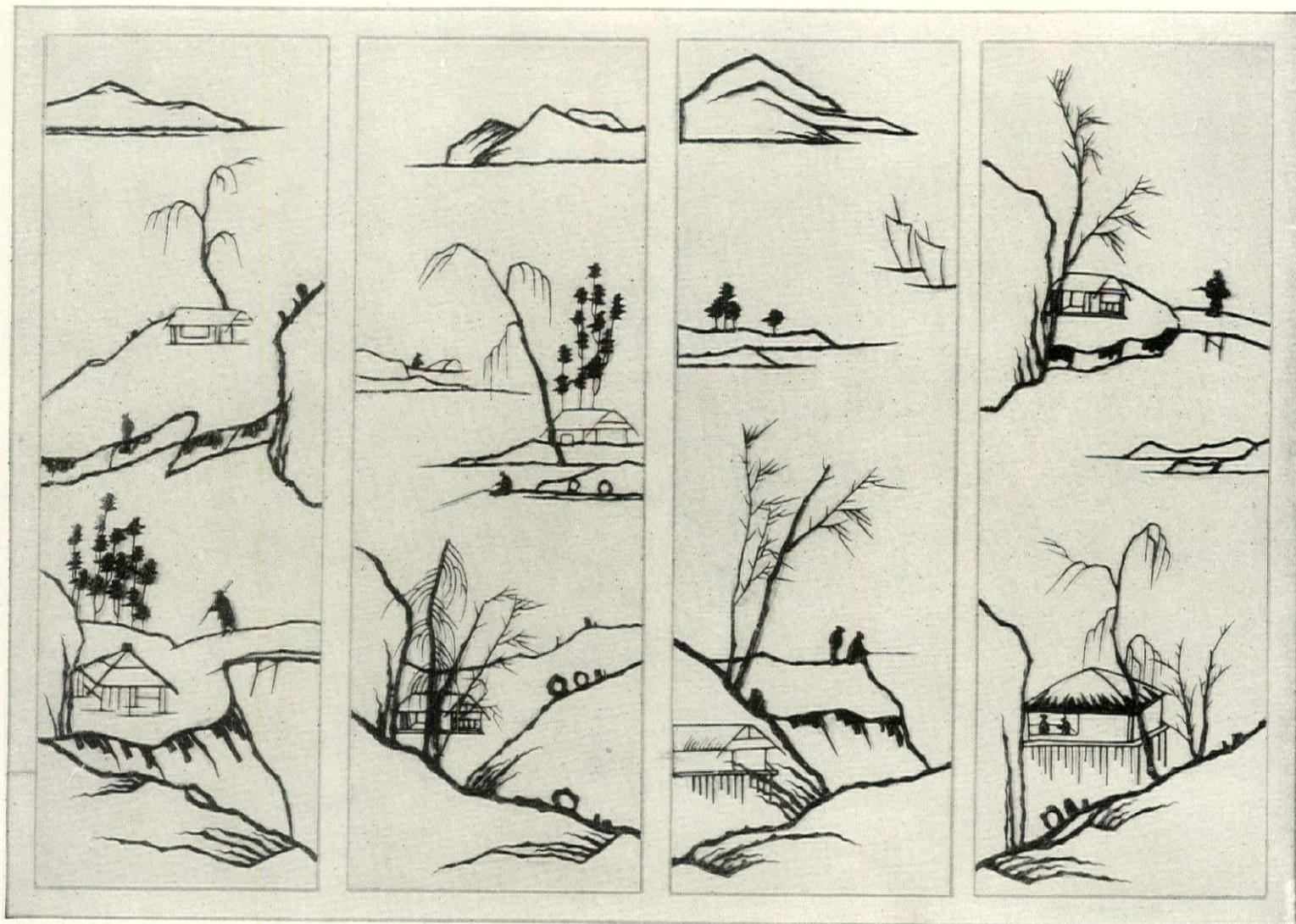
water and enclose the lawn with flowers and foliage. The arbor and the lower garden were not placed where they are simply to enclose the lawn and give the house an effective setting, but are there to supply the need of the place for passageways to the river from each end of the house. If they were nothing but purely decorative massed plant-

ings they might be lovely, but, with no practical *raison d'être*, they might also be stupid.

There are two gardens: the upper and the lower. To distinguish the characteristics of the two the upper garden might be called the "formal" one and the lower the "informal"; the former because it occupies a rectangular space at the east end of the house and because it is designed ap-

propriately to fill such a space. Lying on sloping ground its beds and paths and open spaces have been graded to various levels and retained by walls of dry stone masonry. No garden, by the way, can flaunt a more restless air than one laid out in a rectangular pattern and then set upon a slope that

*(Continued on page 86)*



Iron pictures were first made by Tang Tien-chih, a forger of iron, working in the city of Wuhu in the Ching Dynasty, about 1644

Tang was first inspired to forge his beautiful pictures as answer to a challenge from an artist working in the simpler medium of oil



(Below) Yellow prunus, a winter panel



Tang pictures a worshipper in a shrine

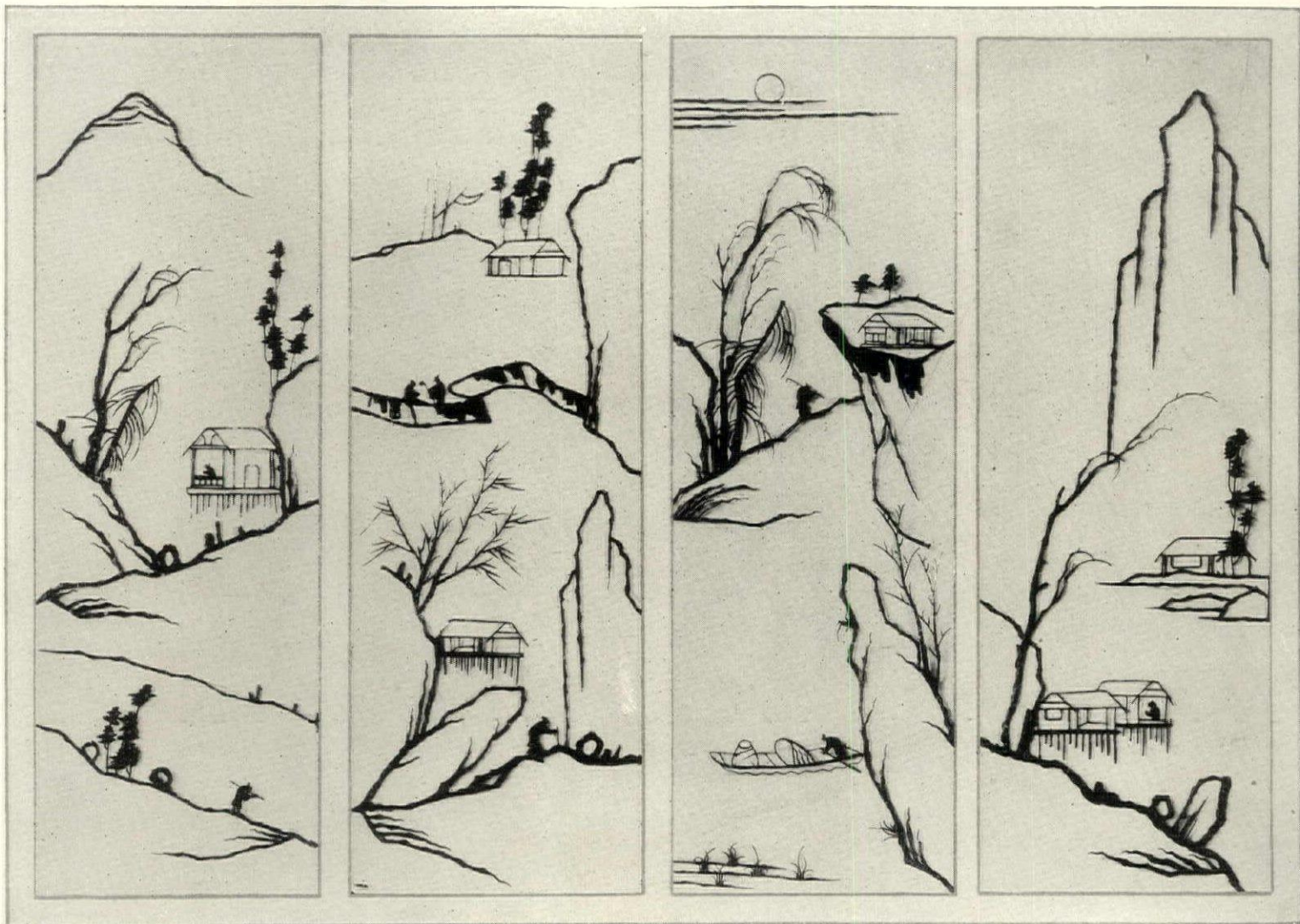
## PICTURES IN IRON

*An Early Chinese Art*

A. ESTELLE PADDOCK

**I**N the early days of the Ching Dynasty which put its first emperor on the throne of China in 1644, there lived in the city of Wuhu, so the Chinese Biographical Dictionary tells us, a certain Tang Tien-chih. Tang began life as a forger of iron. His shop stood on a street of iron workers. All day long the clang of iron hammering on iron filled the narrow street, and far into the evening glowing sparks from his anvil lit up the blackened walls of his dingy shop. While Tang fashioned locks and tongs and plow points, his soul was seeking the beautiful. In the alley behind his shop lived the painters of his city. Among them was a certain artist named Sung, who was Tang's closest friend.

Sung was noted for his paintings of exquisite landscapes, landscapes with lofty mountains, graceful trees and flowing streams. In their midst nestled cottages, bridges spanned the waters, and fisher folk



*In their great simplicity, in the absolute elimination of non-essentials lies the charm and the rare artistry of these iron pictures*

*Tang's work was continued by his sons and contemporaries. The eight shown at the tops of these pages are by an unknown artist*

plied their boats up and down the streams.

Evening after evening when his work was done, Tang left his forge and sought Sung's home. He watched the strong deft strokes of his friend's brush and one evening he broke the silence with a wistful statement.

"I wish I could make something beautiful as you do," he exclaimed.

"You can't" said his friend shortly. "See your clumsy hands! You are only a blacksmith."

That night Tang went home with a daring purpose. He procured brushes and paper. His hand guided by the pent-up ambition of his soul drew strong outlines of crude beauty. He deserted his forge. His work commanded notice. His artist neighbors smiled, then wondered and grudgingly admired. Tang, the blacksmith, could paint!

His skill increased until his work surpassed that of his neighbors on the street of the painters. His fame as a portrayer of landscapes, grass, insects, flowers and bamboo lives to this day. Few of his paintings have survived. The larger ones have been lost. Some of the smaller ones are still prized by their fortunate owners.

Tang's neighbors grew jealous. Their tongues became malicious. Tang was disgusted. "He closed his doors to his proud

*(Continued on page 92)*

*(Below)  
Chrysanthemums, an autumn panel*



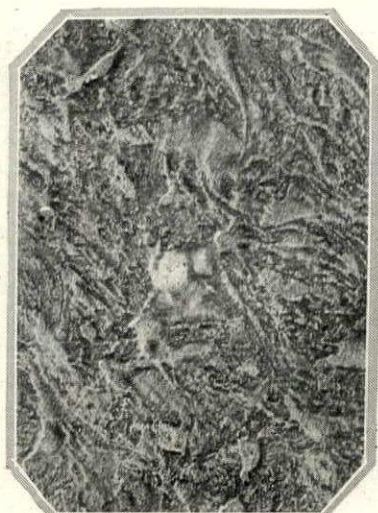
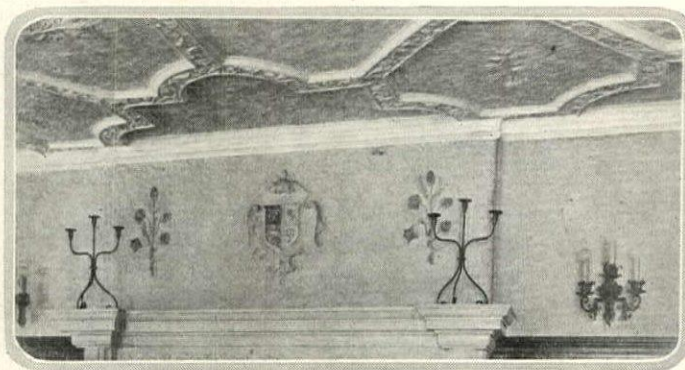
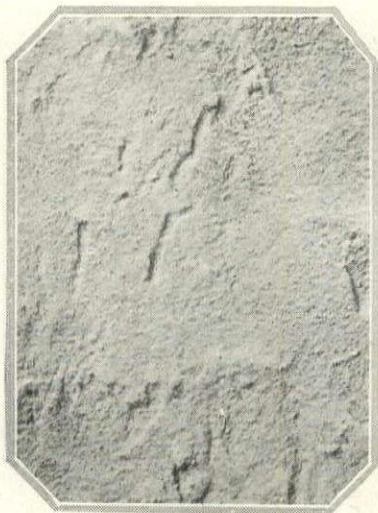
*A Tang panel, made of three units*





*It is the interior of this type to which rough-textured plaster wall finishes are especially suited, to which, in fact, they are a necessary means of complete architectural expression. The architect is Bloodgood Tuttle*

Gillies

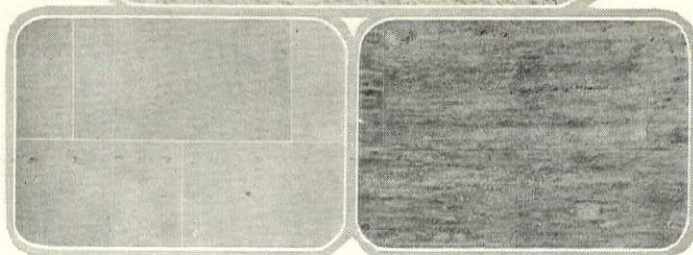


*The increasing popularity of textured plaster walls has resulted in the development of a number of very effective finishes, which may be applied over old walls*

*This type of English plastered interior demands a roughly textured wall for the rendering of its true handworked character*

*A stippled plaster finish applied with a brush and marked off in stone courses. An effect of travertine can be obtained thus*

*Great possibilities in the creating of textured plaster walls are developed by tinted wall finishes which may be applied with a brush, by professional or amateur*



*A cement wall finish for the formal foyer or lobby, closely imitating the famous Caen stone from Normandy*

*A cement wall finish which reproduces almost to perfection the effect of the open-grained stone called travertine*

# WALL TEXTURES INSIDE THE HOUSE

*New Materials and Methods Have Broadened the Possibilities and Added New-Old Effects*

## MATLACK PRICE

THE idea of textured plaster wall finishes for interiors has lately become a very popular one. Its popularity, in fact, has grown so rapidly that it is in danger of somewhat out-running moderation and good judgment in its use. A great many people do not care what sort of wall they have so long as it is rough plaster. And a seriously mistaken assumption is seen in the growing belief that textured plaster walls are the modernly universal substitute for papered walls—a belief not very much better reasoned than one which said that chairs are a good substitute for tables.

Textured plaster walls are excellent for certain kinds of interiors, and so is wall

paper, and as a matter of fact it is seldom that the use of one or the other lies entirely in the realm of choice or preference. There would seem to be some need of pausing a moment in the midst of an unreserved acceptance and utilization of textured walls to review a few of the means and materials now available to secure these effects, and to establish some reasoned premises as to where and how they should be used.

The indiscriminate and unreasoned use of any superficial thing, whether it be a style, a material or a technique, always runs the danger of being overdone, and thus living the short life of a fad, when it should properly become assimilated as a permanent addition to our architectural and decorative vocabulary. There are, in textured interior finishes, exactly the same dangers of exaggeration and affectation that were suggested last month in connection with textures in exterior building materials.

The forsaking of wall paper and the first popularity of the plaster wall came some years ago with the development of a number of very effective and attractive plaster tints, calsmine and plaster paints. Some of these were mixed with sand-finished plaster and some were made to apply externally, after the plaster had hardened. They were featured as sanitary (which they are) and as obviating the necessity of waiting the appointed year in a new house before the walls could be safely papered. Not only are these good arguments, but many of the effects were excellent. With average labor and the mason's trowel, however, there was

*(Continued on page 100)*

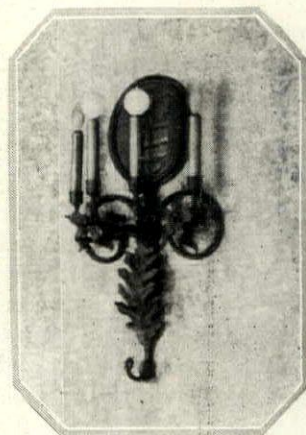


*A new material for the textured wall is a composite substance remarkably suited to many schemes of interior architecture*

*A detail of the material illustrated above. To its interesting texture is added the advantage of a variety of color treatments*



*A hallway in which the architectural character both expresses and is expressed by the materials used, the plaster applied with a medium smooth trowelled finish. Howard Shaw is the architect*



*One of the new plaster wall finishes which combine texture and color to any degree demanded by architecture or decoration*

*A detail of a new plaster wall finish which has been developed to produce varied combinations of texture and color*



# THE MARVELS of MID-SUMMER PLANTING

*The Genii of Landscape Gardening Now Make Gardens Spring  
Up in Full Bloom Almost Over Night*

ELSA REHMANN

**D**ID June find you with your garden plans still unfulfilled?

Have you been unable to do your planting during the usual spring season?

Have you perchance been abroad or have you perhaps just bought a house and found the grounds quite at sixes and sevens—with trees scattered all about and the place without a garden?

Shall July find you still in the same predicament?

It would seem impossible at first, to do anything but wait until the following spring, but, thanks to modern study and methods of handling growing plants, it is quite feasible to plant a garden in July or August and have it in its full beauty for the rest of the season.

The gradual evolution of a garden is always full of interest as it progresses through the early stages of thought, plans, construction work and planting to the time when our mental picture is fully realized. A spring planted garden always has promises of fine mid-summer and autumn effects, but to know that what was smooth turf one day, in a hot July, was turned in the course of ten short days, into an established flower garden has surely the touch of romance. I have in mind such a garden where during July and August flowers actually in bloom and shrubs in full leaf were successfully transferred. Columbinas were blooming in this garden, Japanese irises were in flower, foxgloves were there with their handsome flower spires, larkspurs were there, and even full grown hollyhocks. The planting of one special hollyhock intended for a strategic position in the garden was particularly interesting. It was a beautiful plant, fully 8' high, with seven stout stalks covered with pink blooms. It was carefully watered the day before moving, and was dug with a ball of earth covered with canvas and lashed on a platform, just as if it were an evergreen. Its stalks were swathed in tissue paper. It was delivered on a truck all by itself. I would have liked to have seen it when it arrived. There must have been a regal entry!

**T**HOUGH planted at such an unusual time, the subsequent effects in this garden were very much what one would normally expect. In August came the phloxes and various annuals. A host of *Lilium auratum* made a magnificent show though a bit exotically late on the first of September, and heleniums and asters and chrysanthemums in great numbers made a final grand display, running well on towards the first of November.

Although you have, no doubt, often moved about a few plants in your gar-

den, even in full bloom and in very hot weather, it is a matter which must be carefully and thoughtfully worked out when the number of plants required reaches the thousands. They must, of course, be assembled from various sources; some will be field grown, others pot grown; and much thought must be given to their particular likes and dislikes. Pot grown plants are of course easier to handle in hot weather than field grown clumps and most nurseries nowadays have a goodly assortment of perennials in 4" and 6" pots for late comers. For this garden the hybrid columbinas, larkspurs, foxgloves, and *Lilium auratum* were pot grown, but the greater majority of the material was only obtainable in field grown stock. By watering this material the day before it was taken, by digging each plant with a ball of earth and wrapping it in paper, and by delivering immediately in a covered truck, it was possible to have the plants arrive at the garden without being wilted or dried out. They were planted immediately and thoroughly watered. When the sun was brilliant, artificial shade in the form of burlap tacked on laths was provided for a few days.

**T**HE whole success of mid-summer planting depends upon quick action. There can be no delays in shipping, no heeling in for convenient planting time, no trusting to the weather for sufficient water. Water, dig, plant and water again in rapid succession!

Watering should be continued at least every forty-eight hours and for the duration of at least one hour in the normal sandy loam of our eastern seaboard unless rain of sufficient intensity occurs to take the place of this artificial moisture. Avoid mere sprinkling of the surface. Set a good lawn fountain in the garden and go away and forget it for an hour, and then move it to another spot. In this way the water will penetrate to the same depth as a good shower, and the roots of plants remain away from the surface. Light watering brings the roots to the surface and then a dry day makes the plants suffer.

It is desirous, if possible, to omit from such planting all plants which are normally difficult to move, although it should be stated emphatically that if sufficient care in digging and planting is taken, there is no plant which cannot be transferred at this mid-summer season. However, in order that the care may not become too burdensome, it usually is advisable to omit plants with tender foliage and plants with coarse, fleshy roots such as *Alyssum saxatile*, *anchusa*, columbinas, lilies, *gyposophila*, hollyhocks and mallows. It is also

advisable to omit until fall many of the spring flowering things which do not look particularly well after their blooming period is over. Some spring flowering plants, however, are found desirable for their foliage effectiveness even when their flower display is over. Bearded irises and peonies, some of the gray foliated plants and some of the edging plants are valuable in this respect.

So satisfactory was the flower planting of this garden that it was decided to carry out the background planting around it. Inkberry—*Ilex glabra*—was used as a hedge. It is very interesting and rather unusual material for this purpose. Its beautiful glossy evergreen foliage and its general habit remind one of boxwood and for this reason make it an excellent substitute for old boxwood without its prohibitive cost. During August, too, large evergreens were planted as a screen between the garden and the street. White pines, cedars, red pines and hemlocks, from 8' to 30' in height, formed this boundary. In this way the garden started in mid-July was completed before the first of September.

This one example will show that mid-summer planting is not limited to flowers but that very interesting and successful July and August planting of shrubs and trees is possible.

**S**HRUBS are comparatively easy to move in mid-summer. The treatment is similar to that used for flowers. The plants are watered before the digging is done; then they are balled and burlapped, transported quickly and planted with a great deal of water so that the shrubs find themselves quite literally in a mud puddle. *Viburnums*, *spiraeas*, *weigelas*, in fact all shrubs with fibrous root systems can be moved in this way. On the other hand, such plants as bayberries, scrub-oak, sweet fern, sumac, beach plum, *aralias*, and *benzoin* have been found difficult to move in summer. The reason is that they have such long tough roots with very few fibrous branches which do not hold a ball of earth when dug and necessarily dry out very quickly. The scarcity of fibers also makes it difficult for the plant to reestablish itself.

It is possible to collect wild shrubs and move them successfully in mid-summer if they happen to be growing in a shallow swamp where the roots can be dug with a ball of peaty soil adhering to them. It is often possible to find these brush swamps containing *viburnum*, azaleas, *clethra*, *aronia* and similar shrubs in great abundance. The layer of peat in which the  
(Continued on page 82)

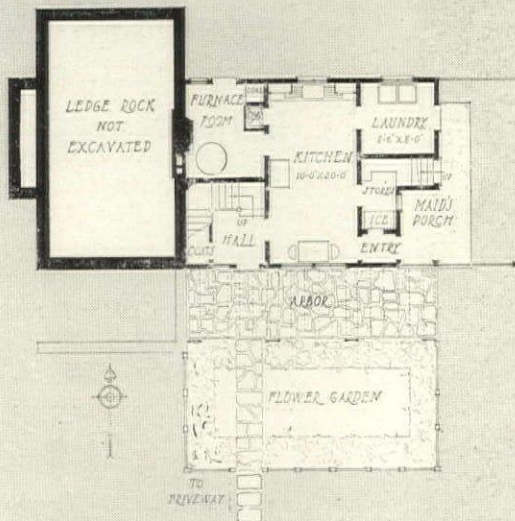
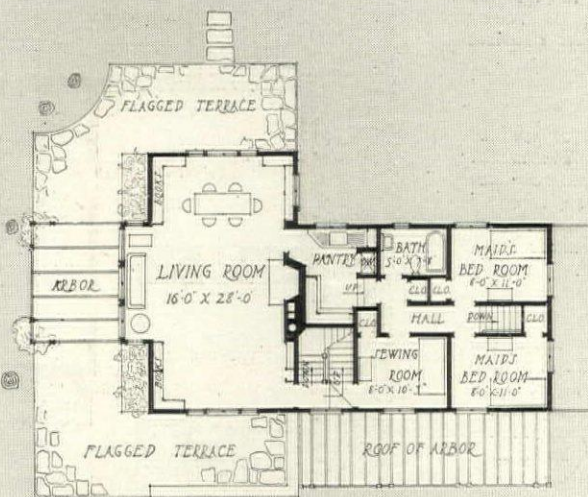




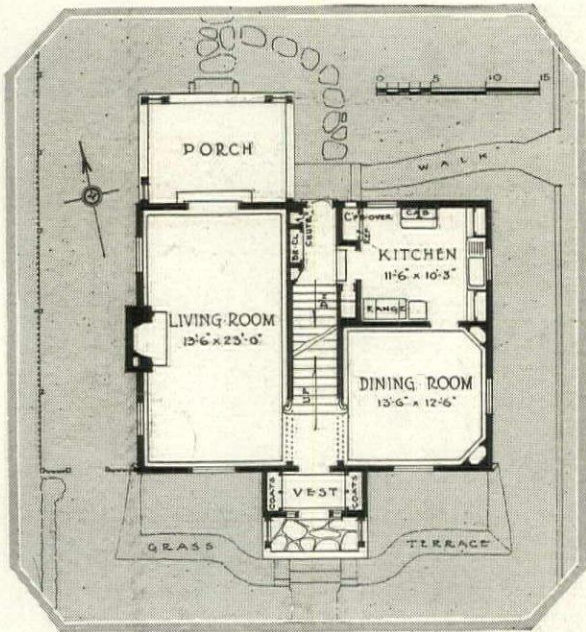
Clark

The home of Miss Spokeman, at Washington, Ct., owes its effect to inherent good proportion and placement. The matched boarding exterior is painted in a deep tone of pink, with green shutters—an unusual color scheme.

The plans show a special study of the grades on which the house is built. Bedrooms are upstairs, and all the service accommodation is on the living room level, and below that floor. Murphy & Dana were the architects



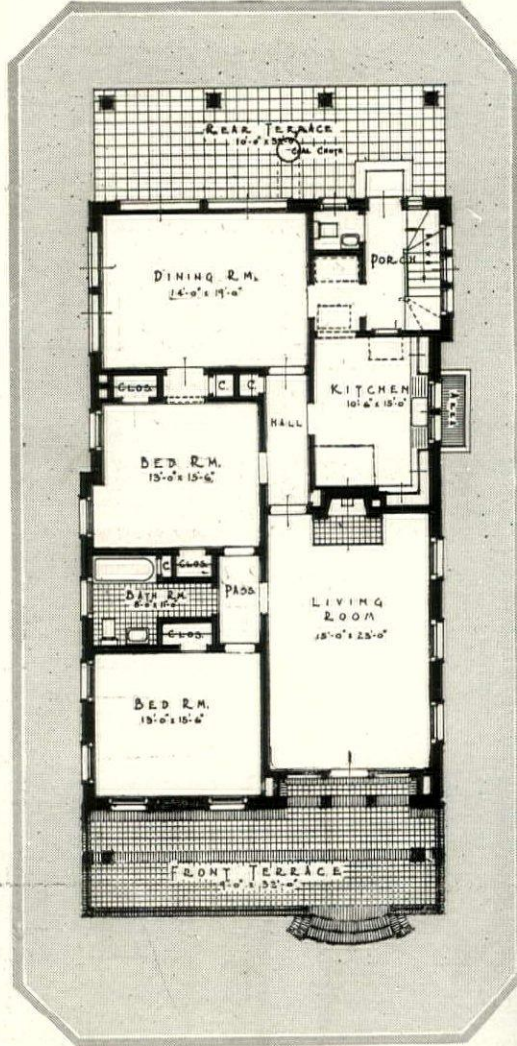
SEVEN PAGES  
of  
GOOD SMALL HOUSES



The plans to the left show an admirable arrangement for the truly small house. Considering its total floor space, the sizes of the owner's and guest rooms show economy of space elsewhere

The first floor plan, as well as the second, discloses the means by which rooms of generous size were contrived in so small a house. A stair hall is eliminated, and the stair space made small

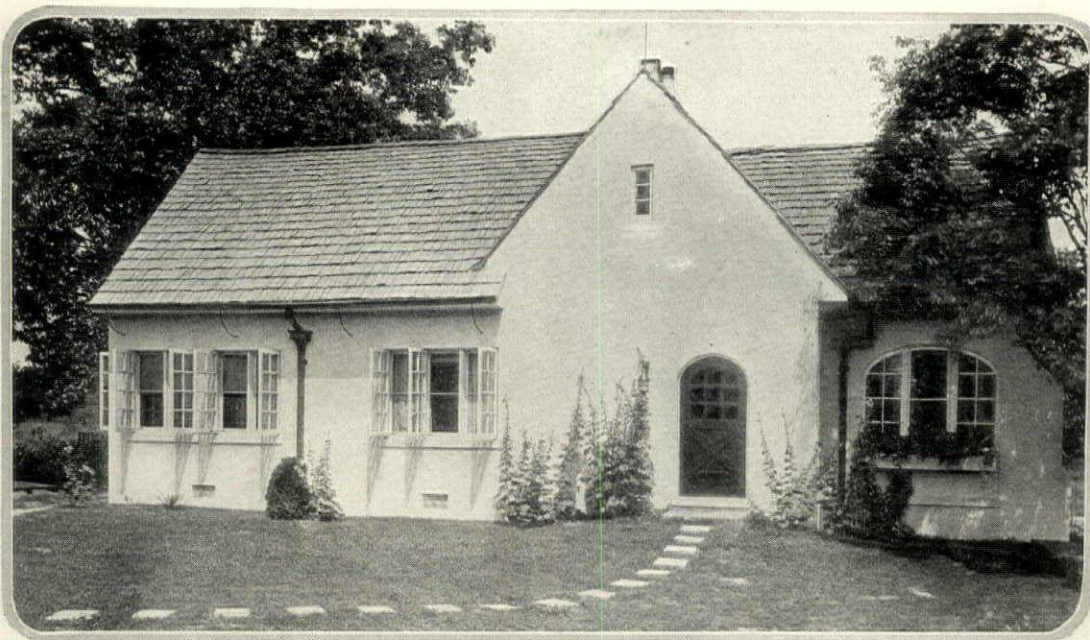
Below is the house of which the plans are shown at the left. Although the dormer is large, it has not destroyed the graceful roof line. J. M. Hamilton, Minneapolis, Minn., architect and owner



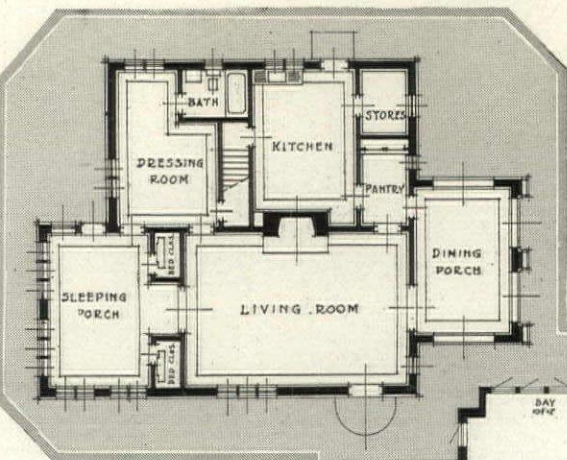
The bungalow which is really a bungalow, confining its plan to one floor is always interesting. The plan here, its "fore and aft" arrangement eliminating an unsightly rear, is excellent



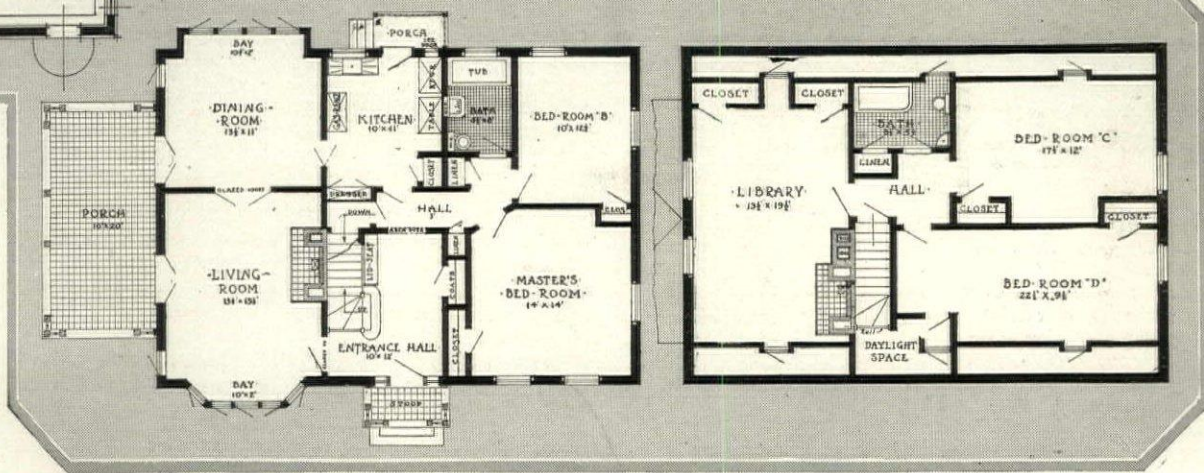
The exterior of the bungalow shown above is commendably frank, with interest achieved by stucco, brick and iron. Gus Kray, San Antonio, Texas, owner. A. B. and R. M. Ayres, architects



This is an unusual plan for a small summer cottage for two. Dressing room and sleeping porch take the place of a bedroom and the dining porch takes the place of a dining room. It is a plan commendable for its economical arrangement

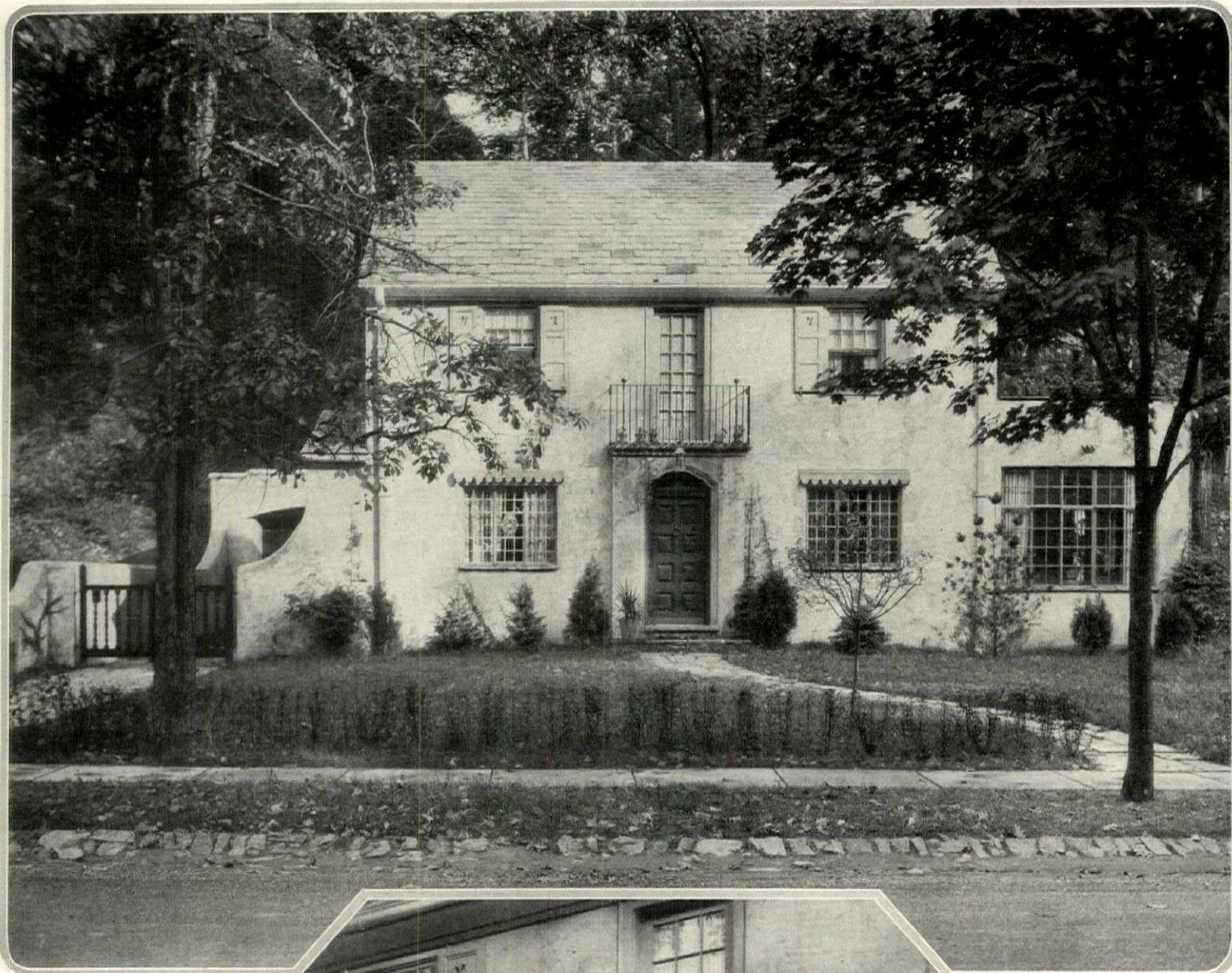


The color scheme is as effective as it is simple; white stucco walls and a roof of hand-split cypress shingles, weathered to a natural silver. Casement windows contribute greatly to the picturesque appearance. The owner is Mrs. Charles de Wethern, at Paducah, Kentucky, and it was designed by Earl Gore, architect



A plan which distributes its bedrooms upstairs and down, with the library on the second floor. For the size of the house considerable accommodation is provided in an economical way. P. P. Turner, architect

The pleasant effect of this small house is due largely to its proportions. Tapestry brick, gray slate roof and white trim make up the color scheme. It is the residence of L. J. Bolgiano, Baltimore, Maryland



*The proportions of this house, and the proportions of the wall spaces make it a distinguished piece of design. William Gehron, architect, is the designer of this house at Pelhamwood, New York*



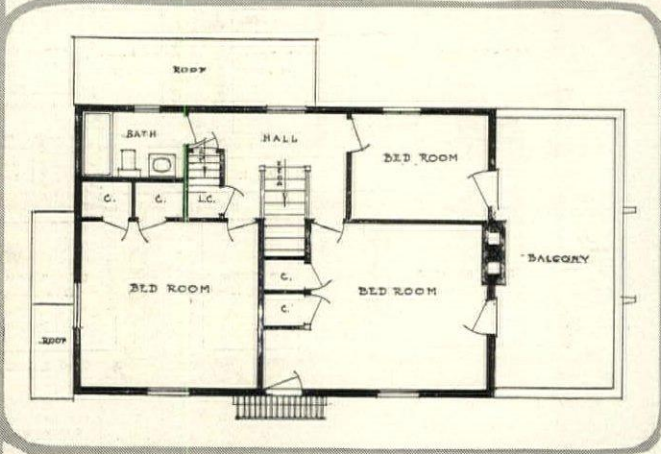
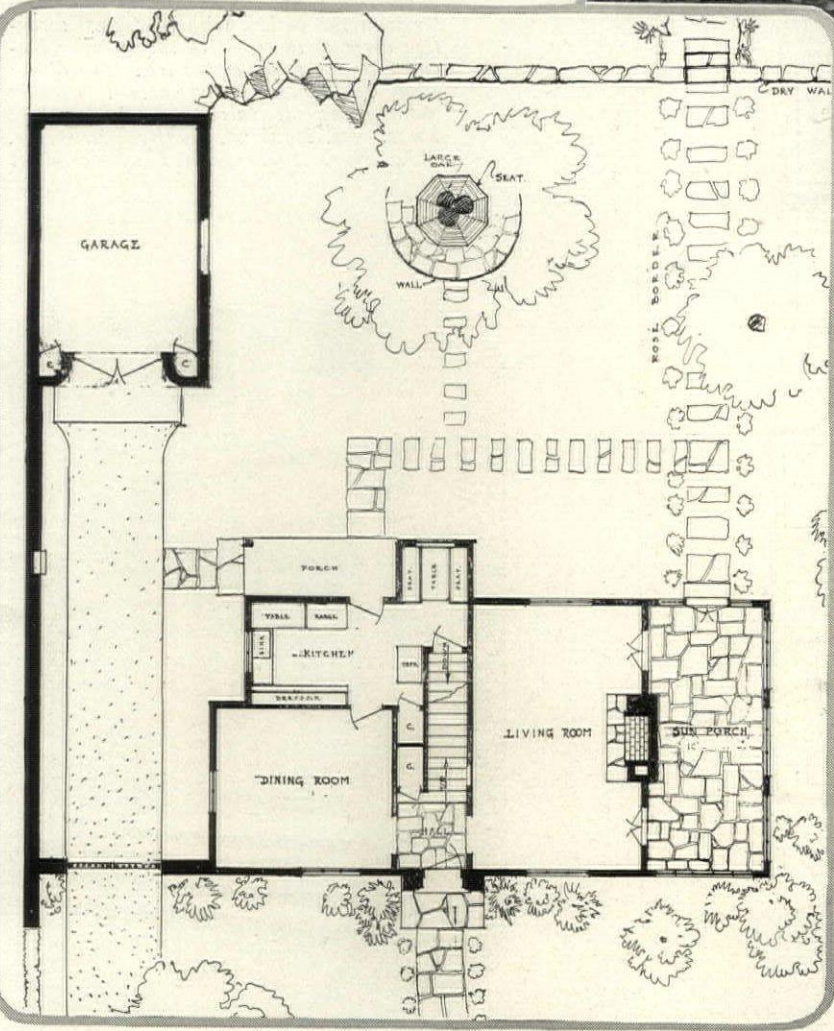
*A detail which shows the true technique of stucco work. The molding around the door is characteristic of the Italian and Spanish manner, and the delicate iron balcony is quite distinctly Spanish*



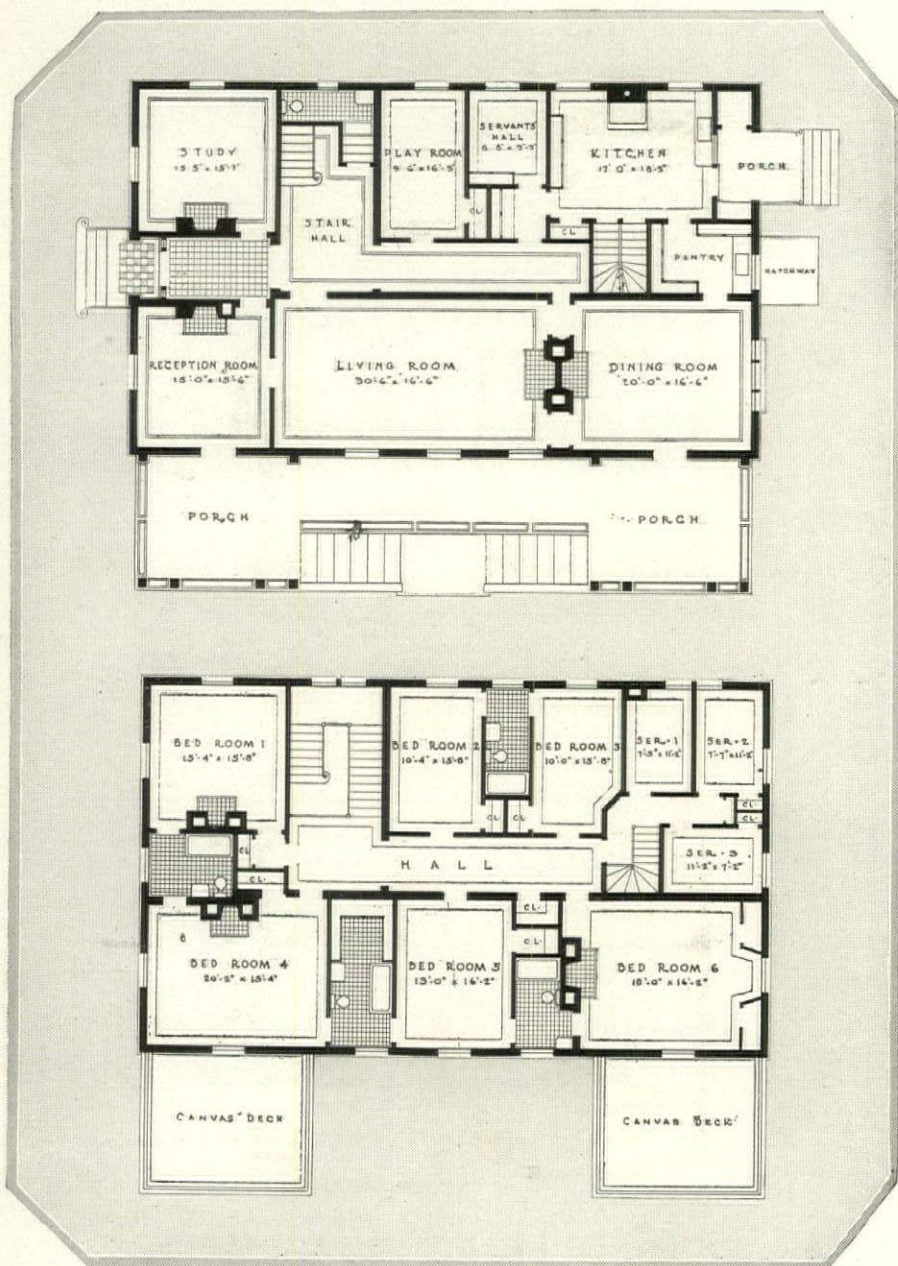
Closely corresponding with the manner of the exterior is the plaster treatment inside the house. The design of this mantel is perfectly in accord with early Renaissance work



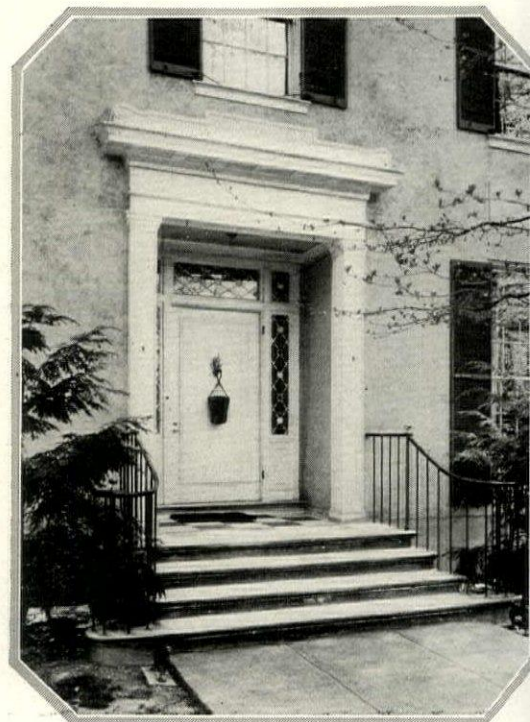
This house, seen in perspective, gives the picturesque effects of the smaller villas and farm houses of Renaissance Italy. The planting and flower boxes have been very effectively carried out

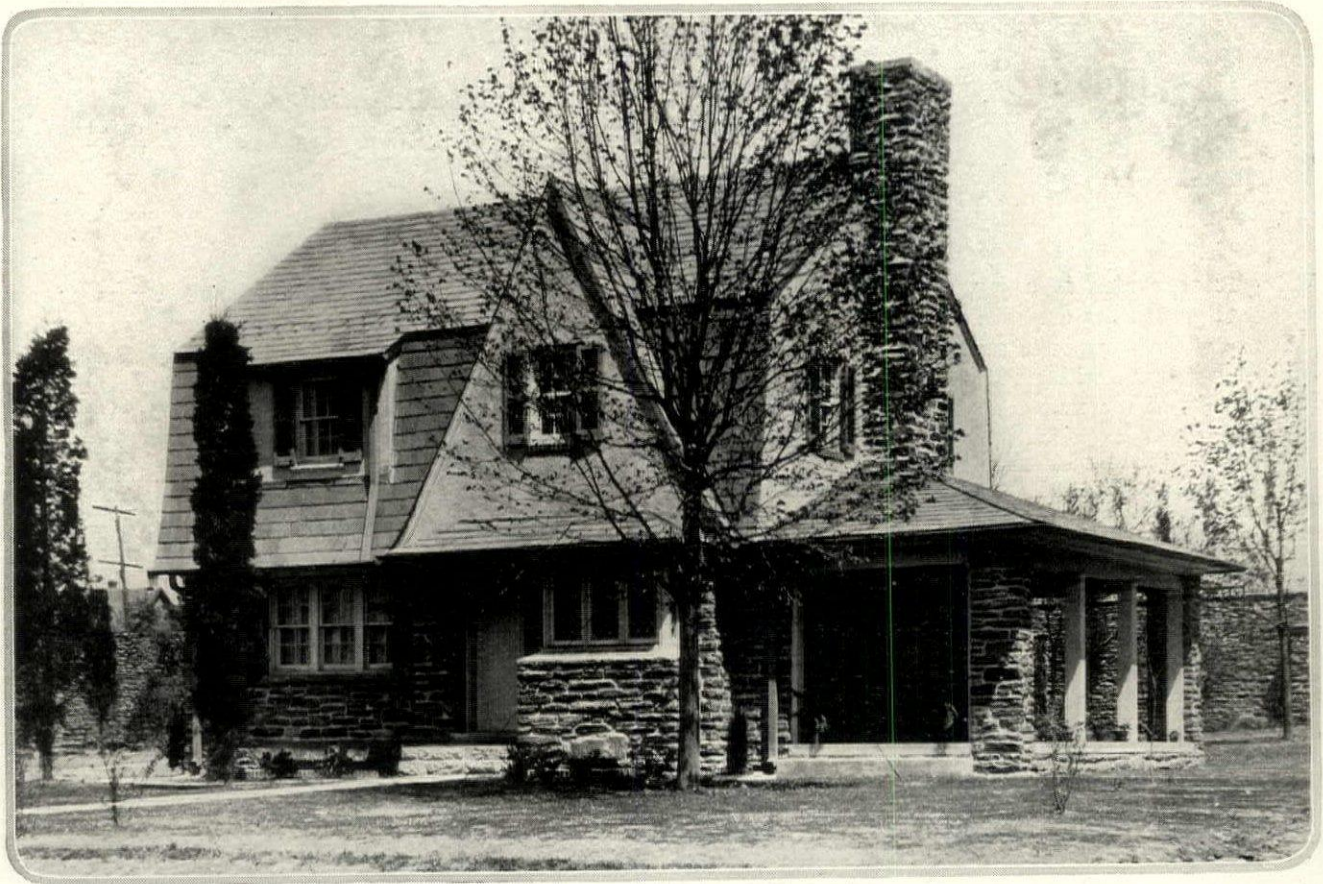


The plans present a simplicity which is a counterpart of the exterior design of the house. The kitchen will be seen to represent compactness in its area, equipment and scheme of arrangement

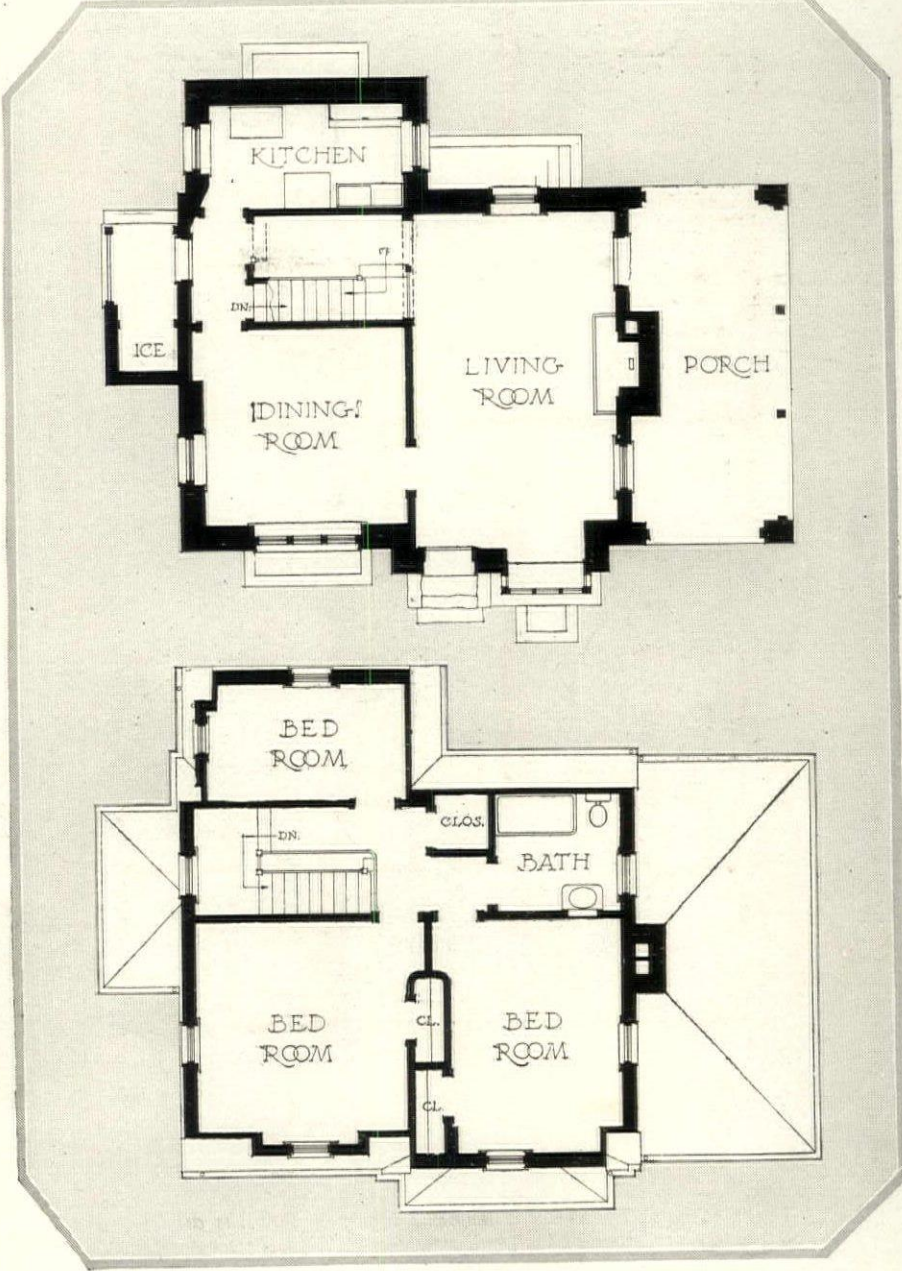


It is seldom that the architect of today turns to the old "Neo-Grec", or "American Empire" style of architecture for his model. Here the revival of that familiar old type of 1840 has been done with a great deal of charm, as well as a practical realization of the possibilities for adaptation. The plan is quaintly formal and distinctly in character with the period, with its formal reception room at the right of the entrance balanced by the study at the left. The dining room behind the living room is another characteristic of this type of American house. Dr. Howland, Guilford, Baltimore, Md., owner. Laurence H. Fowler, architect





One of the most effective solutions of the problem of designing the small house is in definitely aiming at the picturesque. Here the conventional gambrel roof has been given the added incident of a sharp gable which emphasizes the quaint entrance beneath the pent-roof. The composition of the arched batten door with the stone bay and diamond-paned leaded casements is a happy one. The plans present the utmost simplicity and compactness, to effect the economy of space necessary in a house of this size. The architect is Howard Sill and the house was designed for Guilford, a part of Roland Park, Baltimore, Maryland



# T H E C A N N E D G A R D E N

## *A Survey of the Processes and Equipment Required for Canning in Glass*

ETHEL R. PEYSER

**I**F THE outdoor garden is a joy, the indoor canned garden, its descendant, is a boon! It makes the unexpected stranger within our gates welcome with its largesse and gives the lady of the manor a scope and a freedom from care which fires the imagination even as does the flower and vegetable garden. For in the canned garden, we have fruits of the tree and the soil, and all year around it stands ready to give itself unstintedly!

Not with procedures at all is the article interested, only with a few precautions, definitions and canned-garden tools. Look in your cook books for canning methods; this is a mere tool chest.

As in our outdoor garden so in the canned-garden, we must needs be "wise" to the weeds and tares that do corrupt. Ah yes, even in the canned-garden, under our own roofs, disintegrating influences will come in, if we are unwary.

What are they? They are minute things we think of as mold sometimes, but more often these organisms are things we cannot see.

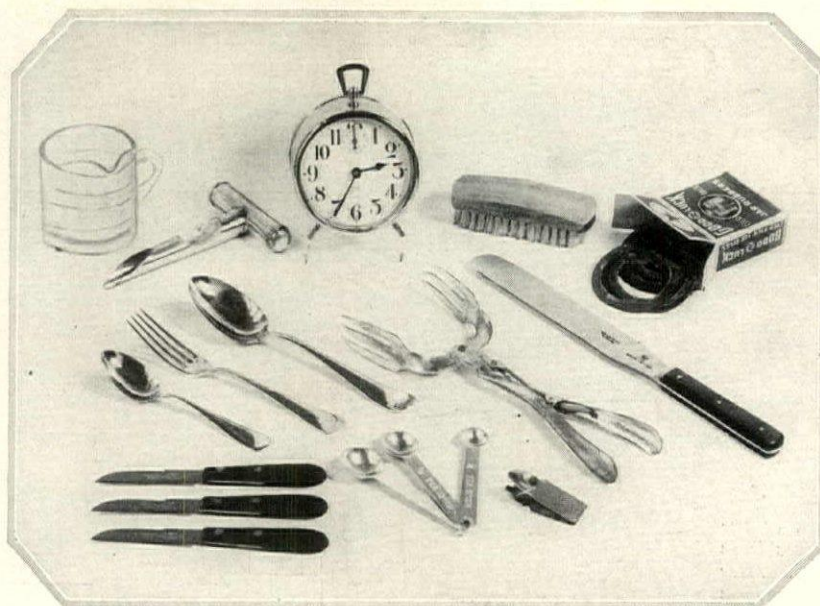
Yeasts and harmless molds are usually killed in canning, but. . . the destruction

of bacteria and spores is another tale. These wee things are smaller than the mold and yeast organisms and are the ones that can disrupt our canned garden.

We have not only to make our canning right at the start to banish them, but we

have to provide the conditions to keep the garden sweet and healthy until we wish to use the fruits of it, whenever in the future that may be.

One of the ways to prevent the growth of bacteria is to keep everything you use in the process of canning surgically clean. Everything must be carefully handled, our hands must be extra clean; table tops must be sterile, and their tops non-absorbent. Wash your containers in boiling water and it is safer to stand them in the water until you use them. Boil your rubber bands, and then dip them in a solution of a quart of boiling water to a teaspoonful of soda. You can't be too careful about the steriliz-

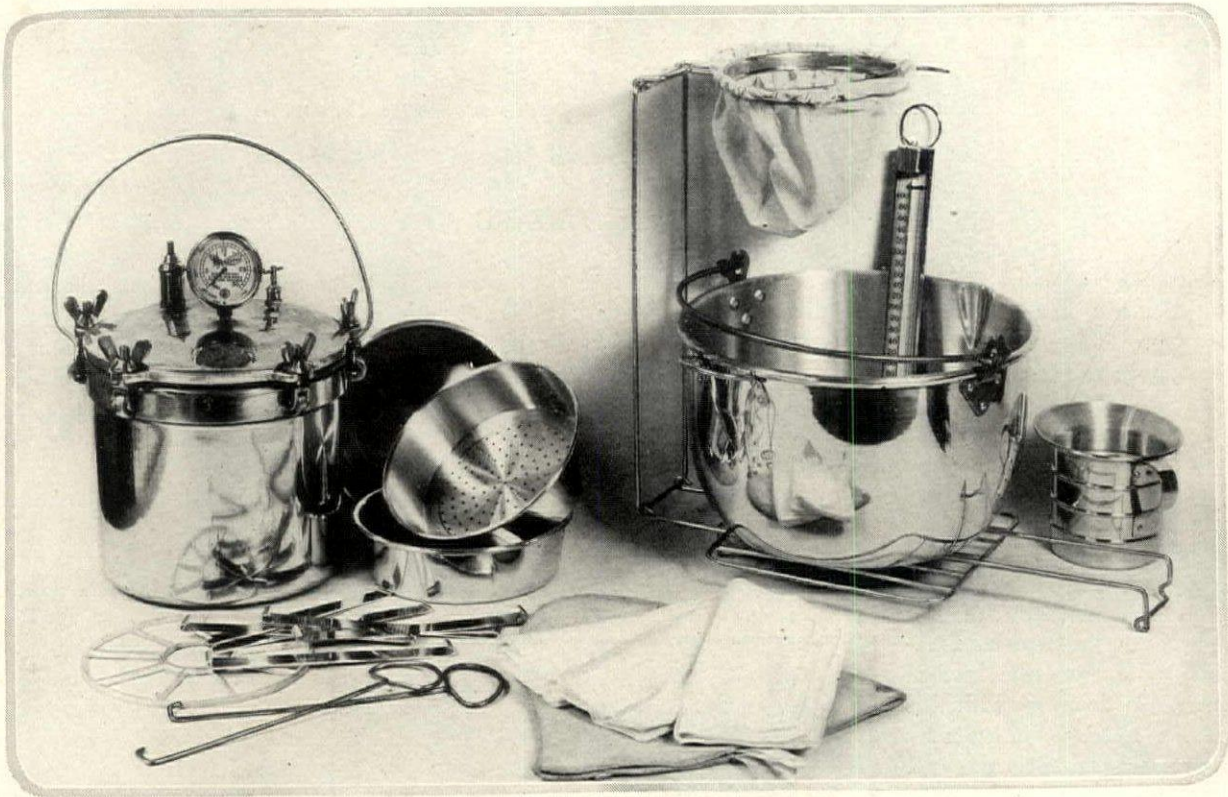


*In this group are a number of the smaller necessary canning accessories—glass measure, corer, clock, vegetable brush, new rubber rings, spoons, and fork, a set of stainless steel knives, spoon measures, jar tongs, the necessary spatula and the humble strawberry huller. These and the other articles of canning equipment are from Lewis & Conger*



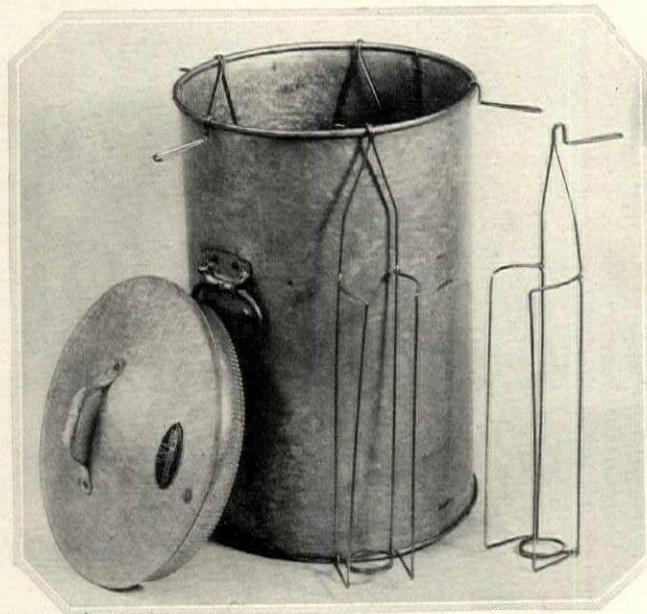
*Among the many instruments that help take the drudgery out of summer canning are those which assist in the preparation of fruit and vegetables. Thus the meat grinder, a sine qua non in any self-respecting kitchen. Then, to the rear of this, a fruit parer; the fruit is spiked on the three prongs and a turn of the handle does the rest. At the front is a bean slicer and to the right a fruit slicer. A sieve and a culinary basket complete the picture*





The cold pack preserver is equipped with wire racks in which the jars or bottles are placed. Equipment of this size lessens the labor of canning for a large-sized family

The pressure cooker depicted at the left, is one of the most efficient additions to modern canning. In addition one should have a good kettle, measure, and straining rack



ing of every tool and container, scale and hand.

Since many bacteria live without air we have to add the element of heat to kill as many more as we can.

Sterilizing is merely the process of killing or preventing the appearance of meddlesome bacteria. Absolute sterilization is difficult to accomplish, because these bac-

teria form spores (highly resistant bodies) which defy all manner of onslaughts against them. The trouble is that some of these spores can resist boiling for even as long as 38 hours or so. However most of these spores "give up" and so we are pretty safe after all.

Many of the spores cannot live  
(Continued on page 94)



Bradley & Merrill

Either enamel or aluminum ware is advisable for canning, because both can be thoroughly cleaned and sterilized. The set of enamel equipment shown here represents the necessary pieces. The scales are especially useful, the wide-mouthed jar funnel should prove a convenience

# BUILDING IN CONVENIENCES

*These Four Devices May Appeal to Those About to  
Build a Small House*

VERNA COOK SALOMONSKY

**L**ITTLE conveniences built into the house are decidedly in vogue today. A few which may prove of interest to those who are planning their future homes are illustrated here.

There is a practical as well as decorative solution of the problem. Where to place the telephone. To be in a position of greatest convenience it should be located where it can be readily heard and easily answered from both the living and service portions of the house. But usually several doors separate these rooms making a tortuous route from the kitchen to the telephone. To do away with this inconvenience the hand telephone may be placed in a small opening in the wall separating the living and service portions—a location naturally depending on the layout of rooms. This opening should be about 9" wide and 18" high, and be placed approximately 4' from the floor. On the side of the living portion a small door, made by hinging a framed picture to the narrow frame, closes over the hole (when the telephone is not in use or when it is being used from the service side) and forms an ornamental and decorative spot upon the wall.

Another convenience is a towel rack built into a drawer for the drying of tea towels. This drawer is bottomless and should be built over an open space to give room for the hanging towels and also allow for the ventilation necessary to drying. The drawer is pulled out and the towels hung over small round wooden rods running parallel from front to back. When the drawer is pushed back into place these towels are partially concealed and do not add a dis-

cordant note to the otherwise orderliness of the kitchen or pantry.

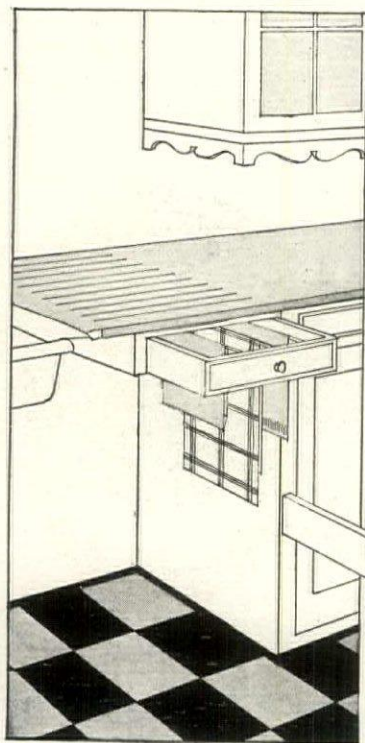
Also, the pantry radiator may be made to perform other duties besides that of heating the pantry. There is on the market a type of radiator combined with plate warmers where dishes may be kept warm and ready for service. If enclosed in the lower section of a cupboard and behind fly-screen doors, food as well as dishes may be kept warm in the winter months and away from insects during the summer. By boring good sized augur holes in the countershelf some of the heat from the radiator will escape directly into the china closet above and take the chill from its plates and dishes.

A fourth convenience is a small bench in the hall closet where rubbers may be taken off and put on at ease. A shelf of galvanized wires strung from end to end of the bench and about midway from floor to seat, makes an excellent place to dry wet rubbers and boots. A practical floor material for a hall closet and one that is not damaged by moisture is inlaid linoleum. When laid in squares of contrasting color with a plain border it becomes amazingly good looking.

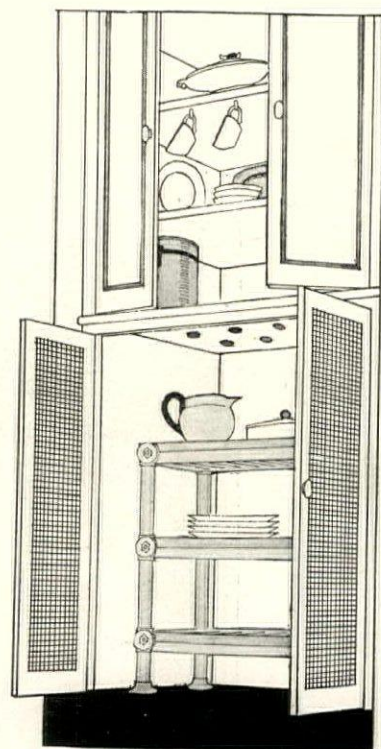
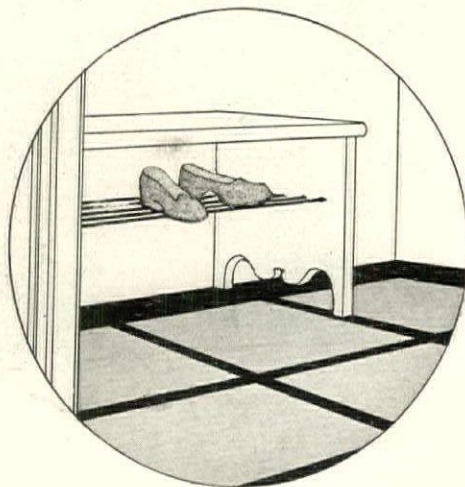


*A telephone closet, opening on both living room and service quarters can have a door decorated this way*

*(Below) By making a shelf of galvanized wire below a hall bench, one has a place for overshoes*



*The convenient tea towel rack is a bottomless drawer with parallel rods on which the towels are hung*

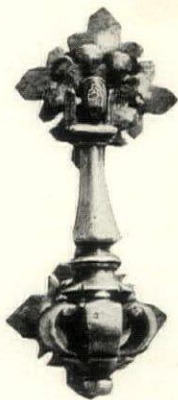


*For warming plates one may install in the pantry china closet this type of flat-top radiator as shelves*

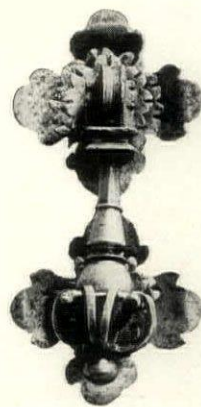
# SPANISH DOOR KNOCKERS for MODERN STUCCO HOMES

*The Artistry of the Moor and the Spaniard  
Might Stimulate Modern Craftsmanship*

ALICE MANNING WILLIAMS



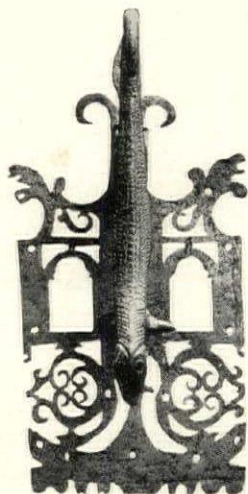
*A Renaissance door knocker, so formed with rosettes as to give a flower like effect. The ornamentation is typically Moorish*



*Another example of Renaissance design. These illustrations are shown by courtesy of the Hispanic Society of America*

OWING to the increasing popularity of the stucco house, especially in its Spanish adaptations, there has been considerable speculation as to the type of door knocker used. Unfortunately, the available knockers are not always adapted to the character of the door or to the house itself. The incongruity of the colonial brass knocker on a house of Spanish style has been repeated too often.

A word about the Spanish door. The common type, which is Moorish in style, was built up of an elaborate intersecting wooden frame which is visible on the inside as a series of varying coffers and is covered on the exterior with stout vertical boarding. This gave great strength to the ordinary door, the wide planks being held together by iron bars or plating and ponderous bolts. Lacking the elaborate wood carving which characterized the heavy doors of Italy, the Spanish doors offered greater possibilities in the way of iron embellishment,



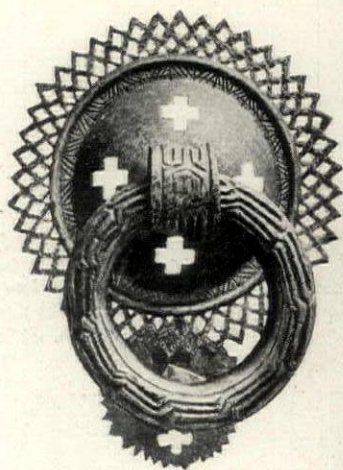
*The lizard design was a favorite among early Renaissance iron workers in Spain. This example dates from about 1600*

especially in its locks, nail heads and knockers. The knockers on the average door were generally placed in pairs, one on each side slightly above the head.

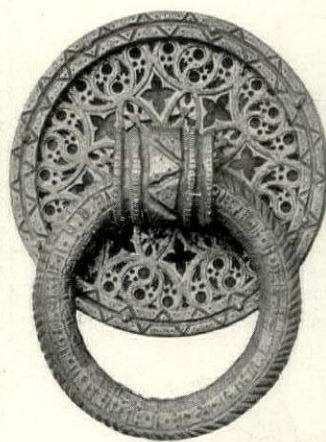
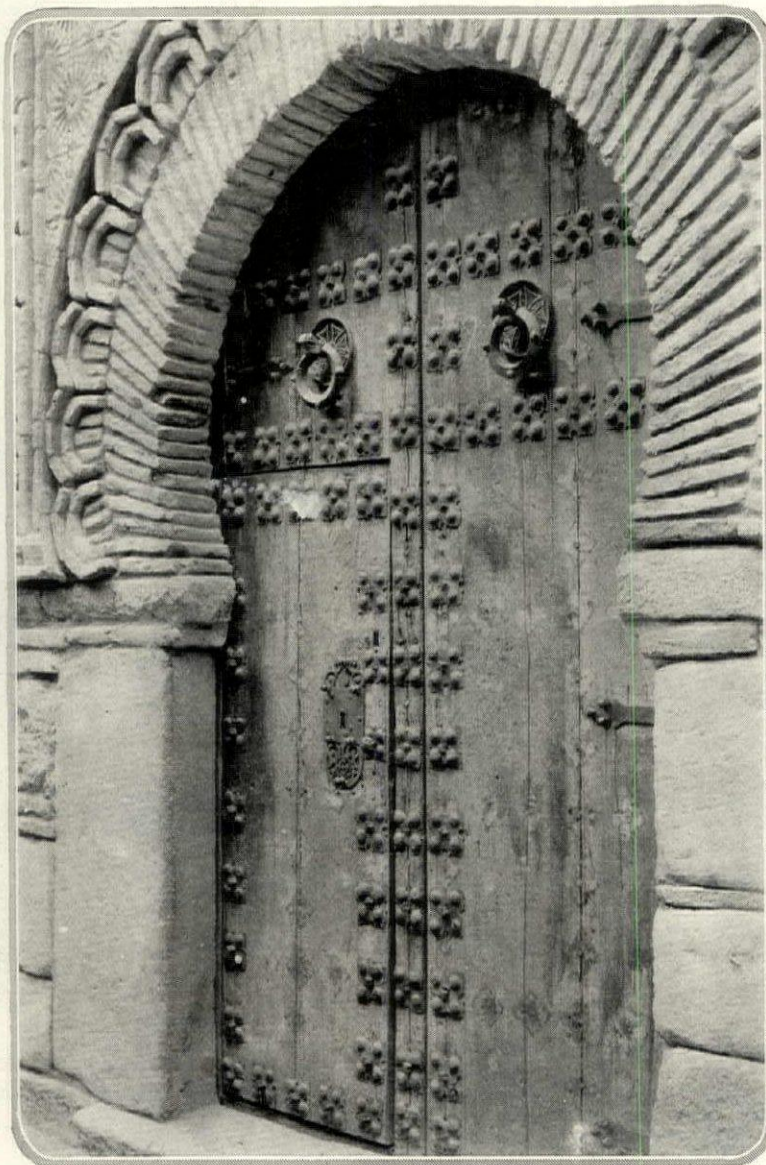
Their simplicity and beauty is worthy of emulation, and it was with this purpose in view that these samples here shown were selected. Each shows a certain fine individuality and is not at all difficult to reproduce, although, of course, the modern article would lack the atmosphere and tradition that goes with the knockers of old. These were made of malleable iron, which was granulated in texture, but which became after repeated heatings and hammerings very tough and flexible. Easily wrought when hot, it could be hammered and bent when cold.

In its primitive state the Spanish door knocker (called *llamador* by the Spaniards and *alldabon* by the Moors) was very simple, consisting of a flat back plate to which was riveted either a ring or

*(Continued on page 80)*

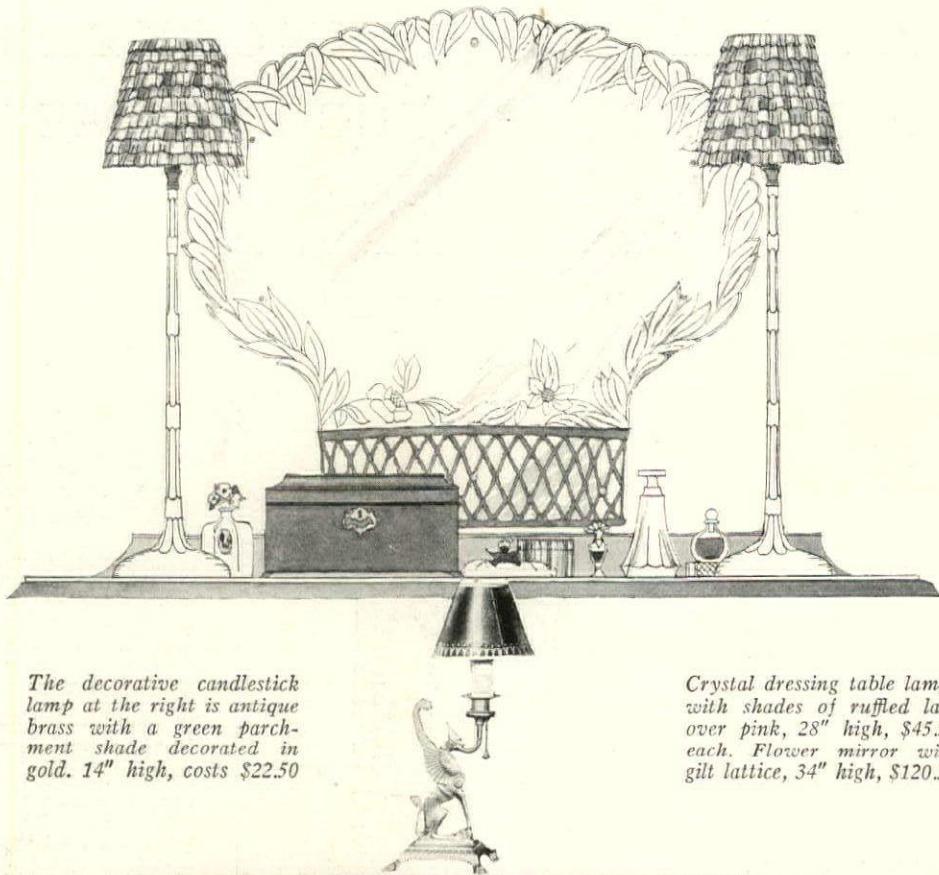


*Moorish influence is evident in the design of this 16th Century door ring knocker and escutcheon*



*A door handle of the late 16th Century, with Mudéjar tracery, a blending of the Moorish and Gothic*

*These iron devices were used both for knockers and door rings, as shown on the door to the left*



The decorative candlestick lamp at the right is antique brass with a green parchment shade decorated in gold. 14" high, costs \$22.50

Crystal dressing table lamps with shades of ruffled lace over pink, 28" high, \$45.50 each. Flower mirror with gilt lattice, 34" high, \$120.50



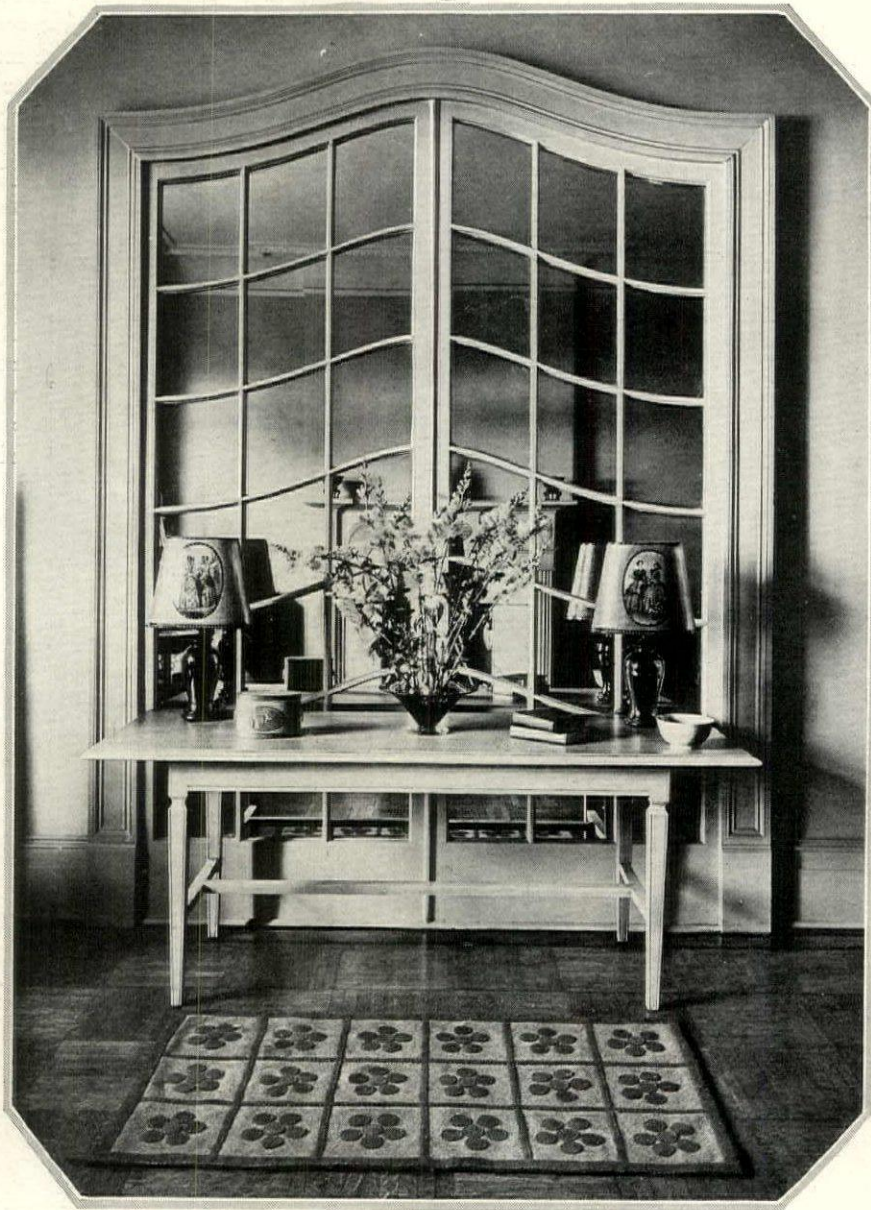
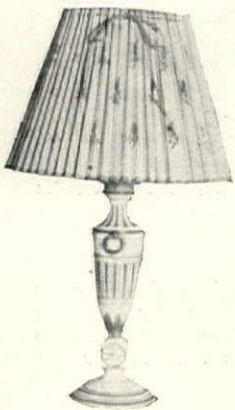
In charming contrast to the other black pottery lamp is the shade of yellow and black toile de Jouy bound with Chinese red, 18" high, costing \$23



The shade on the amusing pottery lamp above is of marbled paper in black, rose and blue. The lamp is wired for one light. 18" high, and priced at \$27.50

Readers who live in large cities may find these articles or similar ones in their local shops. In event they do not, House & Garden will gladly purchase them through its Shopping Service, 19 West 44th Street, New York City. Remittance should be made by draft, money order, certified check or check on a New York bank.

A slender rose, green and white pottery candlestick makes a graceful boudoir lamp. The shade is pleated rose and white chintz, 18" high, and is \$25 complete



G. W. Harting

A table for a porch or country house morning room is blue-green lined in yellow, 25" high, top measures 5' 7" x 2', \$75.50. Black pottery lamps with Godey print shades, 20" high, \$37.50 each. Amber glass flower bowl, \$4.75

SUMMER NOVELTIES from the SHOPS

Wooden lamp in apple-green with mauve stripings or lavender with turquoise with parchment shade decorated with flower print, 18" high, \$25.50





Bookshelves in walnut finish, 29" x 25", \$40.50. Wrought iron lion book-ends, \$18.50 a pair. Low amber bowl, 16", \$16.50. Flower prints framed in color, 14" x 11", \$18.50

Two fold screen of wall paper in apple green and pink, \$125.50. Reproduction of French tray table in walnut or mahogany, \$65.50. Walnut peasant chair is priced at \$25.50



These charming open-work pottery candlesticks decorated in rose and green would be delightful on a white mantel. They are 9" high and \$10.25 each

(Above center) A painted tin flower container comes in red or yellow with Chinese decorations in gold. It has an inside compartment. 11" x 5" costs \$11

This sixteen piece breakfast set for two people is of primrose yellow china decorated with bird motifs in blue, \$80.50. Rose vase 10" high, \$10.25



# The GARDENER'S CALENDAR for JULY

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
1. Peach curl develops about this time of the year. It is well to checkmate it by spraying with a combination of Bordeaux mixture and arsenate of lead. Pick off and burn immediately any leaves which are infected.	2. Don't neglect to protect the strawberries from the birds. An old tennis net properly spread will answer for small beds; special nets can be secured for protecting large plantings. Scarecrows may be helpful.	3. There is no cure for potato blight. It can be prevented, however, by spraying about once in three weeks with Bordeaux mixture. It is a good plan to put arsenate of lead in the mixture to destroy the destructive potato bug.	4. Spray the roses with arsenate of lead if they are infested with rose beetles. These drill holes in the leaves and, of course, weaken the plant. Top-dress the bed with bone meal if you want quality flowers this autumn.	5. Most soils are partially deficient in humus. Cover crops of clover, vetch and rye are invaluable for restoring this element to the soil. Sow them now in the orchard and any vacant ground remaining.	6. This is a critical time in the garden. The ground bakes, and weeds are very persistent. The only remedy is frequent and deep cultivation. Don't believe the theory about deep cultivation destroying surface roots.	7. Blight is a very destructive disease to many garden crops. Cucumbers, muskmelons, celery and tomatoes are particularly susceptible. They should be sprayed with Bordeaux mixture every three weeks.
8. Take some chrysanthemum cuttings for flowering in small pots in the greenhouse. Don't neglect the carnation plants out of doors. The ground should be cultivated frequently and regularly.	9. Late cabbage, cauliflower, celery, kale and Brussels sprouts should now be planted out. Use plenty of water when planting, and a little fertilizer worked into the soil will start the plants growing vigorously.	10. A heavy mulch should be applied to the sweet peas. Any rough litter may be used for this purpose. Spray with a tobacco preparation if aphids appear. A little shade at mid-day will maintain the flower quality.	11. To insure plenty of fresh vegetables, you should now sow lettuce, beets, carrots, beans, cucumbers, kohlrabi, corn, radishes, turnips and endive. Use early corn and saturate the drill before sowing if the soil is dry.	12. Select three or four of the best shoots on the tomato plants and support them by some means. Remove all other shoots and keep the lateral shoots reduced by occasional pinching. This makes larger fruit.	13. Hot, dry weather encourages the propagation of all kinds of plant lice. All plants are subject to attack, but more particularly soft foliage types. Inspect frequently, spray with tobacco or kerosene preparation.	14. Lettuce runs to seed considerably at this season. A board placed over the row, supported so it will be a few inches above the tops, will reduce the losses. The boards should be taken off during rainy weather.
15. There is still time to start a few flowers for fall. Sow in a frame or sheltered bed early asters, poppies, stocks, callopsis, larkspur and candytuft. Use water freely when setting out, and have the ground rich.	16. Soaking seed to hasten germination is wrong in principle. Before sowing at this time of the year, soak the drill by letting a hose run into it. The moisture then penetrates and encourages downward root growth.	17. This is an excellent time to look over all trees for bark scabs which should be cut back to live bark and thoroughly painted. Remove any stubs where branches have been improperly cut. Watch for fire blight.	18. Beets and carrots for winter use are always desirable. Sow several rows of each and if using ground that has been previously cropped, spade under some fertilizer. You can also start peas now for fall use.	19. After they have finished flowering, the climbing roses should be thoroughly pruned by removing a few of the old shoots and training the younger and more vigorous shoots in their place. Keep them in bounds.	20. The late potatoes should be swelling fast at this time. An application of fertilizer worked into the soil will increase the size of the crop and the quality of the tubers. Potatoes require attention.	21. Be very careful about artificial watering. Remember that the natural soil moisture is preferred if you can save it. If you must water, soak the ground thoroughly and after the surface has dried, cultivate.
22. Reduce the stems on the dahlia plants to three or four. Keep the lateral shoots pinched out on the flowering stems. Some sort of support should be applied now, to prevent breakage during storms.	23. This is an excellent time to sow rutabagas for next winter's use. New ground is preferred for this crop and the plants must never be allowed to suffer for want of water. Sow in drills and thin out to about 1'.	24. Onions can be improved in size by partially breaking the tops down just above the bulb. This is best done by bending the tops over with the hand until the stem doubles. Do not loosen the roots.	25. It is now safe to sow peas for fall use. Other cool crops such as spinach, radishes and the large heading types of lettuce and endive may now be planted. This is the last call for beets, carrots and winter radishes.	26. Don't allow any newly set out plants to suffer for lack of water. All new stock should be saturated with water when dry, and a mulch of rough litter will help to retain the moisture. Artificial shade helps.	27. Make preparations to move evergreens now. The beds should be marked and the plantings prepared beforehand, as the trees should never be allowed to lie around in the hot, drying sun.	28. Are you getting full value from your garden? Do you gather the crops daily, using those you require and putting the balance away in glass for next winter's use? If not, there is still time to do much.
29. Weeds in the lawn are very conspicuous now and can be readily removed. A good method is to have some weed killer or gasoline in an oil can, dropping a little in the center of the weed. This is easier than pulling them.	30. Strawberries planted now will fruit abundantly next season. Be sure you order both staminate and pistillate varieties to assure fertilization. Prepare the bed by double digging, using well rotted manure.	31. Practice summer pruning on the fruit trees. Pinch back the most vigorous shoots and remove all thin, weak interior branches. This applies to trees of fruiting age. Others of smaller size need different treatment.	This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing operations. The dates are for an average season.			



Harris & Ewing  
GRACE TABOR

Seven of the country's most noted landscape architects—they merely happen to be women—grace the Calendar page this month. Miss Tabor, an author, as well, has written several books on gardening



Ira L. Hill  
ANNETTE HOYT FLANDERS

A graduate of Smith College, and of the University of Illinois in landscape architecture, Mrs. Flanders' training has included several years of study in Europe, the West Indies and through our Southern states



BEATRIX FARRAND

Mrs. Farrand's very extensive practice has included the designing not only many gardens on large estates, but also the planting of the Memorial Quadrangle at Yale and the grounds of Princeton University



Bach

ELIZABETH L. STRANG

One of our most frequent contributors, Mrs. Strang's interesting articles illustrated with examples of her own as well as splendidly designed work, are both helpful and familiar to House & Garden readers



Bradley

ELLEN SHIPMAN  
The work of all the women here has been shown at various times in House & Garden. Several views of the Croft garden, at Greenwich, Ct., designed by Mrs. Shipman, appeared in the March issue



Amemya

RUTH DEAN

One of Miss Dean's many delightful gardens is her own in New York, in which she is

standing. She has also written a book on design—The Livable House: Its Garden

MARION C. COFFIN  
Some of Miss Coffin's most important gardens are those designed for Frederick K. Vanderbilt, Bar Harbor, Me., Lamont Dupont, Wilmington, Del., and Gordon K. Bell, Katonah, N. Y.



Bradley

# The Sweets of Society

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## Whitman's Quality Group

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A mount from a Queen Anne cabinet, a view of which is seen on page 90



A walnut secretary of high rectangular construction with double-hood top. This is typical of the plainer sort of Queen Anne furniture



A characteristic ornamental key plate found on drawers of the period

WITH Queen Anne furniture (1702-1714), who can avoid the alliterative thought of curves and comfort; for to our modern way of feeling the two merge in furniture. Speed makes sharp edges as dangerous in households as in automobiles. The older ages had time enough and space enough and so little furniture withal, that sharp edges were a negligible factor; but with modern crowding we are thankful for well-rounded edges. So the Queen Anne period marks the advent of comfort. Nor is this attained at the expense of beauty, though possibly at the sacrifice of delicacy.

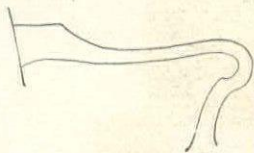
Queen Anne herself was a lady of ample proportions. Curiously this fact seems to link itself with the furniture of her days. Possibly she made it fashionable, but this is doubtful,

## FURNITURE of QUEEN ANNE'S TIME

for she stayed so closely at home that her subjects scarcely knew her, and she reigned a mere twelve years.

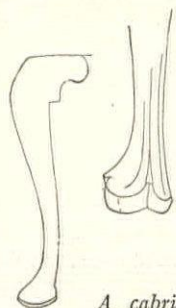
In the interesting process of tracing the advent and development of certain characteristics in furniture styles, we see just how this idea of comfort rounded sharp corners everywhere, curved the fronts into an easy swell in cabinets, into pleasant curves in chair backs with their fiddle splats, hooped the tops rounded arms and seats and finally bulged the legs into the curve we know as *cabriole*—the French word for a goat's leap. This bandy leg, though a novelty in England, had long been used in China for the Chinese found their way to comfort long before Europe thought on such matters.

(Continued on page 118)

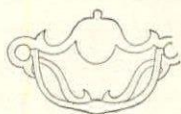


Profile of a chair arm, showing the curves

A pendant drop drawer handle of the period



A cabriole table leg

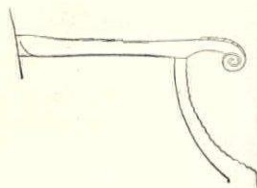


A typical drawer pull

The webfoot chair leg

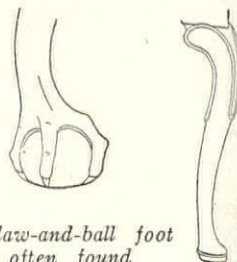


These walnut side chairs have inlay on the splat, top rail and seat rail. The legs are cabriole and the feet pad or Dutch. Upholstery is needlework



Profile of an armchair to be found on page 90

Detail of the chair splat shown in photograph



The claw-and-ball foot is often found

A cabriole leg from a typical chair





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A door knocker with characteristic Moorish boss, dating from the late 16th Century

## SPANISH DOOR KNOCKER for MODERN STUCCO HOMES

(Continued from page 73)

vertical hammer, the latter dropping against a large plain nail head. Often it was called a door ring, and served a secondary purpose as a door handle in addition to its primary use of heralding the visitor's arrival. The back plate grew in time to be very elaborate, but in the early days of the 15th Century it was unornamented and crude in outline. The solid hammer of the early knockers was the first concern of the Spanish smiths who fashioned them in the quaint forms of archaic men, birds, lizards, dogs, etc. The lizard was especially popular, and in the later Renaissance period became a real work of art, with its outstretched wings, scales, ringed tail, all beautifully etched and engraved. The style most prevalent in Spain, however, was of the flattened ring type. The plain heavy rings of old yielded by slow degrees to the influence of art in being beveled and exquisitely chased. Often they were twisted; sometimes the ends of the ring, instead of being welded together, terminated separately in passing through the back plate, with lyre effect, or in the pilgrim shell design, a motif popular in Castile.

The back plate, which was very simple, too, in the early days of the 15th Century, began to assume various shapes and in the hands of the Spanish smiths, some fine examples of craftsmanship were developed before the handle emerged very far from its primitive form. Later the simple art of smithing became in time a combination of smithing with Eastern methods of enrichment applied, when the metal was cold. Thus under the Moorish influence the back plate, which was invariably circular or star-shaped was pierced with Eastern patterns and its edge notched and serrated, or perhaps finished with a cabled border. Examples here show how the Moors imparted to iron, along with their basic principles of design, their delicate methods of working gold and silver. This Moorish delicacy of detail continued into the Renaissance even long after Christian rule had been established and at times combined with the Gothic with sur-

prising harmony. The Spaniard recognizing the superior craftsmanship of the Moor, employed him side by side with Spanish artisans, whenever Christian buildings were to be erected. In manner Moorish and Gothic blended into a style called Mudéjar. There is shown an excellent Mudéjar example with Moorish and Gothic elements successfully harmonized. The form of the back plate is interesting, it shows how the scale of Gothic ornamentation could be reduced to a simplicity that is purely Oriental in appearance. It was probably made by a Moorish artisan working long after the establishment of Christian rule. Considerably architecturalized is seen in another illustration which precedes the flamboyant style of the late Gothic knockers.

During the Renaissance when tracery was intricately chiseled on rough stone, the Spanish smiths used the same methods, even to the effect of chiseling the striker out of solid iron. The back-plate was etched and pierced with unbelievable delicacy as if the question of labor was insignificant item of the process. The lace-like openness of some plates represent a prodigious amount of patient cutting, giving on the whole the effect of a French flamboyant knocker. The Spanish appearance is still retained, however, on account of the Eastern patterning incised up to the sides of the buttresses and on the neck of the winged beast, as well as the tracery crowning the panel. The enthusiasm of the sculptor was never carried to the same extent as in Italy, where sculptors, elaborated designs with simplicity and suggestion of utility appeared and the knocker became merely a pendant statuette.

Sometimes instead of the back-plate there are bosses, single or in pairs placed above the other. This Moorish feature is often treated with a Gothic feeling. Often, they are beaten out in naturalistic leaf forms; sometimes two separate units, consist of roses each concentric layer cut to a different diameter.

(Continued on page 82)



Gothic Renaissance influence is seen in this early 16th Century design, with canopy and human figure



T A N D A R D . O F . T H E . W O R L D  
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Exactly what is it that causes women to speak of Type 61 Cadillac with such special enthusiasm?

Is it the car's beauty, or its comfort, or its dependability that accounts for the preference which they undeniably show for it?

No one who has seen the admiration in a woman's eyes as she viewed the graceful outlines, rich upholstery, and harmonious appointments of the Cadillac could doubt for a moment the appeal of its beauty.

Similarly, there is no question that women place a high value on the car's comfort, as revealed by the restfulness

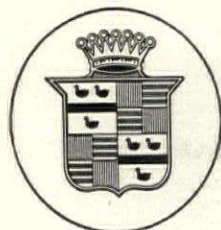
of the cushions and the ease and evenness of its travel.

But we doubt whether its beauty, or its comfort, or even its dependability is sufficient to explain women's favor for the Cadillac.

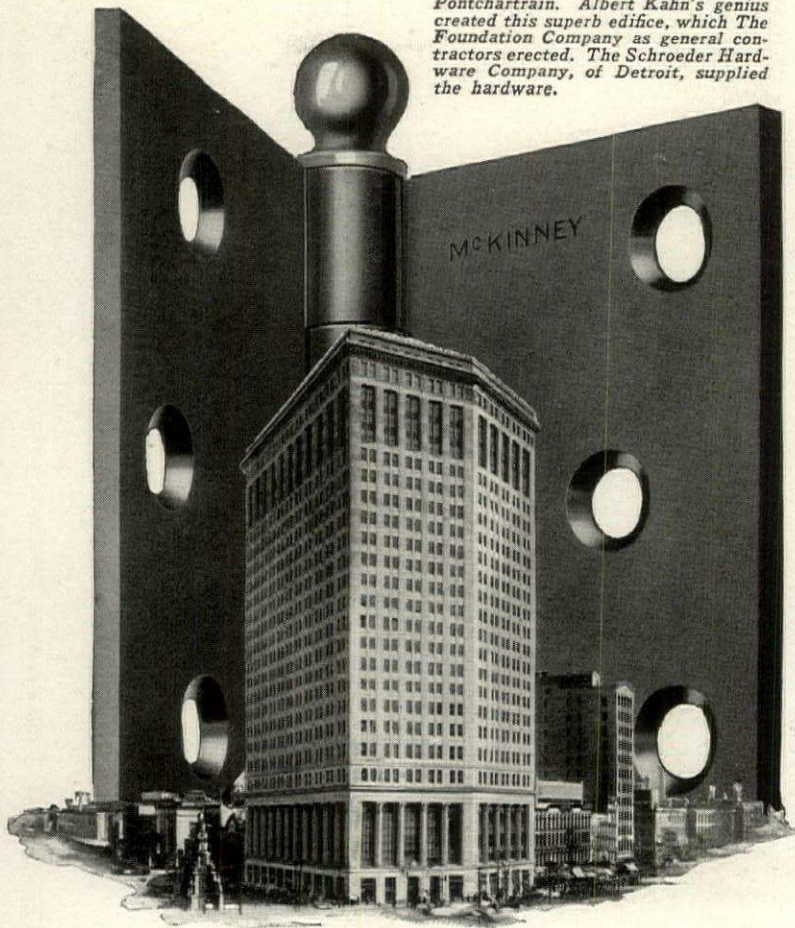
Isn't this favor due, rather, to their conviction that the Cadillac includes in full measure, not one or two but *all* of the qualities which they desire in a motor car?

Isn't it inspired by their knowledge that whatever they call upon it to do, from whatever standpoint they consider it, in whatever company it may be, the Cadillac stands out as a fine and exceptional car?

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# McKINNEY

Hinges and Butts and Hardware

## SPANISH DOOR KNOCKER

(Continued from page 80)

pattern, to give a flower-like effect.

The hood over the vertical knocker is an idea particularly Spanish. At first crude in form, it blossoms into rich crowns, semi-circular in form, a feature of Spanish door knockers even throughout the Renaissance days. Seeming lack of stability and finish at both sides of the back-plate caused the Spanish smith to add attenuated buttresses invisibly riveted from the back and further ar-

chitecturalizing his work by cabled ing surmounted by small pinnacles.

Detailed as the knockers may be, appearance of richness and elaboration was but a fundamental feature in Spanish ornament, for in the massive simplicity of the Spanish house of old was the treatment of the doors produced the final effect. The result could be achieved in the modern house with simple and not costly la-

## THE MARVELS OF MID-SUMMER PLANTING

(Continued from page 62)

plants grow is usually 6" or 8" deep with a layer of sand below it into which the roots do not penetrate. The plants can then be taken out with a sharp spade with solid chunks of peat surrounding their roots.

One particularly worthwhile phase of mid-summer planting is that any large sized individual plants for a garden background can be seen and known exactly as they are going to look. One does not have to imagine them in leaf as in the case of spring and fall planted shrub masses. The ability to get these immediate effects often times more than balances the slight extra labor involved. Such shrubbery is the making of the late planted flower garden which is in great need of backgrounds and enclosures for shelter and seclusion.

We are getting rather accustomed to the moving of all kinds of evergreens at almost any month in the year. August seems to be as favorite a month as any. For evergreens August is better than July because by August the new growth has had time to harden. If this new growth is not sufficiently hardened the new ends of the branches are apt to droop during transplanting and they remain in this wilted position. When next year's growth stands out straight in its normal position it gives the tree a curious crimped look which it is apt to retain for several years at least.

### TRANSPLANTING TECHNIQUE

The successful mid-summer planting of deciduous trees requires a great deal more technique in the mechanical art of moving and a great deal more knowledge of tree physiology than flower or even shrub planting. The present day methods of ball and platform moving upon specially constructed trucks has made successful mid-summer moving of deciduous trees an accomplished fact. They are moved by what is known as the "ball", the "half-ball" and "bare root" methods. The ball method is that in which the tree is dug with a ball of earth entirely inclosed in a canvas cover and lashed to a platform. This method is most suitable for the difficult varieties such as oaks, gums, tulips and magnolias, and would apply only to trees up to about 6" in calibre as the weight of a ball for a larger tree would be too great to handle readily. It is used also for nursery grown plants whose root systems have been developed close about the base of the tree. The half-ball method is used for slightly larger trees or for small trees of a variety more readily moved, such as elms and maples. In this case the roots of the trees are dissected out for

their entire length and are wrapped in wet straw. A ball of earth is, however, retained about the base of the tree which is held tight by a canvas which allows the roots to stick out.

The whole is then lashed to a good-sized platform. I have seen trees up to 12" in calibre handled by this method. The bare root method is probably not so suitable for mid-summer work inasmuch as all the dirt is shaken from the roots and the roots are up in bundles and wrapped in straw. It is necessary, however, to resort to this method if very large trees are moved on account of their great weight.

The usual method of soil preparation for large trees is followed except that no heating manure is put in the bottom of the holes.

### TREATMENT AFTER TRANSPLANTING

There are three methods used in treatment of the trees after the planting is done, in order to counteract the disturbance to which the root system has been subjected. Sometimes a tree is severely pruned. This method gives the tree an unnatural shape the time being and spoils its immediate effectiveness which is of course one of the very reasons for moving it in mid-summer. Sometimes the tree is stripped of its leaves. This has been found worthwhile in some cases as it again spoils the immediate effectiveness of the tree and its winter-like appearance during the middle of the summer is anything but pleasant. So people do not seem to be annoyed by the appearance of a dead or dead-looking tree in the midst of abundant leafage while many think that even late leafing of the sycamore and of catalpa makes them objectionable lawn planting.

Some trees and shrubs will lose their leaves at mid-summer planting just as they sometimes lose their tender new leaves in the spring transplanting. This does not often hurt them. They may recover their leafage during the summer or wait until the next spring before regaining their real beauty. I have seen gosa roses transplanted in August have lost their leaves and come into leafage again during September. Oaks, beeches, hawthorns and red maples have been known to stand bare and bleak until the next spring without any injury. It is an interesting fact that summer transplanted trees and shrubs begin to color earlier and lose their leaves earlier than the shrubs around them.

Sometimes, however, the tree

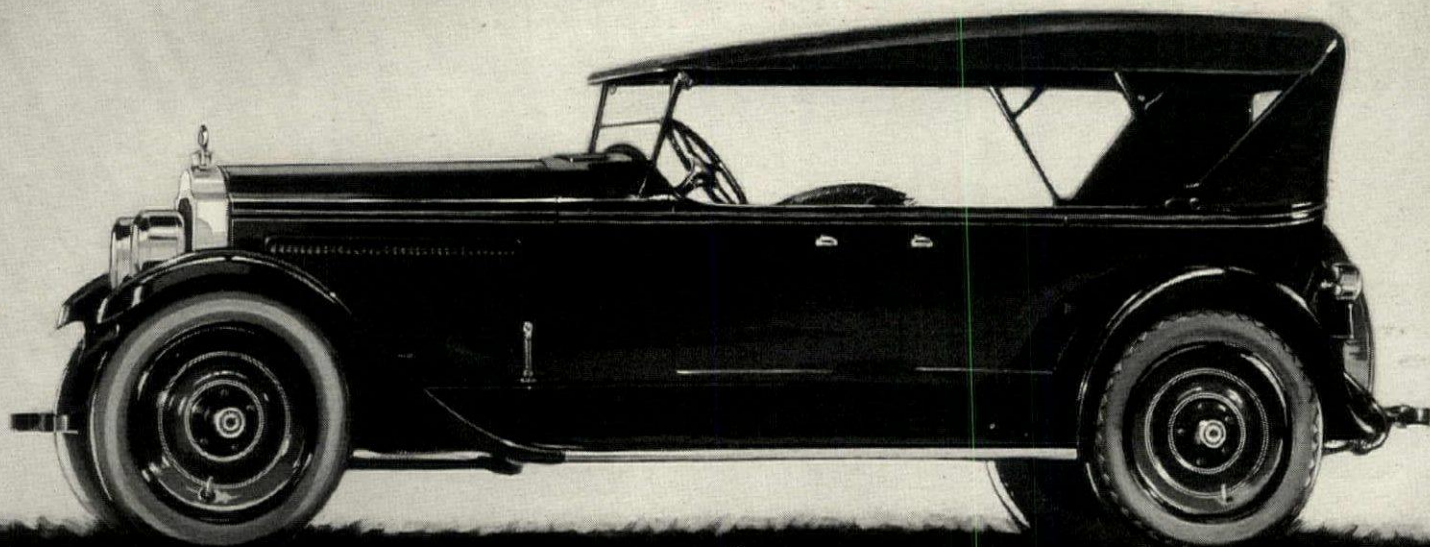
(Continued on page 84)



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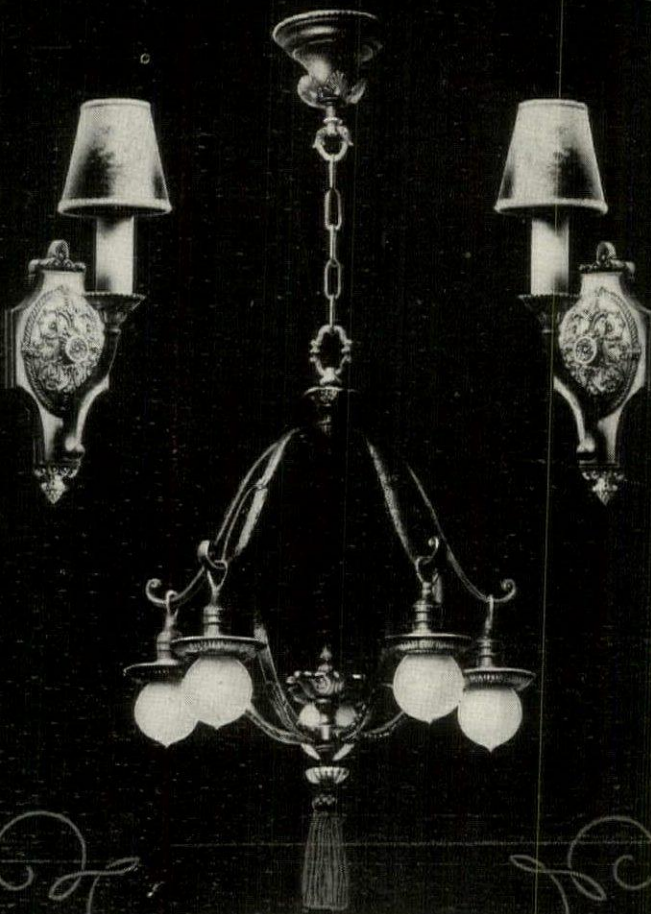
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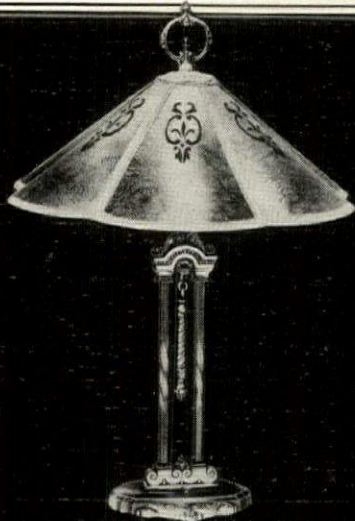


**R**IDDLE Fitments are equally adapted to old and new homes. Many a home is being modernized in respect to the lighting by replacing the outdated fixtures by new Riddle Fitments. Those here shown are admirably suited to the living room. The entire range of styles offers interesting suggestions for all major rooms, the Estofado Decoration harmonizing perfectly with practically any color scheme. Booklet illustrated in full colors, and name of nearest dealer, will be sent on request.

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Table lamp shown below, No. 649, 24 inches high, with Riddle Vellum-esque shade, \$37.50



## THE MARVELS OF MIDSUMMER PLANTING

(Continued from page 82)

neither pruned nor stripped of its leaves. There is a happier method which has been found very satisfactory. The tree is well mulched and constantly watered. The mulch must be of straw or of some non-heating material spread over the entire root area to the depth of five or six inches. It must never be of manure which is too heating. Abundant watering is absolutely necessary. The hose should be running constantly and moved from tree to tree at intervals—a hose divided between a half dozen trees or so. This is especially necessary in soft sandy soils. In clay soil care in watering should be taken and sufficient drainage should be provided so that the tree is not left standing in water and the roots allowed to decay. The same principle of deep watering applies to trees as well as to perennials. If possible it is well to punch holes with crowbars to the depth of 2' or more over the root area of the tree and to allow the hose to run and to fill these holes. In this way we are assured that the water will go down where the roots are. If only the surface is moistened the roots will come up and then when we think the period of watering has been of sufficient duration the trees will die from thirst.

A distinction should be made between planting done during July and August and planting done in June. June planting should be avoided because the soft growth then on the tree will almost surely wilt and present a sorry appearance.

### PLANTING TREES IN LATE SUMMER

July and August planting has advantages over fall planting. The tree has time to recover from its migration before the cold weather sets in and is then all ready to show its real beauty in the spring. When a tree is transplanted in the fall it simply holds its own during its dormant period and waits until the spring to recover from the shock. July and August planting has advantages over spring planting. Labor is more easily obtained, superintendence can be more carefully attended to than in the rush and pressure of spring work. The work can proceed more carefully, one tree can be handled at a time, the transition can be accomplished more quickly and efficiently.

It is advisable to avoid mid-summer planting for trees such as tulips and sweet gums of large size that are normally difficult to move. Apple trees and hawthorns are difficult to move. Dogwoods should not be moved in mid-summer. Birches are especially touchy and do not even tolerate fall planting. Beeches are fairly difficult to move though 20' trees have been moved successfully in July. Magnolias are not easy to move but have been transplanted with success in mid-summer. September first is the very latest date to try moving them, however. It is generally advisable to avoid mid-summer planting for all trees with fleshy roots. Sweet gums, tulips and magnolias belong to this group. The roots of the magnolia, for instance, are very easily bruised and turning purple get what seems like a kind of blood poisoning which is generally fatal. Oaks, too, with the single exception of the pin oak, are difficult to move. This dis-

inction is worth while noting, I think because it illustrates a general principle. The pin oaks have a fibrous root growth and grow normally moist or swampy ground. They are therefore, easy to dig with a ball, their fibrous roots suffer very little disturbance. All the other oaks have long straggly roots, veritable claws, with few fibers, which do not adjust themselves so quickly and slowly to make a new foothold.

### THE KINDS MOST EASILY MOVED

The trees that can be satisfactorily moved are elms, pin oaks, and all various maples, more particularly sugar, silver and Norway maples. Hornbeams can be moved, mountain ashes move easily, oxydodendrons moved with success. Willows, poplars and locust also move with great ease.

Mid-summer planting is only worth while for trees up to 6" or 8" in caliper. If the moving of larger trees is attempted it will be found that the actual cost of moving them with a ball and half-ball is prohibitive. A tree of 20' calibre has usually a height of about 20' and has a fair spread depending upon its location. If it has been growing in the open it may have as much as 30' spread, while a tree standing in a close nursery will be cramped and unnatural in appearance.

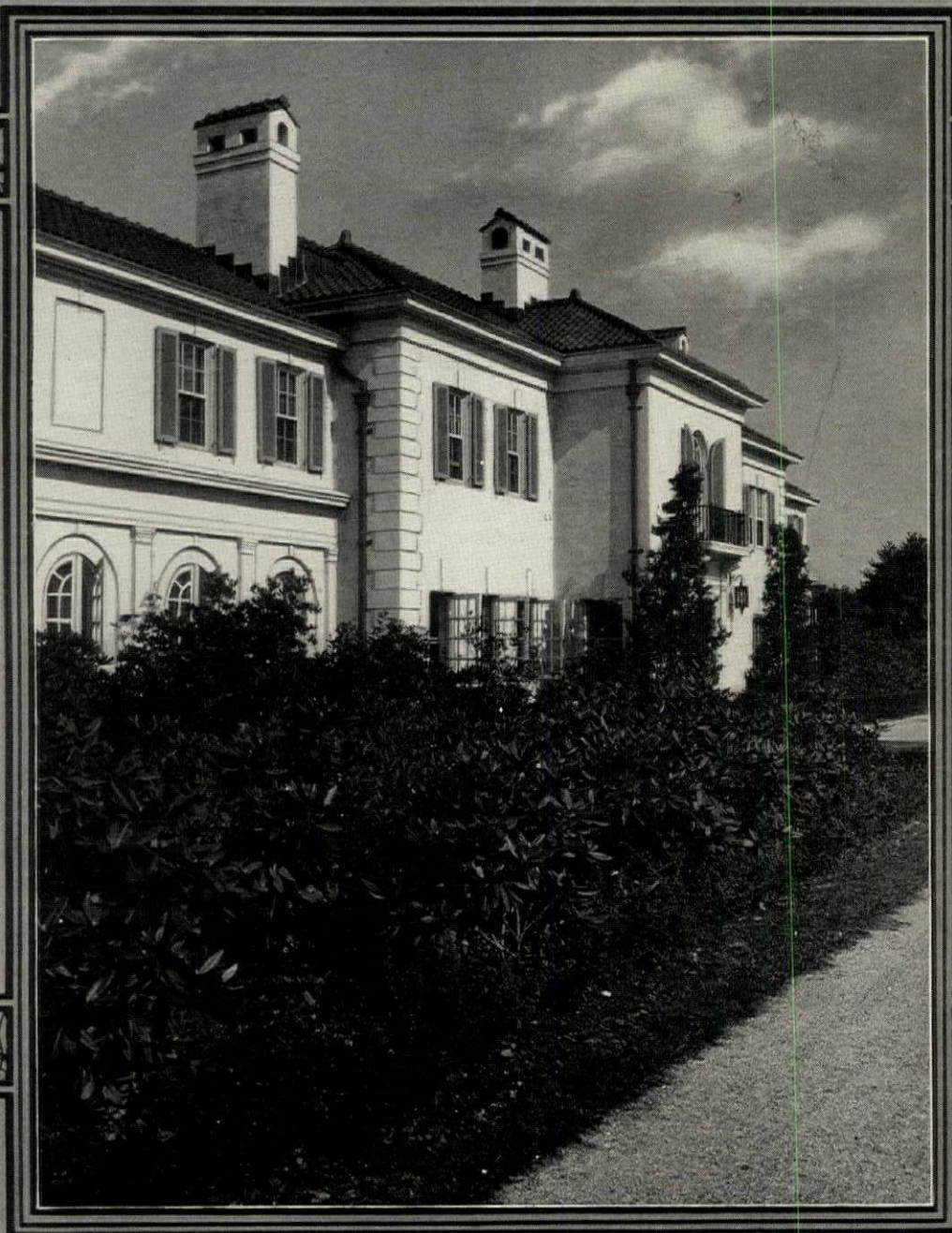
Mid-summer planting does not lend itself to the use of specimen trees. Its most important safeguard is the use of trees in large groups and masses so that they can shelter one another. It is always advisable to feather down the planting with shrubs so that the trees are protected as much as possible from the winds that blow out the undersides of the leaves. Moreover, in mass planting the occasional loss of a tree here and there does not count.

This kind of planting lends itself therefore, to boundary planting and to hedgerow effects. It lends itself to backgrounds and screen plantings. It lends itself best to groves and haunts. Anyone who has caught the spirit of the bosquets in Italian gardens, who has seen the tree planting in more or less regular spacing and equal height in such gardens as Versailles where trees were planted in vast numbers and in great masses upon level open plains, can easily understand the value for American use. In two of the examples of successful mid-summer planting, that I have recently heard of, the trees in these grove formations were used to bring the woody spaces close up to the house. They formed the backgrounds for terraces and for long bowling-greens hedged with hornbeams. Pleasant flower gardens were found in their sheltering midst and curving paths with a manner of interesting woody planting wandered back and forth.

Even though we are seeing gardens and whole places created full grown I would not have you think that I speak lightly of them for they present no simple tasks. To have these groves appearing, quite suddenly in the short space of a few weeks, full grown and in the luxuriance of summer leafage does seem quite like the adventuring of Aladdin's lamp; the people who are guiding these tasks are the geniuses of our modern landscape world.



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## A GARDEN UNDER a HILL

(Continued from page 57)

cuts across it on the bias; yet this is one of the misdemeanors which garden amateurs most persistently perform. The proper grading of a site is nearly always a troublesome task, but without it there can be no such thing as a successful garden. Besides, there are no more delightful features of a garden than those which generally come with a thoughtful disposition of the grades—walls, steps and leveled terraces. All these things have been worked into the garden here, but none of them has the air of having been made simply for the sake of a wall, a flight of steps or a level space. They have grown naturally out of the conditions of the site, and the stones for the walls and steps were probably gathered on the spot.

This upper garden makes a delightful place for perfect leisure. It has shade, seclusion and a view. The ten foot hedge of clipped yew not only affords privacy from the road but it forms a splendid rich, deep green background for the riot of color in the upper border. The vine covered wall of the house on one side and the heav-

ily massed planting of flowering trees on the other complete the enclosure and create the shade.

From this pocket of a garden the high ground of the place the low garden slips down to the water. It is frankly nothing but a path again which have been planted irregular clumps of larkspur and lupines, lavender and lilies and low, spread junipers, together with small flowering shrubs to give body to the scheme. Taken all in all, this little corner place in Sussex is one of those rare establishments which must always be the despair of every homebuilder who wants the most livable and unpretentious thing obtainable. Of course this particular house and garden achieved those qualities so delightfully because the generations with which it grew up wanted livableness more than anything else and pretentiousness at all. And with a perfect site at their disposal, and good taste as well, something has been evolved which is even finer than the clever counterfeits that the movie geniuses create in Hollywood.

## HOW to KNOW REAL WATERFORD

(Continued from page 45)

cutting for which the Waterford glass-house was famous, and later the lavish use that was made of decoration. Certain pieces, too, are associated with the factory; the fine elaborate chandeliers and candelabra of the period, for example, though luster cutting itself is said to have originated in Cork. The lovely boat-shaped fruit bowl on a stand, which is a rare prize today, and scent bottles of various patterns may also be taken as typical of Waterford in connection with strawberry diamond, hob-nail, and step-cutting of inimitable beauty and skill. Now and again the glass has a damp shiny look, as if it had been dipped in water and not dried, and this may also be taken as peculiar to Waterford.

All Irish glass is heavy, solid, and tough to a surprising degree. The decanters of that roistering age withstood many a hard knock and many a fall, and made on occasion formidable missiles. The quantity of table glass that survives speaks well for its durability. Cork glass is rather lighter, on the whole, than Waterford, but heavy in comparison with modern standards.

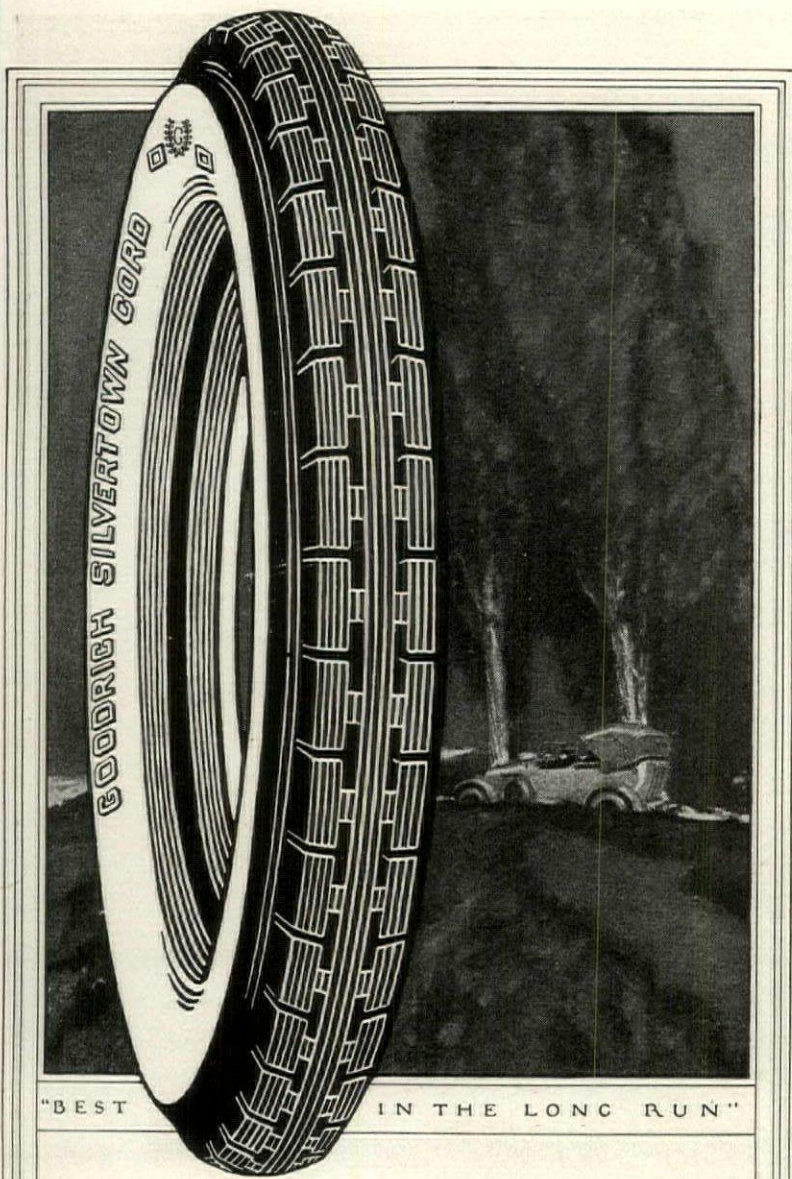
Authentic Irish glass can also be distinguished from fakes which otherwise have passed the tests by the "ring". This sound may be described as a deep musical humming with a sustained vibration, unlike the clear sharp note of ordinary glass. It must be heard and compared, since no description can be adequate, but it is quite unmistakable to a keen ear, and the old phrase, "Singing Waterford", is not inept.

Gilding, or traces of gilding, are often found on Irish glass. Fine engraving played a considerable part in its decoration, and work from the south of Ireland would be sent to Belfast, where most of the finest engraving was done. With the exception of blue glass and green, there was but little colored glass made at that period. The old glass-cutters relied upon cutting and patterns and beautifully designed shapes for the needful variety. The great householders in

Ireland would have whole table services designed after their own pattern so that exact similarity or mechanical copies were not seen in the best work.

Opinions differ about the care of Waterford and old Irish glass. Some hold cleaning it to be a sacrilege and count the bloom and the iridescence that appears on the surface as an asset to be guarded and preserved, like the patina on old furniture. Others maintain that Waterford should be cleaned and polished, and kept, so far as possible, in its original condition. This is done by washing it in soapy water and polishing it with chamois leather. Thus, treated, the glass emphatically does not "look new", but radiates a luster that is akin to the black shine of silver through to the prismatic diamond glitter of modern cut-glass.

The craze for Waterford and the big prices that collectors are ready to pay for it have had the usual result and a flood of imitations have been made with such consummate skill that to deceive where deception seems impossible. Less clever fakes betray themselves in various ways—they exaggerate, for example, a certain quality of Irish glass into clumsiness while failing in the matter of weight. Or, again, the cutting is done with rectangular precision, whereas the work was often irregular, with lines that deviated from the exact straightness. The color is either too white or too obviously tinted. The faint yellow low tinge that characterizes some of the old glass from Cork is exceedingly hard to imitate, and the gray-blue tinge becomes, in the faker's hands, crudely cobalt. Where authentic dishes vary in thickness, the second-rate fakes will be uniform; the spiral, or a thread, in a wine-glass is of betraying evenness. Holland and German Austria and France, produce extraordinarily good imitations. The finest quality that still eludes the clever imitator is that of touch. The expert can detect in genuine Irish glass a kind of softness, almost a warmth that is not present in any modern glass.



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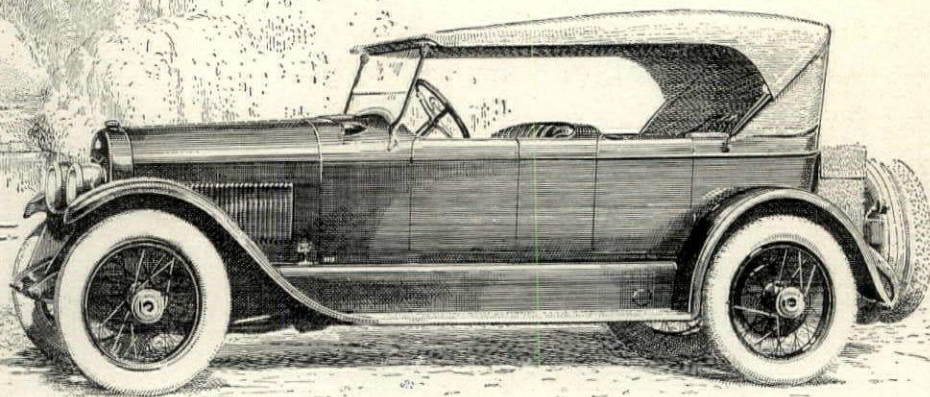
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# L I N C O L N



# A PLANTING of INFORMAL FORMALITY

(Continued from page 50)

yellow-wood; double scarlet thorn; pearl bush with its early emerald leaves; and hybrid lilacs with immense heavy trusses of white, pink and darkest purple. The sturdy pink weigelia and bush honeysuckles were used to screen the street, affording little temptation to pilfering passersby. In front of these, pink flowering almonds and tulip Picotee stand forth above the dwarf yews; and nearby are the sweet pink clusters of the Korean viburnum.

Later, the fragrance of the hybrid philadelphus, lemon lily, and Harrison's Yellow rose is followed by the spicy pungent pepper bush in midsummer.

Nor does the autumn lack interest, either of fruit or vivid foliage. Japanese barberry, Euonymus alatus, sorrel tree and bellflower (*Enkianthus*) all put on coats of red; blue berries on arrow-wood and turquoise vine, together with white on the snowberry, attract the birds.

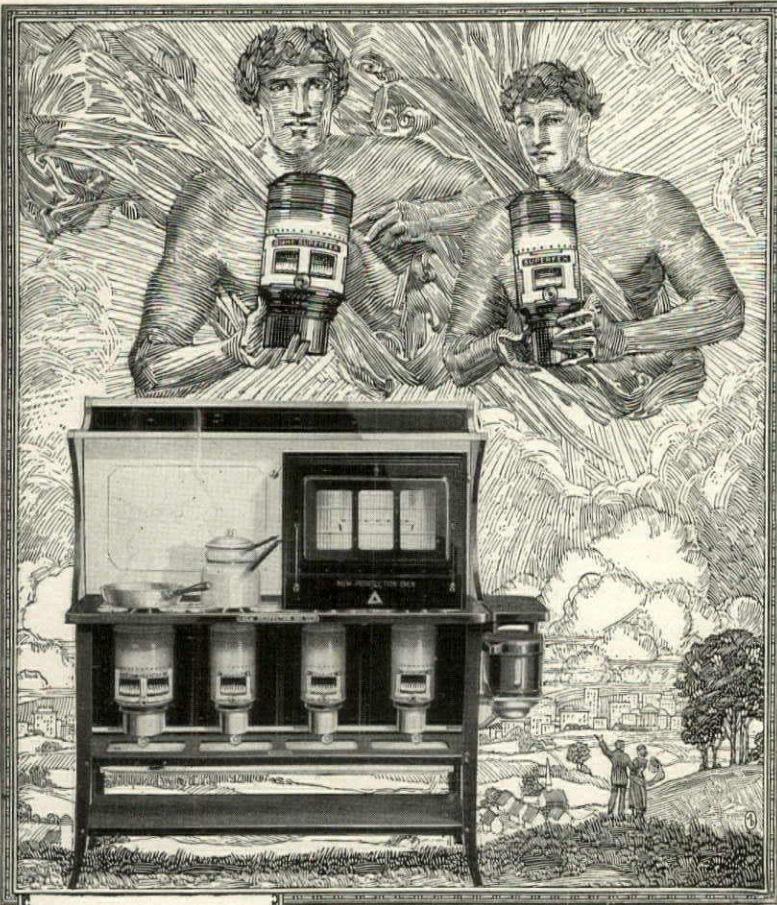
To insure a restful effect, but few flowers were used in the composition. On the other side of the house the craving for color was indulged by a herbaceous border, but here a few very choice single peonies, a long drift of white foxglove, a single clump of lavender Japanese iris beside the pool, a pink mallow, with spikes of *Lythrum roseum*, were quite spectacular enough.

It would have been following the accepted tenets of design to have the arbor "on the axis" of the turf panel, directly opposite the windows of the house. In this particular instance it is enjoyed more as arranged. As an adjunct to the shady side of the garage it forms a more attractive shelter than

it ever would have been, if set amid newish shrubbery, facing afternoon sun. The rustic pole peeled of bark and painted white the building, which is embellished with lattices and a door of brilliant emerald green, as are the Windsor chairs, and table. This door with handwrought latch and hinges salvaged from an old farmhouse. The threshold is an old millstone. On the potteries of mingled blues and greens vines of delicate tracery like a wild grape, turquoise berry, and creeper; gay cretonnes and other accessories make of the arbor a cozy place. Until the piping for the driveway can be arranged, a shallow dish of water is a refreshing to the birds.

Since flagstones are practically obtainable in this locality concrete fragments from the old garage were used instead. Their true origin is never suspected. In crevices are the following well-plants—dwarf moss-like *Sedum*, *Sempervivum* (hen and chick), *Gypsophila cerastoides*, with its mats of white; and the tiny magenta pink, its tiny cerise blossoms and like foliage triumphant under amount of tramping. In the along the sides of the arbor are *Umbines*, primroses, violets, *Solomon's seal*, and lilies—all ad to shade.

Since it was not feasible to re the driveway which lies between house and this little informal garden it was suffered to remain, though erably there would be French windows, and a terrace next to the house.



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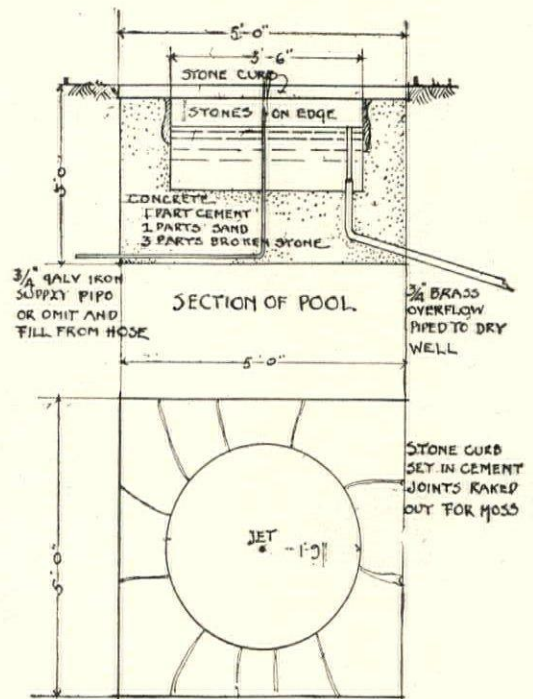
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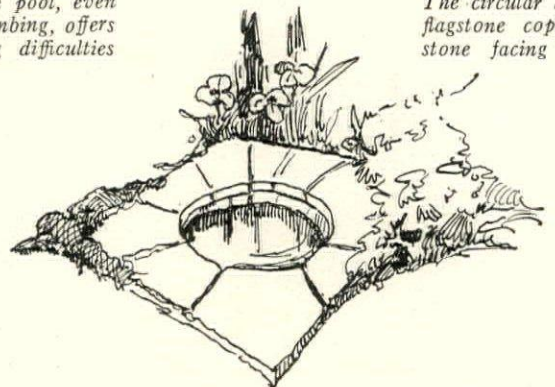
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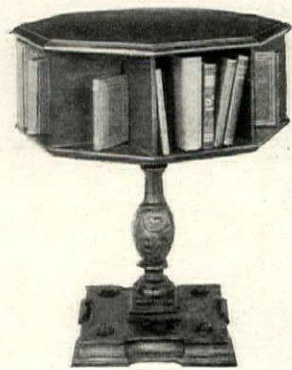
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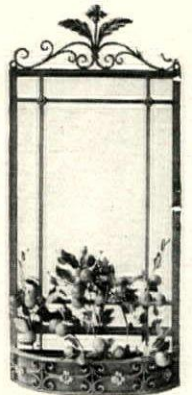
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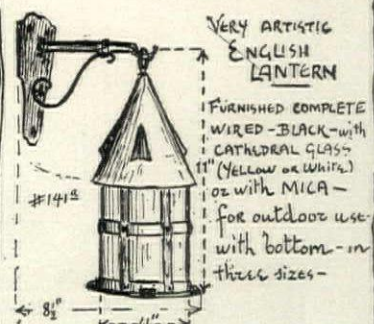
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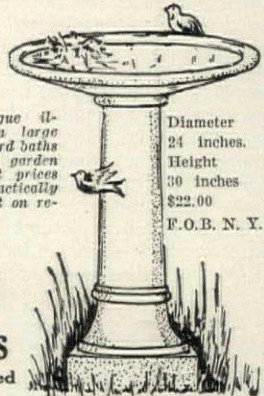
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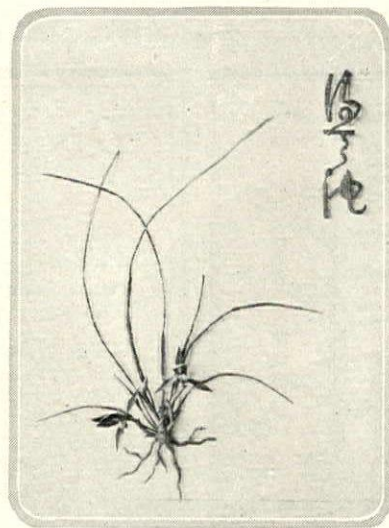
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Orchids, on Tang's picture shows his signature in the corner

## PICTURES in IRON

(Continued from page 59)

neighbors." It was then that there came to him the inspiration to change the medium of his art and to fashion pictures in iron. "He thought in iron," the Chinese wording has it. He erected a forge in his home.

Early and late he gave himself to his experiments with the metal which he knew. He had first to produce an iron of high ductility. Attaining this, accomplishment was simple to the erstwhile artisan in iron. His was a new art.

No one today can tell exactly how he wrought. Indeed though there are still imitators of his art, none of them are able to obtain that pliancy in iron which enables them to draw from the molten metal the completed shapes of the graceful bamboo, or the more complicated flower designs. An examination of the later work shows the use of nails, wire devices and annealing where Tang conceived and executed entire units of his pictures from a single mass of molten iron.

The canons of art which Tang followed are those laid down in the fifth century A. D. by Hsieh Ho in *Records on the classification of Old Paintings*.

The paintings of the old masters

were made either in the form of scrolls to be hung on palace walls, or they were done directly upon the walls of temples. The latter were of religious character.

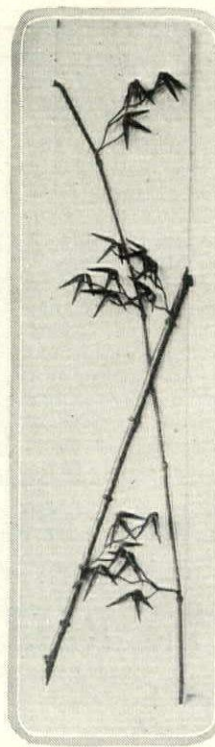
According to Hsieh Ho, the six canons, or rules of art, are comprehended in the following:

- Rhythmic vitality
- Organic structure
- Conformity with nature
- Appropriate coloring
- Arrangement

Transmission of classic models  
It was my good fortune while residing in China a decade ago to be brought to me a few landscapes the forge of Tang Tien-chih. For more than three hundred years they had been the property of the Djung family, members of which were now reduced to poverty. The pictures appeared to be mere scraps of iron, the frames decayed and the unity of the pictures was broken up. By the aid of the family they were restored to their former relationship and remounted in teak wood frames.

These primitive pictures done by the artist in iron show close conformity to the

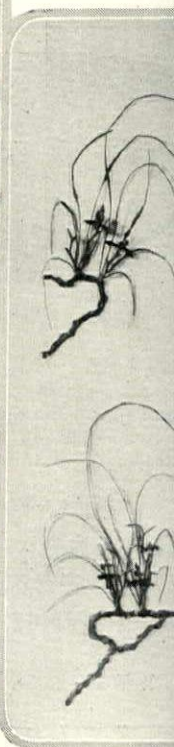
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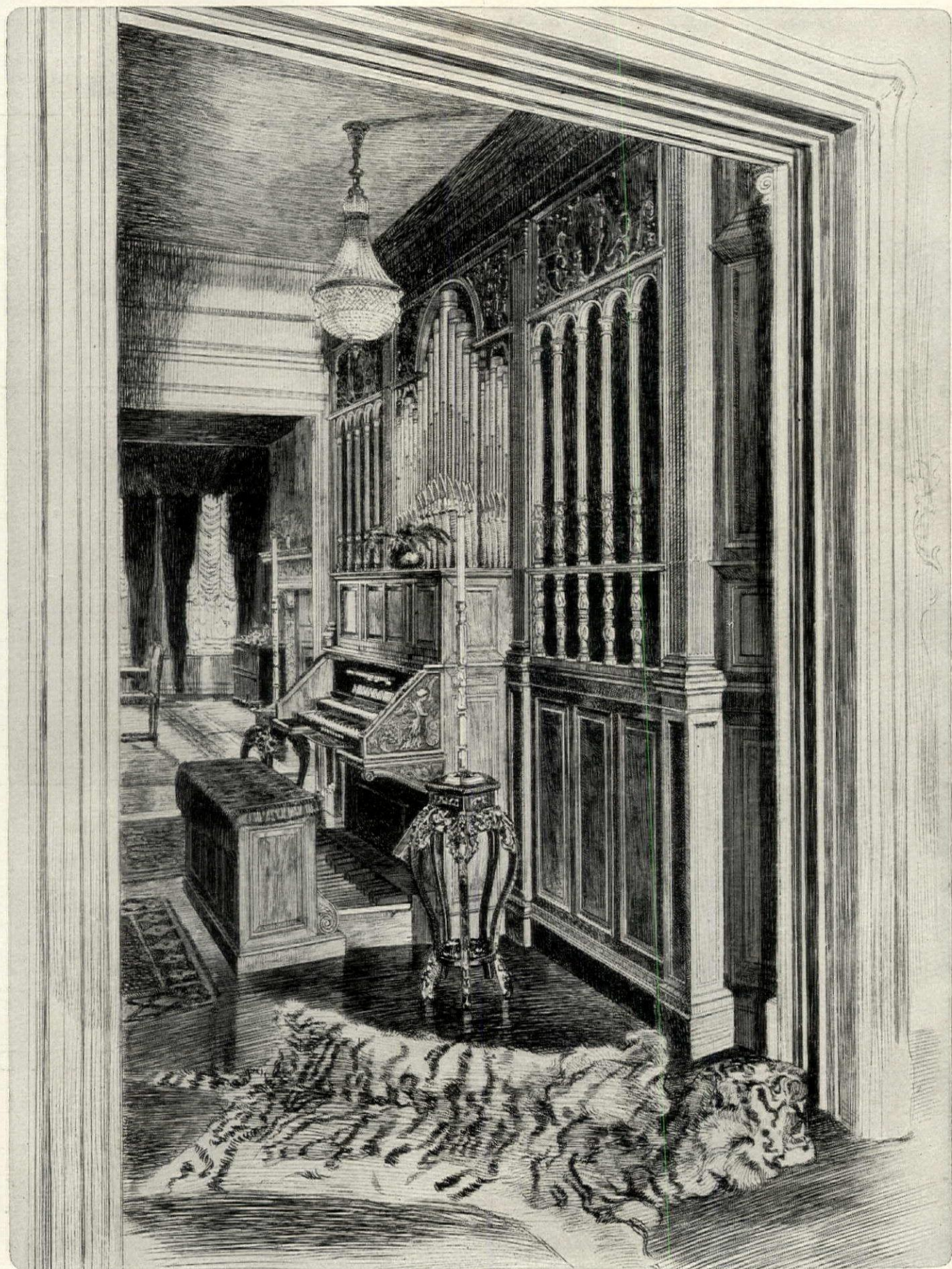


A work-wearied man toils down the slope; above stands the mountain peak

The bamboo panel, one of the four by Tang symbolizing the summer season

In the orchid panel Tang made his symbol for spring with consummate delicacy





Welte Philharmonic Pipe Organ installed in a Town residence in New York City

This installation shows the adaptability of the Welte Residence Pipe Organ to the narrow type of town house. The organ is placed in a recess on the second floor landing, midway between the music room and the dining room. The artists' recorded rolls are inserted in the upper board panels of the Console. This organ is playable both manually upon its keyboards and by Recorded Rolls which reproduce, with photographic accuracy, the personal playing of the distinguished organists of Europe and America.

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ALSO OWNER OF THE WORLD-FAMOUS ORIGINAL WELTE-MIGNON

PICTURES in IRON

(Continued from page 92)



## It happened!

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are severely burned.

The disaster could have been  
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Pyrene, used when an automo-  
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ancient canons of art. They are strong with rhythmic vitality. Though crude and heavy, they have an unusual strength. The rugged line of the distant mountains blends with the foliage of his trees that have their base in some margin of a lake or stream. He has eliminated to the last line possible every non-essential to his design. His subjects remain close to nature and to life. His people go about the humbler avocations of the Chinese; their toil bent figures are vital in their simplicity. His worshipper bends reverent in the shrine.

The work of Tang Tien-chih was continued by his sons and contemporaries who elaborated his simple landscapes, refining the lines of iron. A set of these pictures, eight in number, I found last year in the old city of Changsha. They are landscapes executed by an unknown artist for the house of Li who held them for two hundred years. They are in excellent preservation. Each picture is made up of several units, usually four, so spaced as to give a satisfying perspective.

Here are men in tea houses built over the water, there a woman in her window waits the home coming of her spouse. An old man toils up the hillside, men meet on the bridge to pass the time of day, and fishermen, who would have delighted the soul of Isaac Walton, sit dreaming over their suspended lines.

The houses vary in type. The home of the villager nestles behind a clump of trees. A thatched cottage is outlined with geometric precision. Hills take on the fantastic shapes that the traveler in remote sections has seen. Reeds and moss-grown rocks clearly indicate the banks of water ways. The boat on the rippling water carries the narrow necked basket of the fisherman. The waves are portrayed in ideal simplicity by a mere bended wire beneath the boat. The flag flying from the yamen pole is still swaying with the breezes of centuries ago. The spread of sails on the distant junks could have been attained only by the use of pliant bamboo stays.

The trees which the artist shaped in this enduring medium are of the classic type known to all students of Chinese art. The pine, the wutung, the bamboo, the willow, and the ginkgo tree are unmistakable. They stand in relief now in the foreground of the sketch, now partly hidden by some hoarse hillside. The care used in drawing identical branching in each tree group is typically Chinese.

The moonrise of this artist is perhaps his greatest touch. Four parallel lines of ferrous mist, a circle of light, and the heart is satisfied! With the yielding material to which the artist gave his thought, he has brought that rare experience to the occasion, an oriental moonrise. The quartet of the "four seasons" still a Chinese delight. They contain the orchid for spring, the bamboo for summer, the chrysanthemum for autumn, and the mei-hwa (yellow plum) for winter.

Iron lends itself to color effects. The artist has added a touch of color to the pictures with which the artist worked. Along the branches and in the masses gives a depth and warmth of shade that is pleasing to the eye.

The pictures of Tang Tien-chih, whose signature in iron is shown with a gracefully wrought orchid, and those of his successors, have adorned the homes of many of the well-to-do families of central China. They have been prized, I am told, as far as Chengde, the far western province that borders on the Himalayas. Some of them have been used to adorn lanterns.

The effectiveness of the pictures in a Chinese setting is unusually good. The room of the Chinese opens by a screen and a half partition, covered with paper or silk, onto the court yard. The pictures are used to decorate two of the remaining walls, being placed on opposite sides of the room in pairs or fours, each on an exact line. The pictures are framed in teak wood, severely plain, and bound with lin-dz (silk over paper), of color or white. They are set off by the simple conventional character of wall-mounted furniture.

It is to be regretted that the art of producing iron pictures is lost to the world. Few men can combine the skill of the forger in iron with the soul of the artist. Only a rare artist could command that spontaneity of composition which Tang Tien-chih and his contemporaries employed when, with iron white hot in the forge, they set out in imperishable metal the branches, the rugged mountains and the weary burdenbearer of their time.

## THE CANNED GARDEN

(Continued from page 71)

without air so that canning which must cut the air supply makes the spore birthrate about nil.

Vegetables take longer to can than the acid fruits and vegetables, such as tomatoes, as the spores do not hanker after acids as a rule. Of course the less heating and cooking the better for the naturalness of the canned materials.

So the thing we want to do is render our fruits and vegetables as sterile as possible with as little fuss as possible, and to prevent spores from forming. Thus canning is simply the process of spore and bacteria birth-control in the storage of fruits and vegetables for future use.

There must be some degree of vacuum airlessness within the jar or can. In other words there must be more pressure from without the receptacle than within, making it difficult to take off the lid on account of the suction or lack of air and the air pressure outside the can. Therefore when you buy a can of anything it is better to see the flat or pushed in at the ends than bulging out. (In fact don't buy a can that bulges out, for you may be pretty certain that there is a merry time to had by all the spores within and you are but too glad to pass on the merry time to you.)

In order to make safety safer it has been found wiser to "process" after having packed the containers. Add a little of the heat after the container has been filled and safe from contamination.

### TESTING

Stop, smell and look! This is a precaution that anyone should take with canned goods. It is marvelous how few bought canned goods are safe. And it is simply because the buyers have taken the right precaution.

1. Be as particular in the home as the canner is in the factory.

(Continued on page 96)





## A DESIGN BY WILLIAM MORRIS. PRINTED ON LINEN

**P**ERHAPS one of the most influential artists of the latter 19th Century England was William Morris. Together with a group of fellow artists he strove to turn the taste of that day away from the vulgarities of the Second Empire period and its imitations to a more natural and unaffected expression of beauty.

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# Only One in Five is Safe



## Heed the danger sign—bleeding gums

Just before Pyorrhea strikes—to undermine the teeth and health—kindly, knowing Nature sends a warning: the gums are tender and bleed easily.

Take heed immediately, before it is too late, before the gums recede and the loosened teeth must be extracted, before the germ-laden pus-pockets form, before infection spreads throughout the system.

Better yet, play safe. Don't wait for Nature's warning. Four persons out of every five over forty years of age, and thousands younger, are afflicted with Pyorrhea. This is the immutable law of averages. Your dentist will tell you that.

Go to him regularly, systematically, for tooth and gum inspection. And brush your teeth, twice daily at least, with Forhan's For the Gums. This healing dentifrice, if used in time and used consistently, will prevent Pyorrhea or check its progress. It will make your mouth clean and healthful, preserve your priceless teeth, safeguard your precious health.

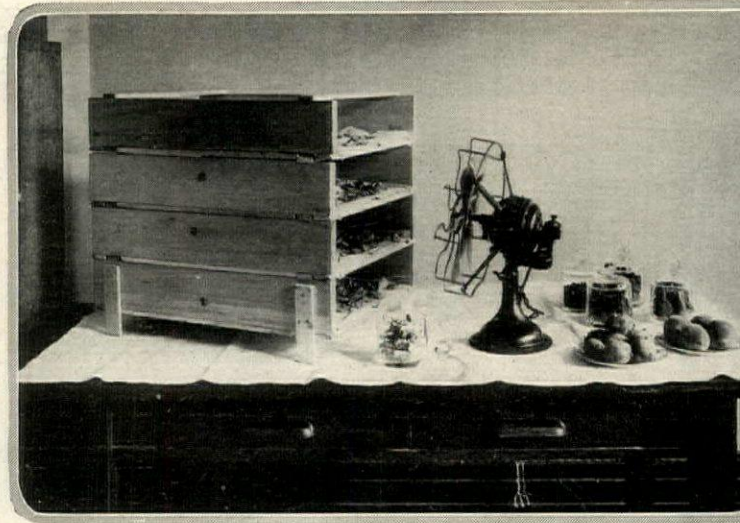
Forhan's For the Gums is the formula of R. J. Forhan, D. D. S. It is time-tested, efficient, safe. The foremost dentists recommend and use it.

Be on your guard. Buy a tube of Forhan's For the Gums today. Brush your teeth with it regularly. Remember, in your case, the odds are 4 to 1 in favor of Pyorrhea. At all druggists. 35c and 60c in tubes.

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BRUSH YOUR TEETH WITH IT  
FORMULA OF R. J. FORHAN, D. D. S.  
Specialist in DISEASES OF THE MOUTH  
PREPARED BY THE DENTAL PROFESSION

*More than a tooth paste — it checks Pyorrhea*

Formula of R. J. Forhan, D. D. S.  
Forhan Company, New York  
Forhan's, Limited, Montreal



Fruit and vegetables can be dried by the simple method of arranging them in trays and then playing a stream of air on them from an electric fan. In due time they are dehydrated.

## THE CANNED GARDEN

(Continued from page 94)

- If it is a glass jar, beware of bubbles or mushy look of foods inside.
- The lid must take some force to remove. (The partial vacuum of course is due to the jar being sealed while its contents are almost at boiling point, air contraction and steam condensation being the causes).
- A tin should be smooth or look a bit pushed in.
- Discard any bulgy can.
- Throw away can or jar when in doubt.
- Throw away if unduly sour.
- Never swallow when you taste to test.

The rare poisonings occurring from canned goods show that there is little danger when it is done correctly. The Bacillus Botulinus is very rare, occurring in some regions more than in others but the Government gives these methods to guard against it and we quote:

1. Make it the absolutely invariable rule never to can any vegetable or fruit not in first-class condition; that is, do not can food which is slightly moldy or specked, oversoft, or "just ready to spoil," or partly rotted. Cutting out the soft parts and using the rest for canning may prove very poor economy in the end.

2. Give all canned food a careful and rigid inspection at the time the can or jar is opened, and discard any material having an unusual appearance or odor, without even tasting it. It is a useful precaution to notice the odor of the vegetable while it is boiling since heat often intensifies certain putrefactive odors.

3. Boil the food as it comes from the can before tasting it. The spores of Bacillus Botulinus may withstand long boiling, but fortunately are not likely to grow in the human body. Their poison however, is destroyed by thorough boiling; certain authorities recommend that the boiling process be continued for 30 to 45 minutes. It must be clearly understood, however, that we can not safely consume spoiled food even after boiling.

4. The final disposal of canned goods which have spoiled, or are suspected of spoilage, is a matter of real importance. Chickens and other animals may be and often have been fatally poisoned by eating such spoiled materials. Even worse than this danger is the possibility of spreading the Bacillus Botulinus (pos-

sibly other dangerous spores through the soil. With such consideration in mind it would seem that spoiled canned goods should be burned, or, if that is impracticable, they should be buried for an hour with some efficient disinfectant in order to be sure that all dangerous spores are destroyed. Bury them deeply in the soil with a generous covering of quicklime will prevent the poisoning of domestic animals. It may have some influence in preventing infection of the soil with a highly dangerous organism.

### TOOLS FOR PRESERVING

After these few words on the necessity for careful canning, we will give you a brief description of what is on the market to use for convenience.

Included on this list is a lot of things that you will not want and some you will crave. It is a list that is pretty well inclusive so that you can pick and choose. The only thing I would suggest is that unless you have enough things your canning will be some and difficult.

Before we go any further we will make it plain that we will not discuss the canning in tins, only the canning in glass.

First a birdseye view of the popular tools:

	Each	
2 w w trays	\$ 3.00	1 jelly strainer
1 w w bowl	1.25	1 w w jug
1 w w bowl	1.12	1 alum preserve
1 cook pot	3.50	1 kettle
1 sauce pan	2.50	1 glass measuring
1 colander	1.63	1 cup
1 sauce pan	2.00	1 aluminum meas-
1 kettle	3.00	ure graduated
1 skimmer	.50	1 box of rubber
1 ladle	1.00	rings
1 round dish pan	1.88	1 w w spoon
1 funnel	.75	3 cheesecloth
1 Pressure cooker	25.00	dusters
1 Hall canner		1 vegetable scrub
complete	5.50	3 vegetable knives
1 tin puree sieve		1 tablespoon
(course)	1.75	1 fork
1 culinary basket	.63	1 teaspoon
1 w e scale	7.25	1 apple corer
1 thermometer	3.00	1 huller
1 Enterprise		1 alarm clock
chopper	2.75	1 set measuring
1 Scott's parer	2.75	spoons
1 Sterling slicer	4.89	1 duplex fork
1 bean slicer	1.75	1 felt jelly bag
		1 spatula

The two or three tables must be covered and not tilt. Covered with linoleum or whatever happens to be your top.

The stove must work. The fire, electric, gas, oil or whatever works.

(Continued on page 98)



## Somewhere West of Laramie

**S**OMEWHERE west of Laramie there's a broncho-busting, steer-roping girl who knows what I'm talking about. She can tell what a sassy pony, that's a cross between greased lightning and the place where it hits, can do with eleven hundred pounds of steel and action when he's going high, wide and handsome.

The truth is—the Jordan Playboy was built for her.

# JORDAN

JORDAN MOTOR CAR COMPANY, Inc., Cleveland, Ohio

# VACUUM CUP TIRES

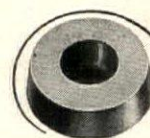
They are  
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priced

*Twenty-four Hours a Day  
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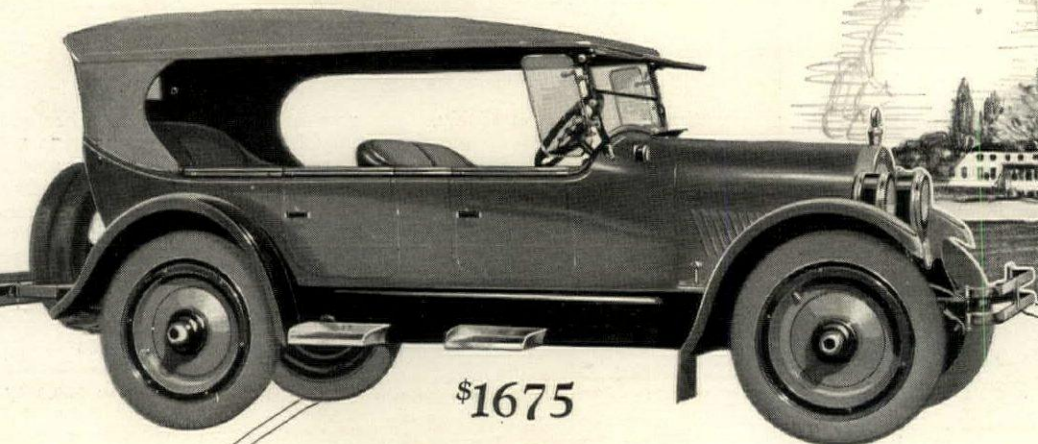
Such a gratifying production means but two things—

An ever-strict adherence to highest quality standards,  
with resultant manufacturing economies which al-  
ways are reflected in the selling price.

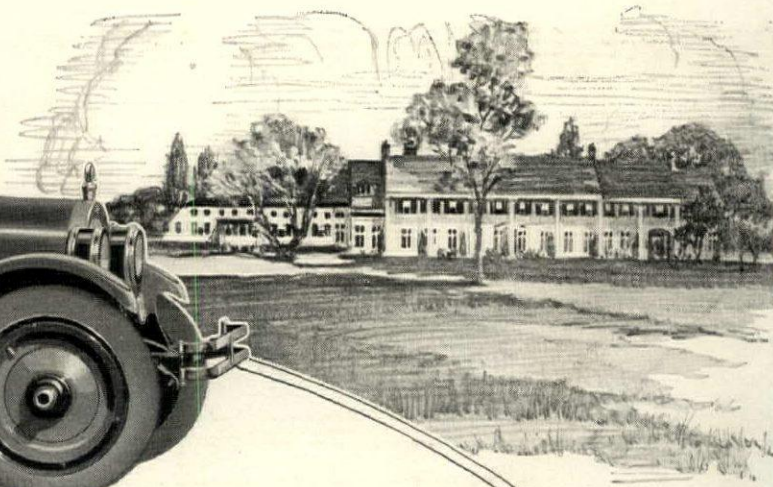
PENNSYLVANIA RUBBER CO. OF AMERICA, INC.  
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The  
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\$1675



## A Pair of Thoroughbreds

*The Oldsmobile Eight Super Sport  
and the Sport Roadster*

Built for people who make the most of summer, the Super Sport and the Sport Roadster are thoroughbreds. They have real distinction because they are built to be true sport cars—not just conventional cars with accessories added as an afterthought.

Their low, clean-cut bodies are done in Weathered Bronze, a soft new shade of green. The rich brown Spanish leather upholstery and the olive Burbank top complete a color scheme of summer-time harmonies. Every refinement that would increase the joy and comfort of driving is present.

And best of all, these cars are Eights—meaning that while you are hardly conscious of the engine, you enjoy the smoothness and flexibility that only an eight can give. Moreover, General Motors Research Laboratories proved the Oldsmobile Eight the most powerful engine of its size in America.

Drive either of these twin sport cars and you'll appreciate the difference between ordinary transportation and luxurious, exhilarating travel.

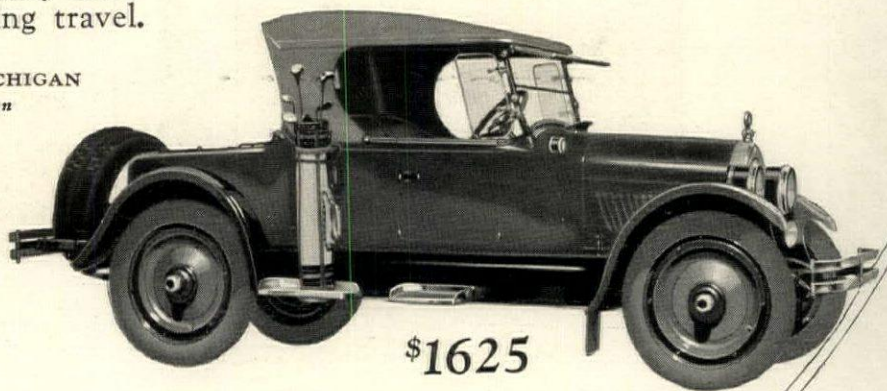
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*Prices F. O. B. Lansing*

**Oldsmobile**  
**8**

### Sport Equipment

Standard equipment of both the Super-Sport and Sport Roadster includes: Boyce Motometer, rear vision mirror, combination stop and parking light, step lights in doors, spot light, cast aluminum steps, Tuarc steel wheels, nicked triple bar bumpers front and rear, cowl ventilator, cigar lighter, sun visor, drum type legal head lamps and cowl lamps, windshield wings, floor rugs, windshield cleaner, tool compartment in left front door, bicycle type fenders, top boot, nicked radiator and hub caps, walnut side rails, gasoline gauge on walnut-finish instrument board, walnut steering wheel and spokes, transmission lock, rear guard rails, double tire carrier. The Sport Roadster has, in addition, two large luggage compartments and cast aluminum golf bag carrier.



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## THE CANNED GARDEN

(Continued from page 96)

sympathetically and controllably.

It is often convenient to have large trays on which to place your different sets of canning implements. These trays come in aluminum, enamel, japanned tin.

For washing, grading and sorting use the shallow trays, pans or bowls in enamel, aluminum or pottery. Vegetable brushes, too, are invaluable to remove any surplus dirt before the process of canning starts.

Colanders and sieves for draining come in various kinds and varieties; tin, aluminum, enamel. Do not fear aluminum in canning processes, experiment has proved that it has no effect on foods.

For the blanching process you can fall back upon the dear old-pal "cheese cloth", or wire baskets. Many of these wire baskets and strainers are made with racks and clamps for steadiness and comfort.

Then some large container, a bucket may do, but if you procure the large pots made for canning it is a neater and a nicer performance.

You will need several kettles for blanching and rinsing after blanching. Don't forget to have a tea kettle, a copious one, always on deck with boiling water. This will save steps, time and food, because you will then always have boiling water to supply to thirsty jars and for renewing blanching waters.

### CUTLERY

Get knives that cut and that are especially adapted for the vegetables you are going to cut. Remember that a vegetable knife that is suitable for potatoes or string beans will not cut pineapples or squashes readily.

The spatula or flexible bladed knife will be a tremendous asset to you. It will scrape out your bowls, save you time, material and altogether give your work finish. The kitchen without the spatula is like the garden without the rake. If you cook your canning foods first, you can remove bubbles from your jars with a spatula, also wooden paddles.

It is not out of place here to speak of the stoners, electric fruit squeezers, choppers, slicers that are now being made for your delight. These are attachable to the table edge and quite out of the way and handy. Last and not least among these things is the tiny little inexpensive huller which saves the fruit, fingers and disposition.

The stainless steel cutlery, of course, is quite ideal unless you can have silver knives that cut. Some acids in fruits and vegetables hurt the ordinary steel knife but the stainless steel is pretty well nigh impervious.

Handle-fitted trays for holding and lifting out the jars while in the boiler are imperative needs. These must set up a few inches from the bottom of the boiler and must be so that the handles do not become too hot to hold. These are usually made of skeleton wire. A false bottom may be provided for the boiler too. If you have this and not the handled tray, you will need some of the jar lifters provided by able manufacturers. If you have a large button hook and the sort of jar with a good clamp, you can lift out your jars with it very nicely.

The seal and the proper weights and measures will take the guess work out of quantity hitting. The saccharimeter to measure syrup thickness or density may or may not be useful. We should say unless you are doing canning or preserving for a huge household or for a business it is not absolutely

necessary to have a saccharimeter, though, if you do use one, it is a tremendous lessening of guess work. Thermometer, of course, is necessary.

If you are going to cook your produce before canning then will you need sieves, spoons, funnels, and saucepans. The clock that keeps time, too, is a valuable accession to home canning.

### FRUIT JUICE PRESS

For your convenience in one way another you will be glad to know of a new press which crushes the juice from fruits simply and easily. Wooden utensils are convenient for crushing and pressing fruits, and enamel and aluminum for handling the pressed pulp. Above all the glass container is wise for storing. This press is of wood with a central steel screw pin and handle.

### KINDS OF CANNERS

This is the simplest canner. It may be just any old thing that can hold your jars and sufficient water. Provided with a false bottom it is a safe canner.

These are buyable outside and installable at home. The wash boiler or metal wash tubs covered snugly have often been used to very good ends indeed. The false bottom may be wooden strips or heavy wire netting. In fact all the bottom is supposed to do is raise the jars so that the water and heat can circulate and keep the jars from jarring and bumping.

This consists of a double walled boiler and cover which extends down into the water, thus making in all three walls. This type of canner is good for vegetables taking long time for processing.

The steam pressure canner is made of very strong material fitted with a tightly adjusted lid which is so clamped down as to permit of a pretty high pressure.

Most pressure outfits will carry a pressure up to 30 pounds with, of course, the corresponding temperature from 212° to 274° Fahrenheit. If you have the pressure gauge, safety valve steam pet cock, and the whole thing is regulatable as to pressure and temperature. It is therefore suitable for processing vegetables difficult to cook and in high altitudes where the temperature of boiling water is far below 212°. Full directions come with the cooker, which is also usable for meats and daily cookery of all sorts. It can be had from the size holding three jars of one quart each to factory sizes holding thousands of jars.

### GLASS JARS

The jar's nearest ally are the rubber seal rings.

Don't use the rubber of yester-year. Always buy new ones and remember that you must test these when you get them home. Remember too, that the pressure in canning these days tries the rubber as no old-time open kettle method did.

The glass question is a varied one. The variety of glass containers are such that a choice is amusing:

1. Glass jars: with metal screw tops lined with porcelain plus the rubber ring for air tightness. The tops are usable until they wear out.
2. Glass jars: with tops which must be punctured before removing.
3. Glass jars: whose tops are made to them by a rubber ring and a wire clamp.

(Continued on page 100)



# DODGE BROTHERS TOURING CAR

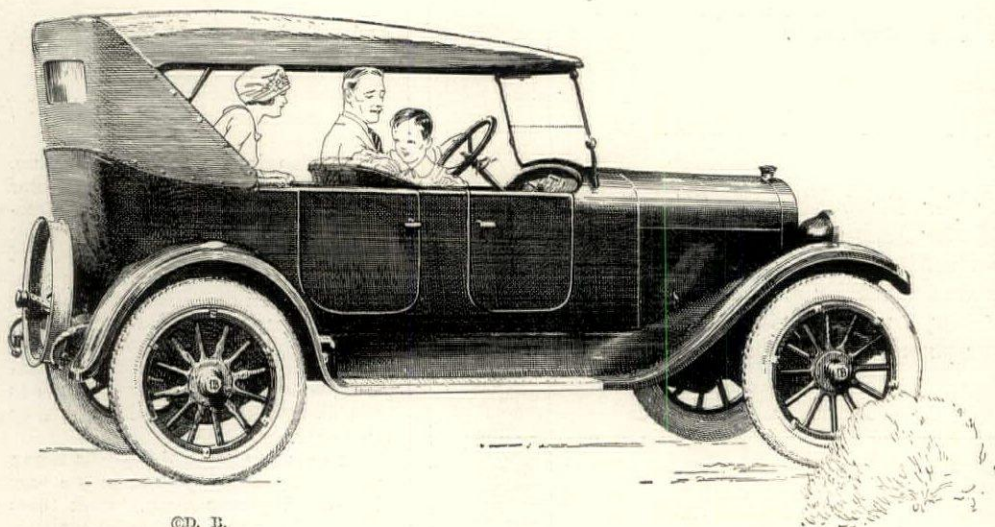
If there is one word which will sum up the average owner's impression of Dodge Brothers Touring Car, that word is *dependable*.

If there is a word to express the quality which Dodge Brothers have striven, above all else, to build into the Touring Car, it is—again—*dependable*.

Indeed, it is not too much to say that the word *dependable* has come to be definitely associated, the nation over, with Dodge Brothers Touring Car—and the other vehicles bearing their name.

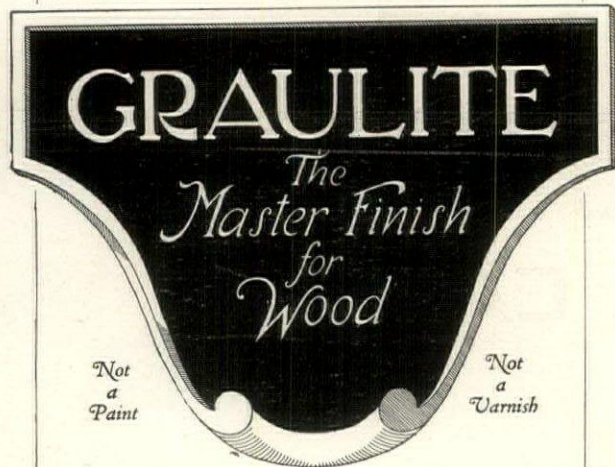
Nor have Dodge Brothers built this enviable reputation through advertising. They have built motor cars, so dependable *in fact* that the *word* has presented itself automatically to the public mind.

*The price is \$880 f. o. b. Detroit*



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*Write for the booklet on "Graulite, the Master Finish for Wood", together with Architectural Specification covering the application of Graulite. Sample panels, on the wood you are using, will be furnished on request.*

**W. F. GRAUL CO., INC.**  
41 Pleasant Street,  
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## THE CANNED GARDEN

(Continued from page 98)

- Glass jars: self-sealing but after it is sealed you cannot open it for any reason during the processing. These have a lacquered metal top. Around the top is a narrow lining of a composition which when heated softens and sticks to the glass and, while the adhering is going on, the wire clamp holds it together and is removed after it is sealed.
- Glass Jars: with flat metal cap over the rubber ring and a bracket ring with thread and overlapping top edge which, when screwed over, holds the top securely. These tops can be used indefinitely.

The Office of Home Economics at Washington says this about containers; "if the old-fashioned screw-top jar is used good caps are essential for safety. After having been used, the edge of this cap becomes flared and the porcelain lining frequently is loosened from the top. This lid then not only is difficult to sterilize but may fail to give an airtight seal." So if you have such jars around use them for canning fruits and other things which are simpler to can than vegetables.

It is a wise precaution to place a hot towel under jars when filling them with "hot stuff". Especially when your table top has a glass or composition top.

In testing the hermetically sealed jars, if after twenty-four hours, you can lift them by their lids without mishap, the sealing is safe. Also, invert the screw-topped jars and a leak will soon show.

### ELECTRIC CANNING AND PRESERVING

There is nothing so delightful as the simplicity of canning in the electric kitchen.

The chief value of electric ovens and fireless cookers used in this way, particularly with the "cold-pack" method, is the uniform temperature which electrical heating supplies. This does away with all possibility of imperfect or intermittent sterilization, which, as those versed in bacteriological matters know, allows the development of the spores that will later become bacteria and pro-

duce fermentation. Moreover, flavor of fruits or vegetables is found to be greatly superior when the varying heat of electricity is applied. After the preliminaries are done covers are then put on loosely and the set in the electric oven or electric less cooker to be maintained at a temperature of 212° Fahrenheit for specified time. This length of time, the "processing", varies with different vegetables and fruits. Processing completed, the cans are ready for cooling and putting away to furnish delicacies for future use.

### OPEN KETTLE METHOD

Where it is desirable or necessary in the making of preserves, to use the open kettle method, the electric cooker by no means loses its importance. A kettle containing the preserves, instead of being set on top of the stove and requiring constant stirring to prevent burning, is put bodily in the electric where heat reaches it with no danger of scorching.

Drying by electricity, that is, with an electric fan, is, of course, nothing new than a new version of the drying practiced by grandmothers and mothers used to except that now the process is applied to nearly all fruits and vegetables, including those which it would not have occurred to the old-fashioned housekeeper to treat in this way. The equipment required is simple and relatively inexpensive—an electric fan and a set of drying trays. (Any home manufacturer with ingenuity can fashion these trays—self if she desires). These trays—usually four in number—have wooden sides and bottoms of galvanized wire so covered with a thickness of cheese cloth to prevent the possibility of discoloring the product. "Drying racks" are called, and when the electric fan is placed in front of them, tilted slightly upward or at an angle of about 30°, a breeze plays up through the screen in due course "dehydrates" the fruit vegetables to a condition that allows them to be stored in muslin bags or paper containers and put away without being needed.

## WALL TEXTURES *inside the HOUSE*

(Continued from page 61)

a limitation in the matter of texture, even if there was no limitation in color possibilities—and in houses not over-securely built there was, and is (why deny it?) the ever existing danger of cracks which occur even in the best plastering when the frame settles. Better plaster bases, more rigid metal lath, and other inventions, have gone far to minimize this danger, and sanded plaster finishes, tinted or painted, are as good as they ever were; in fact, they are better.

But new architectural fashions began to demand something more in the way of textured plaster walls. First there were houses in the Italian villa manner, done in greater or less resemblance to their prototypes, and now, demanding textures even more textural, there are Spanish interiors, done in ways ranging from fine and studious expressions of the style to things which a good art director would not accept for a motion picture set. From present indications we might as well make up our minds to a wave of popularity for interiors in, or near, the manner of the Spanish

Renaissance. If they are well done they can be extraordinarily interesting and colorful, and can add a distinctive and interesting and picturesque character to our compendium of adapted architectural styles.

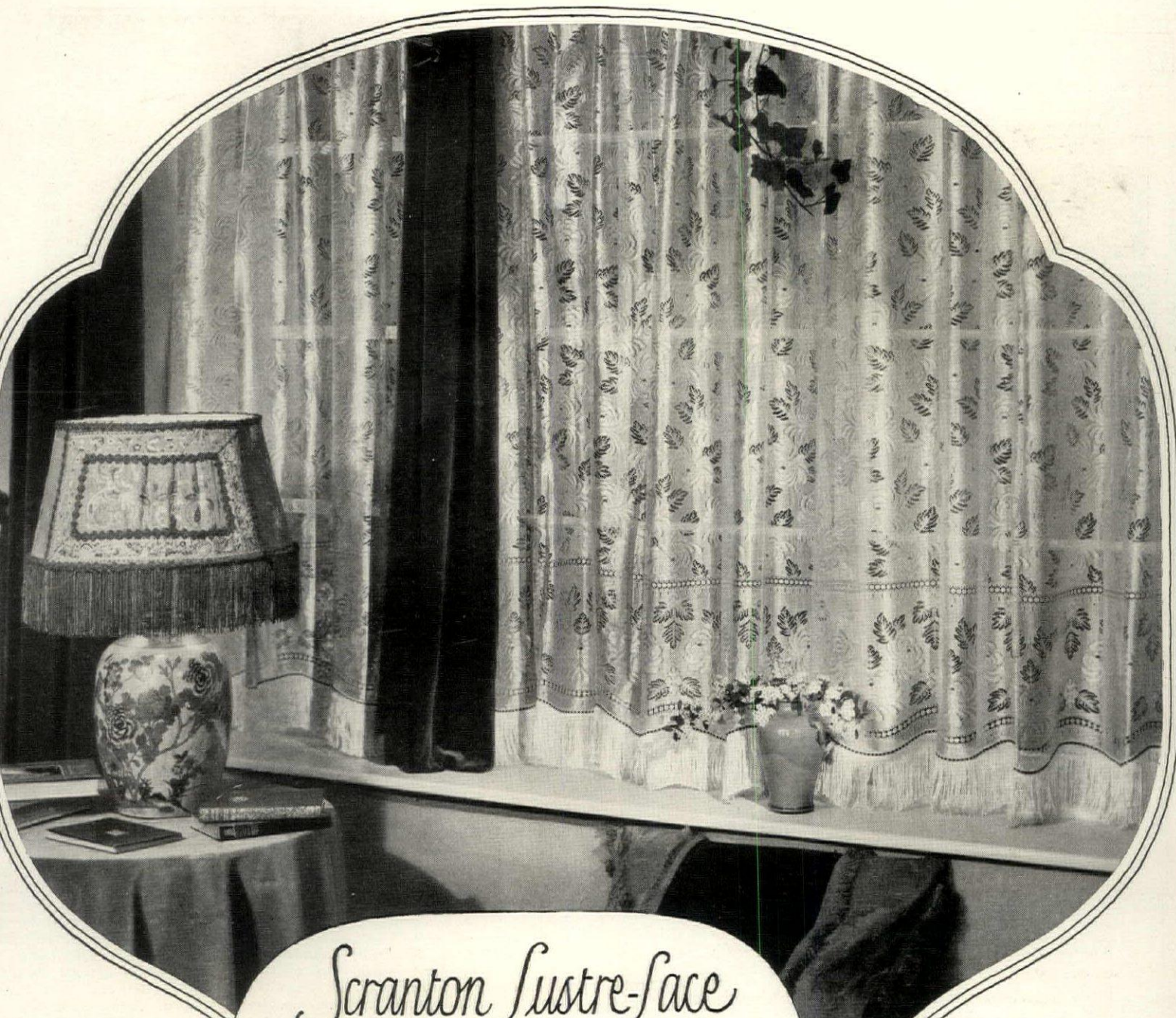
Also demanding rough plaster finishes there are certain types of English cottage houses, notably the mediaeval Jacobean and the modern cottage type. Here rough plaster work is the natural and necessary complement to rough woodwork, tiled or flagged floors and that sort of thing.

But rough plaster walls, obviously, are exactly what not to think of in connection with any kind of Georgian interiors, 18th Century French interiors, *chinoiseries*, or any but the earlier types of interiors generally called "Colonial". In these, and in many other types of paneling, brocades, silks, and papers will always remain the most conceivable wall treatments.

One of the most varied and adapted of all recently developed treatments of textured walls is one which is not a

(Continued on page 102)





## Scranton Lustre-Lace

CURTAINS that conform to the best ideas in modern decoration are these of Lustre-Lace from the Scranton Looms. In their beauty is expressed not only the skill of master weavers, but is shown also the fine originality which is characteristic of Twentieth Century design.

Heretofore, lace curtain-fabrics have been indisputably lovely, but dull-surfaced as are most cotton things. It remained for Scranton to create a lace so shimmering and silken of texture that it vies in sheen with the richest satin. Imagine this textile of airy though luxurious mien, woven throughout with varying patterns of the greatest charm, and you have a fair conception of this newest of all new curtain-laces.

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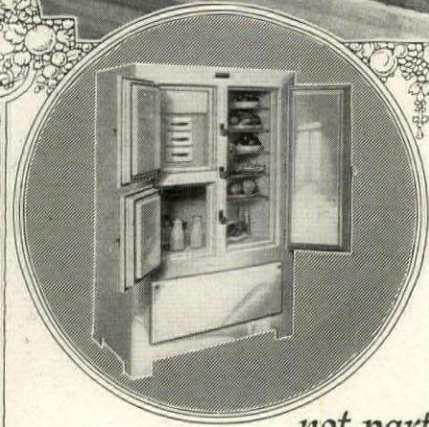
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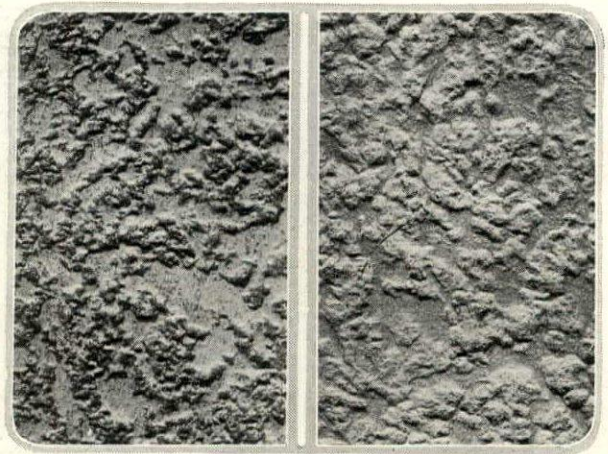
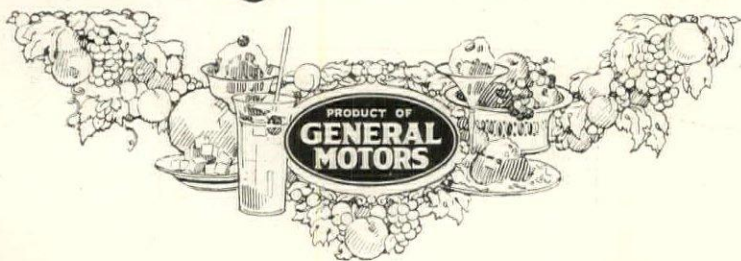
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THE ELECTRIC REFRIGERATOR for MODERN HOMES



Two detail photographs of brushed plaster wall finishes which combine color and texture in a wide variety of effects

## WALL TEXTURES inside the HOUSE

(Continued from page 100)

a plasterer's job, but which is applied with a brush. It is in powder form, and needs only to be mixed with warm water and applied to practically any surface, whether old or new. Several of the varied effects of this wall treatment are shown in the detail illustrations. The complete application of this finish includes the fixing of the first coat with a sizing compound, which also comes in powder form, and is dissolved in boiling water, and the final finishing with a ready prepared glazing medium, transparent and drying with a soft sheen.

In the application of this finish, which consists of both materials and method, a great variety of effects is obtainable, from simple one-coat stippled washes to highly elaborate effects of blended color. It has been especially developed for the reproduction of the antique effects of Spanish and Italian plaster work, as well as for walls imitating travertine and other similar stones. It has been found from experiments over a period of ten years that this finish does not crack or chip, and that when the glazing coat is applied, it may be washed without detrimental effects.

Before the development of this method of creating textured walls it was necessary to depend upon a degree of artanship in the plasterer seldom encountered. Italian plasterers are usually endowed with a good deal of imagination and skill, and have produced excellently artistic plaster finishes, but it has never been possible to be sure of securing this kind of labor economically or in any given locality.

For the wall treatment of lobbies and foyers, as well as for certain other types of interiors, artifice has supplied excellent imitations of such stones as travertine and Caen stone. These have been developed in cement, and very closely realize the best historic traditions. Actual travertine and Caen stone are difficult and expensive to procure, and architectural practice in this country readily sanctions the use of good imitations. The wall in Caen stone effect reproduces the fine texture and soft gray tone of the French stone, and it is marked off in stone courses. The imitation travertine is handled in the same way, and reproduces a stone of porous appearance and soft, neutral color.

About two years ago architecture was called upon to make a place for an entirely new material, and one with a remarkable variety of uses and range of color, added to its natural texture. This material is made of kiln dried and

chemically prepared wood fibre and cork, mixed with a fire and wear proof binder, and pressed into a tough, compact consistency under hydraulic pressure of 2,500 pounds the square inch. It is resistant to fire and flame, as well as to moisture, because of its consistency does not shrink or warp. Its appearance is that of an open textured stone, but it may be swayed, drilled, planed, nailed, screwed, like wood.

It can be seen at once that this material has a future. It has emerged from the experimental stage, and has stood a variety of tests both indoors and out over a period of eight years.

For interior walls this material is made in sheets a half inch, or three eighths of an inch thick, and being a finish material requires no surface treatment after it has been applied to the wall. Its best use is for interior walls of simple lines and plain surfaces, without architectural embellishment, its effect is that of antique travertine. The color, in this case, is a most beautiful ivory, one of the two standard "stock" colors. The other is black, which may be used effectively in some instances, while such colorings as blue, green or brick red are specially added to the mixture. The material is shipped in slabs seventeen and a half by seven and a half inches area, and cut to fit where it is used. Its effects are those in which it is cut into relatively small units and jointed. It is used not only for walls, but for floors as well, and in this connection can be laid over old floors. The flooring slabs are made with a closer texture than those for use in walls, and in thicknesses of an inch and a quarter are used for the construction of staircases.

Certainly the vocabulary of architecture has been vastly enriched by these new methods and materials, and the proper and intelligent use is only a matter of architectural sanity and good judgment.

The necessity of specially trained and esthetically gifted artanship no longer exists. Walls of interesting and picturesque texture can be achieved anywhere, and at a reasonable cost, and only remains for architects, decorators and owners to observe a degree of moderation and to be governed by a sense of fitness, if we are to escape the misfortune of having texture walls become a fad, or being used in interiors to which they are unsuitable.

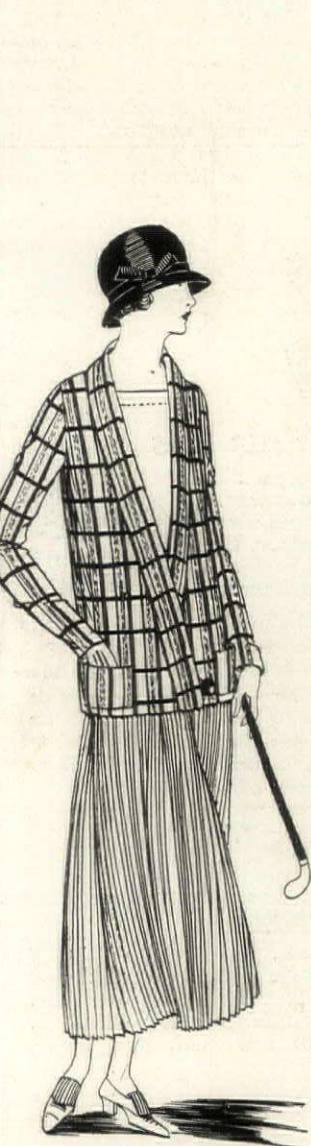
There are an ample number of interiors, both stylistic and otherwise, which give plenty of scope to all who are tired of mire rough and interesting textures.

# In and around the COUNTRY CLUB—

Nowadays, sports clothes are so comfortable, so easy to put on, so easy to walk around in, that even a man is slow to acknowledge they're sensible—though it certainly leaves him lonesome for his favorite argument in reference to the superiority of his sex.

Pleats weren't introduced at the country club for comfort, of course, but because Paris was pleating its every soul. Yet few of the mode's notions are more conducive to a good game. And few are easier for the amateur to reproduce with full professional *sang froid*, because all she has to do is to take a straight piece to a male man who owns a pet machine in a garret; and when it comes home, it's done.

Crepe de Chine is the favorite material for pleating, and white is the favorite colour. The dress with the monogram (No. G7209) has been made for white crepe, with pleated frills of itself, or those which add a touch of colour; in which case the hat also shows a touch of colour in its jauntily-tied scarf and its binding-edge.



Coat No. G7200 Skirt No. G7172.



Frock No. G7209



Frock No. G7201



Frock No. G7207



Frock No. G7211

The pleated-skirt frock with the narrow bow-tie (No. G7211) may be in white, too; but a clever woman of our acquaintance made it in henna crepe, a shade that cunningly disposes of the high-lights of one's cruellest sunburn. She also considered the charms of the costume worn by the girl with the golf club (Coat No. G7200; Skirt No. G7172) if developed in crepe de Chine; but decided in favor of a jersey skirt, with a flannel coat—being a forehanded lady with an eye to the autumn.

Passing to the less severe models of one's wardrobe, the eye falls on the printed-and-plain model (No. G7201) something in the mode, yet a bit above it. Any woman could willingly pack half a dozen varieties of this same chameleon model in the one trunk. Last of all, there is the very feminine little voile or linen dress (No. G7207) that everybody loves buying and nobody minds making, because its dull rose or cheerful yellow stitches go so pleasantly. And if the man who began by thinking favorably of one's choice in clothes chances to be one's bill-paying husband or father, his approval will undoubtedly go up ten points at least when he hears that, good-looking as the whole collection is, everything may be made by Vogue's own original pattern designs, at a fraction of their supposable cost.

Coats and separate skirts \$.65 each; frocks \$1.00

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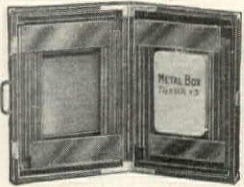
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Inside view of case packed complete. Weight 25 lbs. Patent pending.

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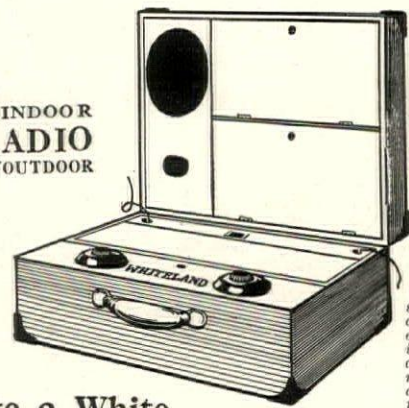


Complete equipment, including table, 4 chairs and metal box, as shown in Fig. 1. When closed Size 24x16x3 1/2 inches.

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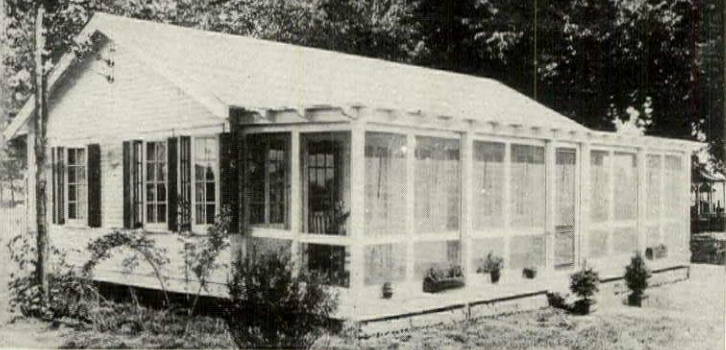
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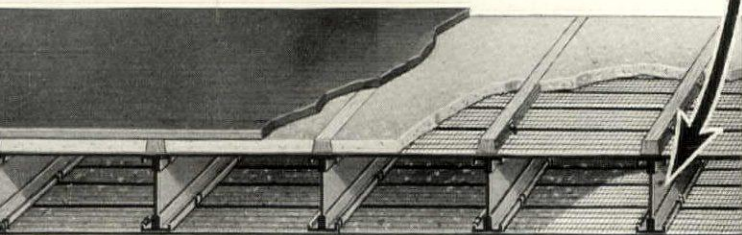
Vibrations from earthquakes are recorded by the Seismograph. Side walls and ceilings produce a similar record when cracks appear, indicating disturbances in the building structure due to shrinkage and settlement of first floor wooden joists.



## Are you protecting your home from settlement and shrinkage cracks?

The home you are planning to build can now be protected from damage to costly wall and ceiling decorations caused by unsightly settlement cracks. These cracks are principally due to shrinkage of first floor joists, supported on wood timbers. This trouble and expense can be avoided by using Truscon and National Steel Joist Construction in the first floor, thus making the interior as rigid and unyielding as the outside walls.

The illustration below shows a cross section view of this Steel Joist First Floor Construction. Hy-Rib Metal Lath is laid above to support the concrete filling. Over the concrete is laid wood, tile, or any other type of flooring. If desired, metal lath may be readily attached to the under side of the joists for plastered ceiling. The entire construction is very simple to install. It soon pays for its slight additional cost in the saving of repairs and its safety from fire.



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Ninety per cent of residence fires originate in the basement. Positive protection can be secured by building your first floor of Truscon and National Steel Joists, Hy-Rib Metal Lath and Concrete Construction. No fire of basement origin can penetrate it since there is nothing that can burn. Steel Joist First Floors also eliminate basement dust and vermin. The air-tight, solid construction prevents cold or dampness coming up from below. Truscon and National Steel Joist First Floors are permanent, durable, fire-proof and economical. Send for estimates and suggestions.

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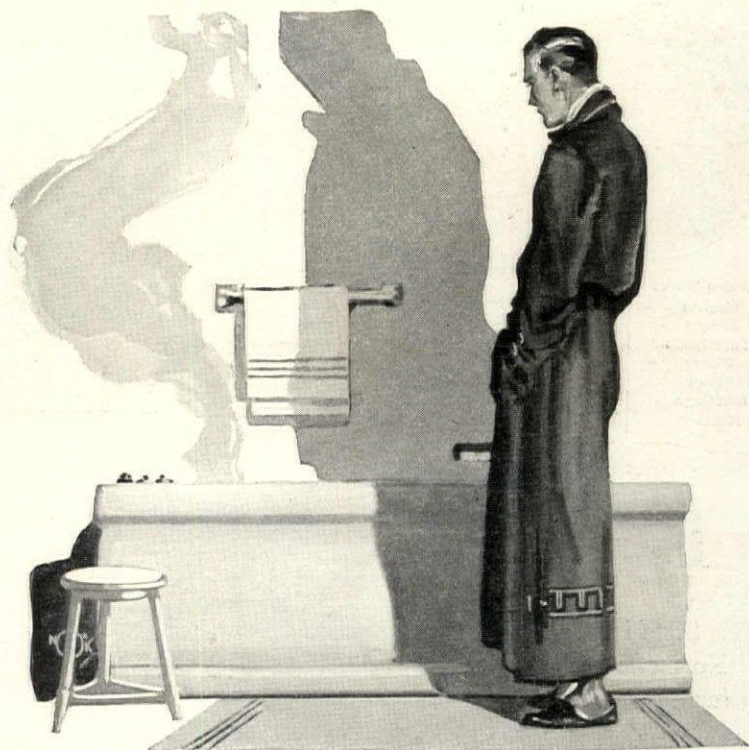
**TRUSCON AND NATIONAL STEEL JOISTS**



Defective Wiring

Overheated Flues

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## No RUSTY water in his neighbor's tub

THE tub is filling with rusty water—enough to make anyone start the day in a bad humor—yet next door, in the very same type of house, there are none of these vexations—the plumbing pipe is rustless brass.

Rusting pipes are responsible for most plumbing troubles. Not only does rust reduce the flow to a thin trickle but the water is discolored and uninviting. The final results are leaks, damage to property and frequent repair bills.

All this is avoided when Anaconda Brass Pipe is installed. It is rustless. The added cost is only about \$75 for a \$15,000 house.

Know the vital facts about plumbing. Our new booklet "Ten Years Hence" tells the story. A copy will be sent free on request. Address Department G.



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## Slate underfoot saves overhead



Garden Walks  
Coping  
Paving  
Thresholds  
Floors  
Stairs  
Landings  
Hearths



**T**HE enduring qualities of slate are such that, once installed, the upkeep, deterioration, repair and renewal expense is practically nil.

Slate is unaffected by the elements, heat, cold and frost. No matter where or how long slate is used, it presents the same resistant, non-absorbing surface.

No other natural stone formation can equal slate in architectural beauty and adaptability. It may be obtained in natural or finished slabs, blocks, tiles or sheets of any size, thickness or shape, in black, grey, brown, green, purple, red or variegated colors.

The underfoot uses for slate include flagging for walks, promenades, terraces, porches, entries, lobbies, alcoves, breakfast and living rooms; thresholds, hearths, sills, stair steps, risers and landings. Added to its other properties, slate offers a safe, sure footing.

### Other Profitable Uses For Slate

In the middle ages it was discovered that a slate roof kept out the weather longer than any other natural or artificial material. This fact remains unchanged to this day.

No one knows how long a slate roof will last.

Many of the slate roofs of medieval times are as serviceable today as when they were put on, centuries ago. Fire, sparks, chemical fumes, weather conditions have no effect upon slate. It will not curl up or warp.

Much of the slate quarried is used for re-roofing.

The structural, sanitary, electrical and miscellaneous uses of slate are almost limitless.

*A comprehensive booklet, devoted to the varied uses of slate, will be mailed on request.*

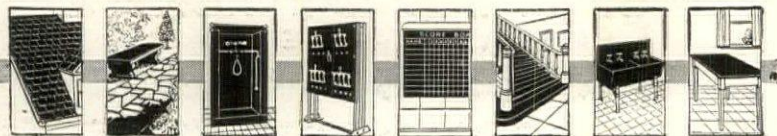
# SLATE

CONSIDER ITS USES

NATIONAL SLATE ASSOCIATION

757 Drexel Building

Philadelphia



*Peach blossom shell pink on yellow. Also in pastel yellow. From*

## WALL PAPERS for BEDROOM

(Continued from page 52)

space but with an exposure toward open country, a river, or a lake—anything which gives unbroken or strongly reflected light. The same window space in a much larger room would also require a much lighter paper to get the same degree of illumination. It is simple enough, yet thousands of rooms lack charm and comfort because the attention has been focused upon the draperies and upholstery before the light has been properly adjusted. As the starting point of the entire decoration of the room is the background, the walls, whether they be painted or papered, should be considered long before anything else.

There is one more point that is usually ignored in this question of light adjustment. What reflecting power has the surface itself—the texture—of the paper? And is it a pleasant light that comes back to us from those walls? Workers with pigments know that the most agreeable reflections do not come from perfectly plain flat surfaces where the color, has been washed or laid on in a solid flat tone. It is monotonous, tiresome, and glaring. The interesting surface, the broken and mottled color, the undertone and the overlay, all give a vibrating quality which far surpasses the flat tone in quality of liveableness. This is one of the things that pattern does for us, too, whether in paper, rugs, or upholstery. It

breaks up the light, varies it, and it back into the room—a rich, interesting and pleasant glow. The coloring of a paper serves the same purpose as the flat surface what the artist accomplishes on his canvas by the thin and thin of his paint and the motion of his brush. All these add or detract from the light in a room.

The effect of airiness is hard to arate from the effect of light. But the light papers will give it. But is one other element that crops up in consideration in obtaining the successful results. I have already referred to it in the article on background effect that certain patterns have the effect of producing the illusion of space and of

The delicate may go far getting this effect in the bedroom pinks and grays, lavenders and the creams and so on. do not always a delicate. Sometimes we vigorous tone in addition to the light and airiness. are charming papers with marked patterns fairly strong clear white grounds. I remember a paper with green and red wandering in across a clear ground. It is marvellous opener and airy! had a mean blue flower on

(Cont'd on p. 107)



*Landscape in greens and blue surrounded by morning glories in lavender, pink and blue. Courtesy of Strahan*



Bradley & Merrill

*A quaint and charming cottage paper has bunches of prim pink, mauve and yellow tulips on gray. From W. H. S. Lloyd*

*Imagine this pale green paper with white lilacs in a big, soft bedroom with maple furniture. From Richard E. Thibaut*

# Individualism—in Good Furniture

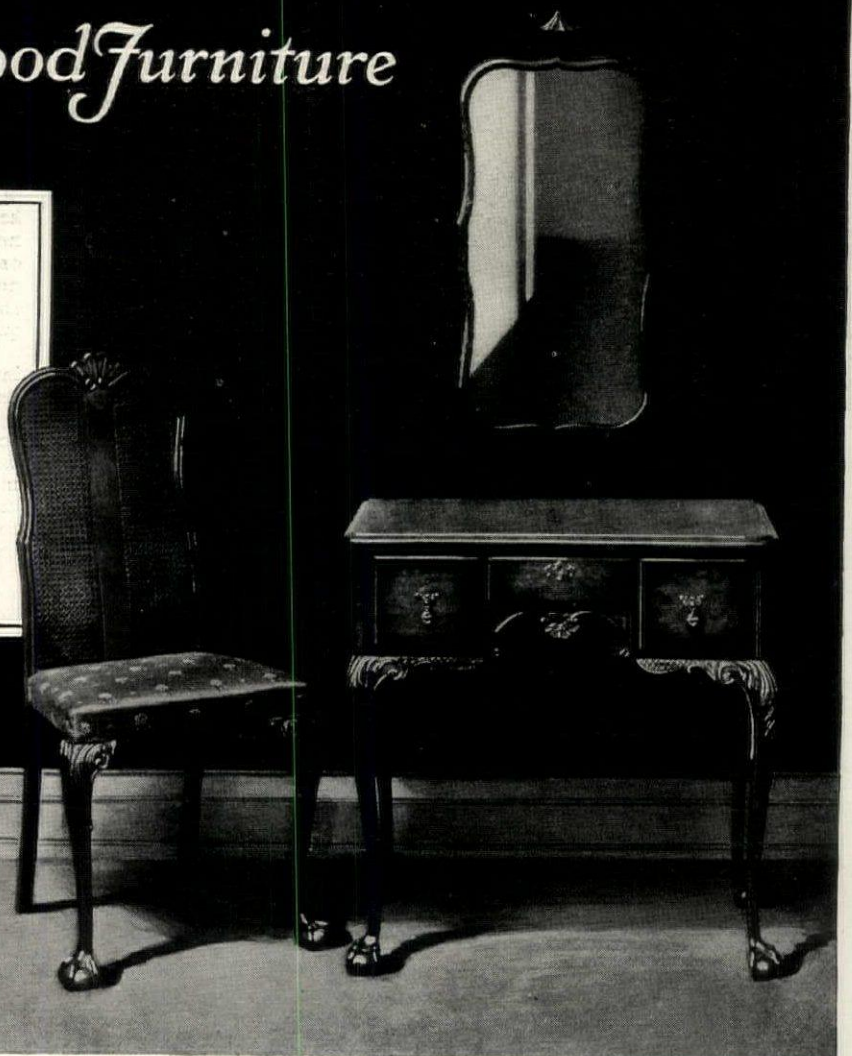
**F**EW things lend a more refreshing note to a room than a piece or two of Chippendale. These fine examples, in rich antique maple finish, have all the grace and beauty of the Eighteenth Century.

Characteristic, in their *genuine value*, of all furniture under Elgin A. Simonds' trade-mark—to be found at your dealer's, along with our modern designs and faithful period reproductions.

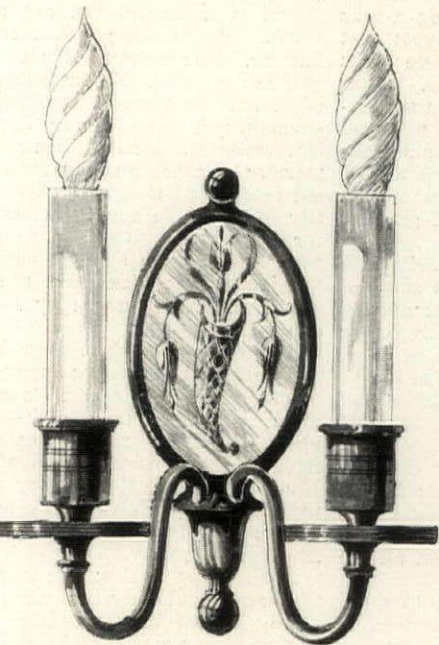
*Upon request we will send our illustrated booklet "H" on interior decoration.*

**ELGIN A. SIMONDS COMPANY**

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## A Mirrored Wall Sconce



No. 33089  
Height 10 3/4 inches

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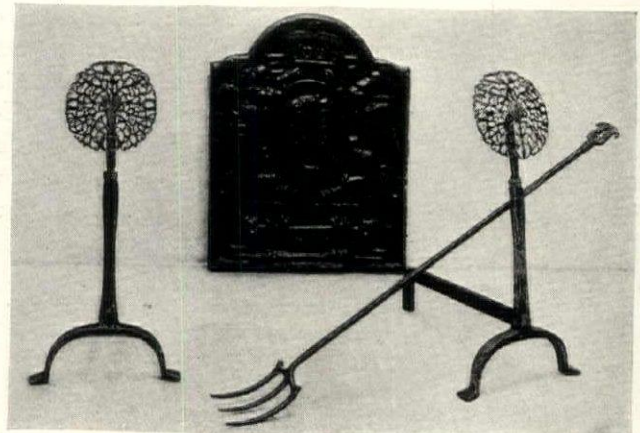
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## Todhunter

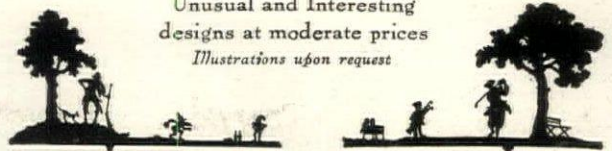
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## WALL PAPERS FOR BEDROOM

(Continued from page 106)

quite silly shape on a plain white ground. That, too, gave the illusion of space. In these papers it is the contrast that counts and provided there is enough of the clear light ground showing to keep the light reflection sure, the sharpness and darkness of the other colors only serve to enhance the effect of airiness and openness. These papers with their vigorous, colorful patterns are quite masculine enough for men's rooms.

The effect of spaciousness is achieved in the same manner, sometimes by pattern, often by contrast and sometimes by color. For the most part, the paper which gives no hint of definite limitations of space in its measures or its movement is the most successful. Let the pattern lead you on from point to point and your room becomes limitless in its dimensions. For the large room, you may prefer the more definite designs, for a large expanse of plain neutral toned walls is monotonous and lacking in decorative effect.

The wall should make itself felt as an integral part of the room scheme. Too light a tone in a large room is just as bad as too dark a tone in a small room; too little decoration just as bad as over insistent decoration in a small space. There should be enough pattern and color interest for the wall to hold its own and slip into every other shape, color, and bit of pattern in the room. Then you have the perfect background.

There is nothing better for bedrooms than the chintz papers, and they come all the way from the dainty, delicate

and almost lace like effects to stronger, more sharply defined colors with more decorative vein. These latter are splendid to use in rooms in which the wall is to be a large part of the furnishings, so often the case in the bedroom. The old rule, a figured wall and curtains, need not frighten the timid. With these chintz papers the jolliest of effects are obtained in quite the reverse order of procedure. The piquant notes of color and contrast in the walls need equally distinct draperies to bring out their full effect and give the room the snap and interest it should have. So long as the color scheme is harmonious and the colors are in accord, there is nothing to fear, often much to gain.

For those who do not enjoy the flowered designs of these papers are the blends, the stripes and the plain effects, many of which combine fascinating textures and colors. There are also the quaint, old-fashioned patterns with their set geometric figures, particularly good in the early American rooms so popular just now.

Study your room carefully before beginning to decorate, especially regarding the light. Keep the feeling of space and openness and you will have a room, refreshing, pleasant and restful. Wall paper plays a large part in planning anything else, decide on the background best suited to the size and light of the room. Then choose a paper that in addition to these qualities will give the greatest in-

## BACK to the LOG CABIN

(Continued from page 49)

of sunlight drifting through a filagree of green. But when choosing a lake shore for your site, don't forget that the season when you are there is its mildest and friendliest aspect. Other times, if it is a shallow lake, the melting snows and spring freshets will raise it, or if it be like our own old monster, it will lash itself into wild fury under the pressure of equinoctial storms. Angry waters have a way of gnawing beyond a reasonable reach.

The suggestion to choose a site high and dry is likely to bring a smile of amusement. Yet a spot that appears dry as a barn door in hunting season may be partly under water at other times of the year—at least this is true of melting seasons in Minnesota and Wisconsin. On the contrary, to build upon the highest point, unprotected, will make you the victim of the prevailing winds. Our cabin site is just enough higher in level to admit of the drainage being from it on all sides, and is sheltered by trees from all the unkindness of the elements.

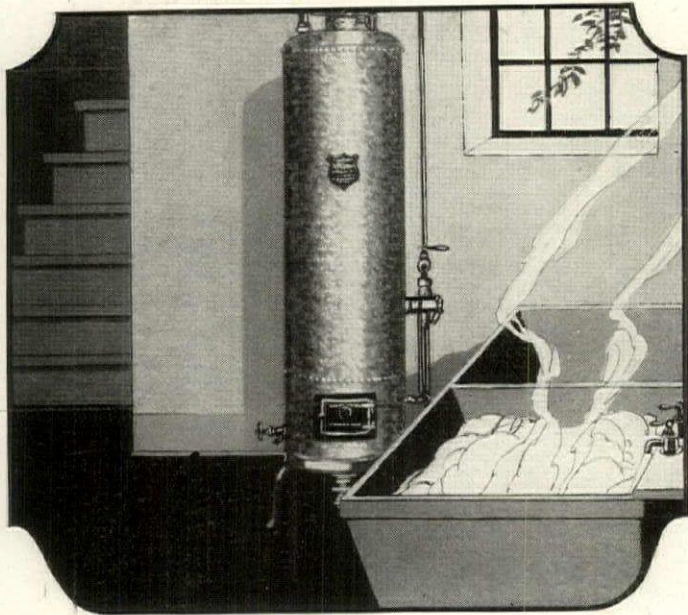
Of course you will choose to dwell among trees—probably among evergreens. Keep in mind that balsams are more lightly rooted than sister spruce and more likely to drop athwart your beloved cabin, victim of winter winds. Maple, oak and large healthy birch are staunch, and white pines a body guard. Some trees will have to be cleared out for your building, but in doing this, leave them remaining in groups, for trees like humans, seem to thrive better with a few well selected comrades to grow alongside. Sound trees, well-rooted and in friendly groups

will withstand all save fire. Fire is a hazard—but not a fearful one as some would have you imagine. The pioneer cabin is usually in a clearing. To the pioneer of mind ruthlessness indicates strength, and love of beauty is a sign of weakness. I still sicken with memory of a grove of a hundred old cedars that a certain neighbor sacrificed to some vagrant for a cabin-site. Once in a while wish Nature were animate enough to tell impertinent Man what she thinks about his smug, spry little decisions!

As to the soil, there is a precedent for not building upon yellow ground or shifting sands. The site must be built upon rock—upon several rocks whose tops must be fixed in firm soil found upon these the sill logs may be held to the floor joists with evidence that they will be as strong as American currency.

It all comes to this: Use your common sense and see your dream clearly in imagination before it is placed—for a man is judged by his site. A practical man of affairs put this with me recently and the best argument I instanced the site of my own summer home—a rather tedious affair upon a large acreage. Of course I had to accept in silence how in the world could I tell him I learned to know him from the thing? I had discovered his place upon a point of vantage commanding a view of hills upon

(Continued on page 110)



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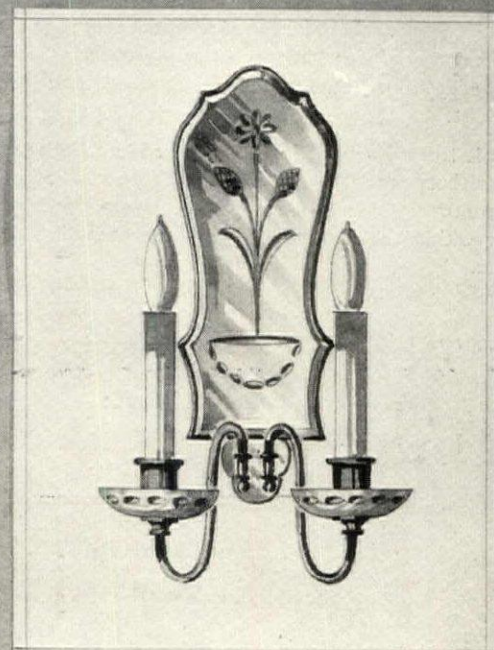


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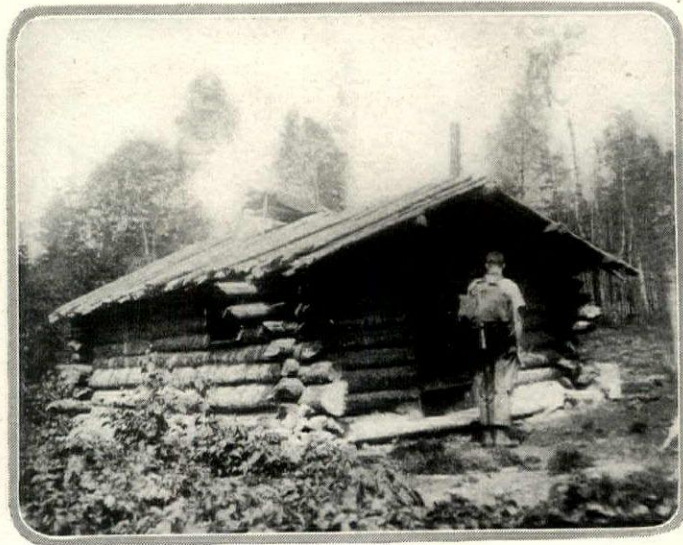
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Literature on request

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BOSTON NEW YORK SAN FRANCISCO



A log cabin somewhat resembling the primitive type, with the bark on the logs and a roof of poles instead of "store" material, and a ghostly welcome on the door

## BACK to the LOG CABIN

(Continued from page 108)

rolling away into blue distance—a stream like a silver ribbon flung upon misty green meadows. His house had two views—the dusty highway on one side and the garage upon the other.

However—don't think that I urge you to overlook practical details. By no means. A perfect summer can be ruined by having to carry water half a mile to the house—for by that time little water is left anyhow. Make everything as easy as possible. Don't accent your "back-to-nature" so hard that you won't have time to turn around occasionally and take a look at her.

Yes, I am strongly in favor of using logs. We are only beginning to realize the artistic possibilities of logs. Until your site is chosen, however, and you give me a notion about what you want, I can't give you more than this general suggestion.

Best wishes for the Dream House—  
ALDRICH.

P. S.—Decided to enclose a few pictures of the cabins in and about "Pals' Cove", showing different tastes in sites; with the exception of two modern "pioneer cabins", they are all on the Lake shore.

Dear Mac:—

The site you have chosen sounds good to yours truly—and I'm darn glad you have decided to build of logs. You will never be sorry even though, as you say, you had long cherished a fancy for weathered shingles. Shingles are all right at a summer resort or in fact any place where you have to wear a necktie to dinner to please your wife—but in a forest primeval I feel like the old logger who ran across such a construction one day and opined that it must have taken a doggone long time fer a feller to whittle all them off'n a log. A log cabin has the Topsylike aspect of having "jest growed."

And, man, think of the history of log cabins in this country! Did you ever stop to think that the reason we have so few great men nowadays is because there are so few log cabins for them to be born in? The political slogan of this country should be "Back to log cabins!" Then see what would happen.

But right in this connection, let me dampen your enthusiasm over gathering up all the architectural books on the pioneer cabin. If you are going to be a pioneer, you are going to wear your

pioneership, as somebody or other their rue, "with a difference." difference has its rise in a present sense of freedom. Remember that forebears utilized logs because they no other choice for their house in fastnesses: we utilize logs because they are first choice. Pioneering has become an art instead of a duty. Study over all you want to—it will be an interesting dip into evolution, for ever beautiful they are, you will get an air of grim taciturnity and gnawing teeth about the home of our fathers which suggests a child set a stool and told to work her saw. They are quaint—but aren't they severe and unhappy about it? Hasn't they a sort of all-work-and-no-puritanism about 'em?

Naturally enough. Seldom does one come across a pioneer cabin every day that is not constructed with a rank disregard of an intrinsic beauty in the logs themselves and what wrought of them. Casting about among fisher folk and "newcomer" homesteaders, we have ample opportunity to study the modern pioneer close range. Oddly enough, the one accustomed in his own native land to the beauty of stalwart, hand-wrought fashionings, the immigrant seems to spise the charm of sincere and thoroughgoing workmanship as soon as he sets foot upon our shores. He holds his ideal from the first a better kind of down house than his cousin's who over four years earlier—enclosed in a larger brass bed than his cousin's—a shinier golden oak dining-room. In lieu of the price of these, he chooses a log "shack" for which he constantly apologizes—as he patches it twice a year, clapping on a board and there to conceal poor workmanship, adding various lean-to effects to his family or his live stock increase. In every line of the hill-roofed cabin with their logs ill-matched and sloppily chinked and calked, he has subscribed the legend, "We hate this but it's got to do for us until we can afford a factory-made house."

The greatest amaze I've ever seen upon a human countenance appears upon the face of a Norwegian homesteader when he discovered that a regular man would build a log cabin if he could afford something else that such a building could actually be beautiful.

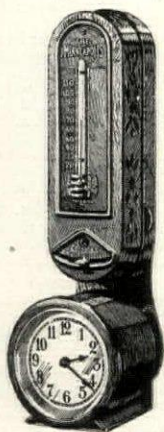
(Continued on page 114)



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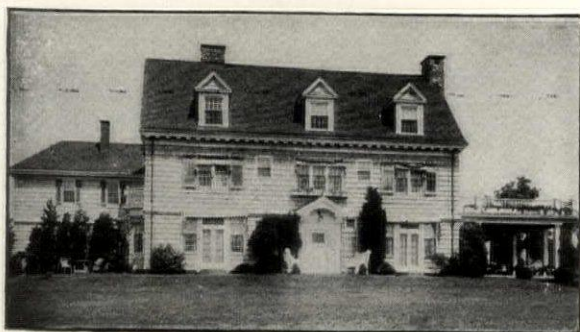
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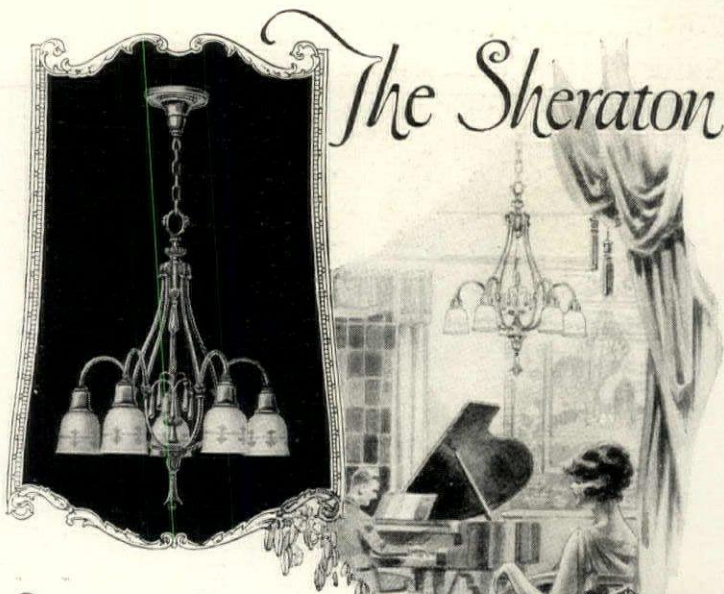
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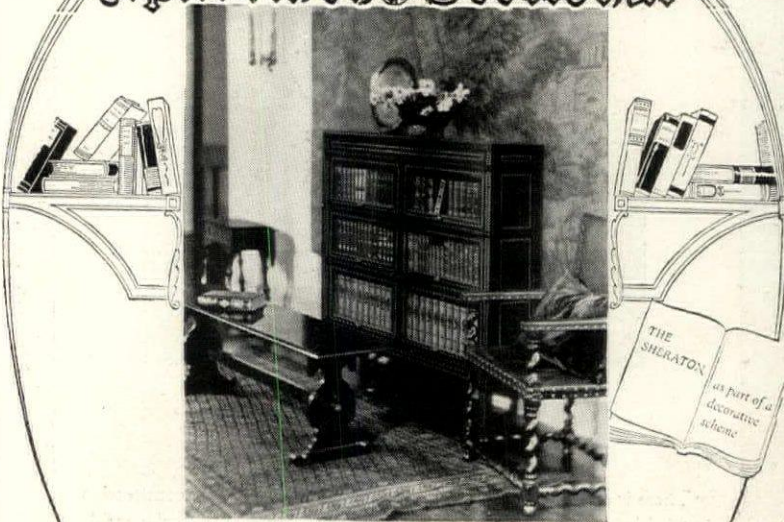


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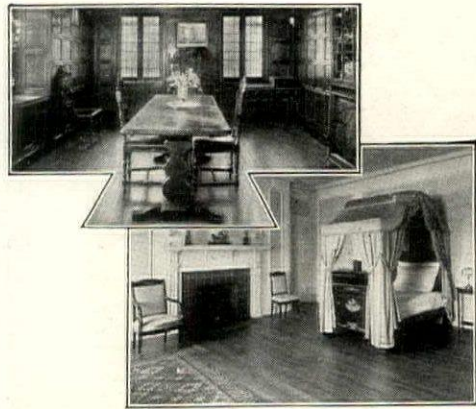
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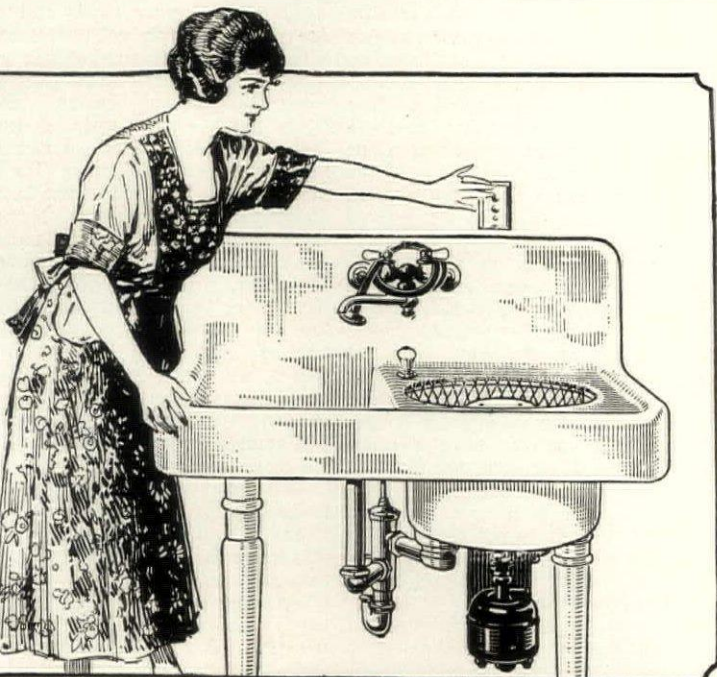
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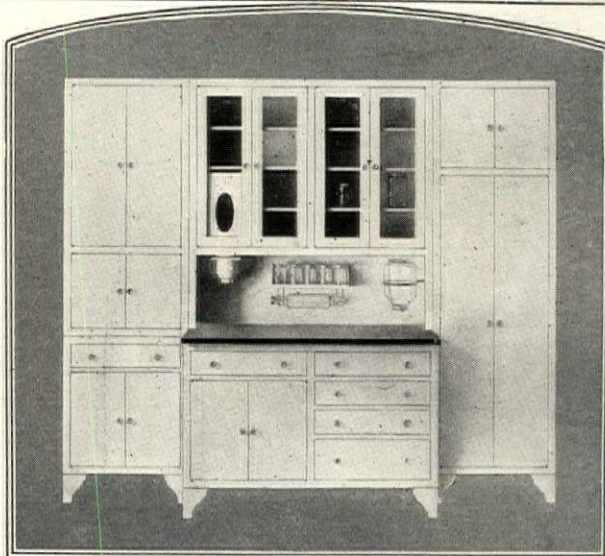
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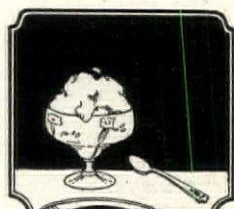
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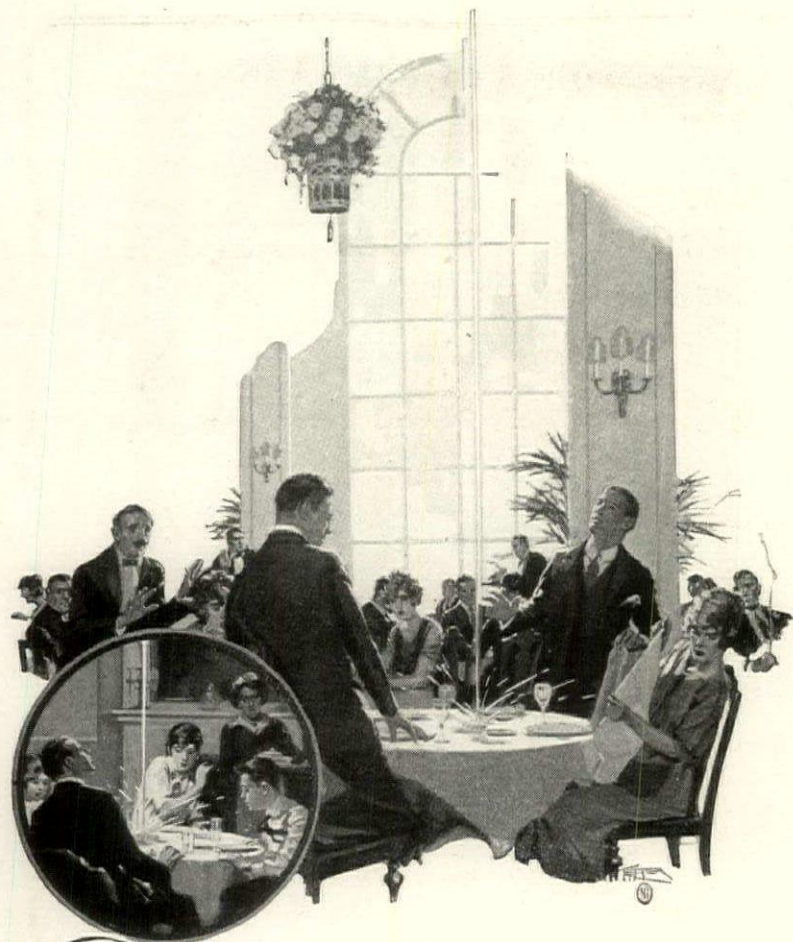
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**CORROSION** is but another name for rust. In every hotel, home, office building and factory there are from hundreds to many thousands of feet of pipe, and along every foot of every pipe, corrosion is seeking for a weak spot—some flaw that will give it a foothold. And once corrosion gets a foothold, a leaky pipe is only a matter of time.

Tonight, somewhere, the gaily decorated ceiling of some hotel dining room may suddenly treat the comfortable diners to a shower bath—or your own dining room at home may be the scene of some such occurrence. Tomorrow morning you may find your office or your factory has sustained water damage from leaking pipes.

A pipe leak heretofore may have meant only a plumber's bill to you. Next time the damage may be more serious. You cannot stop pipe corrosion once started, but you can guard against it by the use of Reading Genuine Wrought Iron Pipe. "Reading" offers two to three times the resistance to rust that steel pipe does. "Reading's" life is two to three times as long. Its "per year" cost is one-half to one-third the price of steel.

When you build or remodel or when you replace pipe it is the part of wisdom to specify "Reading"—the pipe that endures. Write today for "The Ultimate Cost."

**READING IRON COMPANY**  
READING, PA.

*World's Largest Manufacturers of Genuine Wrought Iron Pipe*



"Reading on Every Length"

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- Philadelphia
- Baltimore
- Pittsburgh
- Cincinnati
- Chicago
- Fort Worth
- Los Angeles

# READING

GUARANTEED GENUINE

# WROUGHT IRON PIPE



A log cabin in a suitable setting takes on naturally, by its color and texture, an architectural camouflage

## BACK to the LOG CABIN

(Continued from page 110)

By the bye—I'm starting a movement here in Minnesota to have the buildings upon our automobile tourist camps built of logs. Speak a good word for it where it may be heard, old boy—we've certainly got enough filling station architecture in the country to emphasize sufficiently the influence of Spain and pagoda period.

How do I know "how big a house you need"? You're the doctor. There's only one safe rule to follow in deciding that: you will need exactly one half of what you think you need. So, put down your six room needs and I'll sketch you out a notion for three. Personally, we decided on the unit plan—all one room cabins. This gives guests—or members of the family—an equal responsibility in the care of the household. (The actual reason for this decision, however, was that our first guest snored so loudly that we couldn't sleep.) Our guest cabin at Trailsyde is equipped with all necessities to camp life—cook stove, dishes, and all the implements of life's warfare—and we find that the average person whom one really wants as a companion in the wilds, prefers to do or die for himself. This is the first thing to be decided upon. And remember that two cabins are almost as cheap as one—of the combined size and several extra corners.

Unless you are going to have a deal more help than the average forest neighborhood affords, you will not want to mess about with very long logs—even if they are procurable. Sixteen to twenty feet is a manageable length.

This means you can have a cabin room inside, of eighteen by fourteen rectangular—or a less attractive square room of eighteen each way. You are not likely to want to cut this up into a city kitchenette apartment—so your rooms need be added on, if you decide against the unit plan.

You note that I take it for granted you prefer the logs laid horizontally. If you have only a small second growth timber in your neighborhood, however, you may have to choose the stockade type of log building willy-nilly. To show you a very satisfactory example of large logs so placed, I'm sending along a picture of an architect's cabin at Pal's Cove built stockade fashion. There are a lot of possibilities in this construction and he has had a mint of fun doing things in both form and color. The result is a most unique and highly artistic woodland home.

Bear in mind the fact that your logs are bound to shrink and while in the horizontal placing they press down upon one another, if well fitted in the first place, thus adjusting the spaces by their own weight to a great degree, in the upright position they pull away from each other, necessitating more fre-

quent recalking. Moreover, instead of a necessary evil, the saddle and corners of your horizontal logs distinguish and beauty to the color of our eyes. The flicker of firelight on the mellow toned timbers with varied shadings—and without, rough-hewn, axe-marked logs thrusting out from your walls at ferent lengths . . . it's great, old boy.

When you ask me what kind of you need, I counter with the a wheeze of the spinster in front of stamp-window: "What kinds do you?"

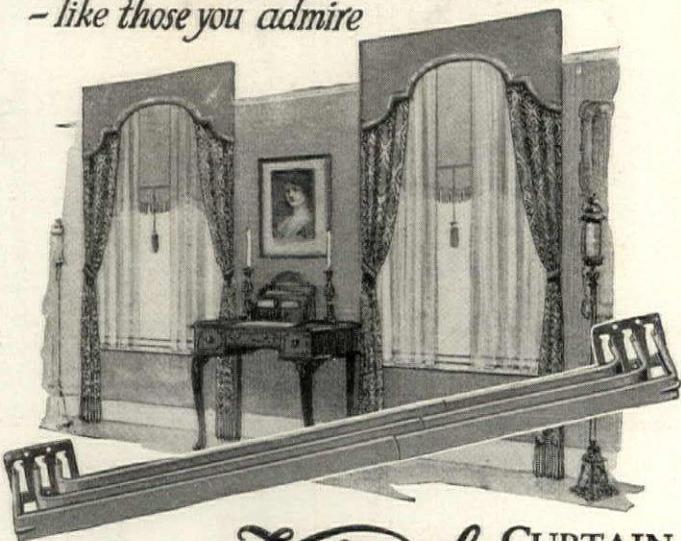
Assuming that by "evergreen" include all the various pines, spruce, balsam, let's proceed to utilize the same for two reasons, first because less valuable than the pine or spruce in your landscape, and second "stay put". Spruce twists and turns, As our Norwegian neighbors say "gets crooky", although it has great supporting strength and we use spruce for our roof beams. He is too hard to work upon, as is Seven and eight inch diameter logs have been used in the cabins I'm building you—the butt end of the log about twelve or thirteen feet. Remember these logs have to be manhandled, don't become too ambitious as to Moreover, proportion plays the part in the beauty of a cabin. The logs, of course, will be your horizontal timbers, and when placed on foundation rocks, make sure the projecting ends as well as the length is above the soil. But will come later when you are all for your dream to materialize.

As to the materials which will be imported, again that depends on your surroundings. Perhaps a village or backwoods blacksmith can fashion your hinges, latches and place cranes. Possibly you must have these sent in from civilization. It's reasonably sure that you can range satisfactorily for your lumber at a country saw mill—perhaps your matched flooring—and be sure that you will have to order roofing and the cement for your place outside. Window frames can be dressed out from rough lumber your "job"—but your glazed sashes come from that hinterland known as immigrant parlance as "th' cit-tee this—here's a tip: small paned window windows are cheaper and a million times more picturesque than the common garden variety of window.

Another suggestion I hesitate to make, for it sounds unsportsmanlike. Here goes for the truth, however: not only did I import a damper (I made haste to conceal in my money) but I lined the fireplace with

(Continued on page 126)

# Plan Tasteful Windows - like those you admire



FREE BOOK  
of latest window  
draping ideas

## Kirsch CURTAIN RODS

Kirsch Curtain Rods and our free window draping book are making artistic windows a National habit.

Flat in shape—no sag

Velvetone finish—no rust or tarnish

Kirsch is the original FLAT rod. The flat shape prevents sagging, gives neat draping effects. The Velvetone brass or white finish stays new for years. Kirsch Curtain Rods come single, double or triple—extension style or cut-to-fit. The Kirsch bracket is simple and strong—nothing else so practical. The rod attaches or comes off by merely tilting; yet never comes down accidentally.

Sold by **Better Dealers Everywhere.**

Kirsch Mfg. Co., 245 Prospect Ave., Sturgis, Mich.  
Kirsch Mfg. Co. of Canada, 456 Tecumseh St., Woodstock, Ont.

Our Seventh Annual and most interesting edition. Color illustrations of window treatments for every room and practical information for getting each draping effect. Free on request.

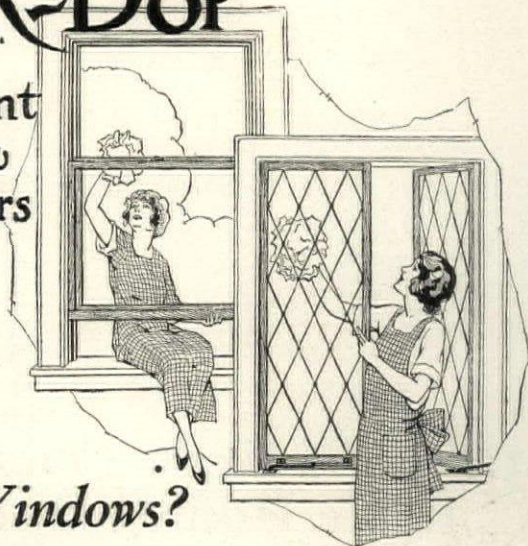
Remember to ask for *Kirsch*—The Original Flat Curtain Rod.

# Win-Dor

## Casement Window Operators

Who  
Cleans

Your Windows?



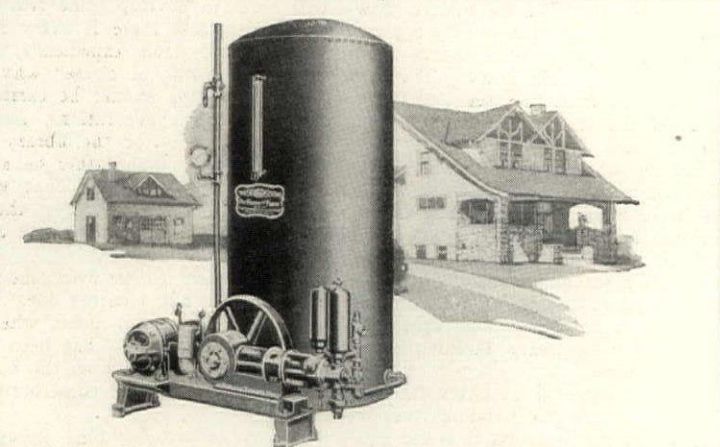
NO matter who does it, if it's hard to do, and risky in the doing, they won't be cleaned as often as they should be.

It is just one more reason for casement windows; there are at least 10 other good ones:

That is to say, if they are outswung and equipped with Win-Dor operators. All eleven of the eleven reasons are given in our booklet called, "Things You Ought to Know About Casement Windows."

Send for it.

The Casement Hardware Co  
220 PELOUZE BUILDING, CHICAGO



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Send for this booklet "Paul Water Systems" and name of your nearest Paul dealer.

Ft. Wayne Engineering & Mfg. Co.  
1701 N. Harrison St., Ft. Wayne, Ind.

# PAUL Water Systems

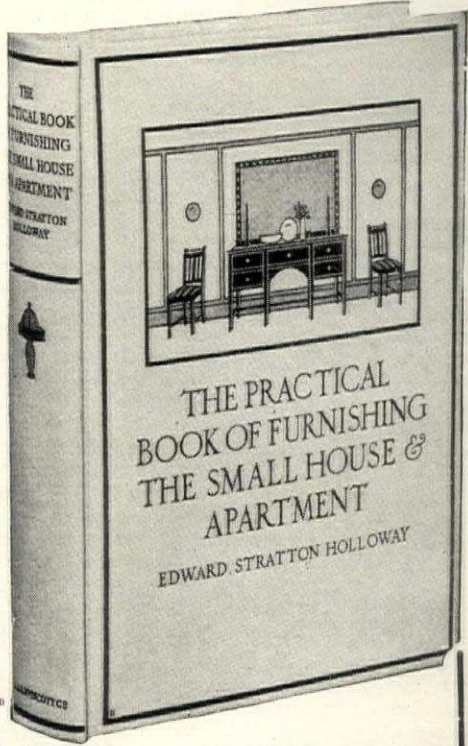
for Home and Farm  
Pressure service from cistern, well or spring.  
Self-priming—Self-oiling—Fully automatic.  
Every Paul System is Guaranteed.

## Interior Decoration and Proper Furnishing Room by Room

The reason is given for every step—covers the whole subject in one volume.

Price, \$6.50

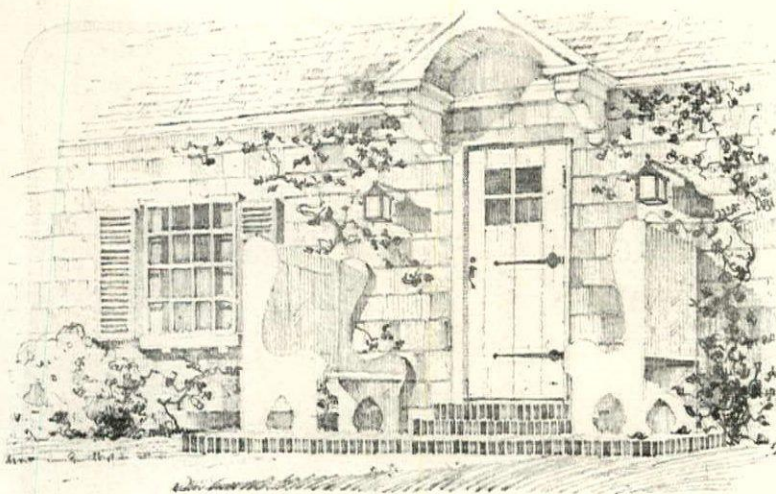
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Treating of furnishing from the most inexpensively equipped cottage, bungalow or flat to the smart apartment house of fair dimensions; and by both the modern non-period and period methods. All grades of expense are provided for. Complete furnishings of a number of premises is indicated—color schemes, appropriate walls, furniture, textiles and accessories being suggested for each room. The furniture illustrated is that which can be purchased in the open market. An effective plan for the securing of unity and variety in colour is presented and applied. The chapters on colour and form alone are worth the price of the book.

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Please send me an illustrated pamphlet of this book and other similar volumes.  
Please mention House & Garden



## “Mine Is a Very *Friendly* Little Home,” She Wrote

**W**E do not know her—never saw her—this young woman in Wellesley Hills, Massachusetts; but her letter, full of pride in, and love for, her Rite-Grade, all-shingle home, is typical of hundreds of letters from all parts of the United States, written to us by owners of all-shingle homes.

Some of the writers are masters, or mistresses, of mansions; some live in humble abodes. Yet the story is ever the same—each owns the “dearest”, the “most distinctive”, the “loveliest” home! (Seldom is it “house”; oftenest “home”.) There is something so natural, so appropriate, so *endearing* about all-shingle construction that it makes friends with the landscape and fulfills, better than any other construction can do, the ideal each of us pictures when he thinks of “home”.

“A shingle house,” writes the Wellesley young woman, “is warm or cool, as you need it. The lapping of shingles makes three layers of wood, which are better than one thick layer. They are like fur, or loosely-woven cloth, in some respects. A shingle house is less expensive, both in material and labor, than one of brick, stone, cement or clapboard.

“Aside from all practical considerations, a shingle house is more artistic. Its surface blends better with natural objects. In harmony with rocks and trees, it composes a pleasing picture. Being, thus, at peace with its setting, it seems always to be a real *home*, warm, cozy and inviting. Mine is a very friendly little home and it has many admirers.”

Rite-Grade Inspected shingles bring to the home-builder, at a cost below that required for other kinds of suitable material, a cov-

ering for both roof and side-walls that literally has no equal. It is nature's own covering; it is *genuine*, imitating nothing, substitute for nothing. It is typically American.

Before you decide upon any type of construction for your new home—large or small—protect your best interests by getting the facts about Rite-Grade Inspected Red Cedar Shingles. The Rite-Grade mark guarantees you, under bond, the highest quality of the grade you buy. It stands for the highest standards of Red Cedar Shingle manufacturers, maintained by rigid inspection and backed by the integrity of the foremost manufacturers. Ask your dealer for Rite-Grade Inspected Shingles.

Send now, today, for a copy of “The Rite-Grade Booklet of All-Shingle Homes”. Shows the sixteen prize-winning homes of America, with floor plans of each.

**RITE-GRADE SHINGLE ASSOCIATION**  
470 Henry Building Seattle, U. S. A.

# RITE-GRADE

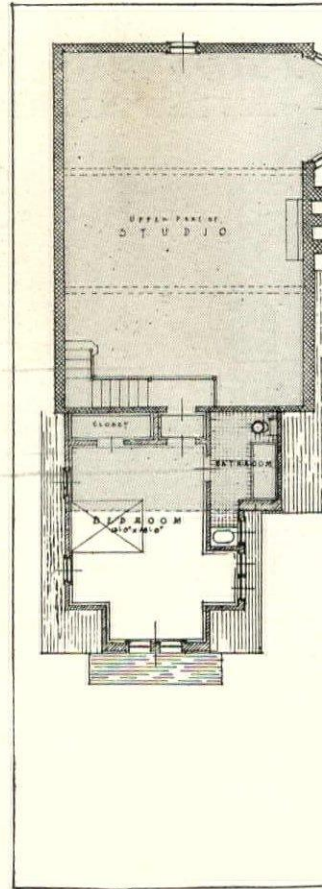
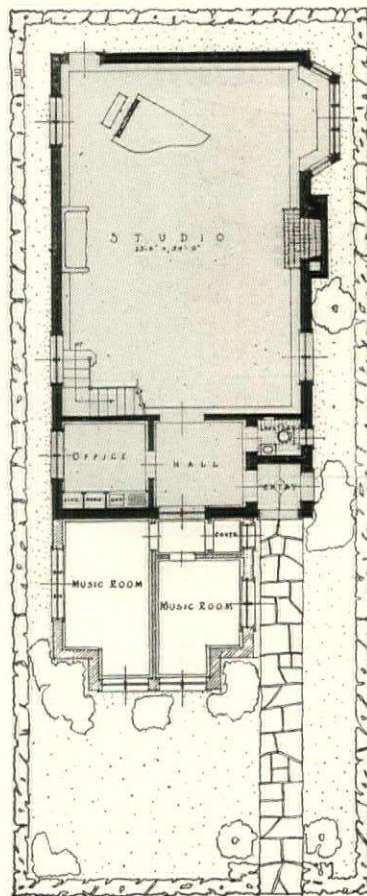
## INSPECTED

### RED CEDAR SHINGLES

“THE ROOF OF AGES—  
THE SIDEWALL OF  
INCREASING BEAUTY”

TRADE MARK

INSPECTED



The shaded portion of this plan for a music studio shows the existing building; the outline portion will be added later. The second floor plan will add a bedroom and bath in the future wing, located above the office, hall and two music rooms downstairs

## PROGRESSIVE BUILDING

(Continued from page 39)

to achieve the house which is their ideal. The truth of the matter, however, lies in a direction exactly opposite to the usual person's misgivings about a progressively built house. They are sure only of what they see, and fail to visualize the future aspects of the ultimate house.

Reason, both architectural and human, in favor of progressive building, are so strong that it seems doubly curious that the practice is not more general. To the imaginative mind progressive building seems such a fascinating pursuit as to be preferable to complete building in one operation, even if the necessary building funds were at hand.

The fundamental architectural reason why progressive building is desirable lies in the fact that it is the logical way to build a house, and because it is logical it results in a house which is expressive. Progressive building, however, cannot be done by a formula: it must follow the gradually expanding needs of the family; it expresses increase in the family fortunes: in the family itself. It grows with the family, and thereby is truly a home, and not a stereotyped affair built with more than half an eye and half a thought to its selling value. We build too little for posterity, and a surprisingly large number of people build not even with the expectation of passing their own span of life under the roof-tree they have reared.

All this has made against the human equation in architecture, and has prevented us from building many houses of the fine age-mellowed kind that we admire and become sentimental over as travelers in Europe, and especially in England.

No doubt it is too much to expect, considering our aforementioned impatience, that we will reach the point of planning progressive building to be carried on by successive generations.

If we ever do reach that point will begin to develop some real try houses, and there is every in the world, from expediency, ment and “pride of house” why progressive building should be carried through several generations, a terrace and pool, or the library planned by the grandfather be built by the grandson. That son could well grow up with the that his part in the house was ing him.

Completeness, for its own sake only a fetish, but a barren one. your place is entirely done, when last bit of the garden has been and the last wing built on the h what more is there of constructi terest?

In progressive building enough the old remains always to con the nucleus of home and of a sentiment that should attach to and the changes tend only to e this, to add the interest of new to old rooms and the sense of d come true to the whole hous garden.

Two examples of progressive ing illustrate this article. The f a small music studio, of which major portion was built at once planned in such a way as to for the future extension, which is in the pen drawing and in the plans.

In the second instance, three of a progressive building projec shown, illustrating the scope and utility of architectural vision as a to this kind of work. It might at a first glance, as though the iginal house could be dismissed consideration as a factor in the present or the future stages house. Superficially considered, might be so, but under present

(Continued on page 126)





Overton Residences, Keokuk (see letter below)

"Very Warm" in Winter; "Coolest" in Summer

"Your books will show that in April, 1912, I purchased quite a quantity of your Quilt . . . used on the buildings, a picture of which is enclosed—only, however, on the roof of the bungalow, but all over and between the floors of the largest building. This latter building is very warm and can observe a considerable decrease in the use of fuel, and last summer, as hot as it was, the house was the coolest in the neighborhood."

Keokuk, Iowa, Dec. 31, 1913.

F. C. OVERTON.

## Cabot's Insulating "Quilt"

The "Comforter" that Keeps the Whole House Warm

The quilt on your bed keeps the bodily heat from escaping, and that's what makes you warm. Keep the heat from escaping from your house by insulating with Cabot's Quilt. The way to keep a house warm is to build it warm—and it saves you more than anything else you can do.

Cabot's Quilt isn't a mere felt or paper. It's a thick, matted insulator that is twenty-eight times warmer than cheap paper—by actual test. It costs but little to make your house warm for all time, and it saves one-third to one-half its cost every year in reduced coal bills—to say nothing of doctor's bills and comfort.

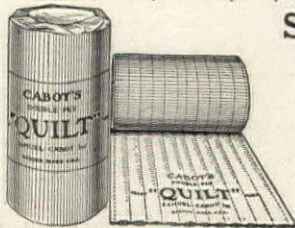
Quilt retains the heat like a fireless cooker. Don't try to heat all out-doors.

Send for a free sample of Quilt and name of nearest agent.

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Cabot's Shingle Stains, Stucco and Brick Stains, Old Virginia White, etc.



## In this House Garbage Goes up the Chimney

ACCEPTANCE of the Kernerator as "standard practice" in residences and apartments of the better class is steadily increasing. The Kernerator—built-in-the-chimney—through years of satisfying use in thousands of installations, has permanently answered the question of garbage and waste disposal.

Through the convenient hopper door (shown below) all waste is dropped into the brick combustion chamber in the basement. There, an occasional lighting burns all combustibles. Non-combustibles, rendered germ-free, are carried out with the ashes. The Kernerator cannot be installed in existing buildings—it must be built in when the house is erected.

KERNER INCINERATOR CO.

1025 Chestnut St., Milwaukee, Wis.

**KERNERATOR**  
Built-in-the-Chimney  
Reg. U. S. Patent Office



## Brighten Your Home With Cheerful Curtain Effects

Modern housewives everywhere are insisting on Bluebird Curtain Rods. They are an efficient aid to all curtains and draperies, developed by experienced makers of home hardware.

## "Bluebird"

FLAT-Extending

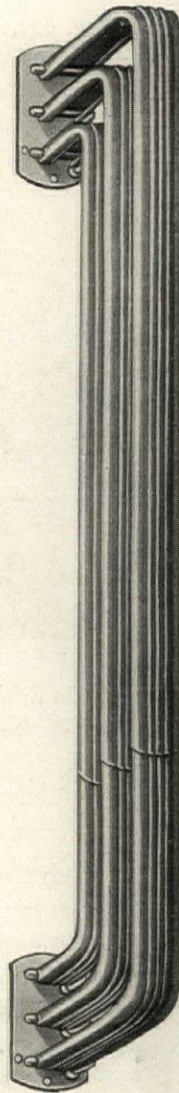
CURTAIN RODS

Practical, simple, sagless, durable, "Bluebirds" allow beautiful and harmonizing draping effects. Distinctive finishes of Satin Gold or White Enamel, and single, double, and triple styles suit every home, every window, and every curtain.

You can tell "Bluebirds" by their patented strengthening ribs. See that the Rods you buy have these—also the "Bluebird" trademark. Ask your dealer.

H. L. Judd Co., Inc., New York

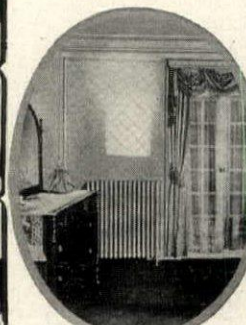
"Makers of home accessories for over fifty years"



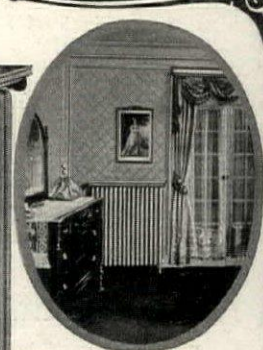
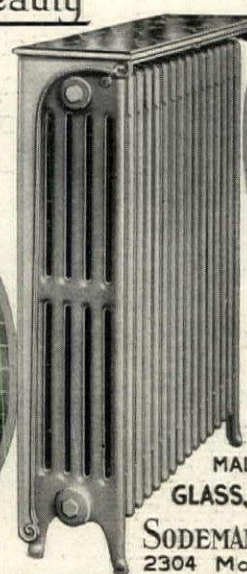
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A thing of beauty

A protection that pays for itself many times



PREVENT THIS



SHAPCO SHIELDS will save your walls, draperies etc.

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## The SHOWER is a family affair

—every member enjoys bathing in  
its sparkling, cleansing sprays

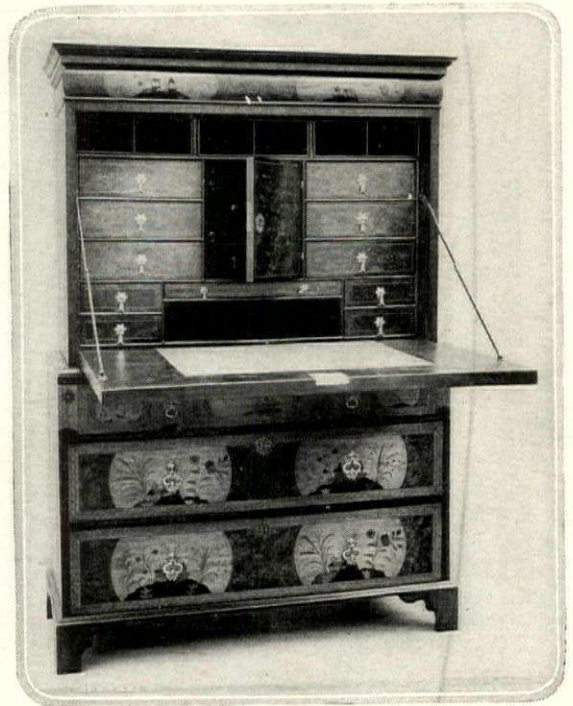
FATHER, mother, the children, and even the older folks are invigorated by a few minutes under the shower. Those scintillating jets do more than cleanse—they massage.

And Speakman Showers, because of the Anyforce Head, do this as gently or as vigorously as you desire.

We have a booklet which will aid you in selecting the right type of shower. The title is "Once-Used Water." When you send for it, if you have a regular plumber, please mention his name.

**SPEAKMAN COMPANY**  
WILMINGTON, DELAWARE

# SPEAKMAN SHOWERS



An inlaid walnut cabinet of about 1705.  
This and other illustrations are from the  
Metropolitan Museum of Art

## FURNITURE of QUEEN ANNE'S TIME

(Continued from page 78)

Queen Anne furniture is distinguished by these characteristics:

*Construction:*

Light and higher than older models, rectangular but with slightly curved fronts and legs. The Dutch influence is very easily discernible in most examples.

*Leg:* Cabriole is characteristic, but cottage types are straight or turned.  
*Foot:* Dutch foot, often called duck, pad and club; web, bun, hoof, paw.

*Top:* Broken pediment, "bonnet top" and "swan-neck" pediments on cabinets; ogee or double curve or cyma curve, often called Hogarth's line of beauty. Chairs have cresting or cockleshells.

*Back:* Broad central splat in fiddle shape; low and hooped; spooned comfortably to fit the human back;

neer, little marquetry, inlaying, gilding, painting; upholstery. The Decorative Queen Anne furniture of George I. and George II. used the Queen Anne construction, added elaborate carving. Walnut was principally used. Plain brass mounts.

slightly raked straight; headrests of chairs; upholstered types or especially in upholstered types.

*Arm:* Curved, usually shapely horizontal types or curved, especially in upholstered types.

*Seat:* Broad, narrow, from round to round, upholstered.

*Ornament:* shells and carved simple plain surfaces.



A winged chair back of the period,  
with a design in needlepoint



Typical walnut  
armchair of generous proportions

MR. & MRS. G. GLEN

# SS WHITE STEEL

me Cabinets and Lavatory s—meet the demand for han-wood cabinets and ramed mirrors, and at rea-prices.

ighest grade of materials orkmanship goes into these -polished plate glass mirrors, nickeled brass hardware, steel or glass shelves and the whole, in- side and out, finished in beautiful baked enamel, guaranteed to be everlasting.

Look for this mark:



ake sure you are getting the Hess. Sold by dealers every- Illustrated booklet on request.

S WARMING & VENTI- LATING CO.

Tacoma Bldg. Chicago

s of HESS WELDED STEEL FURNACES.



### Are you proud of your refrigerator?

Certainly, if your refrigerator is a Jewett, you have just reason to display it with more than a little pride. Food and ice compartments of glistening white solid porcelain 1 1/4" thick, free from unsanitary dirt-collecting crevices and corners—and unlike porcelain enamel on thin metal, free from chipping and cracking. Safe-like walls over five inches thick, heavily insulated with pure cork—and perfectly hung, accurately fitted doors lock out the heat and save 1/3 or more on ice bills.



Corner of Jewett solid porcelain interior. Note thickness and rounded corners

If these are the things you are seeking in a refrigerator—and they are only the most obvious points of Jewett superiority—then you will want our new finely illustrated catalog which covers them all. And, we will gladly send it to you upon request.

The Jewett Refrigerator Company  
Established 1849  
123 Chandler Street, Buffalo, N. Y.  
Branch Offices: New York, Boston, Chicago, Cleveland, Los Angeles, Montreal

## JEWETT The Only Solid Porcelain Refrigerator

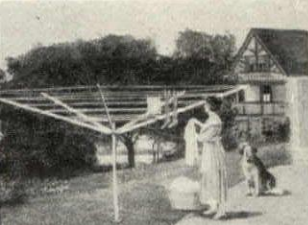
# Hill Champion Clothes Dryer

Made to last a lifetime. Scientific design, best of materials and careful workmanship throughout. Dries clothes quickly and snow white.

A time saver because the revolving arms bring the lines within easy reach. Entire dryer easily removed leaving clothes area free. Top lifts off and folds like an umbrella.

Our folder G will give you complete information.

Hill Clothes Dryer Co.  
52 Central St.  
Worcester, Mass.



CORCORAN TANK TOWER on estate of Francis P. Garvan, Esq. Roslyn, Long Island

## ECONOMY

For country estates without water supply it is economy to erect a

### Corcoran Tank Tower

The first cost is the last cost. Lasts a life time and saves constant repair charges.

CORCORAN TANKS AND TOWERS have given satisfaction for the past fifty years. They are economical, convenient and artistic; built to order, suitable for any location.

SEND FOR OUR TANK TOWER AND WINDMILL BOOK

A. J. Corcoran, Inc.  
758 Jersey Avenue, Jersey City, N. J.

### This window made the basement popular

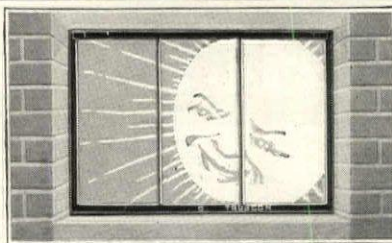
Now the modern basement has earned its place in the sun, and is sharing the popularity of the upstairs rooms. Its spacious corners, no longer wasted, become practical, livable rooms of new-found usefulness.

This big step forward in home building is largely due to Truscon Copper Steel Basement Windows, which give double daylight at no extra cost.

These windows always open and close easily, and lock automatically. They never stick, leak or need repairs.

For sale by dealers everywhere. If your dealer does not have them, write us.

TRUSCON STEEL COMPANY  
YOUNGSTOWN, OHIO



Small Size \$4.70 *Cost as Little as Wood* Large Size \$4.95

TRUSCON COPPER STEEL BASEMENT WINDOWS

# HEINZ PURE Vinegars



4 Kinds  
MALT  
CIDER  
WHITE  
TARRAGON

# 57

The purpose of Heinz Vinegar is to impart flavor and develop flavor—not simply to make things sour. That is why salads made with Heinz Vinegar taste better. All the care in selection of materials, the skill in preparation, the long aging in wood, are to create that rich, mellow tang and aroma.



## Even his wife wouldn't tell him

OF COURSE, she loved him—loved him dearly and looked to his future just as ambitiously as he did. There was nothing she wouldn't have done for him.

But they were both sensitive young people and this subject seemed to be one she could not bring herself to discuss.

The position he held, with a firm of excellent standing, had promised much. Yet he did not seem to progress as he should have—as they had hoped. Other men constantly stepped ahead of him into the better positions. He seemed to be giving satisfaction, yet he was standing still.

The thing that held him back was in itself, perhaps, a little thing. But one of those little things that rest so heavily in the balance when personalities are being weighed and measured for the bigger responsibilities of business.

A big, little thing that even his wife never mustered courage enough to mention!

\* \* \*

Halitosis (the medical term for unpleasant breath) never won a man promotion in the business world—and never will. Some men succeed in spite of it. But usually it holds them back. And the pathos of it is that the person suffering from halitosis is usually unaware of it himself. Even his closest friends don't want to mention it to him.

Sometimes, of course, halitosis arises from some deep-rooted organic disorder; then professional help is required. But usually—and fortunately—it will yield to the regular use of Listerine as a mouth-wash and gargle.

Listerine, recognized for half a century as the safest antiseptic, possesses properties that quickly meet and defeat halitosis. It halts food fermentation in the mouth, and leaves the breath sweet, fresh and clean.

Its systematic use this way puts you on the safe and polite side. Then you need not be disturbed with the thought of whether or not your breath is just right. You know it is.

Your druggist will supply you. He sells lots of Listerine. It has dozens of different uses as an antiseptic. Note the booklet with each bottle.—

Lambert Pharmaceutical Company, St. Louis, U. S. A.

For HALITOSIS use LISTERINE



Ventilator Cooling Porch



## By Day a Shady Retreat; by Night a Cool Sleeping Porch

You will never know the full comfort and luxury of your porch until it is enclosed with Vudor Ventilating Porch Shades.

Vudor Porch Shades shut out the heat, making your porch cool, shady, restful all summer long—day and night.

Afternoon card parties and dances take on a new enjoyment. And when the sun goes down—what a delightful, healthful place for the children to sleep.

Vudor Porch Shades are made of wood slats beautifully stained in permanent colors—arranged so that you see passers-by but they cannot see you. Ventilator woven in top—exclusive Vudor feature—assures perfect ventilation. There's nothing quite like them for appearance, utility and comfort. Write for color illustrations, prices and name of local dealer.

Hough Shade Corporation  
261 Mills St. Janesville, Wis.

Self-Hanging Vudor Ventilating Porch Shades

SELF-HANGING

# Vudor VENTILATING PORCH SHADES

## REDUCE Easily... Naturally

To Remove Excess Weight in a Safe, Strengthening Way

### EAT BASY BREAD

It is the one safe method which will help you without interfering with your natural mode of living, and, what is more, without endangering the system.

FREE BOOKLET SENT ON REQUEST

DOCTORS' ESSENTIAL FOODS CO.  
35 Oakwood Ave.  
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Unlike the usual methods which leave you worn out, weakened and starved, Basy Bread actually increases vitality while it decreases weight!

It is a wholesome, appetizing food, recommended and used by leaders of the stage and society. Begin now. Send us five dollars and we will forward a five weeks' course of our Basy Bread to start you on your way to slimness—one loaf of Basy Bread each week, for five weeks. You may discontinue any time if the course is not entirely satisfactory.



## BASY BREAD

REGISTERED — TRADE MARK

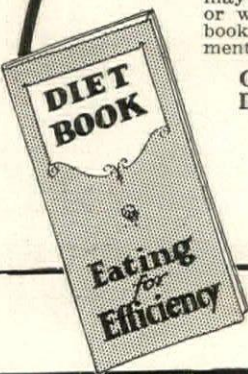
## Eat and Be Well!

A condensed set of health rules—many of which may be easily followed right in your own home, or while traveling. You will find in this little book a wealth of information about food elements and their relation to physical welfare.

### CONTROL YOUR WEIGHT WITHOUT DRUGS OR TIRESOME EXERCISES

Effective weight control diets, acid and bland diets, laxative and blood-building diets, and diets used in the correction of various chronic maladies.

The book is for FREE circulation. Not a mail order advertisement. Name and address on card will bring it without cost or obligation.



HEALTH EXTENSION BUREAU

374 Good Health Bldg. Battle Creek, Mich.



## NEPTUNE, God of the Sea

rejoiced no more in the abundance of water than does the owner of the Kewanee Water Supply System.

With a Kewanee Water Supply System the smallest farm home, the most pretentious country estate or public institution in an isolated locality, can enjoy an unending abundance of fresh pure water always under strong pressure. Our free booklet descriptive of over 20 styles and sizes of Kewanee plants for water supply, electric light and sewer disposal, will help you in the selection of a proper equipment for your needs.

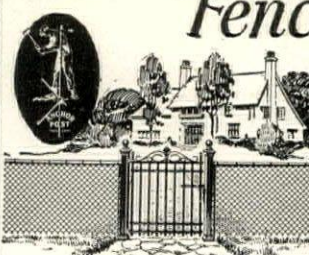
KEWANEE PRIVATE UTILITIES  
401 S. Franklin St., Kewanee,

## KEWANEE

WATER LIGHT SEWAGE DISPOSAL



## ANCHOR POST CHAIN LINK LANCE Fence



They furnish an attractive permanent protective boundary for garden or lawn. Erected and quickly.

Firm because Anchored

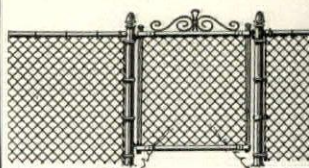
Posts are Drive-Anchored in ground and hold the fence steady and firm for years.

Permanent because Galvanized

Every part of the fence—fabric, anchors, etc.—is galvanized through to resist rust. Phone or write our nearest sales agent for complete information and prices.

### ANCHOR POST IRON WORK

52 Church St. New York  
Boston Philadelphia  
Hartford Pittsburgh  
Rochester Chicago  
Cleveland Detroit  
Cincinnati Mineola



## Better Than Pair of Hands



scrubbing. No scouring. No dipping  
of water. Sani-Flush cleans toilet  
better than any other means. Faster.  
Easier.

inkle a little into the bowl. Follow  
ons on the can. Flush! Gone are  
ns, discolorations, incrustations. The  
glister.

o, the hidden, unhealthful trap is  
d, purified by Sani-Flush. All foul  
are destroyed. There is nothing like  
Flush. It will not harm plumbing  
ctions.

ays keep Sani-Flush handy in the  
om.

Flush is sold at grocery, drug, hardware,  
ing and house-furnishing stores. Price  
(Canadian price, 35c; foreign price, 50c.)

**HYGIENIC PRODUCTS CO.**  
Canton, Ohio

gn Agents: Harold F. Ritchie & Co., Ltd.  
Toronto, Canada  
arrington Road, London, E. C. 1, England  
China House, Sydney, Australia

## Sani-Flush

ans Closet Bowls Without Scouring



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TILLWELL California Style  
Homes are suitable for any  
mate. They are inexpensive  
build and easy to sell.

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ans and estimates of cost of  
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ualize the home of your  
reams and make that home  
success.

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(National Plan Service)

4 Calif. Bldg., Los Angeles



## An Artistic Fireplace Beautiful TILES

ONE of the most charming units in the home is the Tiled fireplace,  
with hearthstone of the same material.  
Tiles thus used make the fireplace a completely harmonious part of  
the furnishings.

In color it can match the general decorative scheme—with that blending  
of tone and texture which is so desirable.

Tiles represent such a variety of shapes, sizes, colors and finishes that  
the utmost freedom of treatment is afforded.

There are no limitations in patterns, combinations or designs.

Such an installation is capable of that individuality of expression which  
every home owner appreciates.

Consult your architect and dealer about Tiles, or write to

### The Associated Tile Manufacturers

315 7th Ave.,

Beaver Falls, Pa.

A  
Success  
for  
15 years

### Imperial Sanitary Floor



Base  
and Floor  
one solid piece

A composition material easily applied in plastic form over practically any  
kind of floor. Laid about 3/8 inch thick. Imperial Floor does not crack, peel  
or come loose from foundation. A continuous, fine-grained, smooth, non-  
slipping surface. No crevices to gather grease, dirt, dust, disease germs or  
moisture.

Ideal Floor for Kitchen, Pantry, Bathroom, Laundry, Porch, Garage,  
Restaurant, Theatre, Hotel, Factory, Office Building, Railroad Station, Hos-  
pital—wherever a beautiful, substantial floor is desired. Several practical  
colors. Full information and sample FREE of your first and second choice  
of color.

IMPERIAL FLOOR CO., 136-138 Halstead St., Rochester, N. Y.

## Keep Your Garbage Down in the Ground

—where it is out of sight, cool and odorless, frostproof  
and away from flies and animals. So sanitary it can be  
placed conveniently near your door. That's the

### IRON HORSE Underground Garbage Pail

Only the cover shows. Complete sanitation all the year round.  
Opens with slight foot-pressure. Inner can, easily lifted out. Can  
be installed in a few minutes. Simply dig a hole—no cementing.  
Last for years. Extra heavy gauge galvanized metal, skillfully  
designed; reinforced; leakproof. Satisfaction guaranteed.

At your dealer's or direct. Write today for free booklet  
"Easy Disposal of Garbage" giving your dealer's name.

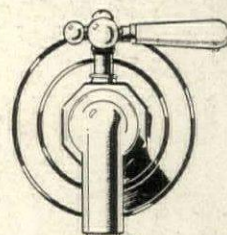
### Rochester Can Co.

110-120 Glencairn St.

Rochester, N. Y.



# WATER!



anywhere  
you want it  
under pressure

Here is the home water plant  
that supplies plenty of water under  
pressure for every purpose about  
your house and grounds. It works  
automatically. If you have elec-  
tric current, the Fairbanks-Morse  
Home Water Plant will supply an  
abundance of running water from  
cistern, shallow well, stream,  
spring or lake.

This private pumping station  
brings all the convenience and  
comfort of city water service to  
any home anywhere.

## FAIRBANKS-MORSE It's Automatic HOME WATER PLANT

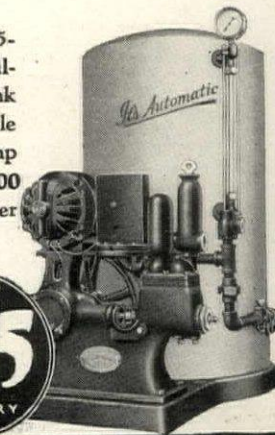
Operates from any electric light  
circuit or home lighting plant  
system. Noiseless, automatic. No  
switch to turn. Costs only a few  
pennies a week to run. The unusu-  
ally large production and great  
manufacturing facilities of Fair-  
banks, Morse & Co. make these re-  
markably low prices possible.

If you do not know our local deal-  
er, write to us and we will send  
you complete information.

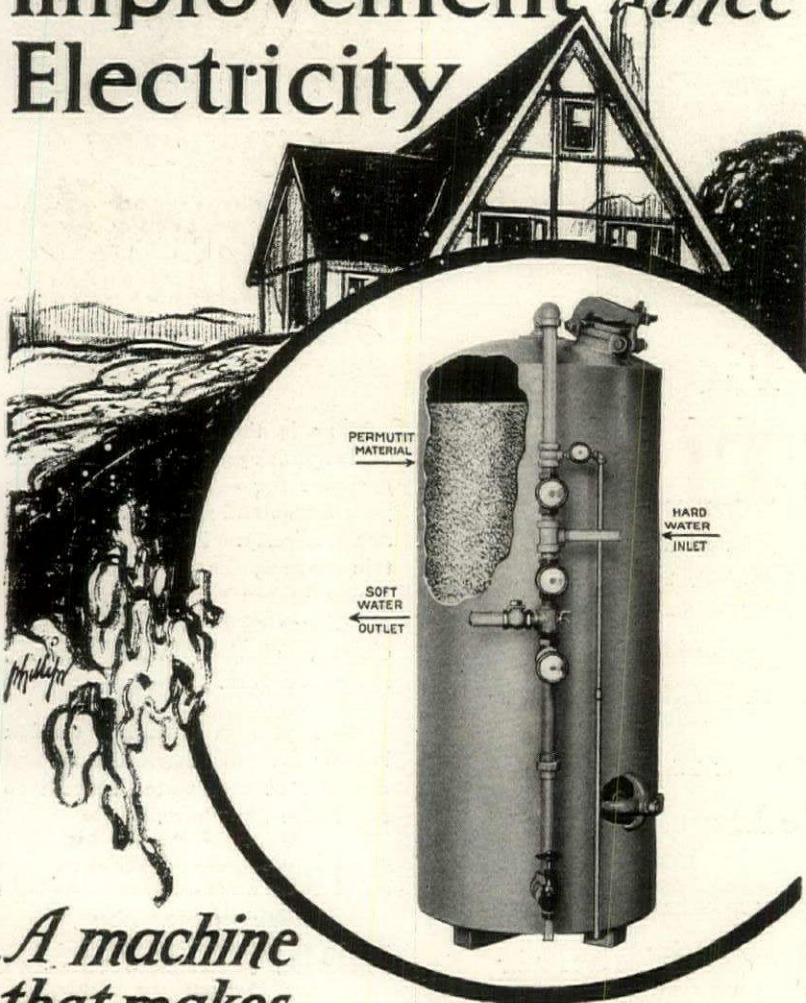
FAIRBANKS, MORSE & CO.  
Manufacturers Chicago

With 35-  
Gallon Gal-  
vanized Tank  
and 60 Cycle  
Motor; Pump  
Capacity, 200  
Gallons per  
Hour—

NOW  
\$125  
F.O.B.  
FACTORY



# The Greatest Household Improvement since Electricity



*A machine that makes hard water — Soft*

No longer is it necessary to use powders, special soap or tainted rain water to overcome the everpresent annoyance of hard water in your home—for no matter how hard your present supply, a Permutit water softener will turn it softer than rain.

No chemicals, no extra pumps or motors are used. The softener is simply connected into your pipe line in the basement—your regular water supply flows through it on the way to the faucet, and the wonderful Permutit material removes every grain of hardness, giving you clear, delightful soft water from every faucet in your house.

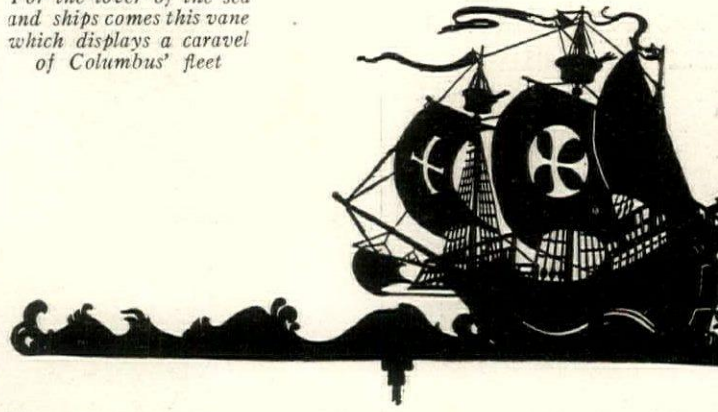
A few cents per day is all it costs, and the machine will last a lifetime. Thousands are in use.

Send for a free copy of our interesting booklet, "Soft Water In Every Home." Write today.

THE PERMUTIT COMPANY,  
440 Fourth Ave., New York.

Agents Everywhere

For the lover of the sea and ships comes this vane which displays a caravel of Columbus' fleet



## WEATHER VANE

IN the days before there was such an accommodating service as a Government Weather Bureau, weather vanes played an important role. Today they are no less serviceable because they have added to their utilitarian purpose of showing how the wind blows that more esthetic purpose of being decorative and amusing.

To people who live in the country the direction of the wind may mean many things—it may presage a storm or clear weather, rain or a period of fair days. These are important to know. In addition, any one who lives in the country is dependent on natural phenomena to a certain extent and keeps check on all such things as temperature, humidity, rain-



The peg-leg mariner can watch the weather from the top of seashore home

barometer and other vane in working condition. The first two are decorative in design, but, unless insisted on decorative it is better to one that has a design; in fact, a decorative-looking thermometer or barometer is one more assured dependability than a more decorative one. But when insisting on a weather vane style of it has to deal to do with effectiveness.

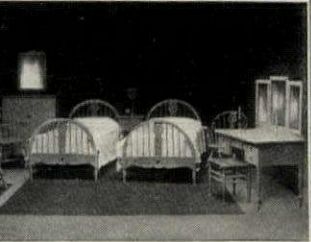
The mechanism of working of a weather vane is simple. It consists of a shaft supported by a cross pointing to the four directions—north, east, south, west. Above the indicator is a small arrow which moves with the wind. It is balanced on the top of the shaft, one side presenting a broad surface which the wind pushes and the other side is furnished with a small arrow or other indicator which points in the direction of the wind. In addition, a reliable thermometer, a



Quite decorative and spirited is the design of the four black sea-gulls on the ridge-pole in the country house

Another country house design—suitable for the house itself or for the barn—is this Dutch maid and her two ducks. Note how the ducks balance the weight of the maid

# LEAVENS Furniture



ST the bedroom set for which you are looking. And—with finish or decorative motif of your own selection—according to your particular specifications. You may thus work out harmonious color schemes, or order a single piece to harmonize with other surroundings. That is the Leavens idea.

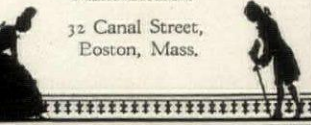
When you buy Leavens furniture, either Decorated or Colonial—the result reflects your own personal taste. There is no better way of obtaining complete satisfaction.

Write today for literature

William Leavens & Co., Inc.

Manufacturers

32 Canal Street, Boston, Mass.



## HEISEY'S TRADE MARK GLASSWARE FOR YOUR TABLE

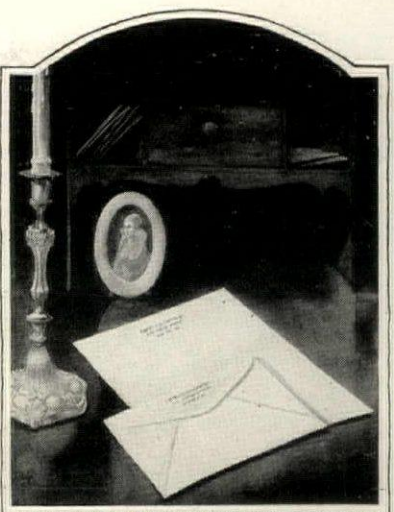


On Every Piece



*Delicate shimmering reflections play from stem and bowl, lending added enchantment and grace to the table set with Heisey Glassware*

At the better stores or write  
**A.H. HEISEY & CO.**  
Dept. H50 Newark, Ohio



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*Sterling Quality in every Sheet and Envelope*

In better homes the world over American Stationery has been taken up most enthusiastically. For it embodies a happy idea—the idea of informal note paper neatly printed with name and address for family correspondence and household business purposes. Its style is correct. Its form is convenient. And its writing surface is unexcelled. But of all things which make American Stationery a fitting note paper for any home, none is more outstanding than its distinctive quality. Among the other things that will delight you is our surprisingly prompt delivery, which takes only a few days—not weeks. Use the coupon to order a trial package today.

200 Sheets ..... \$1.00  
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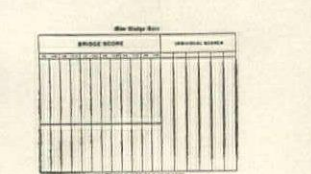
This comprises our "Regular Package" which is made up as follows and mailed postpaid. PAPER: National Bank Bond—clear, white, fine textured; exquisite writing surface. SIZE: Sheet 6x7; envelopes to match. INK: Name and address, printed as shown in illustration, in rich, dark blue ink.

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The American Stationery Co.  
719 Park Ave., Peru, Indiana

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The American Stationery Co.,  
719 Park Avenue, Peru, Ind.  
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### INDIVIDUAL BRIDGE SCORE PADS 60 Cents Each

Each Pad has 100 Sheets, 9 x 7 inches, with your name printed on each sheet.

OR

send ONE DOLLAR and we will mail the Bridge Pad and 4 Favor Tallies, assorted, in Doll Figure or Flower Bud designs similar to the one shown here. Additional Favor Tallies may be had for \$1.50 PER DOZEN.

Our twenty years' experience in creating pleasing designs, and executing beautiful work in Social Stationery is at your command by mail. We solicit your inquiries by Wedding Invitations and Announcements, Invitations to Receptions, Calling Cards, Social Stationery, Monogrammed Correspondence Papers, Menus, Party Cards, Place Cards and Invitations.

Send for our Catalog

**AMBERT-DEACON-HULL PRINTING COMPANY**  
202 Locust St. Saint Louis



## "Homes of Distinction"

A BEAUTIFUL book of 68 pages showing homes in Spanish, Italian, English, Swiss and Modern style. Most of these designs are shown in exact colors, so that the actual appearance of the finished house can be determined. Floor plans, complete description, cost, etc., are also shown. The book has been prepared by skilled architects and designers at a cost of thousands of dollars.

Postpaid to any address upon receipt of \$1.00.

**SCROGGS & EWING, Architects**  
610 Lamar Bldg., Dept. E. Augusta, Ga.



8 3/4 x 5 3/8 inches No. 4064 \$20.00

Sent prepaid to any address upon receipt of price.

## This Artistic Door Knocker

Is an example of the beautiful and graceful lines which characterize much of the finest work developed in the early period of the Italian Renaissance.

Made of solid brass, perfectly molded, and skillfully hand chased, this elaborate knocker is faithfully reproduced from the masterpiece made famous by the traditional artistic skill of ancient Italy.

Artbrass Knockers include so large a variety of designs of various periods that selections can be made to harmonize with any type of architecture or hardware.

Send for free Door Knocker booklet illustrating fifty-four famous historic designs.

**ART BRASS COMPANY, Inc.**

Dept. HG7

299 East 134th Street New York

Also makers of the Famous SAN-O-LA Bath Room Accessories



## You Can Have Shade This Summer

Why wait ten or twelve years for a tree to grow when Hicks Time-Saving Trees are big enough and dense enough to give shade *right now*?

Hicks Time-Saving Trees may be planted in midsummer, in full leaf, and give real comfort now—not a decade hence. Motor truck and fast freight service will get Hicks Time-Saving Trees to you in short order.

### NORWAY MAPLES

Height	Diam.	Each	10
18-22 ft.	4 in.	\$15.00	\$125.00
18-22 ft.	4½ in.	25.00	225.00
18-22 ft.	5 in.	40.00	350.00
22-24 ft.	6 in. 16 yr.	50.00	450.00
24-26 ft.	7 in.	80.00	750.00

### PIN OAK

18-20 ft.	4½ in.	35.00	300.00
18-20 ft.	5 in.	60.00	
20-26 ft.	6 in.	75.00	
25-28 ft.	7 in.	100.00	
26-28 ft.	8-9 in.	150.00	

### EUROPEAN LINDEN

8 ft.		2.00	17.50
10 ft.	1½ in.	2.75	25.00
12 ft.	2 in.	3.50	30.00
14 ft.	2½ in.	5.00	45.00
14 ft.	3 in.	12.00	100.00
16 ft.	3½ in.	20.00	180.00
16 ft.	4 in.	30.00	275.00

These are only a hint of what Hicks can furnish in Time-Saving Trees. Our new catalogue lists Oaks, Ginkgo, Beech, Tulip Tree, Hornbeam and other desirable shade trees for home grounds, street planting, parks and playgrounds.

### Home Landscapes

is the latest addition to the Hicks' books on home plantings. The text fairly glows with Mr. Hick's broad experience in planning and planting. Profusely illustrated with lovely photographs and rich paintings of trees, shrubs, flowers, and landscape scenes. A copy will be mailed to you on request.

## HICKS NURSERIES

Box H-9, Westbury, L. I., New York

The ubiquitous golfer displays his hobby with a magnificent drive in perfect form from a tree-shaded tee



## WEATHER VANE

(Continued from page 122)

to be permanently serviceable the indicator should move in a brass bearing which will not rust. The weathervane should be painted black, as black gives it the best silhouette.

The great field for decorative design is found in the upper indicator; here the architect's or artist's fancy can have full play so long as the design is so made and distributed on the top bar as to give perfect balance of weight which is necessary to its spinning easily on the supporting shaft. The seven examples shown here are only a few of the many fascinating and amusing designs now

available. They can be chosen to the building they are on. Each country hobbyist or sportsman can find the weather vane to suit his interest—golf for the golfer, a ship for the lover of ships, a butterfly design for the naturalist. Although it is considered best to wear one's heart on one's sleeve is nothing in the books of weather vane design. From the most forbidding the display of one's hobby on one's ridge-pole. From the weather vane on the roof passer-by can read what sort of man dwells in the house or that.



For the naturalist comes this amusing design of a lad chasing a butterfly



The witch on her broom and the night's last bat in full flight before the coming dawn indicate the direction of the wind. All seven designs are from Arthur H. Todhunter



# Amazing new Sprinkler

## Improves sensation of the year!

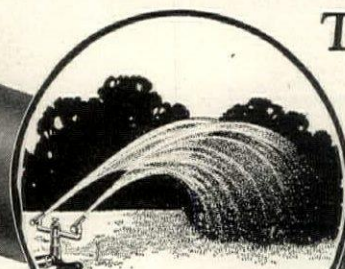


**Size Circle Up to 80 Feet**  
Rain King can be set to water any area from 80 feet down without reducing flow at the hydrant. Due to bearings, design and workmanship it revolves freely where water pressure is low.



**Puts Water Where You Want It**  
Set not to revolve and with nozzles in this position it waters parkways and borders along public walks without interfering with pedestrians. Rain King has more stationary uses than any other sprinkler.

**Two Directions at Once**  
In one operation you can lightly spray the flowers and give the shrubs a heavy drenching. No other sprinkler will do this. Rain King is the only sprinkler adjustable to the size of your lawn.



FOR the first time both the whirling and stationary principle in sprinklers have been combined into one amazing sprinkler. As a whirling sprinkler Rain King will water any circle from 80 feet down without reducing the flow at the hydrant and with a stream of any desired degree—heavy, light or medium.

Used as a stationary sprinkler, each nozzle is a complete sprinkler in itself, with a full range of easy, quick adjustments for any direction and for any volume and density of water. With Rain King you can water long strips, odd shaped cor-

ners, large areas. In one operation it will lightly spray in one direction while throwing a heavy drenching stream in any other direction. Or both nozzles can be concentrated on one spot with any kind of stream, fine or coarse.

Rain King is set instantly for a whirling or a stationary sprinkler. It is made entirely of brass except the base. Cannot rust or stick. The tested non-wear bearings last for years. Fully guaranteed. Only \$3.50 at your dealer's (Canada \$4.75) or sent direct for the same price, postage prepaid.

**Chicago Flexible Shaft Company**  
5554 Roosevelt Road, Chicago  
33 years making quality products  
Canadian Factory: 352 Carlaw Ave., Toronto

# Rain King

## The Best Sprinkler Made

**Each Nozzle Is a Sprinkler**  
Two sprinklers in one. The two nozzles can be pointed in any direction and adjusted to any spray—each acts independently of the other.

# The MONTAMOWER

A Greatly Simplified and Efficient Lawn Mower



**\$15**

Direct to you from the manufacturer. No dealers or jobbers.

From the hundreds of attempts to produce and improve the lawn mower, Montamower stands out alone as the only real advancement in generations



The blades gather the grass in little bunches and shear them off smoothly and evenly.

## More Practical Than Any Other Lawn Mower

Montamower—the result of eight years of development is guaranteed mechanically perfect. Owner satisfaction proves it. Simple—durable—with an excess of strength in every part—it gives years of service without trouble. Montamower does not run close enough to the ground to pick up sticks, twigs, etc.—it cannot grasp small stones that would injure the

blades. Weighs only 7½ lbs.—can easily be handled by a woman or child—silent in operation—blades may be sharpened or replaced by new ones at less expense than necessary to sharpen an ordinary lawn mower. Drive wheels do not mat the grass—grass catcher can be easily attached. Cuts a 16-inch swath.



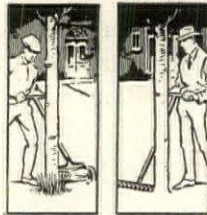
**Cuts Long Grass Easily**

Cuts tall grass—cuts dandelions—June grass, etc. Ordinary mower just pushes them over.



**Cuts and Trims at Same Time**

Montamower cuts the lawn perfectly and trims clear to walls, fences, etc.—no fringe left.



**Trims Close—No Harm to Trees**

Montamower cuts clear to trees, shrubs, etc. without harming—no cutting by hand necessary.

## MONTAMOWER SALES COMPANY

Perkins Building  
GRAND RAPIDS MICHIGAN  
Reference—Grand Rapids Savings Bank

### MAIL COUPON TODAY

Enclosed find remittance of \$15.00. Please send one Montamower to this address; on condition that if it is not as represented my money will be refunded on return of the Montamower.

Name.....  
Address.....

### Order a Montamower Today

Guaranteed to be as represented or money refunded. Send check or draft for \$15.00. Delivery charges prepaid if remittance accompanies order.

## PROGRESSIVE BUILDING

(Continued from page 116)

ing conditions any point of departure is sufficiently advantageous to be worth while. In the absolutely commonplace little frame house on the site there were cellar, foundation walls and at least a usable shell of the house itself, even though the alterations entirely obliterated its identity.

The exterior of the present house possesses a high degree of architectural character, appropriately simple in its local mannerisms, and within pleasantly commodious. Its plan accommodates a studio over the garage, and an adequate arrangement for both floors of the house proper.

In the plan for the ultimate architectural vision shows its v a real flight, and the original p departure could never be discer even suspected in the gracious pansive country house which v tall and white above its fair In this plan for the ultimate which will be put in work th mer, the architect has made gression easy to read by in the area of the original h double shading, the area of th cent house in single shading a additions for immediate future ing unshaded.

## BACK to the LOG CAB

(Continued from page 114)

brick. The huge logs which I like to burn make such a hot fire that the native rock has a way of exploding, after chipping away little by little. I'll grant you that the brick looks "sissy" before the first fire is built—but after the smoke puts a velvet coating on the stuff, you can't tell what it was originally.

This—just to let you know what you are going to need no matter what sort of a place you go in for. From your letter the only real definite idea you seem to have is that you want a fireplace and a porch. Well, that's a good start. But for the sake of Vulcan, have a fireplace that acts the part. If you must have a smoke house, build a separate one.

Yes—we've got quite an assortment of successful fireplaces and porches in our outfit. If you want to see 'em,

I'll send you another bunch tures—with a few simple di that any child could follow— were drawn ahead.

"What do you order first? man, I don't know. Windows pr Hasn't the good wife already curtains made for 'em? But—s —here's a point you may not winter cut logs are the only s use if you can get them. Sum logs can't be peeled and spr timbers—when the sap is run mildew after they are peele course this mildew can be washed off and oil applied la it's more of a job, naturally, a all extras, adds to the cost o building.

Yours fraternal  
In the Sacred Order of W  
A

## ON HOUSE & GARDEN'S BOOKSH

**FLOWERS FOR CUTTING AND DECORATION** by Richardson Wright. Published by E. P. Dutton & Co.

Mr. Wright's latest garden book is crowded with ideas and entertainment on a subject which until now has received but scant comment, and that scattered. From seed to sideboard all the flowers which can be cut from the garden for indoor decoration are discussed at length and from a fresh viewpoint. From the beginning one wonders how gardens could ever have been made to seem a ponderous topic. Contrary to garden book tradition every line sparkles with a happy turn of phrase. Yet the refreshing manner of the book fails utterly to disguise the fact that it is deeply trenched with first-hand wisdom.

There is an amusing prelude on the amenities of gardening. The gardener in Mr. Wright opens a controversy as to "Who shall grow the flowers? The man or the wife?" and "Who shall cut the flowers? The one who grows them or the one who merely admires them?" But the editor in Mr. Wright leaves the decisions to his readers. At least, there is but a hint that the visitor should accept the shears only after the flower-grower's most vigorous urging.

The location, size, arrangement, and care of the cutting garden are duly considered. And then begin the plant lists. For the grower's convenience these are arranged in five groups: Annuals and Biennials; Tubers and Bulbs; Per-

ennials; Flowering Shrubs, and The descriptions are quick and concise, but most of all they are re They give the impression that are something to be gathered pressed and smelled and looked in various lights and settings. The anical aspect is dimmed in the practical affairs and the mat beauty. Delphiniums, for instance, not mentioned dispassionately, n sweet peas. With one a note ultation creeps in; with the other c

One of the most important in connection with flowers is to them effective for the greatest sible length of time after their ration from the plant, and fo reason the directions for cutting made very clear and the subs care of the blooms is described appropriate emphasis. The g advice for their indoor arrang urges the creation of simple, effects, in keeping with the spo the room they have come to rate. Fussy and arty display discouraged. The Japanese ide once goes unpatronized.

Bouquets, in single varieties a combinations, are given for the middle and late seasons. Not a lick and a promise, but in and in such a quantity that amateur will be provided material for indoor floral deco from one year's end to another so alluringly that he will not until he has tried them all.



# EXCELSIOR

## Ornamental Wire Fence and Gates

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

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

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

# WICKWIRE SPENCER STEEL CORPORATION

41 East 42nd Street, NEW YORK

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## So Now Let's Talk About Your Glass Garden

**L**ET'S talk over that Perpetual Garden of flowers you have so long seen in your mind's eye.

Let's see if the location you have in mind is the best one.

Let's see if we can't take your idea and make it yield even more joy than your fondest anticipations.

Having done it so many times for others, the chances are we can do it rather satisfactorily for you.

The fact that we have been building greenhouses for over half a century holds conviction.

To our printed matter you are, of course, most welcome.

## Lord & Burnham Co.

*Builders of Greenhouses and Conservatories*

EASTERN FACTORY    WESTERN FACTORY  
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Land Title Bldg.    Cont. Bank Bldg.    11 Little Bldg.

CLEVELAND    KANSAS CITY    DENVER  
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WE have no hesitancy in saying that we are offering the world's best grouping of these two splendid flowers in

## PETERSON'S Master Lists of Peonies and Iris

The perfection of the Peony and the Iris as a Peterson product, as known today, has been a Peterson ambition and care of both father and son, and is due to a sincere desire to achieve the highest and best in Peony and Iris production. Our Master Lists are of our own creation, unique, practical and useful. We offer, in addition to the varieties awarded the highest ballot, some as yet not generally known. We classify colors, seasonable blooming periods and fully describe each kind and variety, representing the gems of the best Peonies and Iris known.

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This year we removed the only remaining uncertainty by definitely specifying actual number of eyes each size of plant must have. This removes the guess and adds a new and certain feature to our make-good methods of doing business. We now give you five different sizes of Peony roots to choose from and specify the minimum number of eyes each size must have. You know in advance just what you are getting.

Iris shipped after July 1. Peonies after September 1. Orders for one and two eye Peony divisions must be received before October 1.

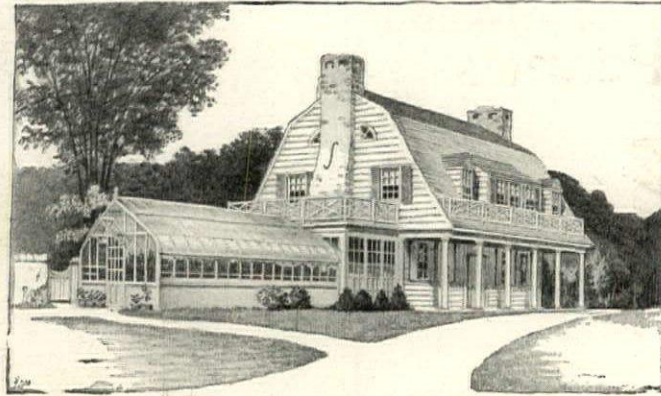
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Peterson's Master Lists of both Peonies and Iris are a part of the Peterson book in broad-side form, making it easy to select intelligently. They conveniently classify and give the latest official rulings of the Peony and Iris societies.

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## This Walk Leads To Perpetual Summerland

IT leads to it from your garden; and a glass door leads to it from your residence. Just as in the summer time you can step out without hat or wrap and pick roses and all your flower favorites, so you can step into your glass enclosed garden in the winter. It's the way they have their flowers under glass over in England, and the way we should have them over here. Will gladly make suggestions for its adjointment to your residence. Send for booklet—Owning Your Own Greenhouse.

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## HOLLAND BULBS

HOME may be made much more cheerful in wintertime by having some Hyacinths, Tulips, Narcissus, etc. in blossom which can be had during the whole winter, we have a

### Special Offer for only \$2.00 postpaid

- 6 First size Hyacinths, choice of white, red, pink or blue
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- 6 Giant Paper White Grandiflora Narcissus
- 12 Darwin Tulips, Pride of Haarlem
- 25 Crocus, mixed all colors.

We have special kinds of bulbs for indoor and outdoor planting.

All our bulbs are true to names and sizes. They are imported direct from Holland and must be ordered before July 20th. Send for 1923 catalog and convince yourself of the low prices listed.

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### with Lawn-Clipping Attachment



Hedge Trimmer

This new, wonderful device makes hedge trimming a pleasure. Trims any shape hedge, more evenly and 5 to 10 times faster than the old, hard hand-shears method.

### Saves Time, Labor, Money

In use on thousands of estates, homes and institutional grounds. Strong, durable and perfect in operation. Equipped with lawn clipping attachment it becomes doubly valuable to every owner who wants his hedge and lawn to look right.

- 3 sizes, 30"; 40" and 60" blades \$25 to \$35
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Can also be used in rough field, adjustable to any height. Cuts 10 times as fast as scythe.

If your dealer cannot supply, we will ship to you prepaid from the factory.

Write for descriptive circular and testimonials. Live dealers and agencies wanted everywhere.

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**OAKS, PENNSYLVANIA**



## Farr's Gold Medal Delphiniums

NO other flowers give such dainty shades of blue—the rarest color in the garden. In the border, massed against a contrasting color, Farr's Wyomissing Hybrid Delphiniums have an indescribable loveliness. These are my famous old-time Gold Medal Seedlings which have been improved by crossing with selected new European strains. They contain many beautiful shades and tints of blue. This year I have more than a hundred thousand seedlings in a wider selection than I have ever offered before. 35 cents each, \$2.50 per 10.

"Better Plants—by Farr" my junior catalog, will be mailed free to any address upon application.

## Bertrand H. Farr

Wyomissing Nurseries Co.

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## BEAUTIFY YOUR LAWN AND GARDEN

"Dayton Sprinklers" will water your lawn or garden as gently as the summer rain. They do the work well, better than a man can do it. "Dayton Sprinklers" are better for grass, flowers and shrubs than sprinkling with a hose. The nozzle can be adjusted to any size lawn, without shutting off water or getting wet.

## Dayton Sprinkler

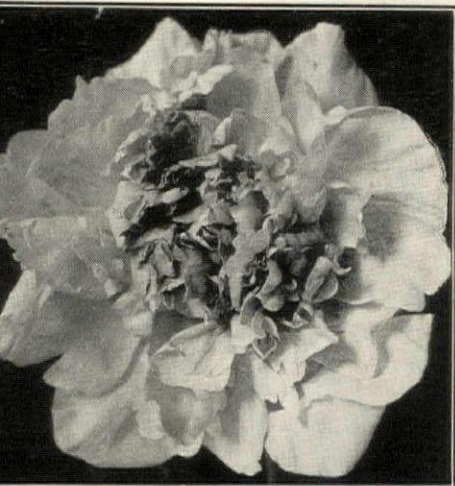
### Rotary and Oscillating

will sprinkle either in a complete or a half circle and waters even an inch of the ground, from 1 to 100 feet. They will operate on any pressure from 20 pounds up. They are made for mounting on pipe risers for irrigating large gardens, farms with feed pipes either overhead or underground. Dayton Sprinklers have been used in many parts of the world for over 8 years. Sent postpaid to any address for \$8.00 and name of your local dealer.

**The Dayton Irrigation Co.**  
Dayton, Ohio.

Eastern Agent:  
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Originated by  
O. F. Brand  
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America's  
Foremost  
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of the  
Peony

We are offering this season the largest stock of strictly first-class peonies we have ever grown. Such

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As: Benjamin Franklin, Brand's Magnificent, Charles McKellip, Chestine Gowdy, E. B. Browning, Frances Willard, Henry Avery, Lu-  
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so a complete assortment of the most beautiful varieties of other growers, both European and American.

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Better Home

ROWS of great chrysanthemums, golden oranges 'mid banks of verdure, gorgeous poinsettas and fascinating crotons can be the mid-winter joy of thousands of homes and also many apartment building roofs, at comparatively small expense.

Include in your new building or remodeling plans a conservatory, small or large, according to your means, detached or attached to the home. You will be surprised how much the low cost will increase values and add to life the joy of beauty and nature's sunshine.

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the Leaves turn!

A GARDEN OF  
PERENNIALS  
FOR \$2

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**EXCLUSIVE!**

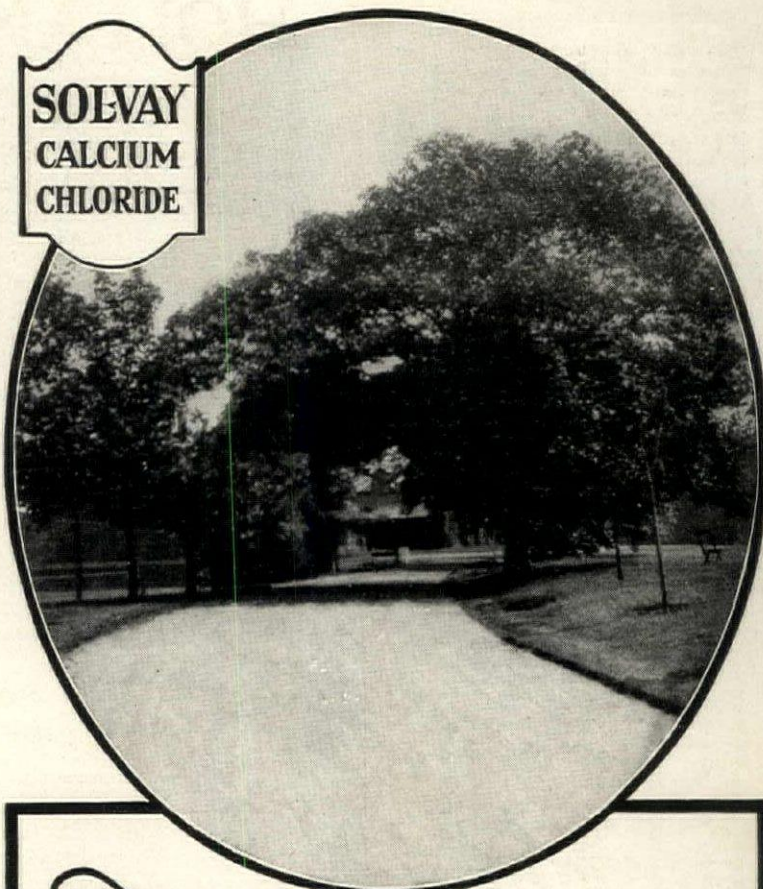
Delightful new Schling novelties for your Hardy Garden.

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- Now is the time to plant them.

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**SOLVAY  
CALCIUM  
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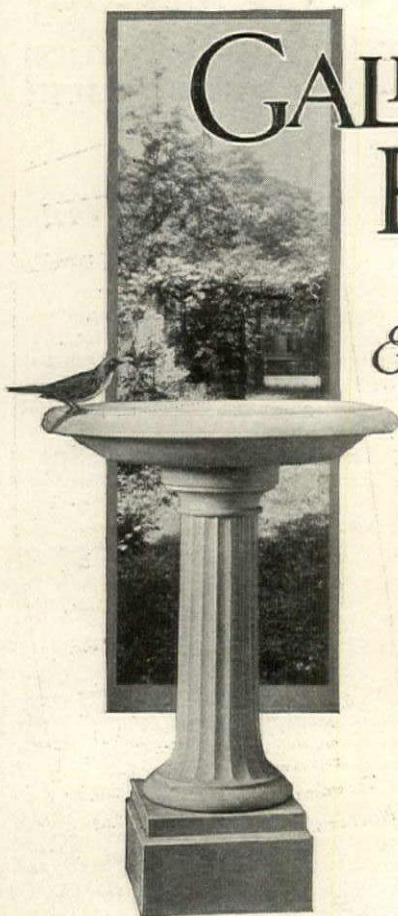
THE approach to the grounds is of utmost importance, and a smooth, compact, dustless, weedless road adds immeasurably to the attractiveness of the general picture. The ideal road is the Solvay treated road. Send for the Solvay Road Book, and see how easy it is to maintain perfect road surfaces.

Tennis courts are wonderfully improved by Solvay—makes a fast, smooth, weedless surface, free from sun glare. Write!

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*Gives the Essential Touch*

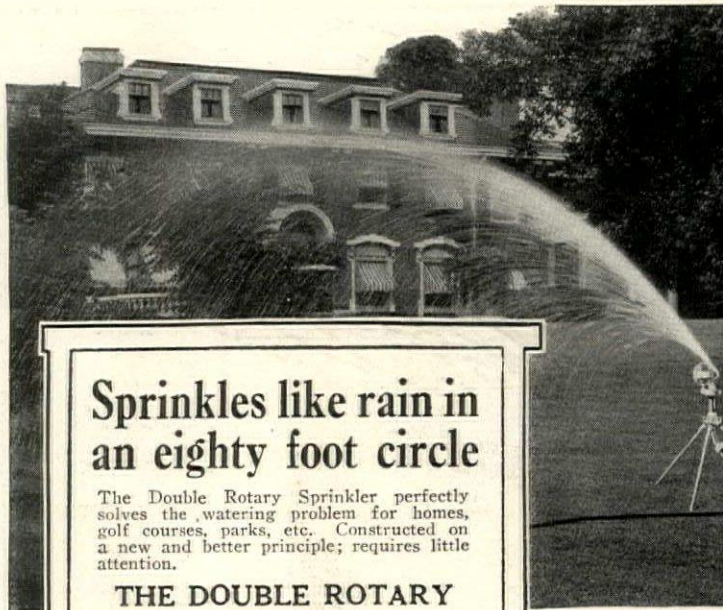


A Bird Bath will make a delightful spot in your garden bringing the birds with their merry note. Vases and shapely Jars form charming contrasts in nature's setting.

Our collection of enduring Terra Cottas also includes Flower Pots, Boxes, Fonts, Sun Dials Gazing Globes, Benches and other interesting accessories for the garden, sun room and house.

A catalogue illustrating 300 numbers will be sent upon receipt of 20c in stamps.

GALLOWAY TERRA-COTTA COMPANY  
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The Double Rotary Sprinkler perfectly solves the watering problem for homes, golf courses, parks, etc. Constructed on a new and better principle; requires little attention.

### THE DOUBLE ROTARY SPRINKLER

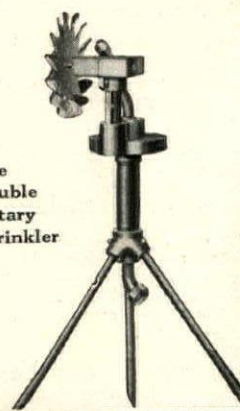
Sprinkles the natural way, "like a gentle shower". Simply and durably constructed; all parts interchangeable. Approved by noted authorities. Can be regulated to cover a radius of 15 to 80 feet, according to pressure.

Price \$12.50 anywhere East of the Rockies. Order direct from this ad or write for full information. Sold on a Guarantee of Satisfaction or Your Money Refunded.

### THE DOUBLE ROTARY SPRINKLER CO.

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The Double Rotary Sprinkler



**For Better Gardens - Perfect Flowers**

**Kill Aphis**

Regarded as one of the most destructive and persistent pests on flowers, fruit and vegetables. Be on the lookout now for this little green bug and spray thoroughly with "Black Leaf 40."

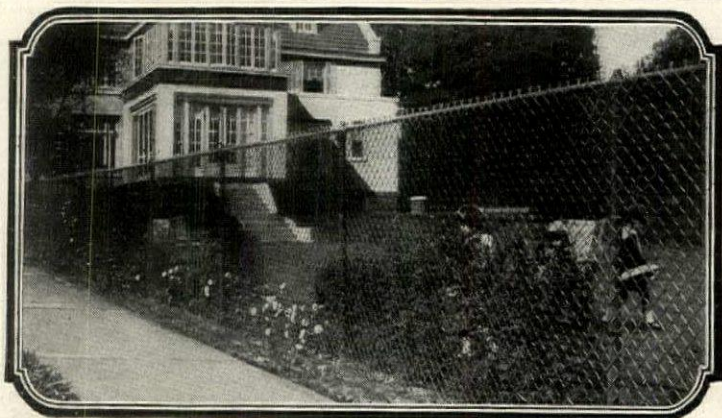
Florists, greenhouse owners, gardeners and fruit growers always keep this "old reliable" spray on hand to destroy all varieties of Aphis, Thrips, Red Bug, Psylla and Leaf Hopper.

Bottle making 6 gallons of effective spray, 35c at your dealers.

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Incorporated  
LOUISVILLE, KY.

**Spray**

**"Black Leaf 40"**  
40% Nicotine  
**Kills Aphis 40"**



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- 1 Increase your property value far more than the cost of the fence.
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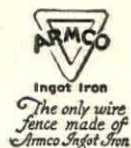
*There are just as many good reasons why your fence should be a Page. Write for our illustrated booklet, "Fences for Protection and Beauty."*

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# PAGE

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No. 238-240 Price \$12.00  
Approx. net weight 80 lbs. 24 in.

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A Bird Bath where feathered songsters can pause to drink and bathe will be appreciated. Many designs and sizes shown in our 1923 catalog as well as Window & Pot Boxes, Jardinieres, Lawn Sea Flower Pots, etc.

Catalog sent free on request

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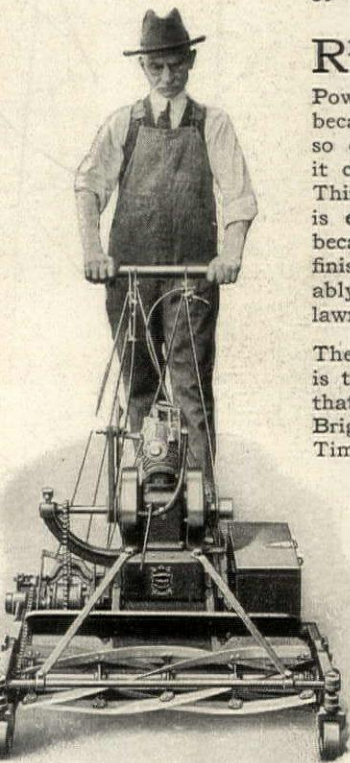
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**REAL** grass-cutting economy is yours with the Milbradt Power Lawn Mower. First, because it gets over the ground so quickly. Second, because it costs so little to operate. Third, because the initial price is exceedingly low. Fourth, because the quality of the finished job adds immeasurably to the beauty of any lawn.

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# DREER'S Midsummer Catalogue

A 56-page book offering a complete line of seasonable Seeds, Plants, Bulbs, and Sundries, including:

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This is a good time to sow these to produce strong, vigorous plants for next year's blooming. This is also the ideal time to sow such things as Daisies, Pansies, Wallflowers, also such favorite greenhouse flowering plants as Cinerarias, Primroses, etc.

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A complete list of the best kinds that can be sown at this time of year.

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We offer a splendid selection of the most luscious perfect-flowering sorts, which, if set out now, will produce a full crop of fruit next June.

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## The New Way-The Sure Way To Buy Your Bulbs

**YOUR** order is packed over in Holland especially for you under the personal direction of Mr. De Wreede. That same package comes to you here, unopened. You get exactly what you order with the chances of mixed varieties, minimized.

We guarantee absolutely without reservation, that every bulb will flower and every flower be true to name. There will be "A Flower in the Heart of Every Bulb."

All orders must be in our hands not later than July 15th. Send for catalog giving complete list of the finest bulbs Holland grows.

### Special Succession Collection

As the result of painstaking care we can now offer you a certainty of 5 long weeks of successful bulb blooms, instead of the usual brief period.

This Special Succession Collection is fully described in our new Catalog of Holland Bulbs. Send for it. Also for prices on the new list of bulbs that can now be imported under recent Government ruling.

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Bulb Farms: Pennsylvania  
Sassenheim, Address:  
Holland. Paradise, Pa.  
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EDDY & DE WREEDE, 21 West 43rd St., New York  
Send me newest catalog of imported Holland Bulbs.  
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THE sustained brilliant performance that prompts the purchase of a LaFayette, its genuine economies, its perennial youth are all embedded in the superb structure of the car. They have their source in that surpassing quality which is the product of knowing minds and able hands. No motor car that we know of is more thoughtfully and authentically designed, or built with such precision and deliberate skill.

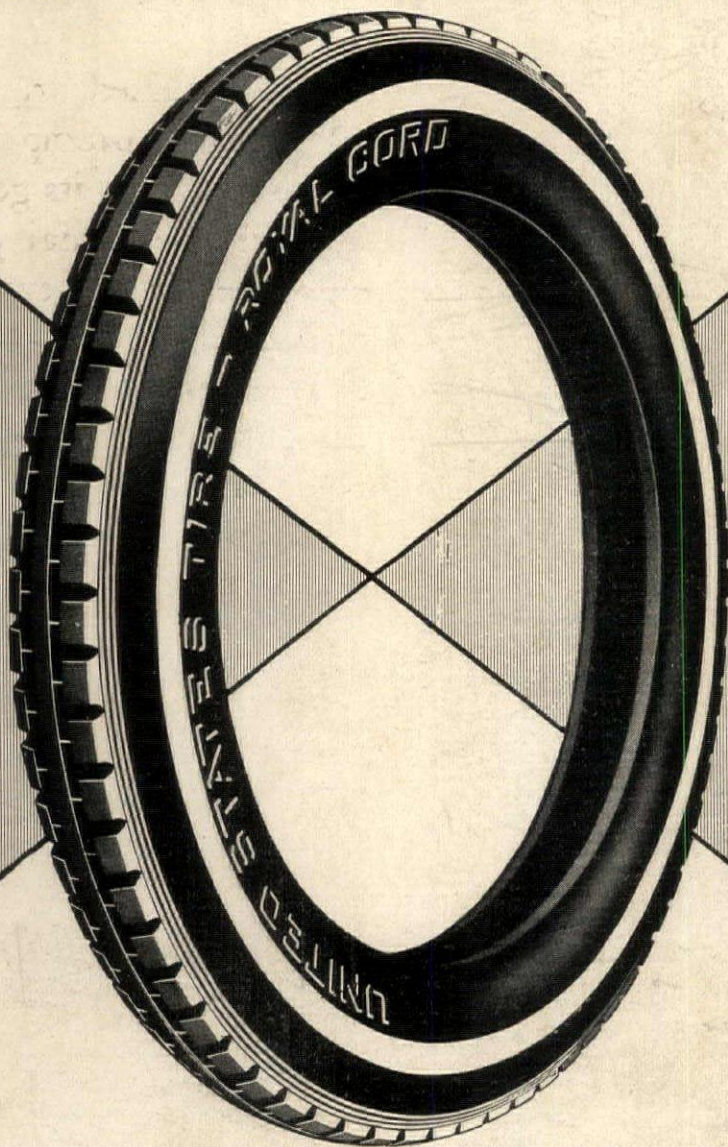
*Steadily the conviction that the LaFayette is one of the world's finest motor cars is finding wider and wider acceptance as the experience of LaFayette owners becomes known*

LAFAYETTE MOTORS CORPORATION  
Milwaukee, Wisconsin



# LAFAYETTE





*One million  
new users  
will say this year.  
"Royal Cords!"*

## The New Discoveries in Rubber Manufacture *Now applied to U.S. Royal Cords*

**B**Y this time you have probably read the newspaper announcements of the three greatest discoveries in tire manufacture in the history of tires.

For your convenience we repeat them—

1. Sprayed Rubber—the first truly *pure* rubber.
2. Web Cord—a rubber-webbed sheet of cords with every filament of each cord impregnated and surrounded by pure natural rubber. It does away with all cross tie-threads. It is the most substantial step in friction elimination since the old type square woven fabric gave way to cord construction.



Trade Mark

3. The new Flat Band Process of building a cord tire—ensuring for the first time a uniform tire equalized through and through in resiliency and resistance to puncture and wear.

These three new major contributions to the art of rubber manufacture have been utilized to give the Royal Cord a better, longer lived—more resilient carcass and a better, stronger, longer wearing tread.

Again you see U. S. Royal Cords living up to their leadership obligations.

Again you see U. S. Royal Cords practicing what they preach:

Competition for greater public confidence and larger public service.

# United States Tires are Good Tires

DATE DUE DAY MAGAZINE REFERENCE No. 23 38312 Oc 15 2692 No. 3 33313



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Reproduction from a painting in oil, by Frank Swift Chase, of the home of Dr. Henry Van Dyke, Princeton, N.J.

## A decaying tree cannot save itself

**F**EW living things are as utterly helpless, as defenseless in themselves, as the tree when it is attacked by internal decay. It can only wait to die—unless saved by human skill.

The inside of a tree is largely dormant or semi-dormant. The active growth and life are in and immediately under the bark. The wood-cells inside of a tree cannot protect themselves from disease and decay. The bark is Nature's protection. Every wound in the bark, from whatever cause, exposes the wood-cells to disease—and decay, ceaseless and progressive decay, is almost inevitable. Like the tooth, when decay once starts, nothing but human skill can save it.

That is why the service of Davey Tree Surgeons is essential to the health, and perhaps the life, of your trees. Let the nearest Davey representative examine your trees without cost or obligation. He will advise you reliably and frankly whether they do or do not need attention. But, above all, don't let a tree "cobbler" or anyone of unproven skill experiment on your priceless trees.

What does Davey Tree Surgery cost? That depends entirely on the amount of work required and what portion of it the client wishes to have done. In 1922 the Davey organization served 3581 clients. 75 per cent of these paid less than two hundred dollars each—that is, from two hundred down to very small amounts. You can buy as much or as little as you want.

*Davey Tree Surgeons are near you—if you live between Boston and Kansas City or in California. Write or wire nearest office for examination of your trees without cost or obligation.*

**THE DAVEY TREE EXPERT CO., Inc., 507 Elm Street, Kent, Ohio.**

*Branch offices with telephone connections: New York, Astor Trust Building, Fifth Avenue and 42nd Street; Boston, Massachusetts Trust Building; Philadelphia, Land Title Building; Baltimore, American Building; Pittsburgh, 337 Fourth Avenue; Buffalo, 110 Franklin Street; Cleveland, Hippodrome Building; Detroit, General Motors Building; Cincinnati, Mercantile Library Building; Chicago, Westminster Building; St. Louis, Arcade Building; Kansas City, Scarritt Building; Los Angeles, Garland Building; Montreal, 252 Lauraguaitière, West.*

### DISCARDED

*I open the window and make salute:  
"God bless thy branches and feed thy root!  
Thou hast lived before, live after me,  
Thou ancient, friendly faithful tree."*

—Dr. Henry Van Dyke

Among prominent persons and institutions served by Davey Tree Surgeons are the following:

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- W. C. MARMON
- MRS. F. A. CONSTABLE
- MRS. ZENAS CRANE
- EDWIN FARNHAM GREENE
- ILLINOIS WATCH COMPANY
- UNIVERSITY OF CINCINNATI
- MUTUAL BENEFIT LIFE INSURANCE COMPANY
- DOMINION PARK CO. LTD.
- SISTERS OF CHARITY OF ST. VINCENT DE PAUL



**JOHN DAVEY**  
Father of Tree Surgery

# DAVEY TREE SURGEON

*Every real Davey Tree Surgeon is in the employ of The Davey Tree Expert Co., Inc., and the public is cautioned against those falsely representing themselves. An agreement made with the Davey Company and not with an individual is certain evidence of genuineness. Protect yourself from impostors. If anyone solicits the care of your trees who is not directly in our employ, and claims to be a Davey man, write headquarters for his record. Save yourself from loss and your trees from harm*