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HOUSE & GARDEN

CIRCULATING



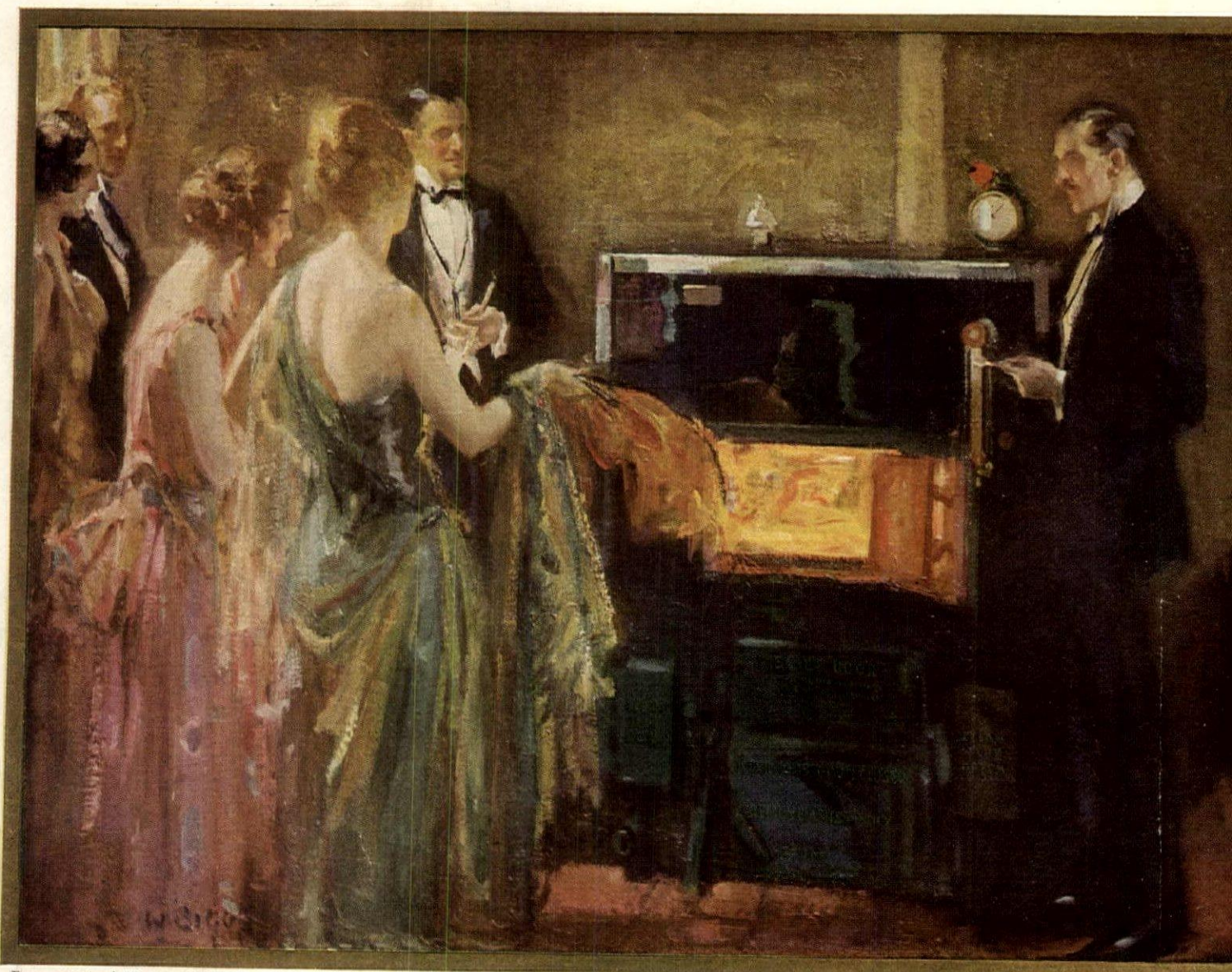
BRADLEY WALKER 1923

Autumn Decorating Number

September 1923

35cts - 3.50 a year

The Conde Nast Publications Inc.



From a painting by WALTER BIGGS

What! Company in the cellar!

YES, INDEED. Invite them down. No reason why they shouldn't see the cellar if you have an IDEAL TYPE A HEAT MACHINE.

The IDEAL TYPE A, being itself so clean and handsome, has caused hundreds of cellars to be cleaned up and dressed up; it has turned the wasted part of the home into a usable and useful part.

"It is the most efficient heating plant on the market, and is very easily kept clean," writes Leland H.

Lyon, New York architect, whose home is in New Rochelle, N.Y.

"Many men, when visiting me, are amazed that the room in which the IDEAL TYPE A stands should be so entirely free from gas or dust. I have several electrical devices in the same room and there is, at no time, any appreciable amount of dust on the motors."

Why not, like Mr. Lyon, add another floor—the cellar—to the serviceable part of your home? The IDEAL TYPE A will do it, and will pay back its cost in the fuel it saves.

Send to either address below for an illustrated booklet
which tells the whole story

AMERICAN RADIATOR COMPANY
IDEAL Boilers and AMERICAN Radiators for every heating need

104 WEST 42ND STREET, NEW YORK

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Residence—Herbert Henrici, 2216 E. 77th Terrace.
Architect and Contractor—The Findlay-Marlborough Co.

Stucco **BISHOPRIC** Base

Patented and trademarked, *Bishopric* is a combination of building units:—

Bishopric Stucco

For exterior walls
For interior walls
For insulation

Bishopric Stucco Base
Bishopric Plaster Base
Bishopric Insulating Base

A fibreboard of the finest quality is the background of Bishopric. (Felt for the Insulating Base.) Tough, waterproof, and durable, it is heavily coated with asphalt mastic, air-tight, vermin-proof, fire-resisting. Into this selected woodstrips are embedded under great pressure. The whole is Bishopric Base. The word has a definite meaning. It means the best obtainable wall foundation for stucco.

On and over and in between this Base, dovetailed and key locked, go Plaster for ceilings and walls inside, and Stucco on walls outside: both Bishopric.

Bishopric combines into a one-rock unit for building "for all time and clime."

Designed first of all for superiority, actual practice has demonstrated the economy of Bishopric. With economy goes beauty because the distinctive solid colors of Bishopric Stucco together with its dashes and finishes blend with the landscape.

The tensile strength of Bishopric Stucco is enormous. Its beautiful colors are permanent. Reports show the saving made possible by the use of Bishopric Base. Bishopric withstands the rigors of both heat and cold, its proper insulating properties being the reason and the answer.

Bishopric is adapted to every type of construction, for the Home first of all.

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

(Sold by Dealers Everywhere)

THE BISHOPRIC MANUFACTURING COMPANY

651 Este Avenue Cincinnati, Ohio

New York City Office: 2848 Grand Central Terminal
Factories: Cincinnati, Ohio, and Ottawa, Canada
The Bishopric Manufacturing Company of California, Los Angeles, California



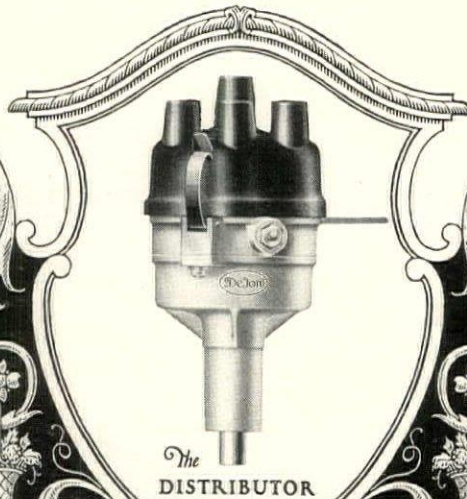
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Starting, Lighting and Ignition System

DeJon is created to add the final touch of perfection to those motor cars in which quality is the paramount achievement. Indicative of the care and soundness of DeJon engineering is the large type Distributor. It is designed with stationary housing and movable breaker plate, and is simple, strong, quiet, easy to time and readily accessible.

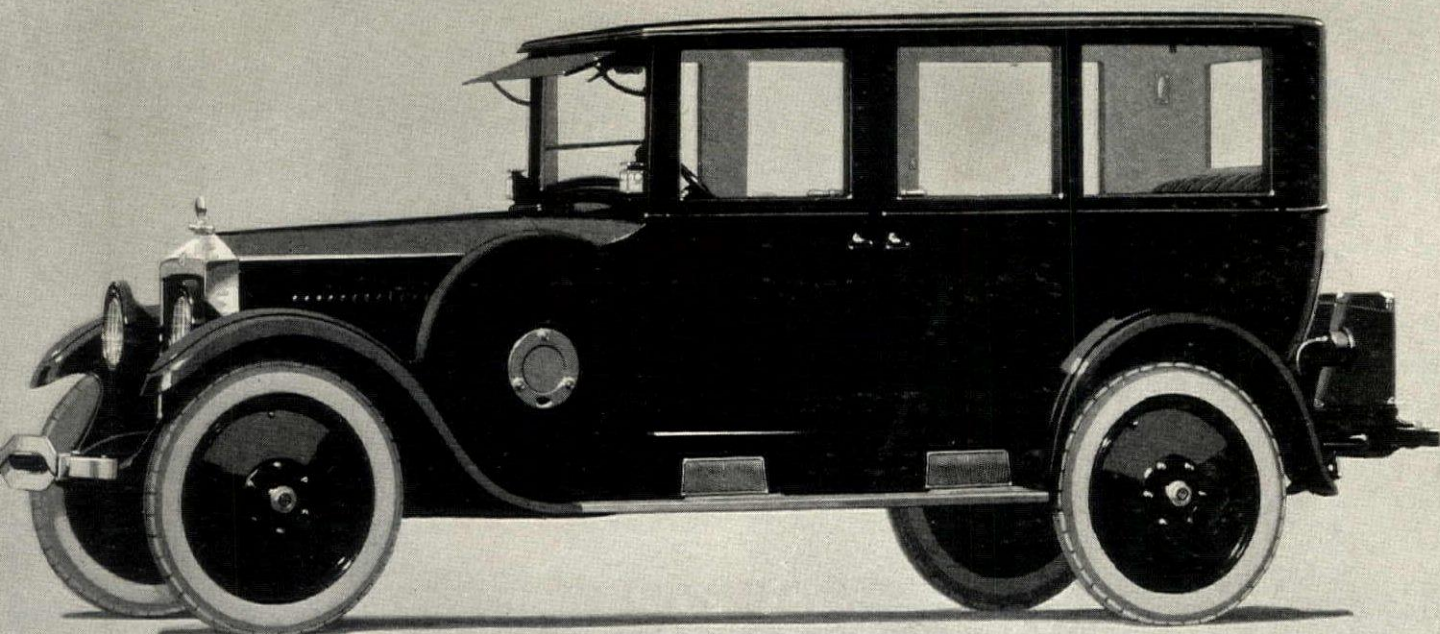
DEJON ELECTRIC CORPORATION
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The
DISTRIBUTOR

STUDEBAKER



E S E R I E S 2 4 S T U D E B A K E R B I G - S I X S E D A N \$ 2 7 5 0

LARGE numbers of motorists who have always insisted on the best everything they buy, are discarding heavy, bulky, high-priced cars and replacing them with the Studebaker Big-Six Sedan.

And they tell us that, in every way, it represents precisely their conception of what a really fine motor car should be. They are enthusiastic over their all-around satisfaction with the Big-Six because of its dependability, surplus power,

extreme comfort and the completeness and elegance of the appointments.

The series 24 Sedan—the finest car that has ever borne the name Studebaker—presents a value unapproached by other cars at anywhere near the price, in this country or abroad. Its nominal cost of operation is a source of continual satisfaction.

Everything for which one can wish in motoring convenience, comfort and utility has been provided—even to the

two extra disc wheels complete with tires, tubes and tire covers; handsome nickel-plated bumpers, front and rear; roomy trunk and many other features.

The moderate price of the Sedan is due to large volume, the manufacture of all vital parts in Studebaker plants and Studebaker's vast physical and financial resources.

After 71 years of service, the name Studebaker enjoys confidence and respect more than ever.

Partial List of Equipment of Big-Six Sedan—Two extra disc wheels complete with cord tires, tubes and tire covers. Nickel-plated bumpers, front and rear. Commodious trunk. Automatic windshield cleaner, rear-view mirror and glare-proof glass visor. Courtesy light, coach lamps, dome and rear corner reading lights

and combination stop-and-tail light. Motometer with lock and ornamental radiator cap. Automatic gasoline signal. Aluminum-bound running boards with corrugated rubber mats and step pads. Aluminum kick plates. Heater, vanity case, smoking set and flower vase. Snubbers. Eight-day clock. Upholstery of rich mohair velvet plush.

Power to satisfy the most exacting owner

MODELS AND PRICES—f. o. b. factory		
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.....\$ 995	Touring.....\$1350	Touring.....\$1750
Roadster (3-Pass.)..... 975	Roadster (2-Pass.)..... 1325	Speedster (5-Pass.)..... 1835
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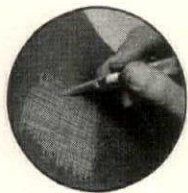
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H I S T O R I C A L S T U D E B A K E R Y E A R



The last deft touch of beauty —yet so inexpensive

Window shades of durable Brenlin



Scratch a piece of ordinary window shade material lightly. Tiny particles of chalk or clay "filling" fall out. Brenlin HAS NO FILLING



Every foot of Brenlin is finished by hand by experts for beauty of appearance, long wear, and smooth operation

WINDOWS, being the most conspicuous spots in a room, can do much to enrich or to mar the charm of your decorative scheme.

And the dress of a window begins with the shade. Costly drapes, carefully chosen to blend with the furnishings, lose half their effectiveness when hung against a background of faded or discolored window shades, or shades unsightly with cracks and pinholes.

And nothing will more completely rob a room of that touch of clean comfort than window shades that are out of color harmony with their surroundings.

You can, at very little cost, literally transform a room, lending it a new, fresh beauty—with window shades of distinctive and durable Brenlin.

Brenlin is quite different from the mesh-like material in the usual window shade, which requires a chalk or clay filling to give it weight. Brenlin is a heavy, closely woven fabric much like linen, and needs no filling to make it smooth and opaque.

The ordinary window shade cannot stand the strains of constant rolling and unrolling, of whipping winds, of exposure to rain and sun. Its brittle filling loosens and falls out, leaving cracks and pinholes. Sun and rain discolor it, and soon you are faced with unsightly windows which no drapes can hide nor make beautiful.

Brenlin quality is woven into the fabric—not filled in nor painted on. Thus a Brenlin window shade outlasts two or three ordinary shades. It resists fading

by the sun, defies discoloring by water, and, strong and flexible, it hangs straight and smooth for a long lifetime of wear.

In the wide range of soft, rich Brenlin colors you will find those hues which will successfully complete the color scheme of any room in your home. And especially see Brenlin Duplex, made with a different color on each side to blend with both interior and exterior.

The name Brenlin perforated or embossed on the edge of every Brenlin window shade, has become the stamp of the most highly skilled shade makers of today. It marks a window shade of durable, long-wearing fabric, hand-finished and colored for permanent beauty. If you do not know where to get Brenlin, write us; we'll see that you are supplied.

Write for our interesting and instructive booklet: "How to Shade and Decorate your Windows," with which will come samples of Brenlin in several colors.

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

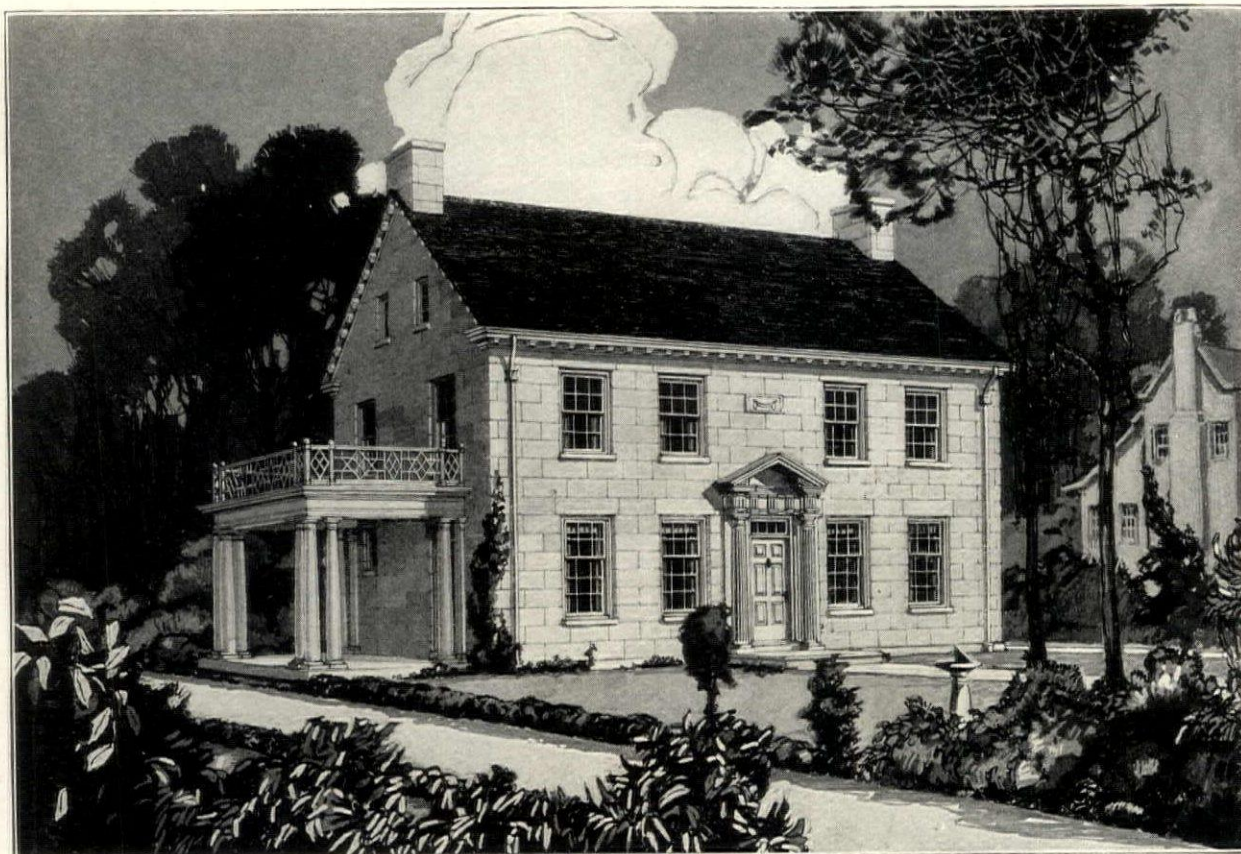
THE CHAS. W. BRENNEMAN COMPANY

2053 Reading Road, Cincinnati, Ohio

"The oldest window shade house in America"

Factories: Cincinnati, Ohio, and Camden, N. J. Branches: New York City, Philadelphia, Dallas, Texas, and Portland, Oregon. Owner of the good will and trade-marks of the J. C. Wemple Co.

HAND MADE
Brenlin
the long-wearing
WINDOW SHADE material



Indiana Limestone is the Preferred Material for Colonial Homes

In former years the Colonial type of house was frequently of frame construction. However, the introduction of modern machinery has resulted in the production of natural stone at so low a cost that it has become the accepted material for the Colonial home.

Indiana Limestone, the most popular natural stone, has deservedly

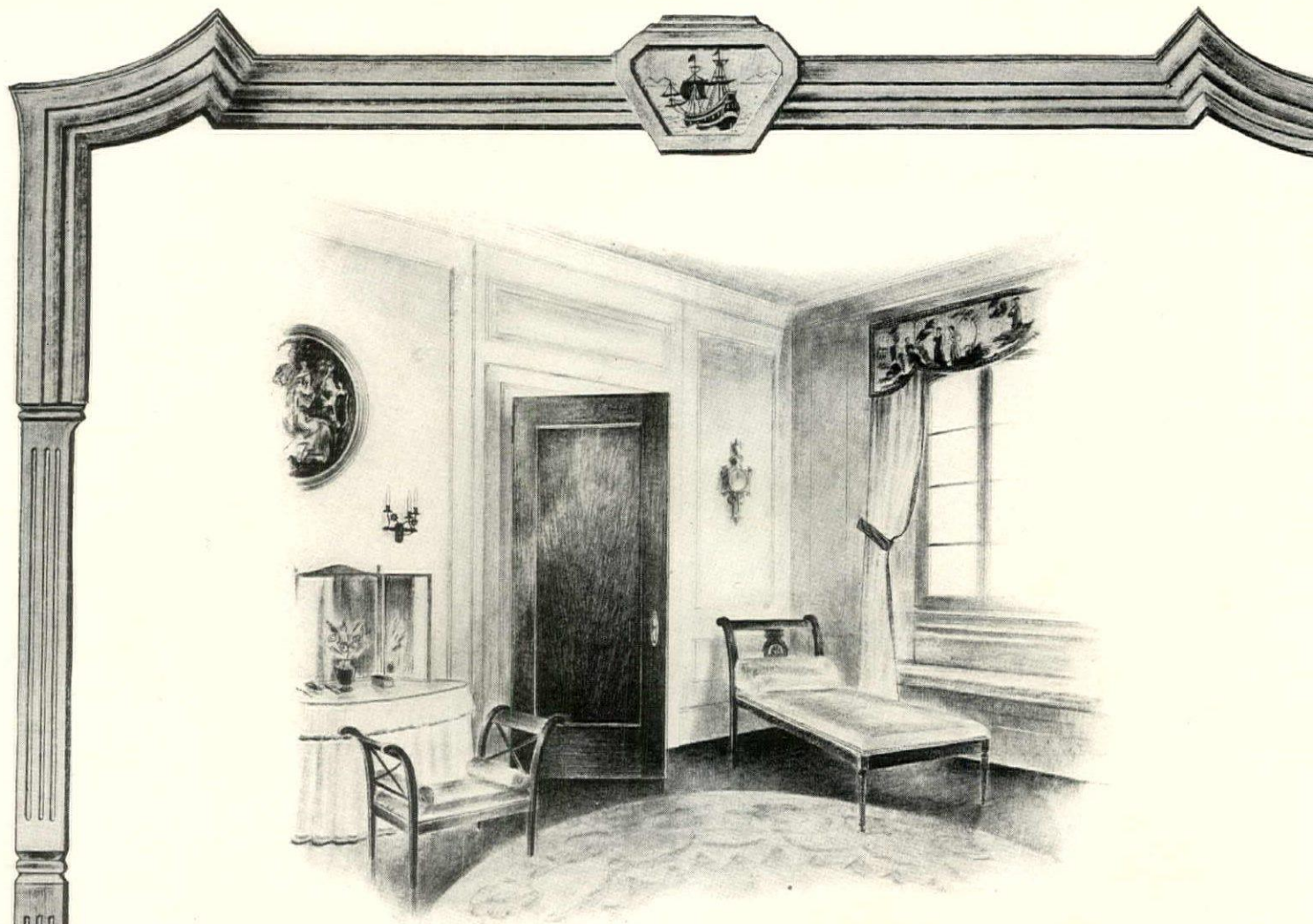
gained favor among home builders because of its real practicability. Its excellent weathering qualities assure a home that will age beautifully, with no maintenance cost.

The variation in color effects obtainable in Indiana Limestone makes it particularly suitable for Colonial homes, as the natural beauty of the stone requires no embellishment.

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 H-782, Bedford, Indiana.



The NATION'S BUILDING STONE



WHITE WOODWORK—AND MAHOGANY

There is an undeniable charm in the neat, cheerful appearance of white woodwork which makes it particularly desirable for the bedroom. Complement this white trim with Mahogany doors and Mahogany furniture and you have a room of marked individuality and rare beauty. The deep, rich Mahogany forms a striking contrast, while its intricate, ever-changing pattern (or figure) introduces that element of character which must of necessity be lacking in painted woodwork.

When you plan your new home, or remodel your old one, get an alternate bid on the cost of Mahogany doors. You will be

agreeably surprised to find that they will not cost much more than doors of other cabinet woods. Moreover, the cost of upkeep will be slight—for Mahogany, properly finished, requires but little attention.

In selecting Mahogany furniture, be ever on your guard against imitations sold under misleading terms such as "mahogany finish"—a phrase never used in connection with real Mahogany. Insist upon a guarantee from the dealer that you are getting Genuine Mahogany, solid or veneered. If you wish furniture that will grow more beautiful and more valuable with age,

BE SURE IT'S MAHOGANY

The Mahogany Association will be pleased to send you upon request a copy of its new illustrated Booklet H and other interesting literature on the subject of Mahogany. Your request will not be followed by a personal solicitation.

MAHOGANY ASSOCIATION INC. 1133 BROADWAY NEW YORK

FURNITURE

MAHOGANY

WOODWORK

B. Altman & Co.

INTERIOR DECORATORS
AND UPHOLSTERERS



Cabinet Making

Panelled Rooms

Lamps

Objects of Art

Tapestries

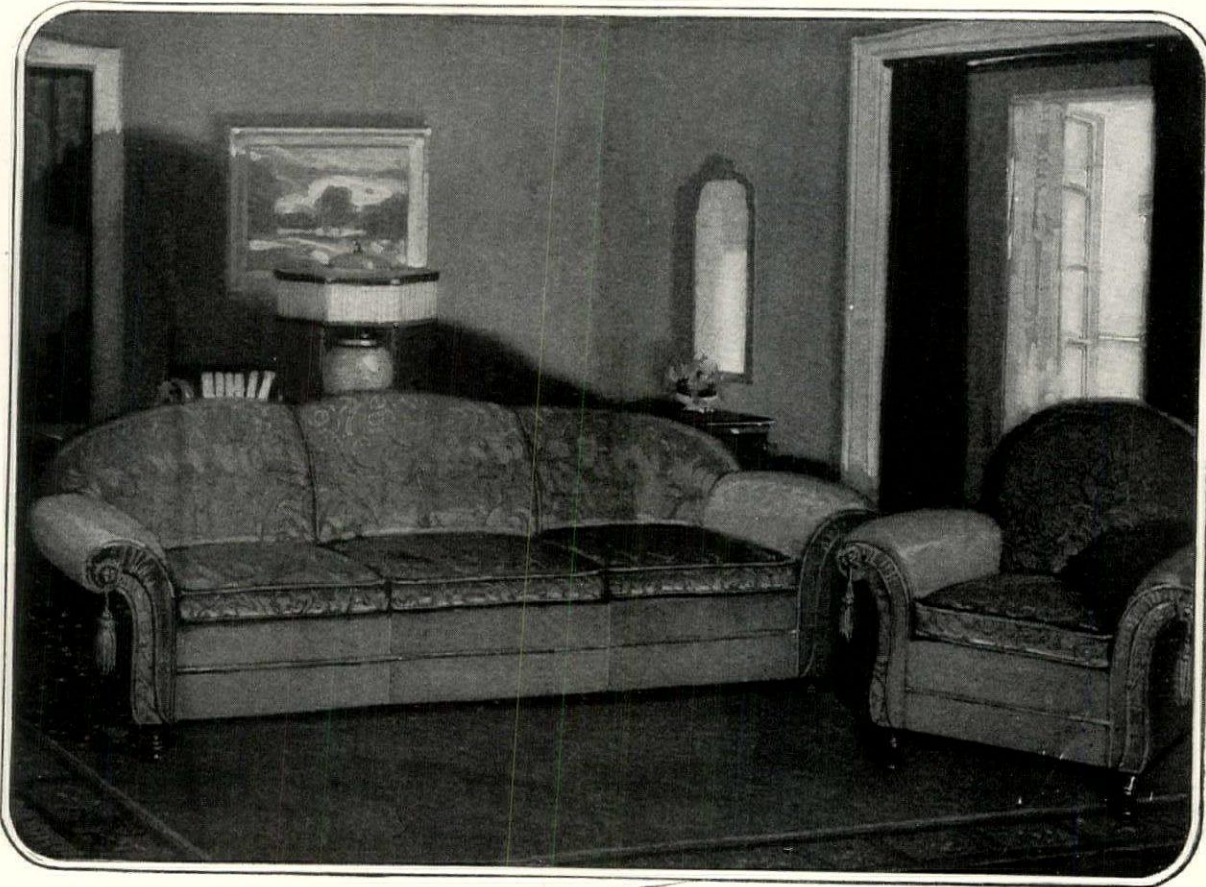
Curtains and Draperies

Easy Chairs and Settees

Carpets and Rugs

Architectural Interiors

Madison Avenue - Fifth Avenue, New York
Thirty-fourth Street Thirty-fifth Street



A PULLMAN DAVENPORT BED

is the most attractive, comfortable, and useful article of furniture for any home.

The various Pullman models are correct in every detail of construction and design. As a living-room piece a Pullman offers the same attractive appearance and depth of luxuriant comfort found only in the finest davenports.

Pullmans serve both day and night. One simple operation readily converts the beautiful davenport into a full-size bed. Thus a sleeping accommodation is afforded that assures sound, restful relaxation.

Better dealers will gladly show you Pullman davenport beds, with chairs and rockers to match.

"Yours for Comfort" characterizes the Pullman—deep, luxuriant *comfort* as a living-room piece and sound, *restful* comfort when a bed. By this mark the "*perfect davenport bed*" is identified.

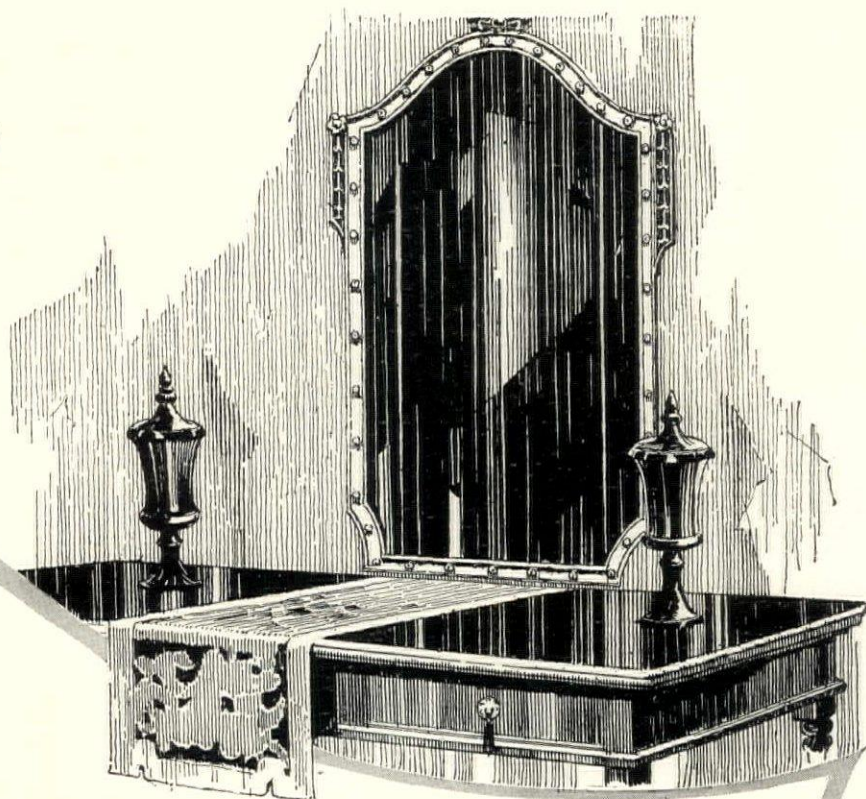


*We shall be glad to send you an interesting
brochure on interior decorating*

PULLMAN COUCH COMPANY
CHICAGO, ILLINOIS

Hang a Mirror!

Use
PLATE
Glass



IT is a pleasant bit of decoration. There is an intimate friendliness about a mirror, a fascination that charms. It has color, depth and beauty, and responds warmly to the decorative scheme of any room.

A room without a mirror may be as expressionless as a face without eyes. A mirror, with its twinkling beams of light, brings life to the most difficult room. Hang a mirror over the console, mantel or buffet; on the stairs and in the hall. A mirror may hold the secret of balance. It may brighten a dark corner or break the monotony of a blank wall. And then, too, mirrors are always useful, and they never go out of style.

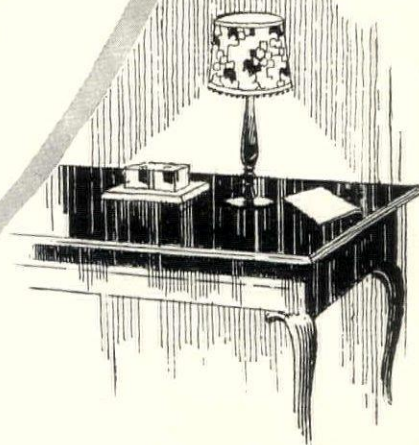
Mirrors for any purpose, decorative or useful, should be of Plate Glass. There are no better mirrors than those of American-made Plate Glass and silvered by expert workmen of the American mirror industry.

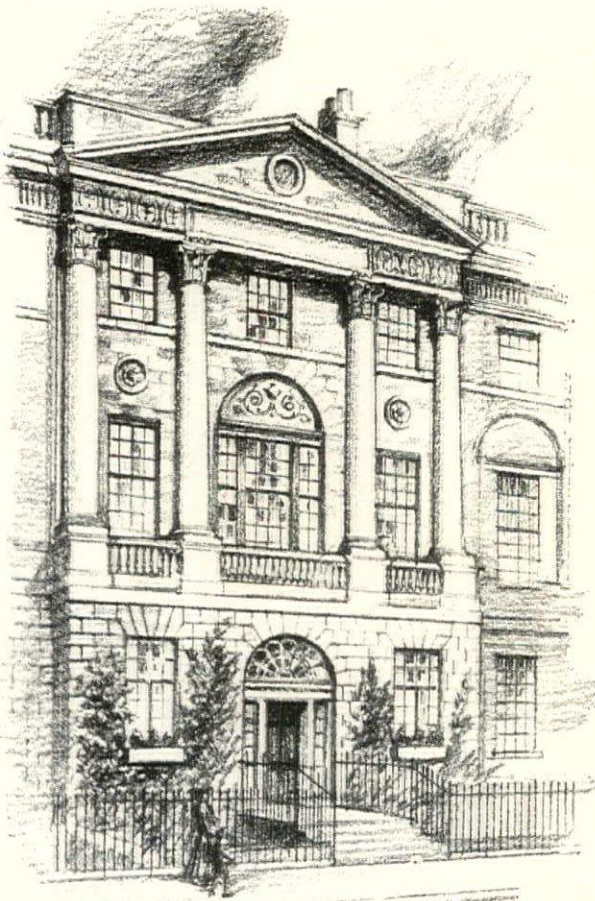
While a mirror should be a flexible accessory to the decorative scheme, there are many places where mirrors can be built in. Mirrors in closet doors, bathroom doors, and in halls are always a convenience. When planning a home, ask your architect to consider Plate Glass mirrors.

PLATE GLASS MANUFACTURERS of AMERICA



Nothing Else
is Like it





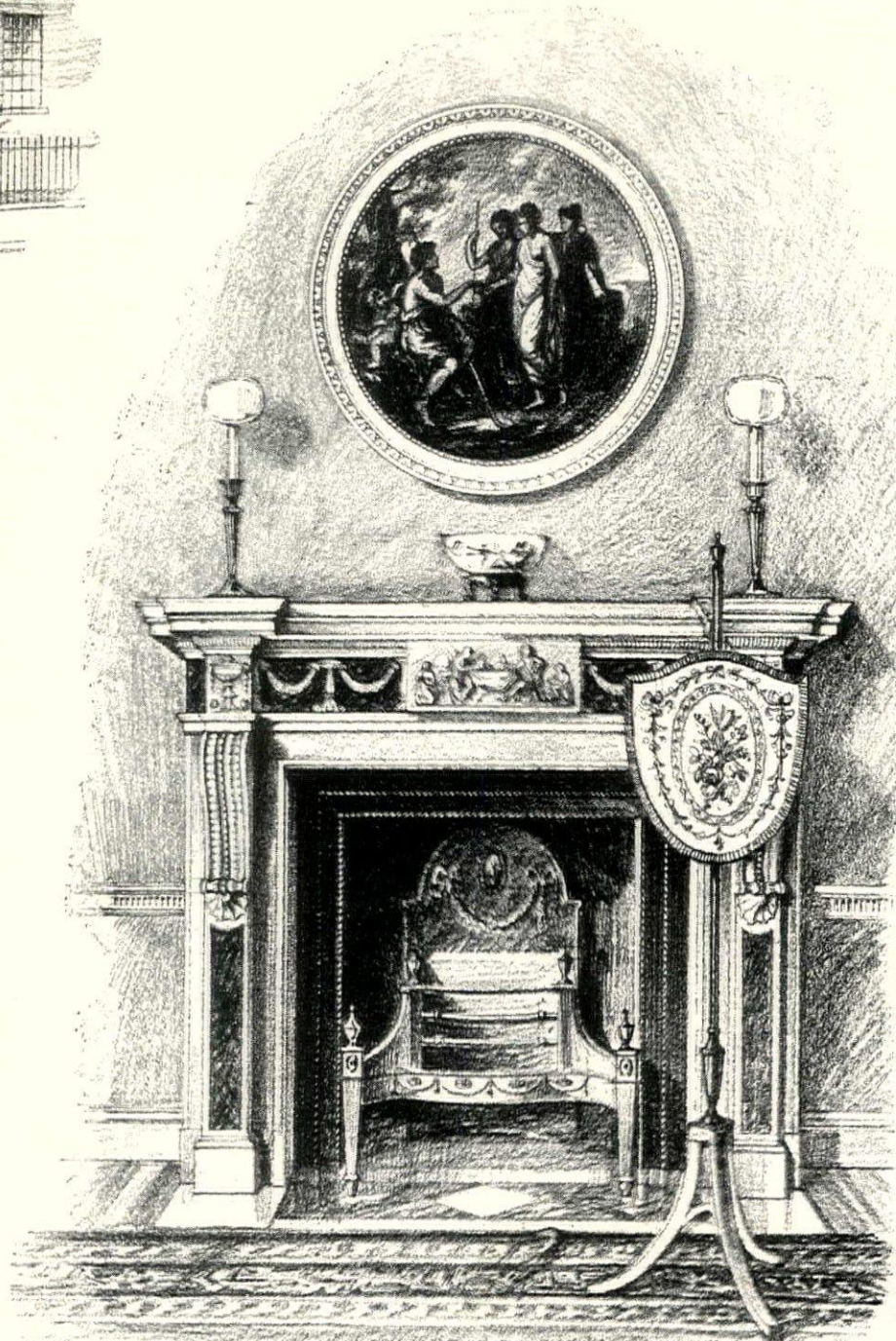
*A Residence in
Charlotte Square
Edinburgh, Scotland*

*From designs prepared by
ROBERT ADAM
in the year 1791*

A MANTEL usually was the principal decorative feature in the rooms designed by the *Adam Brothers*, and frequently was constructed of a variety of marbles.

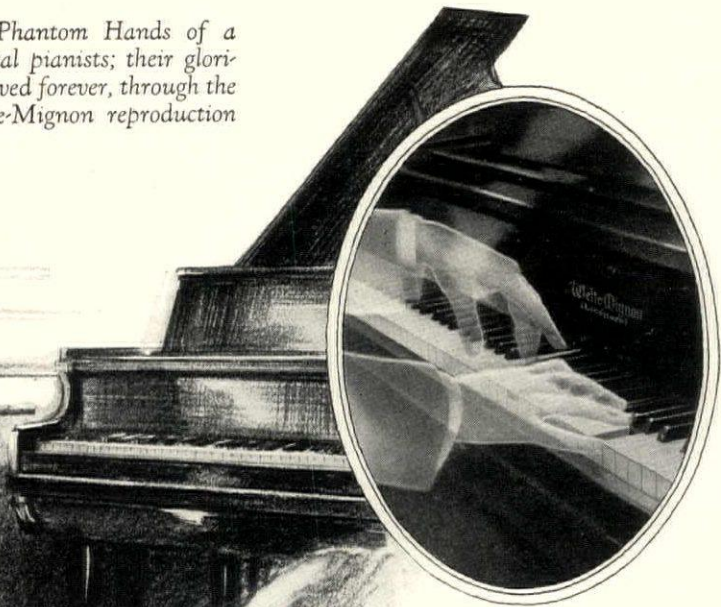
We have on display a considerable collection of genuine antique mantels of this epoch and many genuine antique pieces of furniture, and reproductions of designs that were usually found in the apartments of these homes.

W & J SLOANE
FIFTH AVE. AND 47th ST.
New York
San Francisco *Washington*





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



Will You Entertain this Winter with a Reproducing Piano?

SUMMER wanes. The call comes, "back to town." Of course it will be a season of music—the opera, the concert, the recital and the theatre.

But, will your home pride itself on the music it will give its guests—the music of the wonderful Welte-Mignon* Reproducing Piano, accepted in homes of highest culture, as the supreme musical instrument? Not everyone is familiar with the accomplishments of this new and marvelous instrument. It is an electrically impelled piano, that reproduces the exact performance of the master pianists. Every rippling, singing run; every crashing chord; every

mood of the living artist is reproduced with such amazing fidelity, that you could close your eyes and imagine his presence at the keyboard of the instrument.

And, you may have practically your choice of piano with the Welte-Mignon*, for it is an artistic mechanism that is now being built into nearly every prominent make of piano. Visit a nearby dealer and ask him to demonstrate the remarkable capabilities of the Welte-Mignon*, or, if you write, we will send a beautiful brochure which describes the mechanism more fully. Address the Auto Pneumatic Action Company, 649 West 51st Street, New York.

the Welte-Mignon* brings such masters these into your home—

- Albert
- oni
- reno
- aradi
- zinger
- Horvath
- Pachmann
- hnanvi
- orilowitsch
- z
- eg
- nond
- chetizky
- evinne
- ro
- erewski
- nt-Sacens
- maroff
- arwenka
- helling
- llefsen
- oomfield-Zeisler

Welte-Mignon

(Licensee)

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

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:

Acoustigrande
Baldwin

Bush & Lane
Conover

Hardman
Kranich & Bach

Mehlin & Son
Henry F. Miller

Packard
Sohmer

Stieff
Vose

In Canada—The Mason E. Risch

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

IMPORTANCE OF FLOORS IN INTERIOR DECORATION

Artistry in selecting beautifully grained wood and in finishing in new tones to harmonize with the color scheme assures more attractive interiors.

MARY EDGINGTON WIDNEY

NOW that many leading decorators use floors as the key to their scheme of decoration, oak is playing a more important role than ever before. Because of its beauty of grain, excellent finishing qualities, and great durability, oak has always been the preferred wood for floors. But of late a new vogue has expressed itself that promises to give greater scope to the possibilities of the decorator.

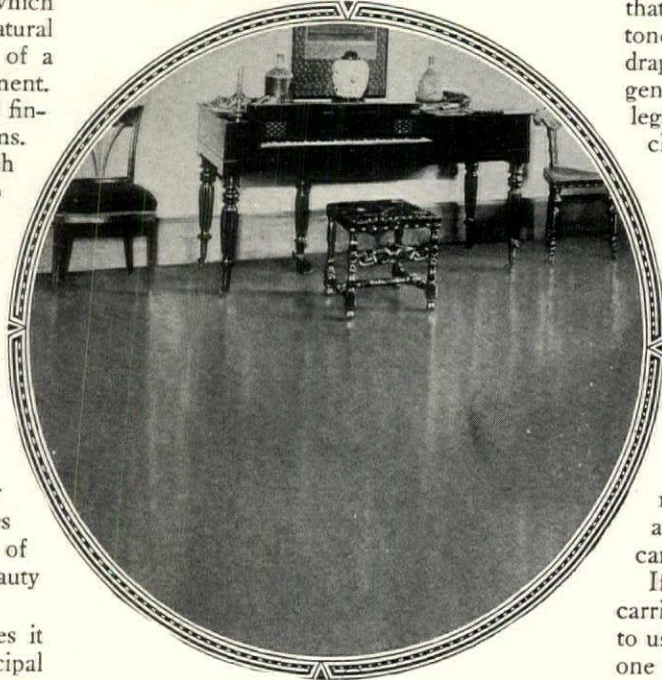
By the use of two new tones with which oak can be finished, together with the natural or weathered finish, the various rooms of a home may be given more individual treatment. In many of the newer dwellings a natural finish is used in the library and living rooms. In the dining room the new soft gray finish is relied upon to lend greater charm to the furniture, drapes and wall tones. A very lovely "forest green," suggestive of whispering tree tops, has been found to be ideally suited to oak floors in the sun rooms.

The effect of floors in different tones is charming. Each adapts itself perfectly to the requirements of the particular scheme of interior decoration used in that room. This choice of finish now opens up an entirely new field in interior arrangement. A greater variety of wall tones and drapes may be used. Choice pieces of furniture take on new distinction. The beauty of rare floor coverings is enhanced.

The velvety lustre that oak takes, makes it admirably suited for use in all the principal rooms. Wide expanses of shimmeringly beautiful oak floors afford perspective. Even modest pieces of furniture show to better advantage. Wall tones, pictures and hangings indicate a

finer taste. And above all there is a homelike atmosphere pervading each room.

Everyone with a keen appreciation of interior arrangement recognizes in oak floors beauty spots that enhance the charm of any room. It is these beauty spots in the home that are unfortunately overlooked by some people who do not realize that a properly finished oak floor lends tone to even the most modestly furnished room.



No home now may be said to be really modern that lacks oak floors.

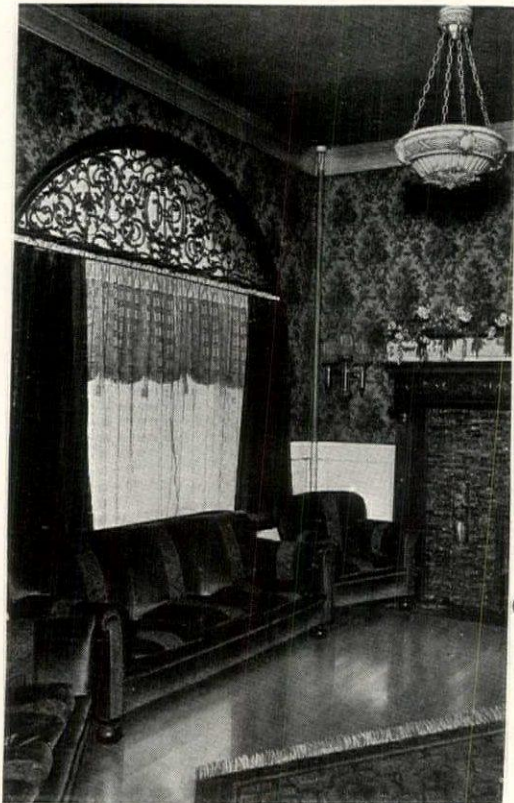
To give attention to your wall tones, character and harmony of your appointments to the exclusion of your floors, is to overlook beauty spots that lend to every other interior decorating the final touch of refinement.

You can easily bring infinitely greater life to your own home. "Perfection" Oak Flooring will enhance the beauty of every piece of furniture. It will serve as a mellow background that will harmonize perfectly with wall tones, and add distinction to your pictures and drapes. "Perfection" will remain beautiful for generations. It never needs replacement—a legacy that you may leave to your children, and it will be modern to you.

Of course, the ideal time to consider the wisdom of "Perfection" Oak Flooring is when you are planning your home. In knowing how these floors become beautiful of rare charm, you can better take your step in the furnishing and decorating of your home. There is also a special finish of "Perfection" Oak Flooring (1/2 inch) which is made to be laid over old floors, using the present concrete foundation. With this, even those who failed to install oak floors when they may do so now any time, at a cost actually less than the cost of sufficient carpet to cover the space.

If you do not readily find a lumber dealer who carries "Perfection" Brand Oak Flooring, write to us and we will advise you of the nearest one who does. We would be pleased to send you a copy of our latest booklet "The Beauty Spots in Your Home." A request will bring it by return post.

Arkansas Oak Flooring Co., Pine Bluff, Ark.



Beautiful waxed oak floors in this living room afford the proper setting for the luxurious pieces grouped about the fireplace.



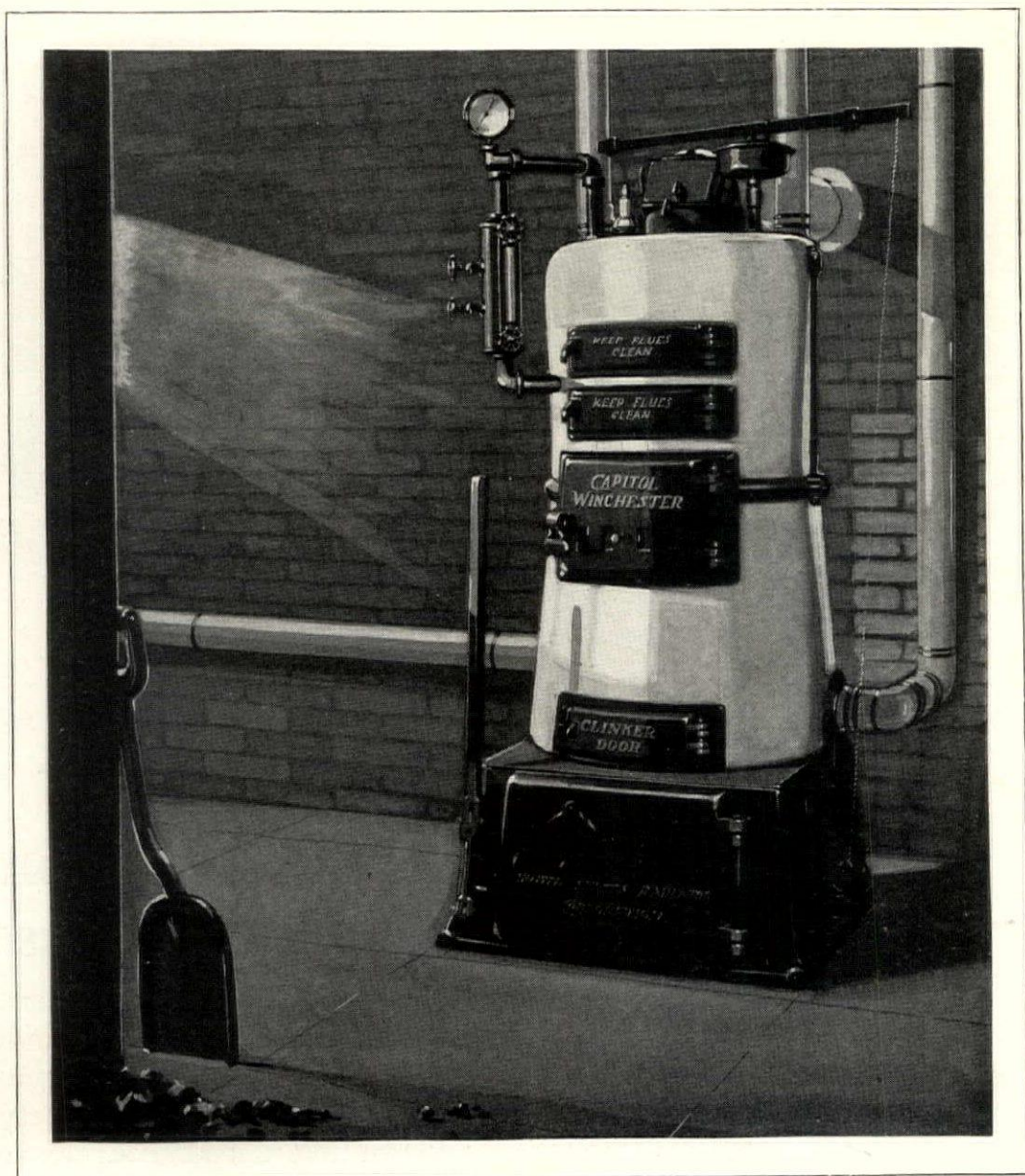
PERFECTION

Brand Oak Flooring



Wide expanse of lustrous oak floors help to give an airy coolness to this dining room.

Capitol Boilers



the most important thing to look for in any manufactured product is Reputation. The fixed opinion of many thousands of people is an in-dubitable index of quality.

Heating Contractors, you will find, are ready to specify Capitol Boilers without hesitation. They know, from a service record of thirty years, that Capitols will justify their own faith and that of the owner.

Furthermore, they know that every Capitol is covered by the broadest written guarantee in the boiler field. Where our own responsibility is so clearly defined there can be no element of speculation.

These are essential facts that you should consider when you are in the market for a heating system. They amount to positive assurance that you can buy no better boiler than the Capitol.

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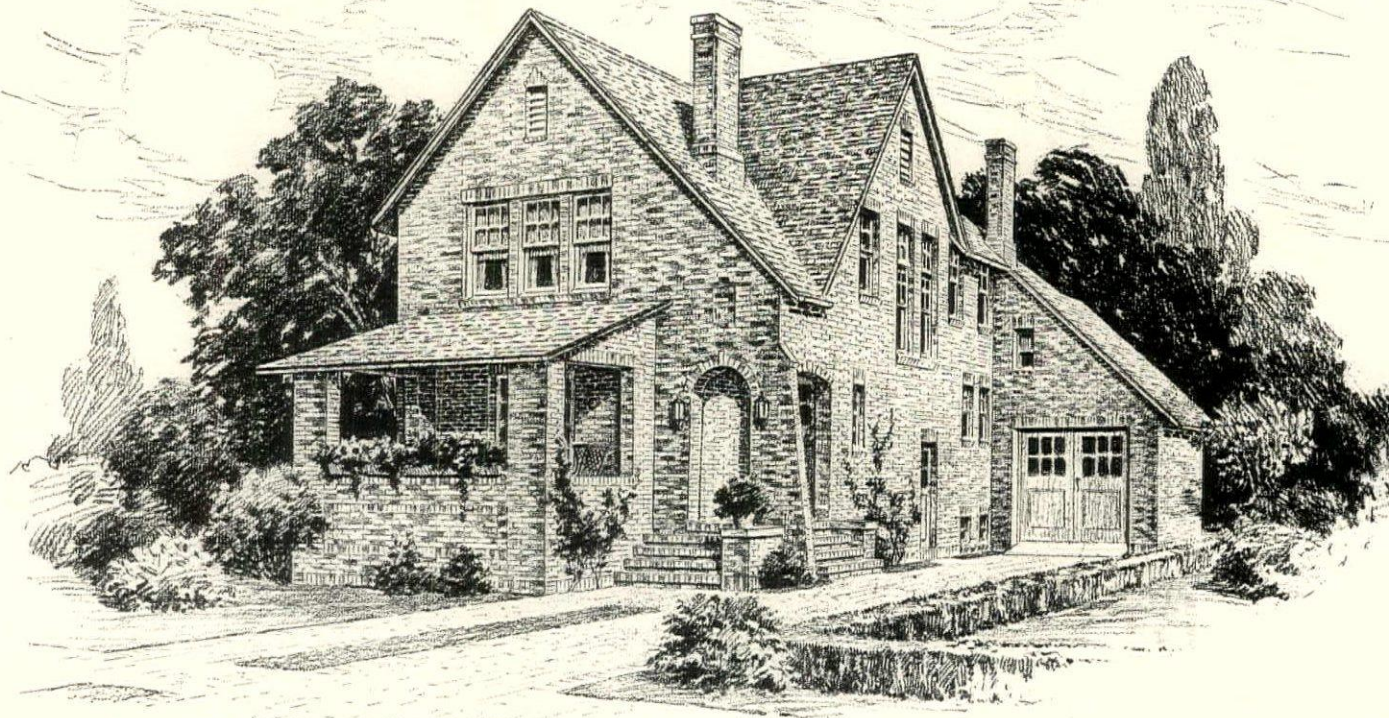
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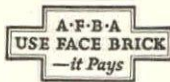
A. F. B. A. House No. 630

Designed for Service Department, American Face Brick Association

This is one of the ninety-six attractive designs shown in "Face Brick Bungalow and Small House Plans"

The Beauty and Economy of the Face Brick House

If the beauty and durability of the Face Brick house have made an appeal to you, it will be reassuring for you to know that it is also, in the long run, the most economical house you can build. The Face Brick house costs less per year to own. Every year there are savings in repairs and painting, in insurance rates and fuel bills. The Face Brick house depreciates almost imperceptibly; it retains a high resale value. These matters are all discussed in detail in "The Story of Brick." For your copy, address American Face Brick Association, 1721 Peoples Life Building, Chicago, Illinois.



Send for these booklets:

"*The Story of Brick*" is an attractive booklet with beautiful illustrations of modern homes, and discusses such matters as Comparative Costs, Basic Requirements in Building, the Extravagance of Cheapness, Financing the Building of a Home, and kindred subjects. A copy will be sent free to any prospective home-builder.

"*Face Brick Bungalow and Small House Plans*" embrace 96 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. "Face Brick Bungalow and Small House Plans" are issued in four booklets, showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses. The entire set for one dollar; any one of the books, twenty-five cents. We

can supply complete working drawings, specifications and material quantity estimates at nominal prices.

"*The Home of Beauty*" contains fifty designs of Face Brick houses, mostly two stories, representing a wide variety of architectural styles and interior arrangements. These houses were selected from 350 designs submitted in a nation-wide Architectural Competition. Sent for 50 cents. We distribute complete working drawings, specifications and quantity estimates for these houses at nominal cost.

"*The Home Fires*" is a new book containing twenty attractive original fireplace designs, for which complete plans may be purchased for one dollar, and twenty-five pictures of fireplaces designed by well-known architects. Also an article on fireplace construction. Sent for twenty-five cents.

Good Buildings Deserve Good Hardware

CORBIN

"Handsome is as handsome does"

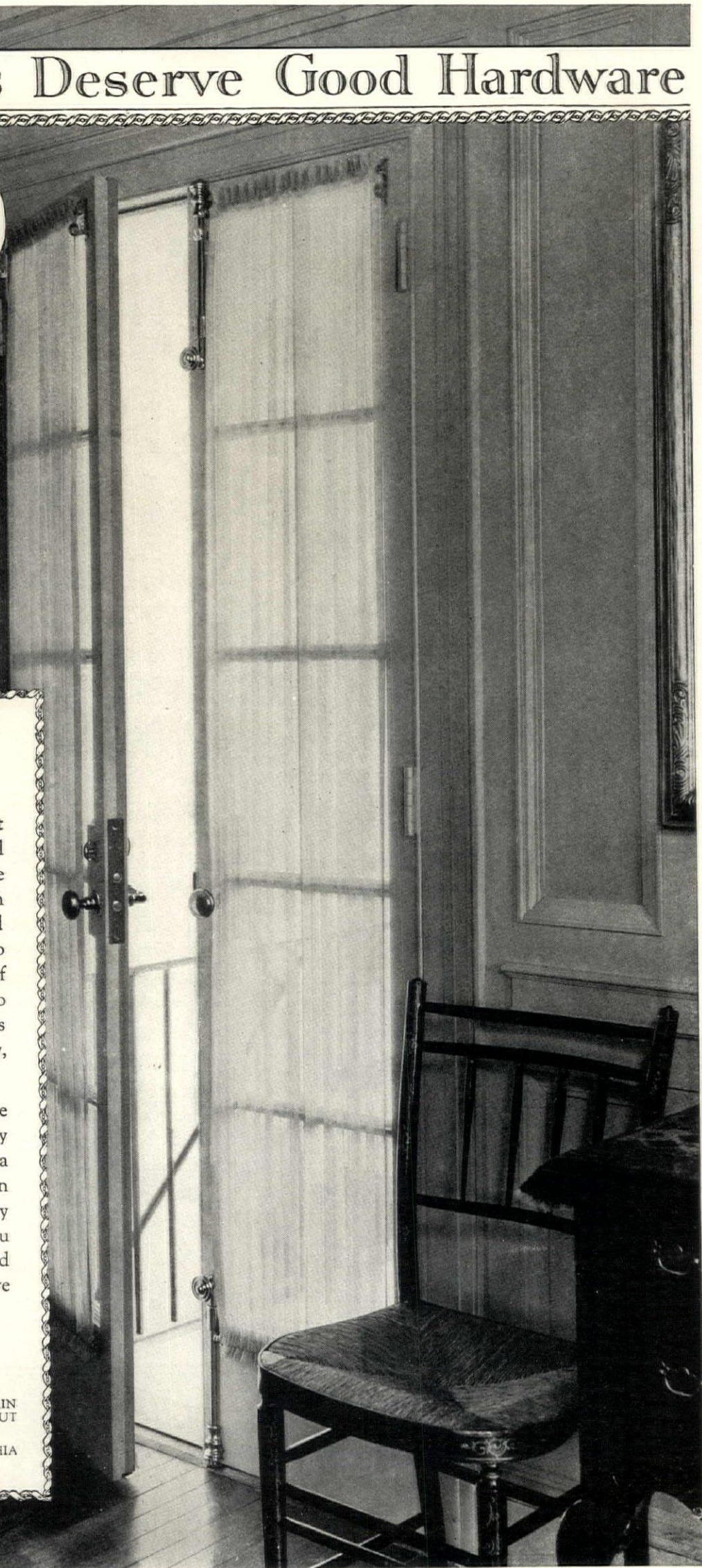
French Doors

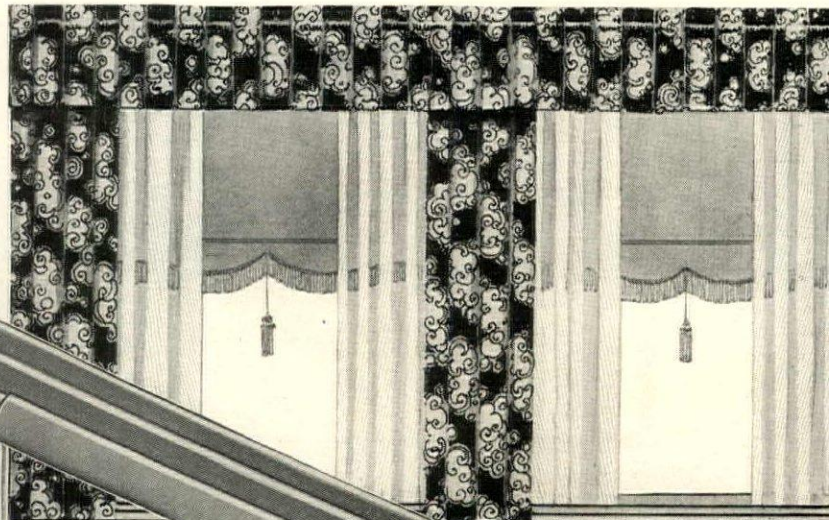
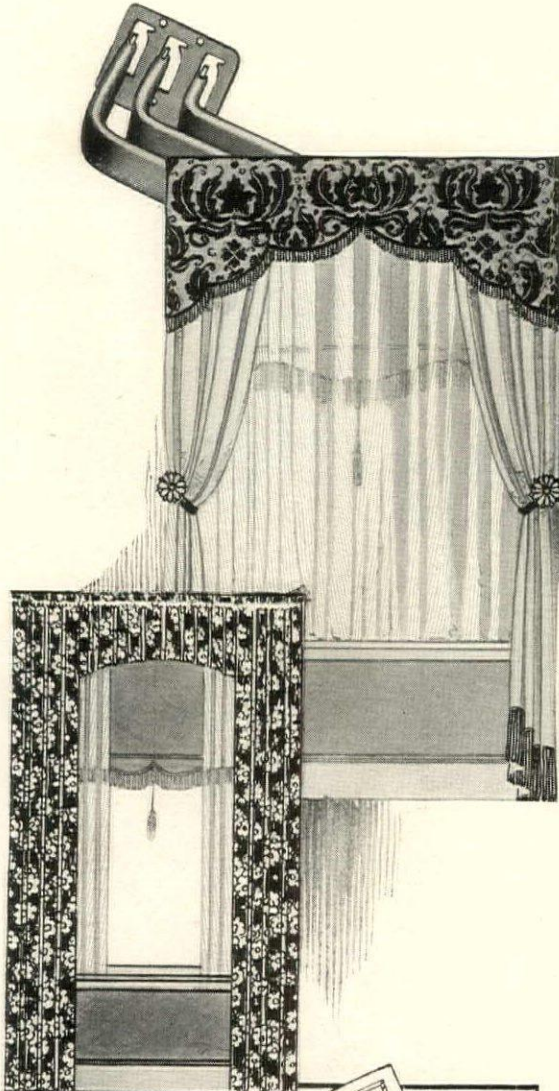
EVERYBODY likes French doors, but too often they remain unused, all for lack of good hardware. Not so these doors. They open, close and lock with obedient precision. The rabbeted lock, a Corbin specialty, is designed to meet the requirements of this type of door. The knobs and levers are easy to grasp and easy to turn. The bolts anchor or release the doors instantly, on request.

A house that has makeshift hardware is a poor excuse for a home. To be truly homelike and comfortable and secure, a house must have good hardware on every door and window—on every drawer, cupboard and closet. When you build your new home, plan to put good hardware in it. Good buildings deserve good hardware.

Send for Booklet, "Good Buildings
Deserve Good Hardware."

P. & F. CORBIN SINCE 1848 NEW BRITAIN
CONNECTICUT
The American Hardware Corporation, Successor
NEW YORK CHICAGO PHILADELPHIA





Come single, double, or triple, providing a rod or rods for every draping need.

Kirsch

CURTAIN RODS

are the most perfect fixtures for window drapings

Easiest to install and use and insure the Finest Effect

THE patented brackets, of simple construction, are quickly installed without defacing woodwork. The Rods are easily attached or taken off by merely tilting, yet cannot come down accidentally.

The FLAT shape of Kirsch Rods insures sagless strength, holds the headings of the window drapings upright. Kirsch Rods make simple window treatments neat and effective. Secure elaborate window treatments without bulky brackets or clumsy makeshifts. Made extension style or cut-to-length, to fit any window.

Kirsch Curtain Rods are beautifully finished in Velvetone Brass or Velvetone White. Stay like new for years. With ordinary care they last indefinitely, and by years of service beyond the life of cheaper products, prove far the most economical in the end.

Sold by better dealers everywhere
Look for the trademark name "Kirsch" on the carton

KIRSCH MFG.CO. 247 Prospect Ave., Sturgis, Mich., U.S.A.
Manufacturers of Kirsch Curtain Rods and everything best in Window Draping Accessories

KIRSCH MFG. CO. OF CANADA, Ltd., 458 Tecumseh St., Woodstock, Ont.



Free Book

—with pictures in colors and practical information for planning window drapings for every window in your home, gladly mailed free. It's our seventh annual edition and far the most valuable.

Ask for and See that You Get—
Kirsch Curtain Rods



TOWN AND COUNTRY CRETONNES

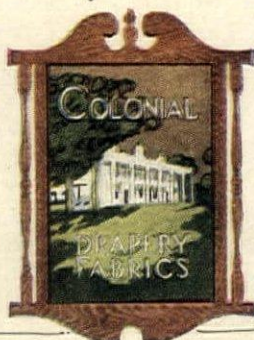
Achieve, at moderate price, effects of exclusive character

All the charm characteristic of choice hand-done prints distinguishes Town and Country Cretonnes. They reveal an artistry in design, an exquisite blending and shading of colors, that one ordinarily would expect only in the most costly fabrics.

Of individual beauty and distinction, of dependable permanence of color, Town and Country Cretonnes are peculiarly

suited to the requirements of the well appointed American home. In your home, through the long winter months just ahead, they will keep alive the colorful freshness of summer.

Town and Country Cretonnes are one of the Colonial Drapery Fabrics. The selvage bears the name "Colonial Town and Country Cretonnes." Ask to see them at your retail store or decorator's shop.



MARSHALL FIELD & COMPANY

CHICAGO
Lams, Quincy, Franklin & Wells

Wholesale Departments of Interior Decorative Fabrics
Producers and sole distributors to the retail trade

NEW YORK
Broadway at 24th Street

"A GLORIOUS BATHROOM"

A young woman said: "The one thing my husband and I were agreed upon from the start in planning our new house was that we would have a glorious bathroom with a built-in tub — or we wouldn't build at all!"

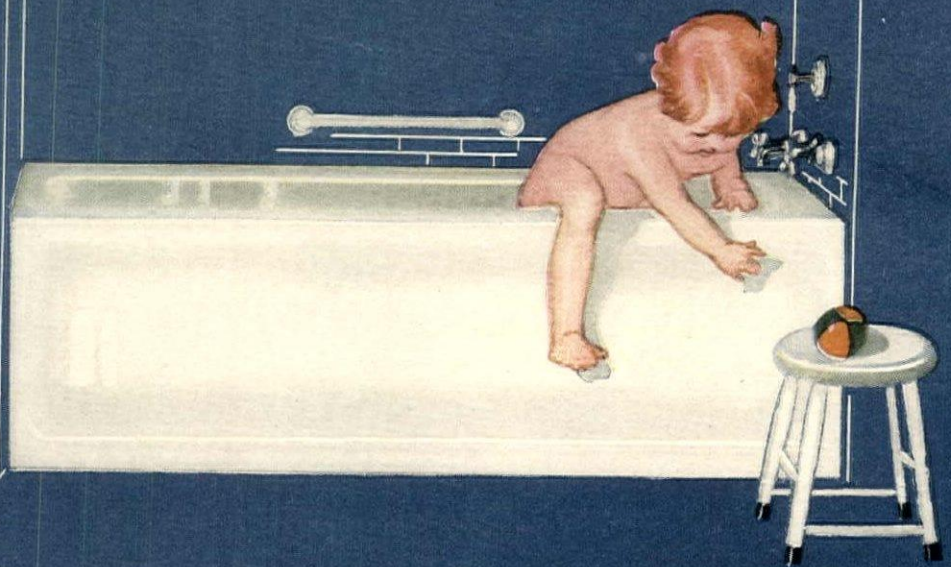
A Kohler "Viceroy" Built-in Bath is the *making* of a "glorious" bathroom — a spacious-seeming bathroom, owing to the graceful lowness of the tub; an easy-to-clean bathroom, with no inaccessible spaces where water can splash or dirt collect.

Yet the *recess* tub illustrated will fit a room only five feet wide. And the cost of Kohler Ware's unsurpassed quality is probably far less than you suppose.

Your plumbing dealer will show you Kohler fixtures. And our booklet of Kohler Ware for bathrooms, kitchens, and laundries is yours for a post card request.

* * *

Look for the name "KOHLER," unobtrusively fused into the enamel of every Kohler fixture. It is your guaranty of genuineness and of these distinctive Kohler qualities — (1) the beautiful snowy whiteness of the durable enamel — (2) the *uniformity* of that whiteness in every fixture.



KOHLER OF KOHLER

Kohler Co., Founded 1873, Kohler, Wis. Shipping Point, Sheboygan, Wis.
BRANCHES IN PRINCIPAL CITIES

MANUFACTURERS OF ENAMELED PLUMBING WARE AND KOHLER AUTOMATIC POWER AND LIGHT 110 VOLT D. C.

0% More Basement



e's a home with 80% more
ent. It's a Fenestra Day-
l Basement. See the light
ing in through the bigger,
er panes of the Fenestra Base-
ment Windows. These windows,
ugh they require no larger
ing in the basement wall, ad-
d 80% more daylight and give far
better ventilation.

80% more daylight means 80%
more basement, for it means a base-
ment which is that much more
bright and livable. The finest laun-
dry work can be done easily and

thoroughly in the flood of light that
comes through Fenestra Basement
Windows. The man of the house
has plenty of light on his work
bench, in the coal room, around the
furnace. Bright and cheerful like
the rooms upstairs, the Fenestra
Daylighted Basement makes a
healthful, comfortable playroom for
the children, too.

You'll want Fenestra Basement
Windows in your new home, of
course.

Write for complete descriptive
literature.

And Many Other Advantages

Easy Operation—You'll never have any diffi-
culty in opening and closing Fenestra Basement
Windows. Because of their solid steel construc-
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cannot swell them.

Greater Strength and Durability—The
solid steel members of Fenestra Basement Win-
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coal or other material is put through them.

Easily Screened—Fenestra Windows are pre-
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of the frame so that screens can be readily fitted
to the outside and secured from the inside.

More Protection—Fenestra Basement Win-
dows give you added protection against fire and
against outside intruders. Their steel bars are, of
course, fire-proof and, together with the Fenestra
Locking Device, they put an effective barrier in
the way of the housebreaker.

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bars add much to the appearance of the lower
part of the house.

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of installation is much lower than that of wood
windows and their upkeep cost is nothing. Fen-
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building supply and lumber dealers everywhere.
See them for yourself.

DETROIT STEEL PRODUCTS COMPANY, 2813 E. Grand Boulevard, DETROIT
For Canada: Canadian Metal Window & Steel Products, Ltd., 160 River Street, Toronto

Fenestra

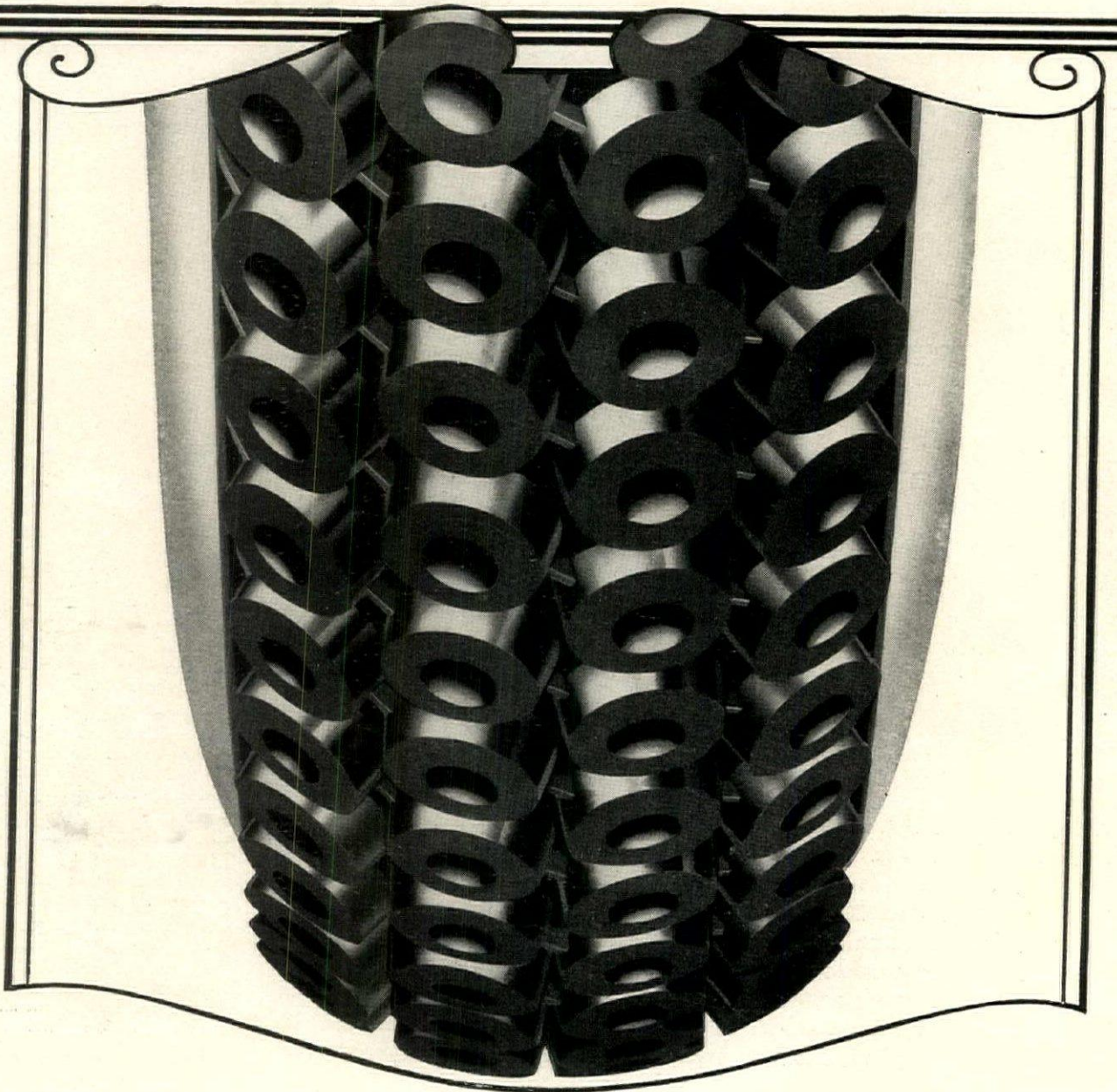
BASEMENT WINDOWS

Fenestra

The name of
the ORIGINAL steel
WindowWall.

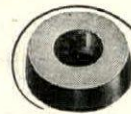
The symbol of
superior QUALITY
in material, patented
design, workmanship
and service.

They are **NOT** higher price



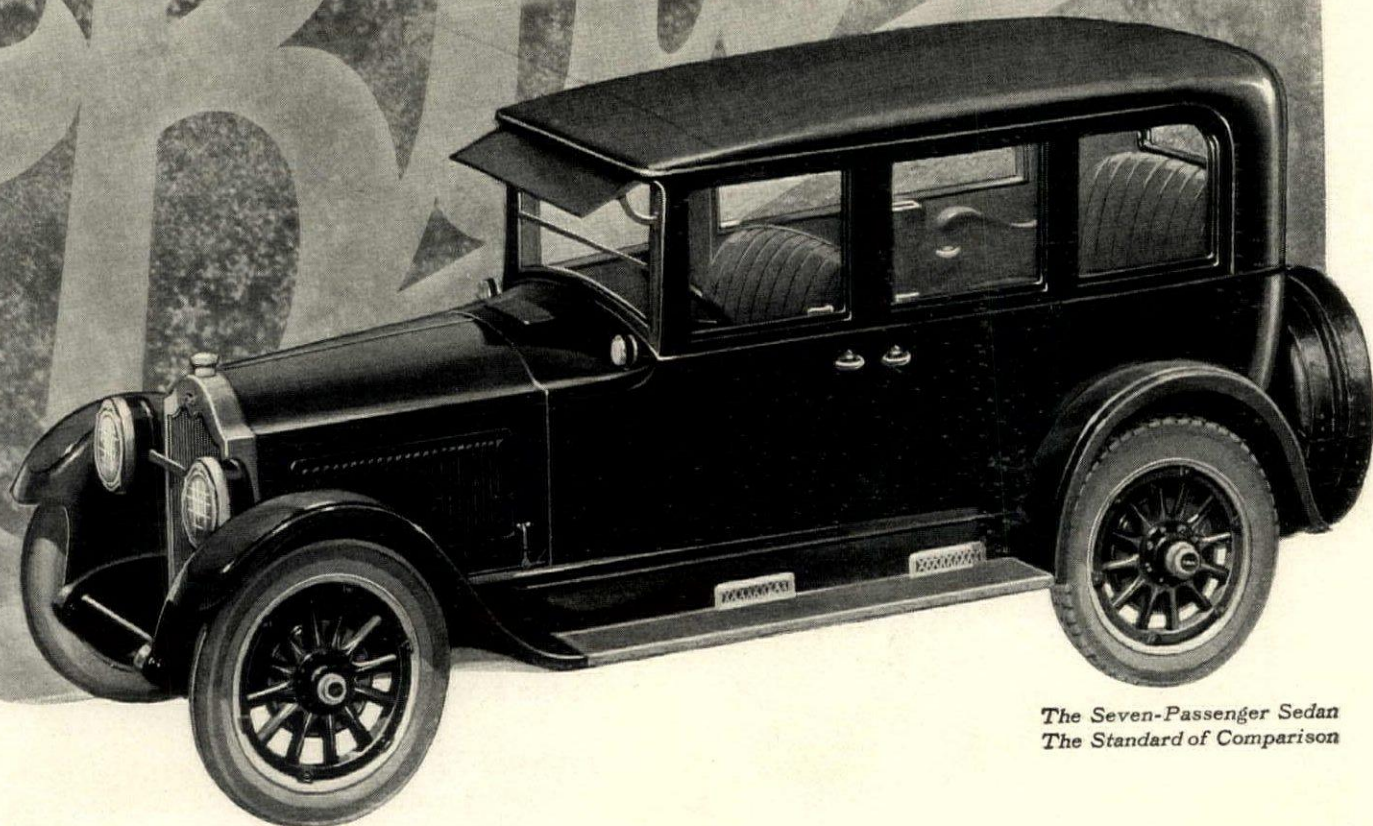
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PENNSYLVANIA RUBBER CO. OF AMERICA, INC.
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The
Sound
Safety

**VACUUM CUP
TIRES**



*The Seven-Passenger Sedan
The Standard of Comparison*

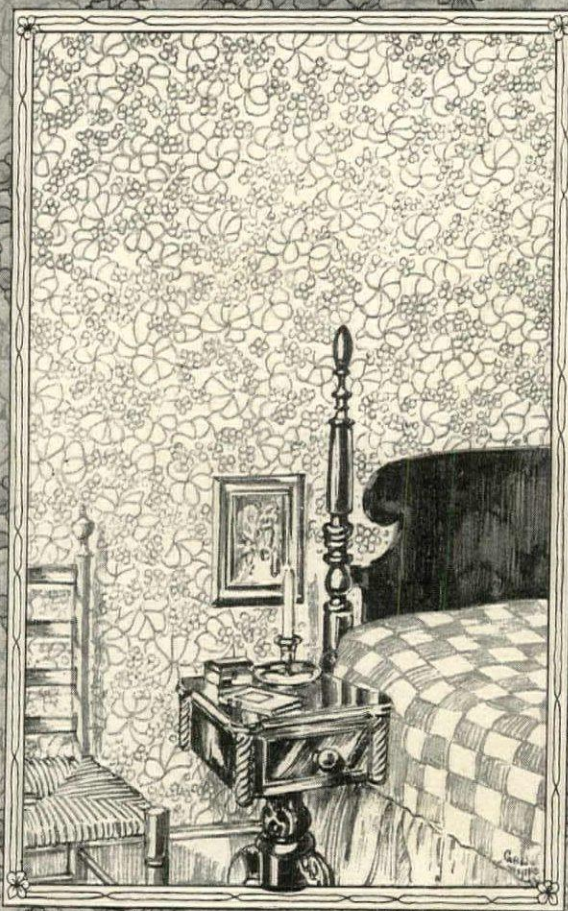
WOMEN who love a fine motor car will find in this Buick seven-passenger Sedan the power, safety, comfort, and beauty they so deeply desire. The 1924 Buick establishes a distinctly new Standard of Comparison. Its new valve-in-head motor, new four-wheel brakes, new frame, new body, new fenders, new radiator, add in still further measure to Buick's characteristic dependability.

BUICK MOTOR COMPANY, FLINT, MICHIGAN

Division of General Motors Corporation

Pioneer Builders of Valve-in-head Motor Cars Branches in All Principal Cities—Dealers Everywhere

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM



SANITAS

MODERN
WALL COVERING

A charming decoration
for livable rooms

A home is really a picture gallery, in which each room is one of the pictures. A room is a place to live in and must be made livable, and much of the restfulness and harmony imparted by any room depends on the appropriateness of its wall covering.

Sanitas has so much to offer in making the wall covering harmonious, appropriate, restful and clean-looking. Every pattern and coloring is designed to be a distinctive feature in the modern home, and to prove an investment of lasting value.

Sanitas is made on cloth, machine-painted with durable oil colors that do not fade, crack, tear or peel. Wiping with a damp cloth keeps it clean and fresh. It can be hung as soon as the plaster is dry, is ideal over wallboards, and, when properly filled, the cracks in old walls do not show through. Comes in styles for every room in the house.

Enamel Finish, in plain colors, striped, mottled, and mosaic effects, for kitchens, bathrooms, laundry, etc.

Flat Finish, plain colors, for flat tones that can be hung as they come, or paneled, stenciled, frescoed, stippled or Tiffany blended.

Decorative Patterns, floral designs, reproductions of tapestry, grass-cloth, chambray, burlap, leather and rough-tile.

See Sanitas at your decorator's.

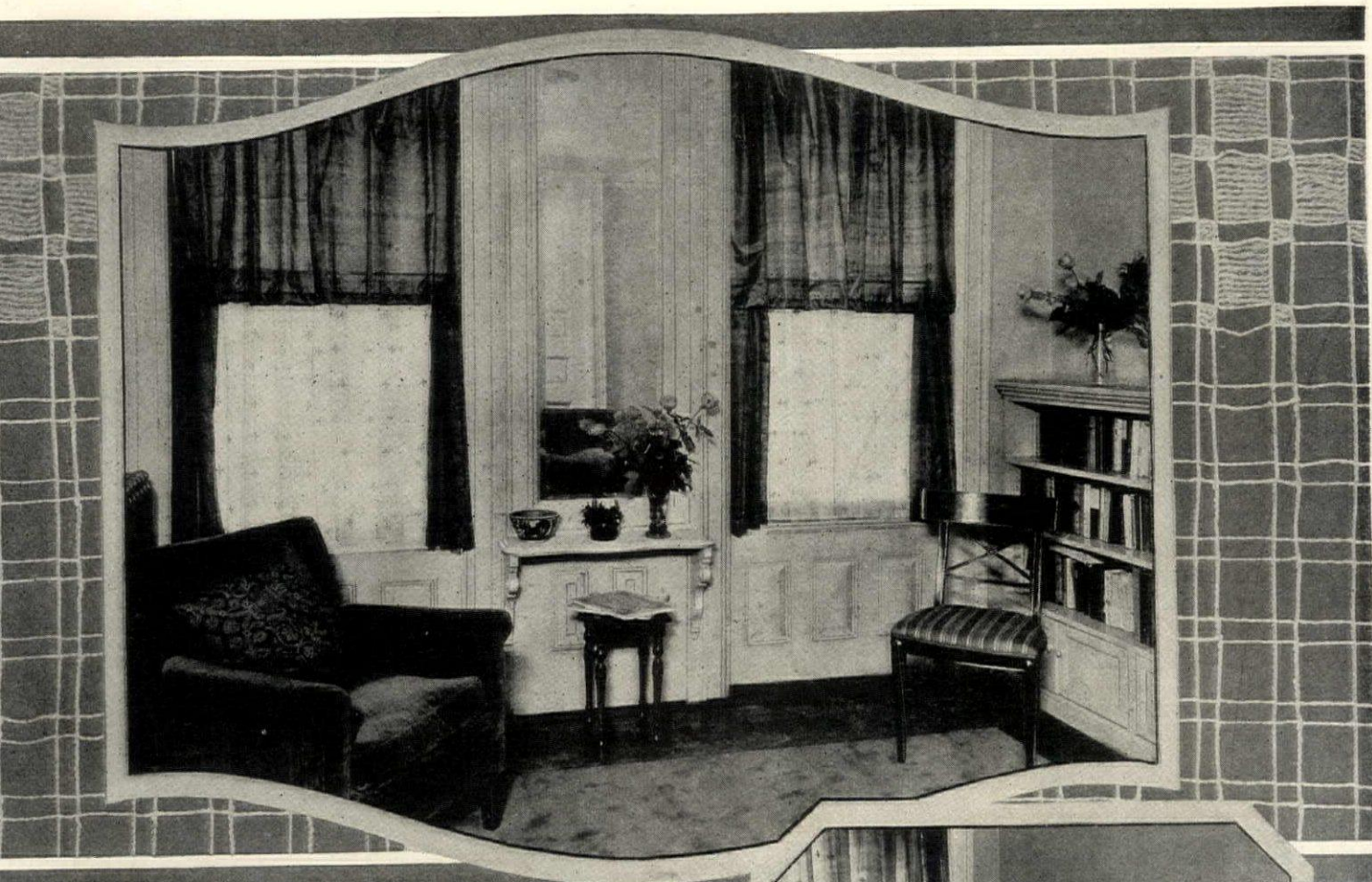
Write us for samples and booklet.

THE STANDARD TEXTILE PRODUCTS COMPANY

320 BROADWAY, NEW YORK

DEPT. 21





Quaker Oxford Cross Net Curtains, a Pair to each Window, in Miss Peggy Wood's Apartment

Curtains That Lure the Sunshine

(Sun-proof and Tub-proof)

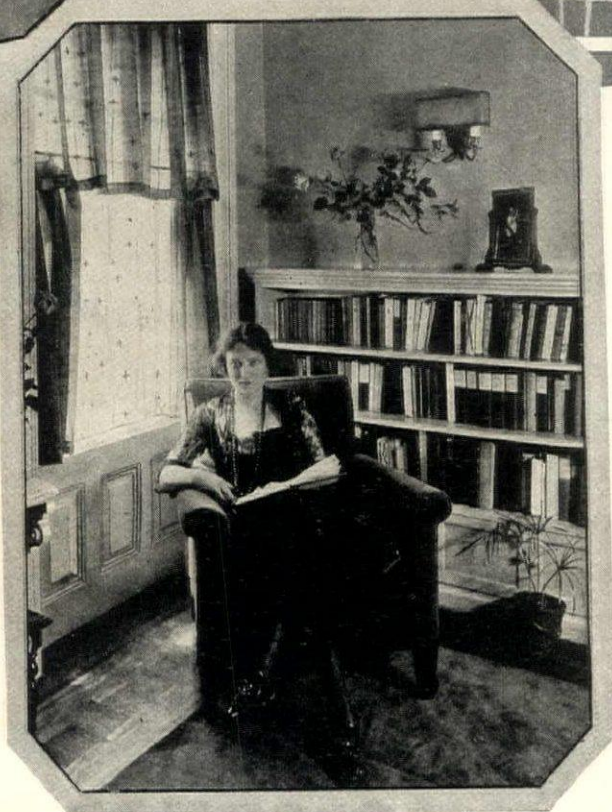
THE use of warm color, which has been growing in favor in the world of feminine fashion, has now reached window draperies. This vogue is seen at its loveliest in Quaker Oxford Cross Net, with its soft hues in the daintiest of designs.

Oxford Cross Net is especially apropos in view of two other new fashion trends in window curtaining. One is the tendency to narrow the side draperies or drop them altogether, thus showing more of the woodwork. This makes it necessary to have lovely color in the curtains themselves.

The other is the recognized desirability of unifying the outside effect of an entire floor or façade of a house with a single curtaining. Obviously, the drapery chosen must be appropriate to a wide range of uses—such a material as Oxford Cross Net.

In the winter apartment, Quaker Oxford Cross Net offers the necessary note of color in curtaining. And this same note is equally charming in country homes, where there are rooms with a northern exposure lacking sunlight.

A booklet of Oxford Cross Nets and also "Concerning Window Draperies" will be sent free if you mention the name of the best retailer in window draperies in your city or shopping center. Otherwise enclose ten cents in stamps.



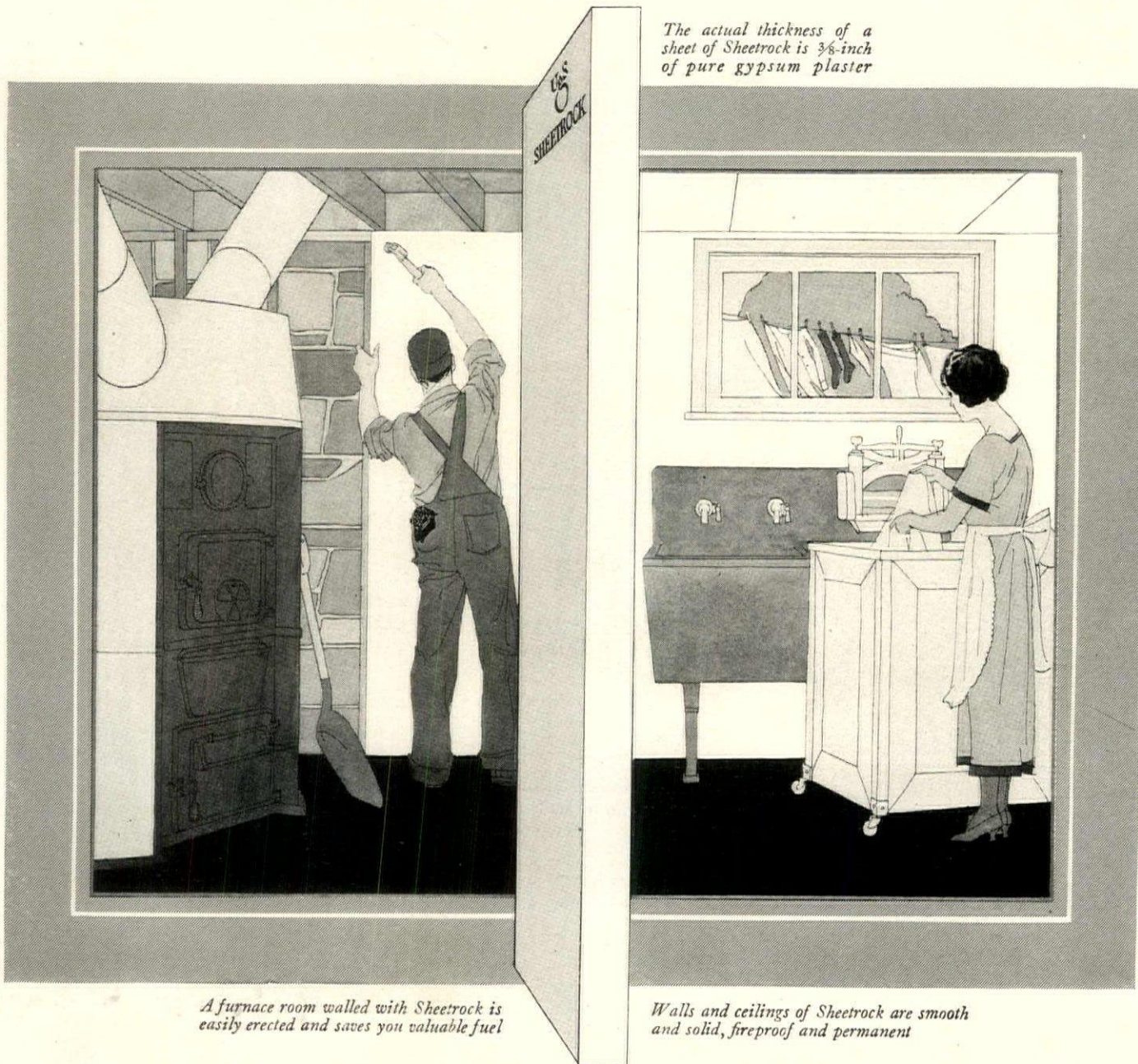
WHEN Miss Peggy Wood sought curtains for her living room she hoped to find a material with just the right touch of color—a curtain with the daintiness of spring, through which she could see the outside world. She almost thought nothing of the kind existed; but fortunately Oxford Cross Net had just come out—in the new "sunshine" shade.



QUAKER LACE COMPANY

MILLS: PHILADELPHIA, PA.

WHOLESALE SALESROOMS: 890 BROADWAY, NEW YORK



A furnace room walled with Sheetrock is easily erected and saves you valuable fuel

Walls and ceilings of Sheetrock are smooth and solid, fireproof and permanent

A Warmer House on Less Fuel

Are you thinking about ways of making your house more comfortable this coming winter, and cutting down the fuel bills, too?

Then it will pay you to think seriously about Sheetrock, the fireproof wallboard.

Sheetrock the attic. Sheetrock the basement. Enclose the furnace in a room walled and ceiled with Sheetrock.

At low cost, with little effort and with practically no inconvenience, you can thus seal your house against winter's draughts and

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For Sheetrock is a great insulator. It is gypsum cast in sheets. It makes *solid, tight-jointed, permanent* and *fireproof* walls and ceilings. It comes in broad, high sheets, all ready for use. You nail it to the joists or studding, and the job is done.

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The *FIREPROOF* WALLBOARD

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All Installations
by Chamberlin's Own Experts



They Cost so Little for What They Save— *YOU Send the Coupon TODAY*

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 windows.

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dows. And they save 25% to 40% on fuel.

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That is why Chamberlin maintains a nationwide 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.

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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. F-10



A Terrible Experience Proved the Value of METAL LATH

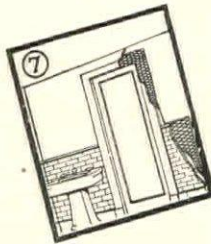
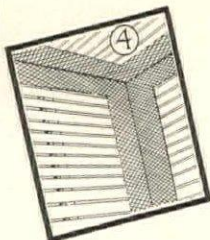
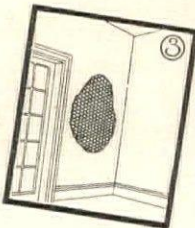
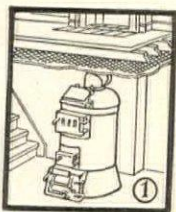
"One night last winter, I awakened with a sense of impending danger. I smelled SMOKE!

"I awakened Will. He rushed down stairs after him. Hot, acrid smoke blinded and choked us. We rushed to the basement door. The place was a seething inferno. Our furnace had overheated and set the house afire.

"There was nothing to bar the path of the flames. We rushed upstairs to the children. The efforts of the firemen were fruitless. In almost no time our home was gone. It burned like match.

"Experience is an expensive teacher. We learned our lesson—but at what a price. In our new home we are using

Kno-Burn
METAL LATH
"The steel heart of plaster"



Make Your Home Safe by Using Kno-Burn at These Danger Places

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- 3—To fire-proof bearing partitions
- 4—To prevent corner cracks
- 5—Around windows and doors
- 6—On walls and ceilings under inhabited floors
- 7—In bath rooms to prevent cracks

for fire protection over the furnace, around the chimney, stairs and around the stair wells and over the hot air ducts. We're also safeguarding the plaster against cracks by using steel plastering base in the corners of all rooms and around doors and windows.

"I cannot tell how much safer we feel knowing that we have the maximum protection in our new home."

(Name and address withheld by request)

\$5 for Your Experience

We will pay \$5 for acceptable stories of actual experience such as the foregoing, which demonstrate the value of Metal Lath for fire-proofing or crack-prevention. If possible, include photos.

Home Building tells how and where to safeguard the home.
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EXPANDED METAL CO.



The Steel Heart of Plaster Stops Fire, Prevents Cracks



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MORGAN WOODWORK ORGANIZATION

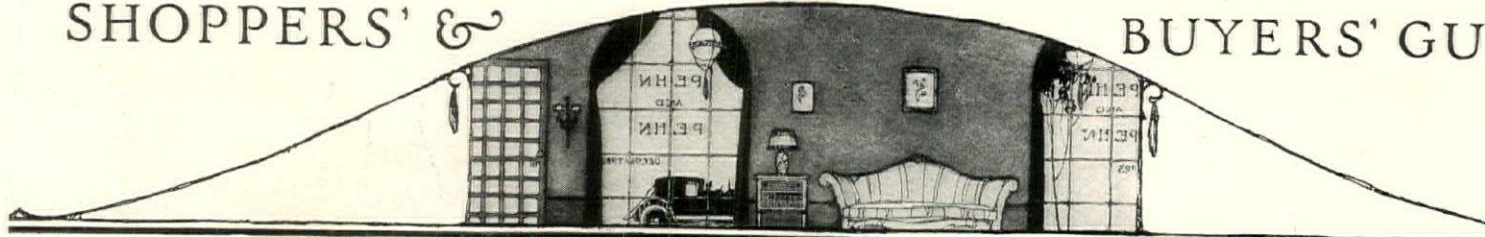
Home Keeping Hearts
are Happiest-MORGAN

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Morgan Sash & Door Company, Chicago, Ill.
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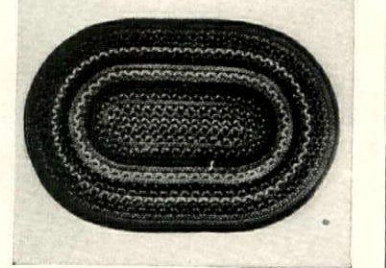
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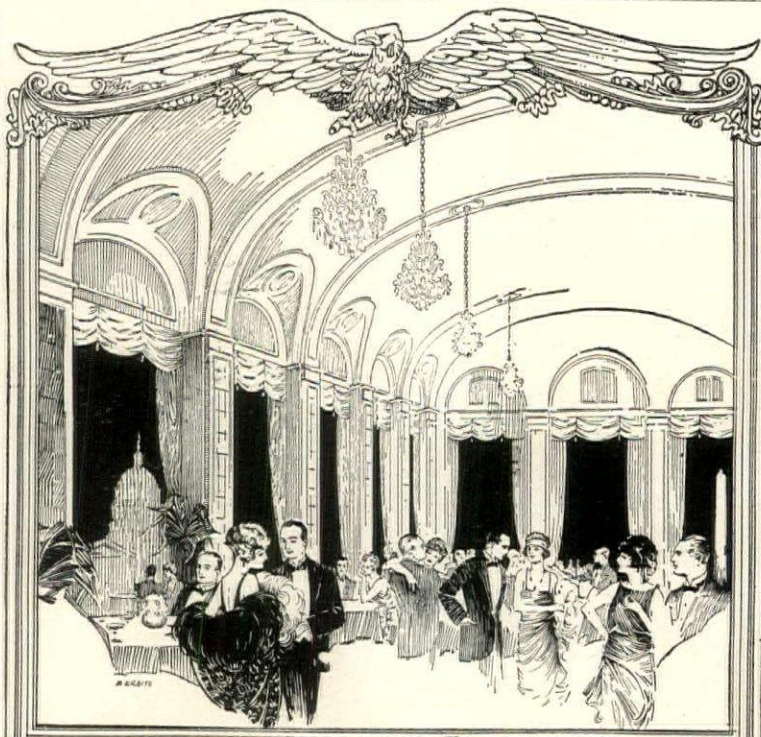
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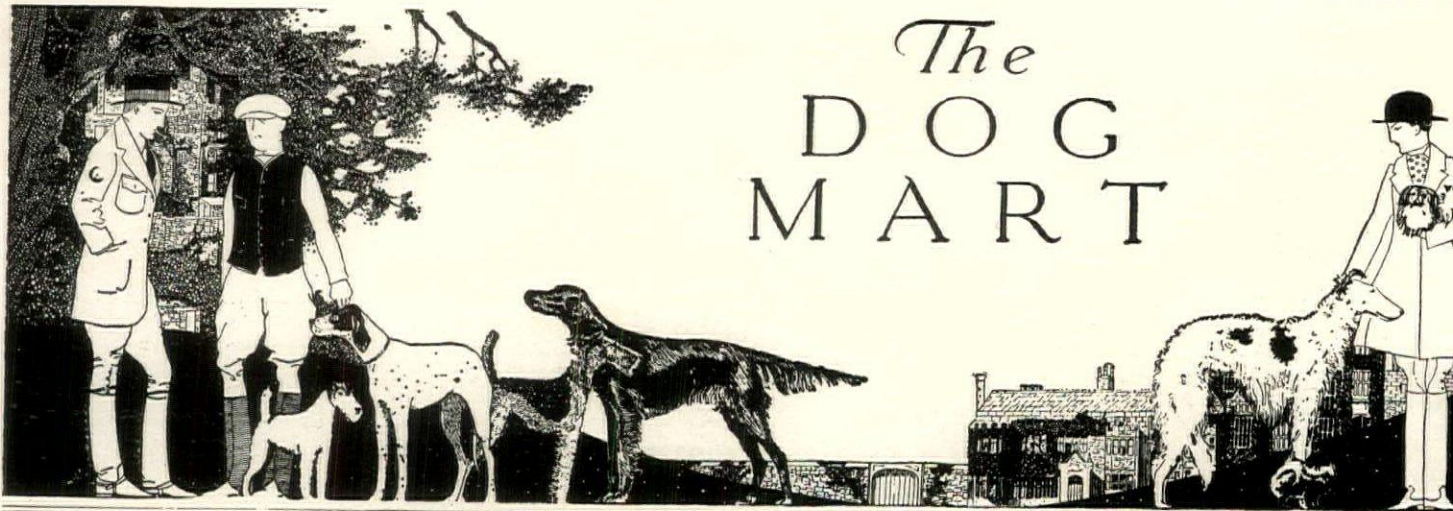
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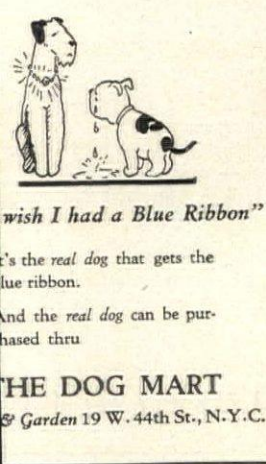
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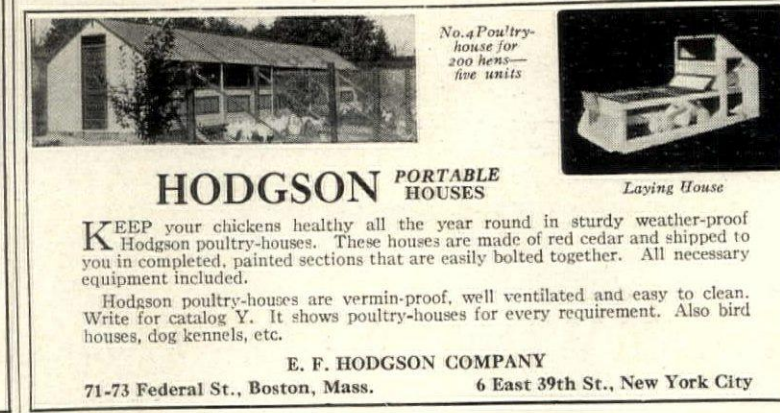


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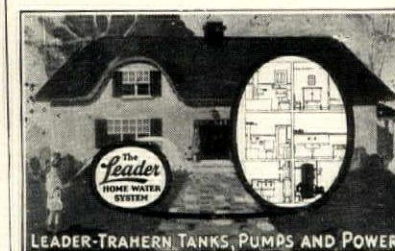
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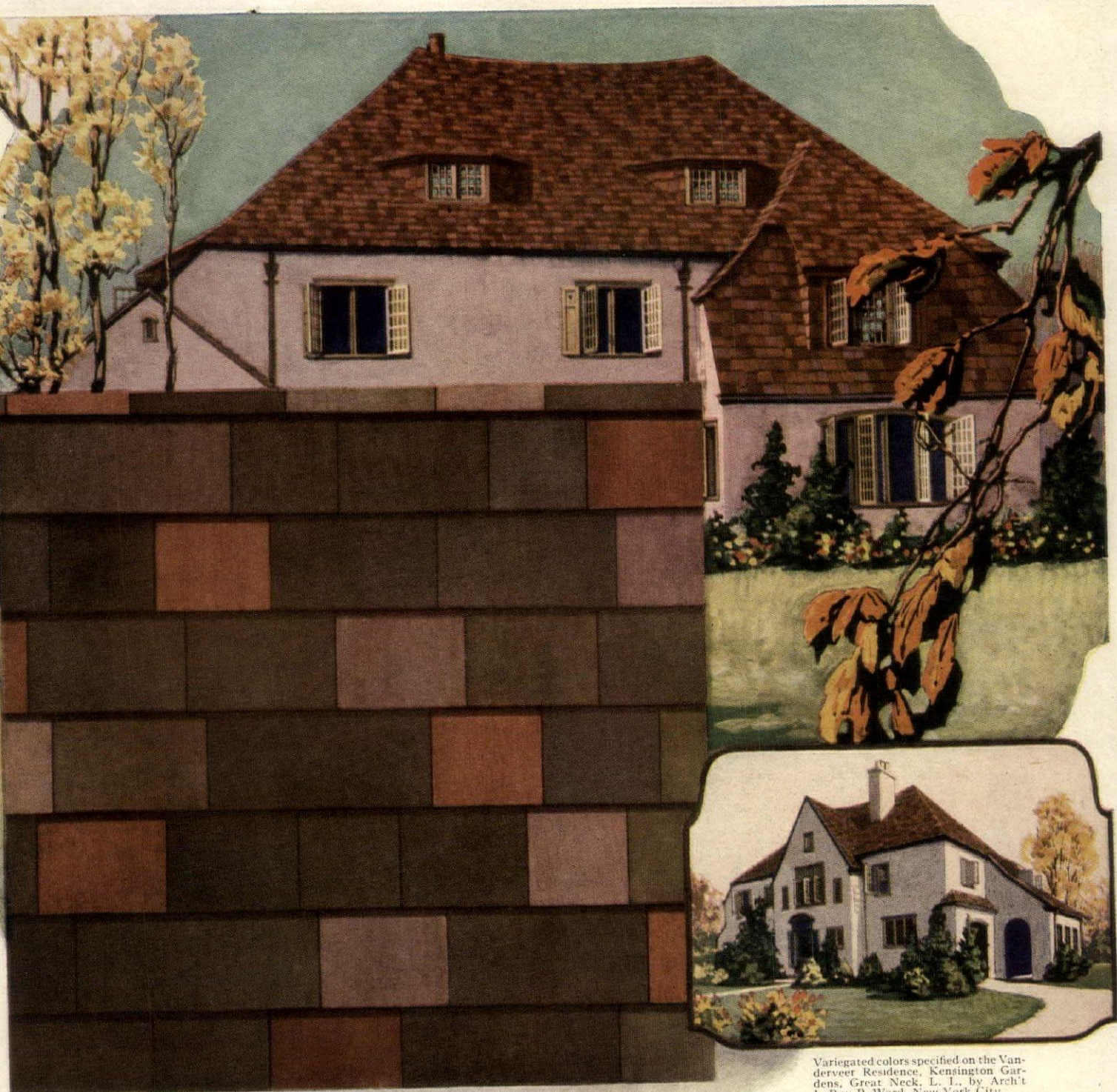
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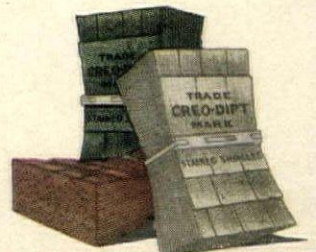
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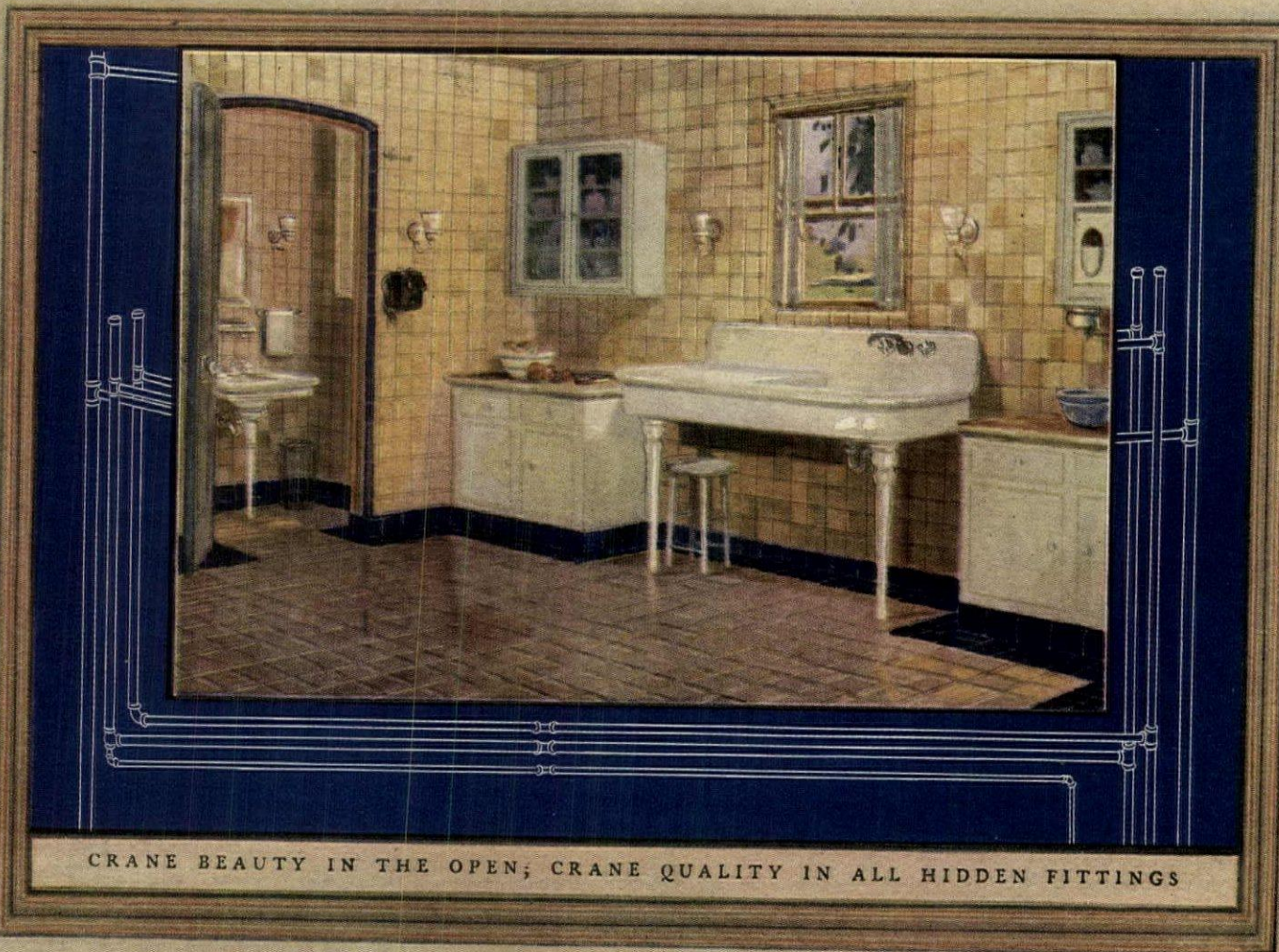
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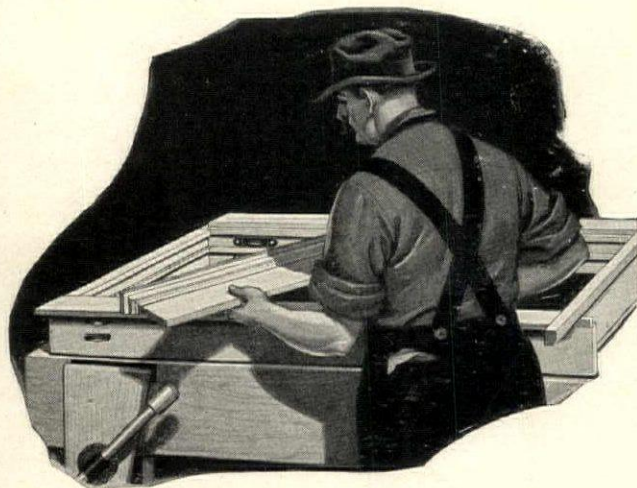
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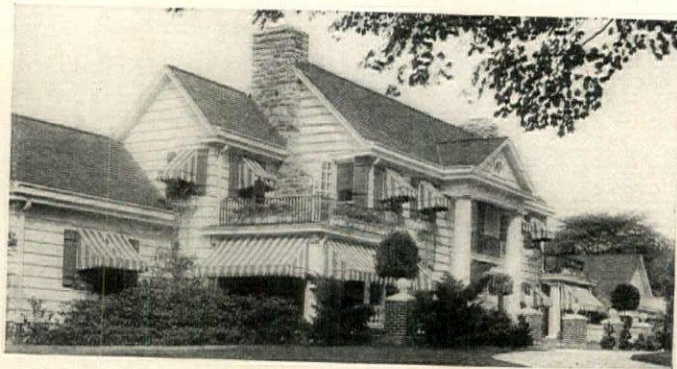
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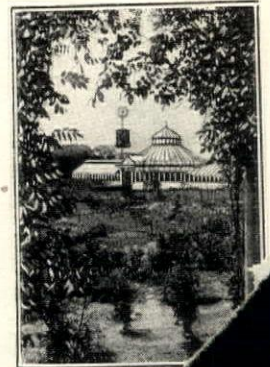
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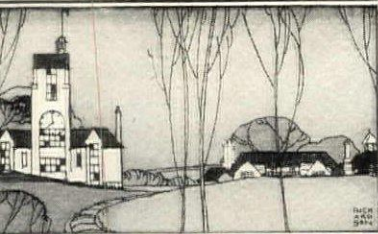
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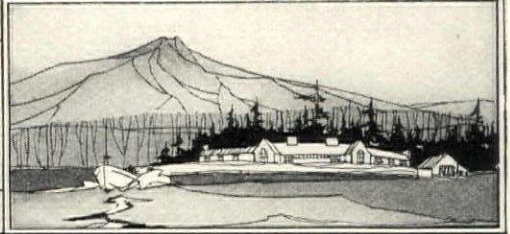
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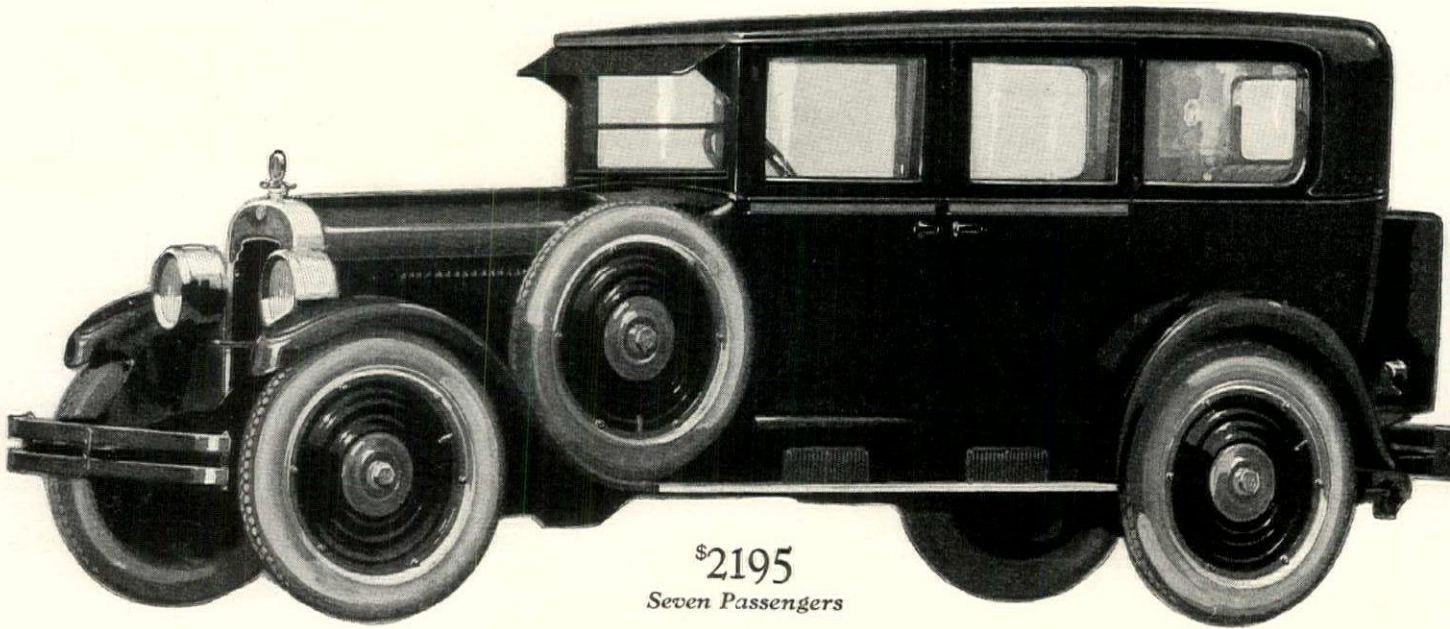
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House & Garden



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PHILLIP B. WALLACE. In the files of Mr. Wallace's photographic plates you can find pictured the history of Philadelphia and its environs. His work has been shown in HOUSE & GARDEN almost from its beginning twenty-two years ago, making him the dean of them all.

VOLUME XLIV

NUMBER THREE

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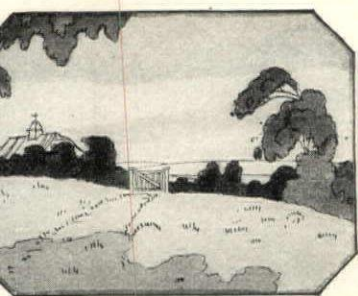
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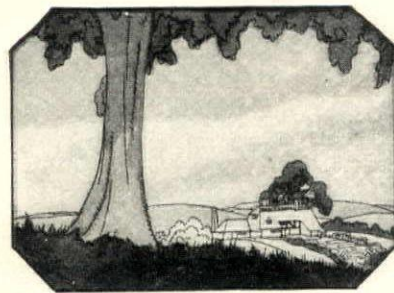


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The HOUSE & GARDEN BULLETIN BOARD



DS, that remarkable British Company which will take a bet on almost anything, has far as we know, laid a wager on gardening. He laying a bet like this: If I plant a peony this fall, what odds do you take against it come flower next May and June? Although he hasn't done it, practically every gardener in the land lays just such odds with himself when he begins his autumn work. Perhaps Lloyds hasn't taken that bet because the odds are so heavily against it. In order to make it a sure thing, we have a Fall Gardening Guide, published in October. These are a few of the subjects to be found in it: Plans and suggestions for a peony and iris garden. A little enclosure 16' x 20', or a great hillside garden of iris and peonies, to be the glory of spring! A garden designed by S. Lemmon. Gardening suggestions for a fragrant garden, arranged by Elsa H. Rehmann. An outline of the necessary fall gardening work. A description of English cottage gardens and how they lay their charm.

Three pages of beautiful gardens—a tulip garden, a formal garden and a garden for a small cottage.

These Richard Le Gallienne adds an essay on the garden, the best he has done on this delightful subject.

For the reader who plans to build, Ernest Thompson describes how he made his own house; Frank Price prepares a questionnaire on remodeling houses, two pages show a variety of enclosed and four houses of differing sizes and types with a wealth of suggestions.

Decor is the third major topic of the magazine featured, for in this issue will also be shown a stimulating Portfolio of Interiors, an article on corner furniture, rooms in silver and gold and some suggestions for concealing the telephone, a page of Regency furniture besides two pages of articles selected by the HOUSE & GARDEN shoppers.

LAST month we mentioned the awakening interest in Spanish furniture now evident among manufacturers of furniture and decorators. To this news we must add the fact that in England Regency furniture is enjoying quite a vogue. It is said that the King and Queen have accepted plans for the renovation of several palace rooms in the Regency taste. It may be that this style will come to us and, anticipating such a revival, HOUSE & GARDEN takes pleasure in presenting an article on Regency furniture in this issue. In the next issue, as noted before, there will be an appreciation of Spanish furniture and its usefulness and decorative possibilities in the modern American home. A year from now these two styles may be sought by every one who appreciates the latest taste in furniture. In anticipating this HOUSE & GARDEN gives its readers the first tip. That, incidentally, is one of our endeavors. As Vogue anticipates the style in dress and Vanity Fair the style in the arts, so HOUSE & GARDEN serves its purpose in gardening, architecture and decoration.



THE name of Jackson Thornton Dawson will always be held in grateful memory by those who know and love gardens. A great man in horticulture, a foremost propagator of woody plants in our country, a pioneer in the field of hybridization, his good deeds follow him, not only at the Arnold Arboretum where he labored but in gardens throughout the world. It is fitting then that a tribute should be paid his memory. This tribute is taking the form of a fund to be placed with the trustees of the Massachusetts Horticultural Society, the interest of which is to be used for prizes, lectures and medals, or, as the trustees may direct, to commend and encourage the science and practise of hybridization and propagation of hard wooded plants.



THIS paragraph should be called "Britain and Bathrooms". It is apropos of an argument which has been conducted in London papers. Some old houses, it seems, were being remodeled into modern apartments and the architects were planning, as is natural in this country, to provide a private bath to each flat. Then the storm broke. Indignant readers of the papers couldn't understand why such valuable space was wasted. They suggested that one bathroom on each floor would be ample. Imagine such a controversy arising in American papers! Imagine an architect planning a modern flat without a private bath! What amuses us about the incident is the fact that, of all the nations, the British lead in talking about their morning tubs and bathing in general and yet their provision for taking these baths is generally inadequate.



ANOTHER inadequacy that strikes Americans visiting England is the limited number of telephones in private houses. When one sends a message it is sent by telegraph. This process requires the services of several people and considerable time—the writing of the wire and its transmission to a telegraph central and the delivery of the wire at the other end. If there is an answer, the process has to be repeated. How much simpler it is merely to lift a telephone receiver and deliver the message direct, simpler in time and efforts. The telephone is a symbol of efficiency, a vehicle of indiscretion and a blessing by no means unmixed, connected up by countless wires with our every activity, both business and social. It saves untold time, and in return exacts its toll of wasted time, for every unlicensed pest (who would never send his idle chattering by messengers) can unhook a telephone transmitter anywhere he happens to be, and without let or hindrance rob you of fifteen or twenty minutes while he yammers aimlessly of this or that to while away some of his own idleness. There remains yet to be written a work on "The Psychology of the Telephone," and if someone does it, it will prove, no doubt, that the advantage of the instrument far outweighs its disadvantages. Some become more truthful, others unblushing liars by virtue of a few miles of wire; some become more courageous, others more cowardly than normal; some more polite, others more rude, again by virtue of a few miles of wire. Take away the telephone and most of us would have far fewer vain promises and downright lies to make good on, and our lives would thereby be purified and made simpler, but at the same time virtually all the business of living and working, as well as playing, would be slowed down and made more difficult.

In this country, not a doubt of it, we live on the telephone, and if we were suddenly forced to become as chary of its use as the English, it would be as though we had been deprived of one of our cardinal senses.



It has been said that you may know a good gardener by the fact that he can mouth well in botanical. And yet there are readers who ask us why bother with clumsy Latin names of flowers when common names are so much simpler, prettier and easier to remember. The answer, of course, is that common names are not common, they are whereas Latin names are universally used. There is *Aconitum Napellus*. Use that term, and gardeners in France, Italy, England, America and the farthest isle will understand what you mean. You couldn't expect them to know all the common names, of which a few are: Grandmother's Hatcap, Helmet flower, Adam and Eve, Bear's Paw, Cat's Tail, Jacob's Chariot, Jackie's Match, Jack's Cowl, Face-in-a-Hood, Cuckold's Cap and Blackshood. The humble *Verbena* masks under common names as Holy Herb, Juno's Tears, Mercury's Moist Blood. *Chieranthus Cheiri* is called Gilliflower, Wall Flower, Jilliver, July Flower, Fry and Heartsease. The *Viola* is also known as Heartsease; and therein lies another disadvantage of common names—the same common name is applied to quite a number of different flowers. The *Aquilegia* called Columbine and, in some localities, so is *Prunella officinalis*. The *Primula* is known as Hens and Chicks and so, by some people, is one of the *Sedums*. In all means preserve local names, but do not use them in the universal tongue of botanical Latin. It will carry you where even Esperanto will not.

OF the authors, architects and decorators who contributed to this issue, a few names are new. Mr. Ralph Erskine is President of the Erskine, Danforth Corporation and Mrs. Elsie Sloan Farley is a decorator practising in New York. T. A. Wolfe is an English authority on period furniture. Ethel Davis Seal is a Philadelphia decorator and a writer on decorating. Phyllis Ackerman is an authority on wall coverings, her last book being "Wall Paper: Its History, Design and Use". Montrose J. Moses, who has contributed before to HOUSE & GARDEN, is a dramatic critic and author of a long line of books on the drama. Annette Hoyt Flanders is a landscape architect practising in New York. She has many gardens to her credit. Her photograph was shown on the Gardener's Calendar page in July. Samuel Fraser is a well-known authority on fruit, living in Geneseo, New York. H. Stuart Ortloff is a landscape architect, practising in New York. Mr. & Mrs. G. Glen Gould are well-known for their authoritative articles on art and furniture topics. Frank J. Forster, whose houses have appeared from time to time in these pages, is a New York architect. Finally, Charles Hanson Towne occupies the editorial page this month with an essay on little gardens. He will be remembered for his essay on little houses in the July, 1922. issue.

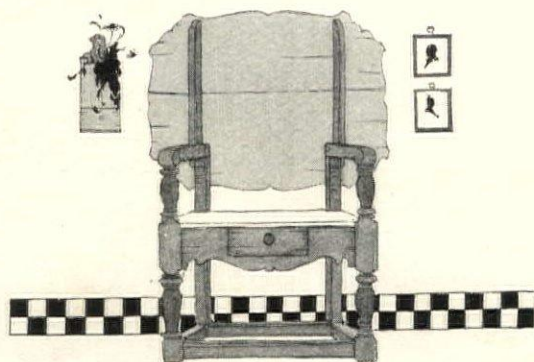


Duryea

THE GARDEN DOOR

One should not come upon a garden suddenly. The garden door should provide a gradual approach by slow degrees—first a glimpse promising the beauty that lies beyond, then the actuality of flowers and foliage. This approach can be afforded by using a French door with

small panes or, as in this country house glimpse, by the door flanked with small-paned windows reaching from lintel to sill. The wooden mullions break up the view into a number of panels that produce a variety of views to delight and intrigue the eye



FURNISHING AN EARLY AMERICAN HOME

*In the Authentic Work of Colonial Cabinet-makers and Carpenters
Is Found the Inspiration for the good Reproductions of Today*

RALPH C. ERSKINE

of various periods in the world's history and in various countries have been high-water marks in art of the people. A search into causes of these waves of superiority in design and artistry is infinitely interesting and is a search into the causes of the civilizations themselves. For what man has done for his habitation, use and ornament is the most significant of himself,—his ideals, his civilization, his spirit. It is also possible to search into the causes of adaptation in art and to understand

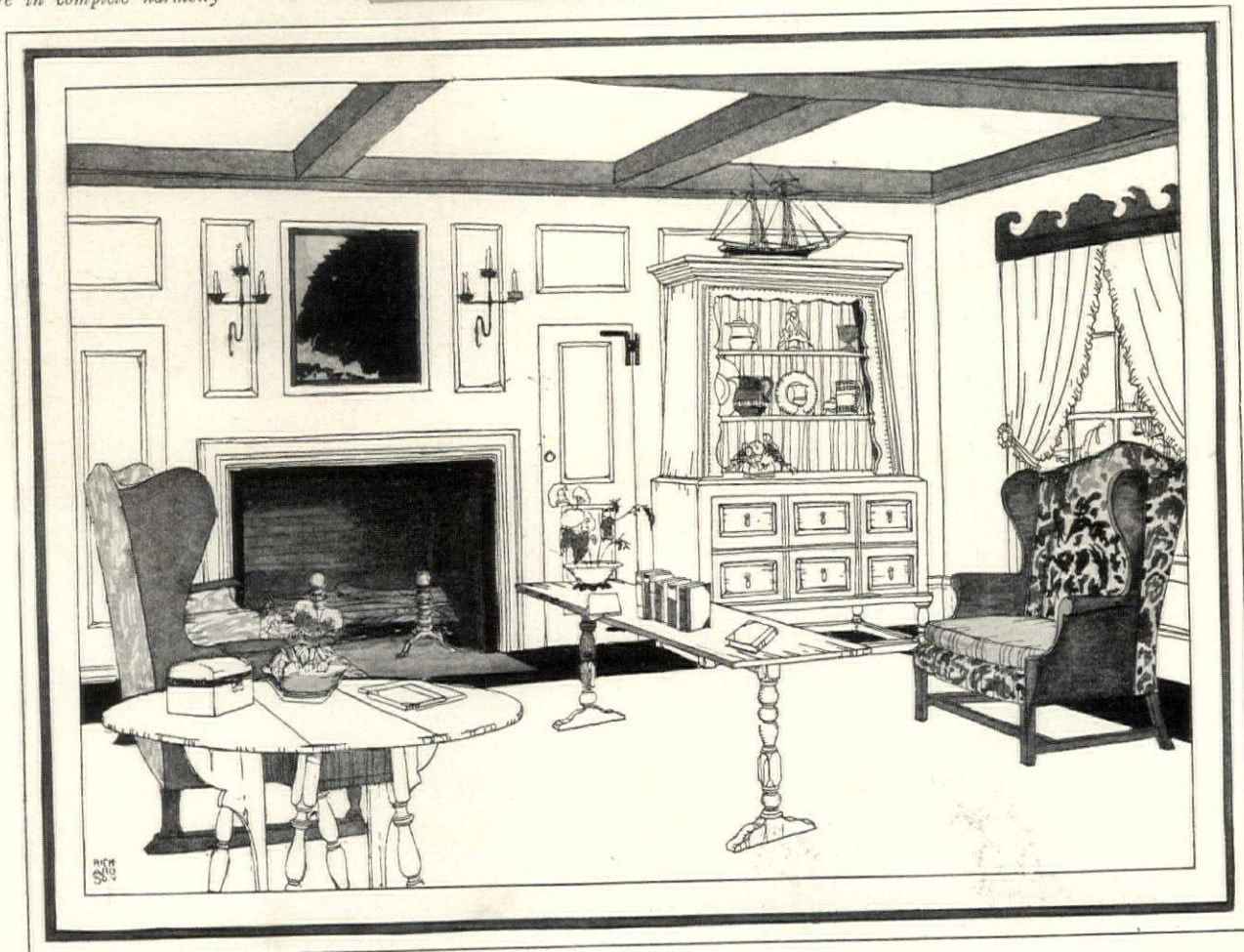


the reasons for the periods of utter carelessness regarding beauty of ornament, color and design; for it will be found that these low-water marks are also significant of the people themselves,—their habits, their opinions of what is right and wrong, their morals, their ideals about family life.

Great beauty and lavishness in art may go hand in hand with decadence in morals and an essential carelessness regarding the welfare of our neighbor. One cannot evolve a formula of significance to cover these phases, nevertheless there are certain

The rough beam above these cottage casement windows, the colorful chintz, and the simple furniture are in complete harmony

A number of delightful cottage pieces are grouped in this commodious Living Room. Furniture from Erskine, Danforth Co.

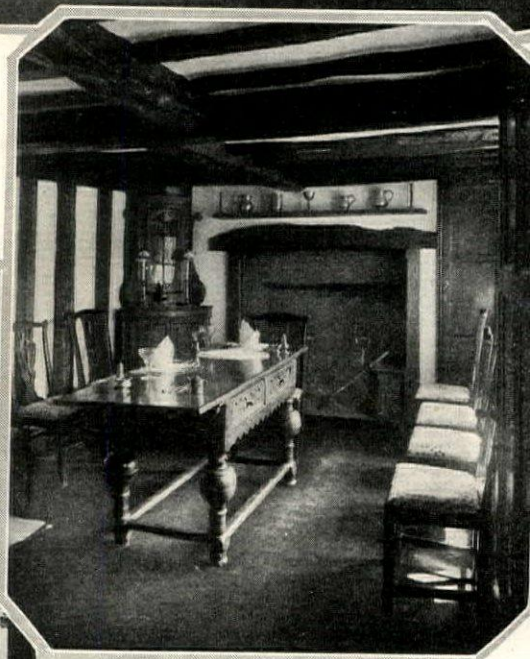




The open stairs and rough beams give coolness and sense of space to this cottage hall

Natural wood furniture finished in mellow tones is especially suitable for the bedroom

While the timbers in this cottage dining room are massive, rude cottage furniture has been chosen to be in harmony with them. The fireplace is also in keeping with them



generalities that can be applied. For example, the age that gave to our country our Declaration of Independence, our Constitution and such consciousness of the welfare of others as evidenced in these writings, also gave the exquisite highboys and lowboys, the refined forms in moldings and panels, the chaste doorways and countless other things that show a consciousness of subtle refinement in line and form.

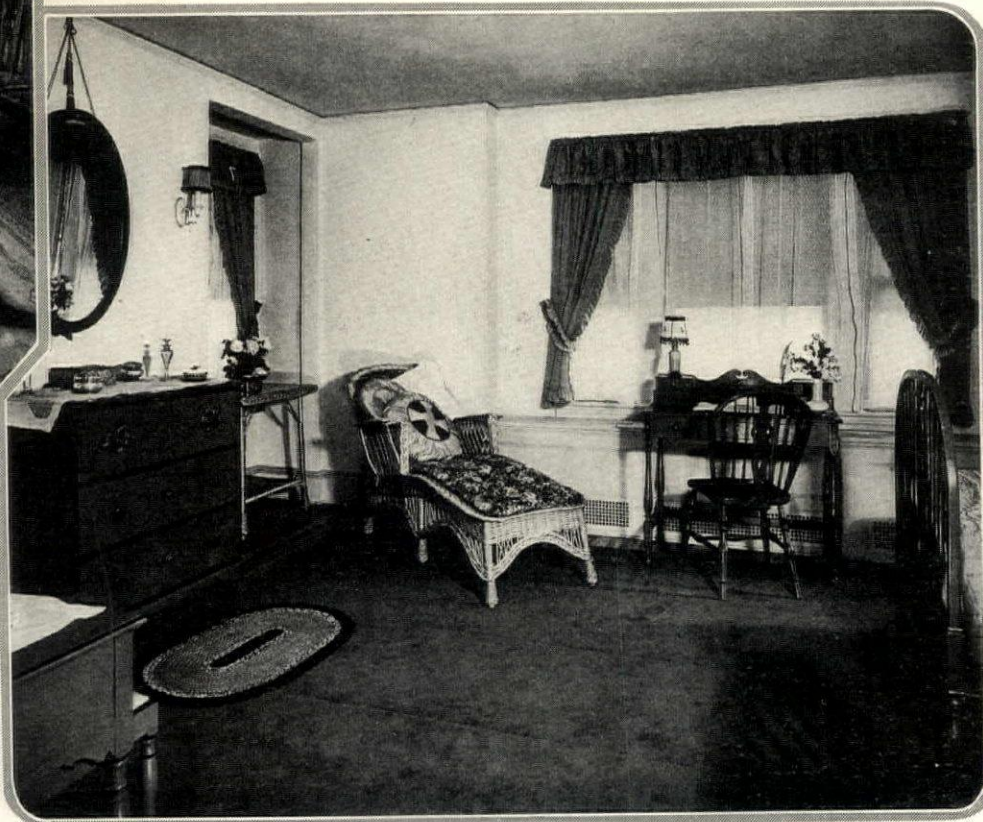
As in China in the 16th Century, the



The introduction of bookshelves into this cottage dining room gives an uncommon and intimate touch to the room. The fireplace also is rather unusual in its design

Apple green, coral and burnt orange are the colors in this cottage breakfast porch

Curtains in rose and blue and furniture in dull green blue are used in this bedroom



mon potters of the people produced
s that are recognized as one of the
water marks of the ceramic art, and
Poland in the 18th Century certain
now called "Polonaise" were woven
the nobility by a group of Persian
ers, that have become the most
ble rugs in the world, just so there
t high-water mark in furniture mak-
rom 1690 to 1740, in New England
n Eastern Pennsylvania.

(Continued on page 114)



Nothing is more livable than the American farmhouse type of architecture, especially when different generations have added a wing. The three roof lines are unusually picturesque



Delightfully gay bedroom with its and white paper, green floor, hooked maple furniture, deep cream net curtains held back with old colored gimp tie

The living room on the opposite page, furnished in the manner of an early American interior, has cream walls and net curtains trimmed with blue taffeta ruffles. Other color notes are provided by the slip covers and hooked rugs

No over-hangings have been used in the dining room lest they obstruct the view of a beautiful old-fashioned garden. Some of the color of the garden is repeated in the landscape paper, a reproduction of an 18th Century design

THE LONG ISLAND RESIDENCE of MRS.
RUSSELL LLOYD-JONES at SEARINGTOWN

ELSIE SLOAN FARLEY, Decorator



IN PRAISE OF THE LITTLE GARDEN

Whether It Be a City Backyard or the Intimate Enclosure on a Country Place, to Love Such Beauty Is to Be Rich Indeed

CHARLES HANSON TOWNE

IN England, that "precious stone set in the silver sea," no house and grounds are too small but they afford room for some sort of garden; and it is not only among the well-conditioned that this beautiful idea flourishes and is carried out. Few are so poor that they will dispense with a garden—just as they will not dispense with tea. They would relinquish a room—indeed, a garden is more essential than a room could be, since it is a glamorous addition as well as a practical necessity—before they would relinquish a row of plants or the most modest little border of bulbs.

Few of us save money, because we feel that we seldom have a sufficiently large sum to put away; and we think it hardly worth while to tuck five dollars, say, into the bank—we will wait for the golden day when we can deposit at least a hundred. But alas! that day never seems to come. Similarly, we think it rather absurd and futile to fuss over a patch of grass at the back of our city house. Some day we will have ten acres in the country—then wait and see! But somehow the ten dream-acres never materialize, and the single tree in our urban yard is allowed to languish, since it is not thought worth keeping up.

But just as enthusiasm dwindles over little things, it increases amazingly, rolls slowly but surely toward compound interest, if we but give it the requisite start. The opulent garden of our neighbor often discourages us in our efforts with our own pitiful little foot of earth; we have a sense of false pride about our paucity of material, and feel that it would be foolhardy to dress up our limited domain, perhaps hold us up to ridicule if we should plant lowly pansies when next door there is a riot of roses.

THE English have no such silly inhibitions. A little dash of color at some suburban doorstep may be the connecting link between two glorious gardens on either side; may be the means, indeed, of completing a perfect pattern which you and I happily view from our motor or train—a pattern which would not exist except for the temerity of that modest middle fellow who is unashamed to add his bit to the substantial whole. Civic pride steps in, you see, in some communities; and upon its head may rest the blame for that wild and daring desire which is in most of us to possess a garden of our own.

There is nothing that rewards the laborer more than the sudden magical appearance, some fine morning, of a burst of blue or scarlet flame out of the cold brown earth. Something mysteriously lovely happens to one's soul at the sight of such magic; and I doubt if, in all history, there is record of a single serious crime having been committed by a gardener—or even by a city florist. I could understand a jeweler, handling gorgeous but cold emeralds and diamonds, taking it into his head to kill his enemy. Greed might be a component part of one dealing in precious stones; a certain hardness and bitterness and envy might easily come into the heart of such a man. The very chiseled perfection of a ruby might cause him to think in coldly polite chiseled phrases; and his deed of darkness would

probably be done with skill and finesse. But a gardener—his are softly spent, and there is as much relation between him and his lapidary as there is between the old-fashioned country coachman with a deathless love of horses, and the modern cruel-looking driver, just out of jail, plunging recklessly through our city streets.

THE pity of life has always seemed to me to lie in that which most of us have of postponing our pleasures. We Americans, particularly, fear to seem to fail in any endeavor—as though there were some penalty attached to normal dreaming in a vacuum that is money mad. We say that we will do so-and-so tomorrow or when we can get around to it. I know at least twenty people who talk fondly of farms and chickens and pigs, who are actually afraid to leave the beaten tracks of the city, lest they appear awkward and out of place in the country. They forget that the longer they delay their going to a bucolic paradise the less strength they will have to make the start; they do not realize that the years crowd out our dreams as well as our energy, and that when the sunset over the hill is, in the twinkling of an eye, only a wondrous memory.

The wise Thoreau once said that a few feet of earth were all that was needed for complete happiness. No matter how rich we are, we can live in but one house at a time, and drink only so many cups of coffee with our breakfast. What is the need, then, of extravagance and luxury? What does a millionaire know of the delight, looking down on his formal Italian garden, with its portico and ghostly statues, of the poor man digging with his own hands in the soil of his two-by-four front yard?

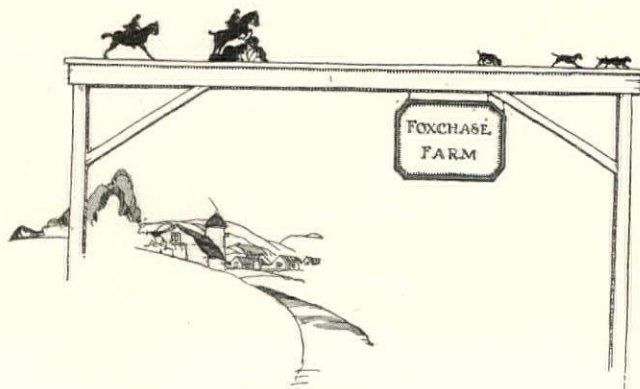
I have seen a whole long dingy street illuminated and glorified by one little flower box on a window sill, just as I have known a plain countenance to take on loveliness through the faintest smiles. Thomas Campion's line, "There is a garden in her face," is not an exaggeration. No beautiful statement ever more completely won the hearts of human beings; and when that most graceful of poets, Robert Herrick, gave the world his singing crow, he said that he would chant

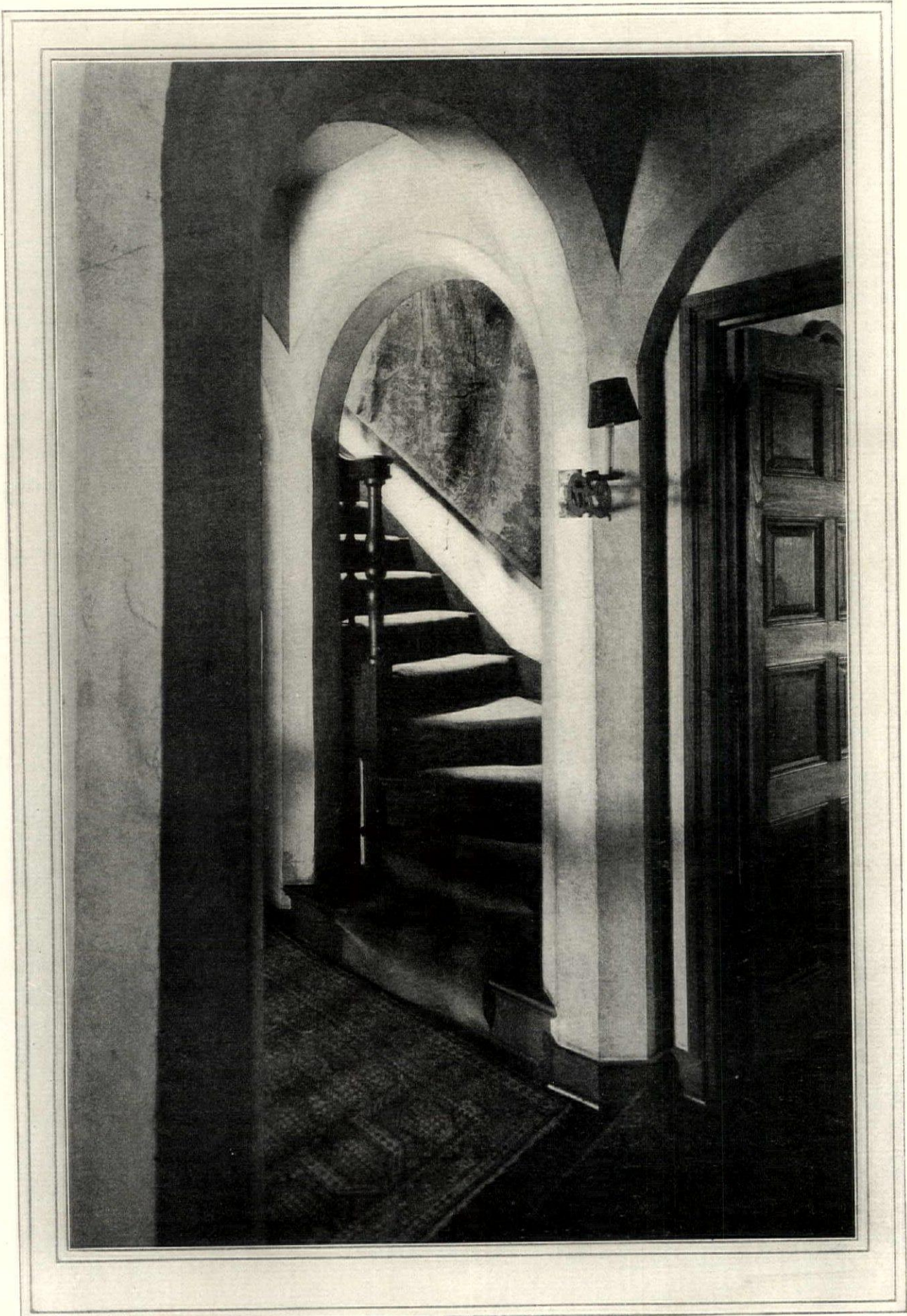
"Of brooks, of blossoms, birds, and bowers,
Of April, May, of June, and July flowers."

And always, through his delicate lyrics, runs that thread of flowery rhyme; that perpetual stress is there of the wonder of gardens and meadows and bees and kine—all the beautifully simple things which go to make life lovelier and sweeter.

A thing does not have to be big to be important; indeed, often if not always, the smallest of our possessions are those we love most. A mere handful of love-songs is all Burns bequeathed to us, yet who would exchange them for a Solomon's temple packed with worldly kingly pride? And rather than the vast ocean, I would prefer that tiny pool, so dear to Yeats, "too small to hold a star"

(Continued on page 124)





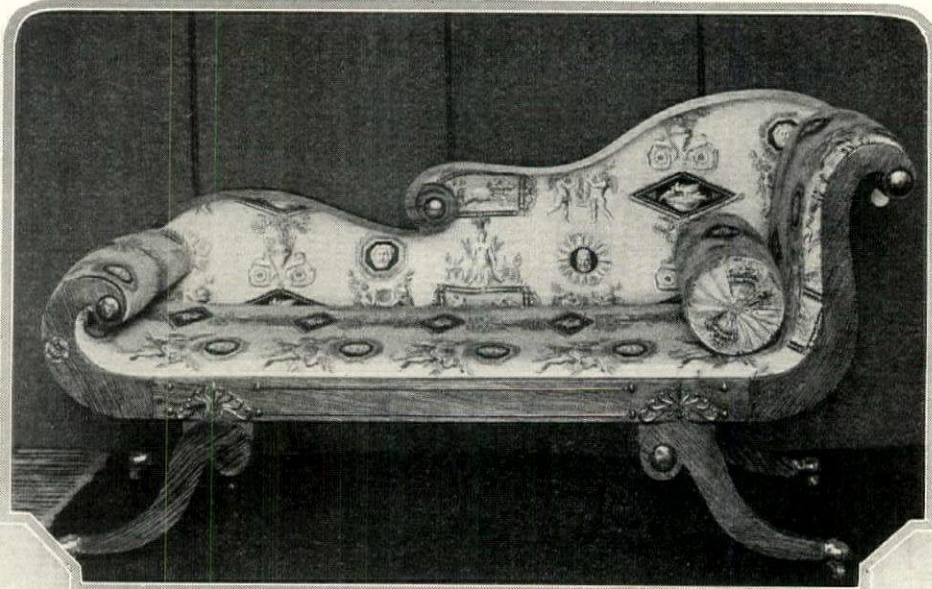
Lee

ARCHES AND VISTAS

The best way to think of a door opening is as though it were a frame, and the vista through it a picture. In that way the effect of awkwardness is escaped and a result such as this hallway gives is achieved. Here are three adjacent openings, happily composed by the magic of the arch, which has been always architecture's greatest gift to

building. The materials, too, compose happily, since they are related in texture and feeling—and the rough cast of the walls and arches, the sturdy oak of the doors, the single, robust lines of the stairs and the newel post. Thus good, logical design makes ornament unnecessary. The house is at Larchmont, N. Y. C. C. Merritt is owner and architect

A set of Regency furniture from which this chair is chosen is made of ebonized wood with gold lines, and with seats upholstered in figured chintz



The gilt ornament on back of the arm chair is characteristic of the Regency period, as is the in-curving leg with its inward curve. It has an upholstered seat.

Both the lines of this painted sofa and its ornamentation are characteristic of the Regency. Its covering is toile de Jouy. The effect is rather odd and yet, in some rooms it would fit admirably

The brass feet and in-curving legs with small stretchers give a charming grace to the Regency table shown below



The painted decorations on some of the Regency chairs are quite amusing. This, for example, is painted red brown with a small design of leaves and flowers

Graceful, comfortable lines of arms and back, such as those of the arm chair, are characteristic of the best work done in the period of the Regency



An ebonized couch upholstered in black and gold and elaborately ornamented. The bronze lamp, typical of the period, has been modernized electrically

THE STORY OF REGENCY FURNITURE

The Rise, Decline and Renaissance of This Style Constitutes an Interesting Chapter in English Furniture History

A. T. WOLFE

THE thirty years odd, during which the First Empire style was fashionable in England, is a short span in the history of furniture; yet it ranks now as a period which is more aptly called "Regency" than English Empire. H.R.H. Prince George of Cambridge was, at twenty-one, already a virago, deeply interested in the arrangement of his new residence, Carlton Palace, and of which Thackeray calls "his hideous house at Carlton". Later, as Regent, he was spending his fortunes in fresh splendors which were lavished and made for him in the new fashion inaugurated in France by Napoleon. The vogue spread rapidly; without the royal patronage it may be doubted whether the old style would have been ousted to the extent, established as it was on beauty and tradition; in that respect the English had stood in no need of change. It was otherwise in France; Napoleon wanted

years before his Regency in 1810. From 1830 taste declined, and presently all but vanished; unerringly the early Victorians chose the worst features of Regency furniture to embody and perpetuate in theirs. This confusion went on till the eighteen-eighties, when England began to wake up from her forty-years'-long nightmare of ugliness. At once too near and too far from the preceding epoch to discriminate, the cultured set about obliterating its every trace; early and late, good and bad—whatever recalled their unregenerate days—alike was condemned and banished from the æsthetic home.

Much water has gone under the bridge since then, and time has wrought the miracle that never fails to act upon what was originally sound and conscientious in workmanship—it acquires the new charm of antiquity. Neo-Georgians are now discovering in these once neglected pieces

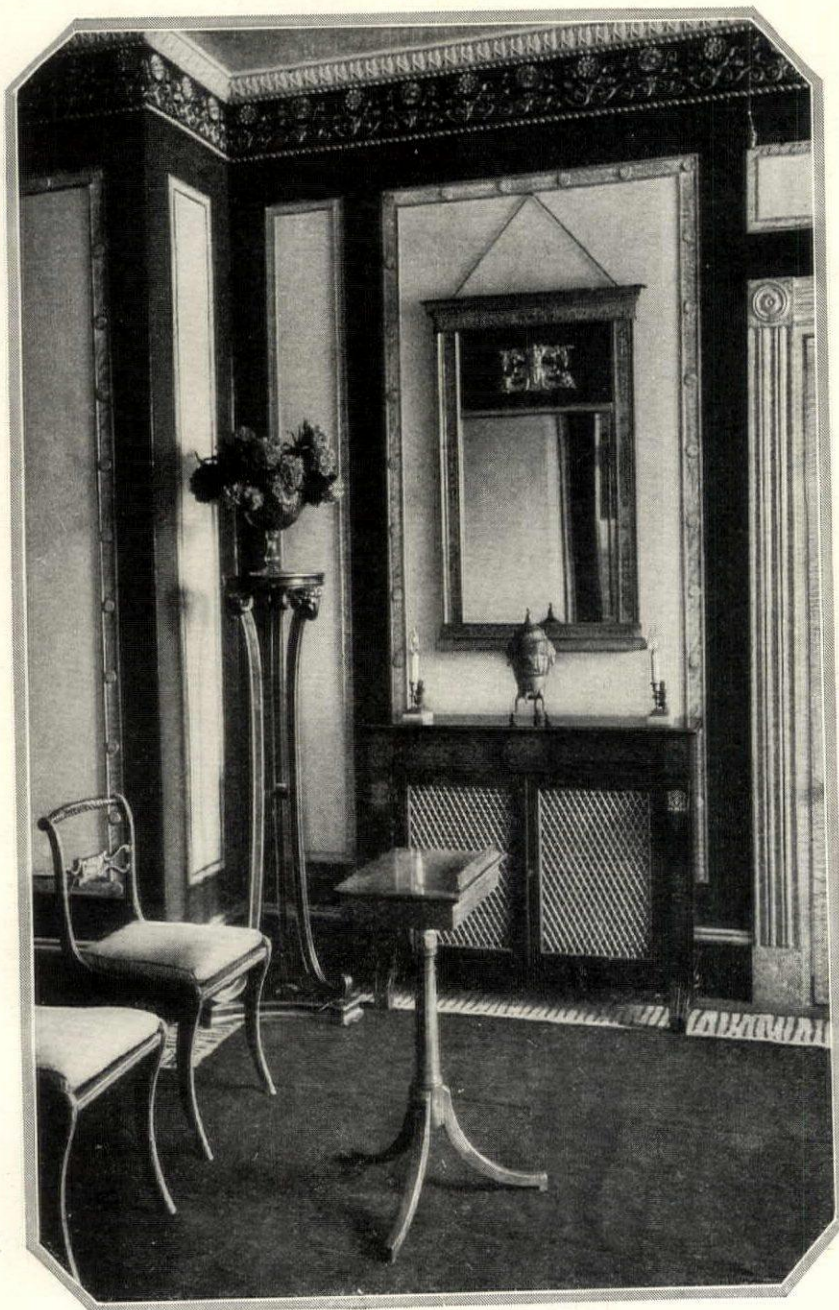
quality and character that goes far to condone the faults. Bit by bit, Regency is coming in again.

The period covers the third and latest classic revival. The familiar Græco-Roman details all reappear—the lion's paw and mask; Ionic column and Corinthian capital; egg-and-tongue moldings and beadings; sacrificial head of beasts, chimeræ; acanthus scrolls, reeding, and so on. Formerly, these devices had been applied to furniture as decorations, the new development went further and copied the structural outlines as well. Seat, and altar, throne, chariot, tripod, and dais of the Pharaohs and Cæsars were adapted to the "sophas" and suites, the card-tables, the armchairs and side-boards of British domesticity. Whether the result was good, interesting, or something quite other depended on the adaptor. Some pieces have the restraint and dignity of Napoleonic

work; some have a kind of home-like charm; in others the style and proportions are lost in meaningless convolutions and ill-considered ornament.

Thomas Hope was one of the apostles of the movement; "Hope's Empire" is often cited as though he were the originator, he was, at all events, a pioneer. Clever, wealthy, and much traveled, he was already famous for the Egyptian and Moorish decorations of his house in Portland Place, when his book on *Household Furniture* was published, in a kind of rage of protest against "the extravagant caricatures [of his style] most wretchedly distorted and most inconsistently united." His own designs were almost too consistent, in their cold, close copying of ancient bas-reliefs and paintings, but no one had a higher standard. English workmen could not satisfy him; "there is no one," he cries, "in all this vast teeming metropolis to whom I can entrust the more enriched parts of my design."

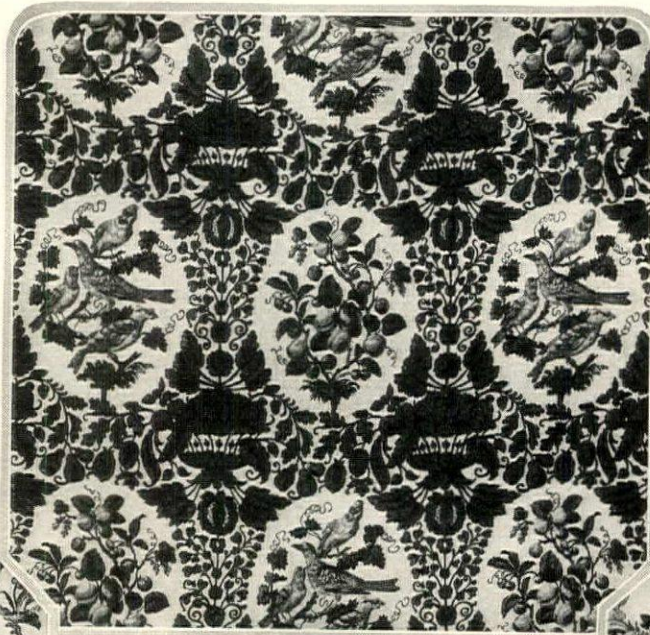
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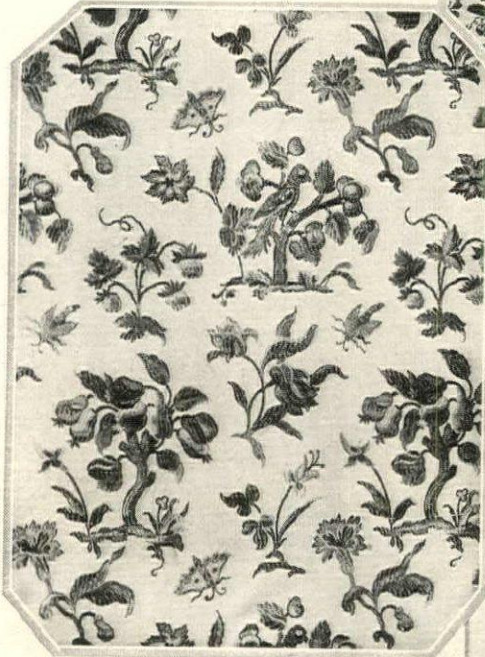
This Regency interior has blue walls and chocolate moldings. The chifonier and stand are of mahogany, the chairs black and gilt.

ous surroundings, but wanted them to be commemorative of his own glory in Egypt and Syria, blotting out the hated memories of Louis Quinze and his Seize, with a grandeur once startling and new. It succeeded, for although there is a trace of Louis Quinze in the military pomp and stateliness of the Empire, still the change was wonderful enough to be attributed by half Europe, not alone England. George Smith, "Upholder extraordinary to His Royal Highness the Prince of Wales," exults over "the great and propitious change in our national taste," and speaks quite fulsomely "the knowledge and superior virtue" of his royal patron. This natural enthusiasm for what was a mighty source of revenue to the "upholder" and cabinet-maker of the period, has not been precisely shared by posterity; the furniture, on the whole, has been used over negligently, and a little unjustly. "Pure Regency" (if the term may be allowed), has a certain well-defined limit that cannot be stretched much beyond 1830, when the royal connoisseur, George the Fourth, died, though it includes some few

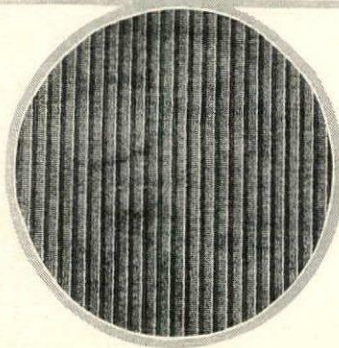
(Right) This handsome hand-blocked linen has a tan ground and a design in brown, blue, yellow and mulberry. Other color combinations. The Chintz Shop



Below is a reproduction of an old chintz with a putty background and an excellent design in many soft colors. Courtesy of Fakes, Bisbee, Robertson, Inc.

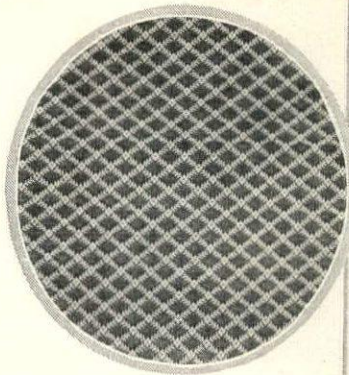


For covering the occasional chair comes a striped velvet in blue, old rose, tan and wine color with stripes in a darker shade and in gold. From Mrs. Gillette Nichols

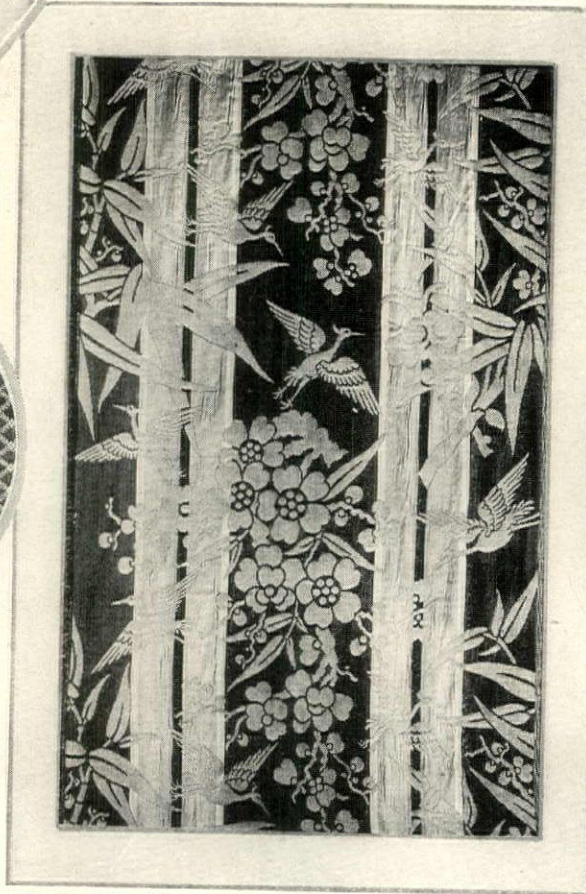


The beautiful brocade above can be used for curtains or to cover an occasional chair or settee. It has a gold ground and figures in deep rose, yellow and green. Courtesy of Karl Freund

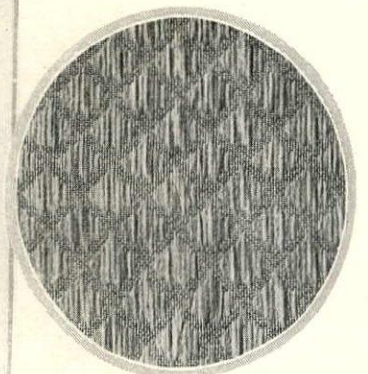
Below is a practical sunfast fabric that comes in blue and brown, jade and brown, orchid and gold, blue and gold, blue and rose and mulberry and blue. From Agnes Foster Wright



(Above) A sunfast fabric for curtains or upholstery can be had in blue, rose, mulberry or green with a lattice pattern in dull gold. From Mrs. Gillette Nichols



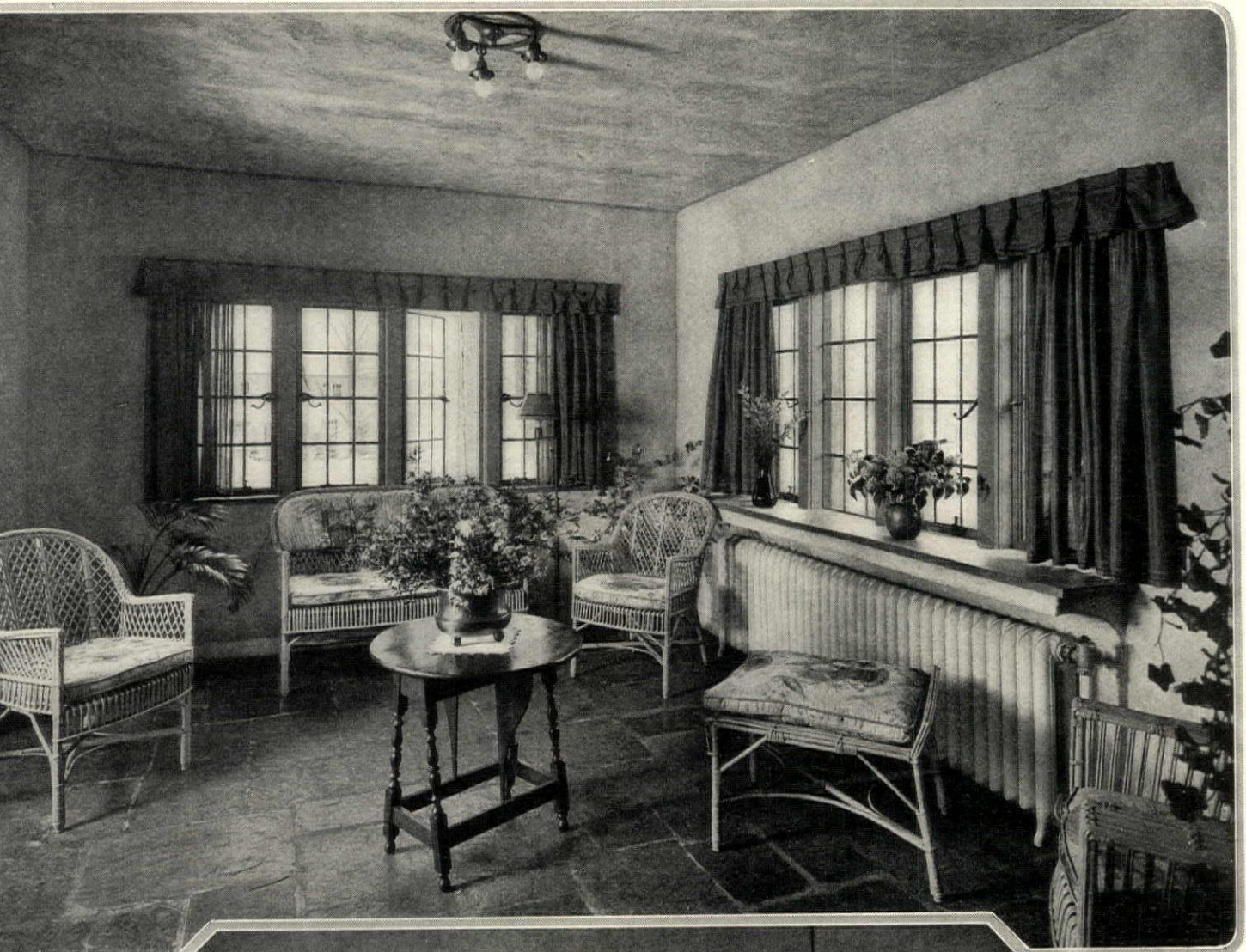
Bradley & Merrill



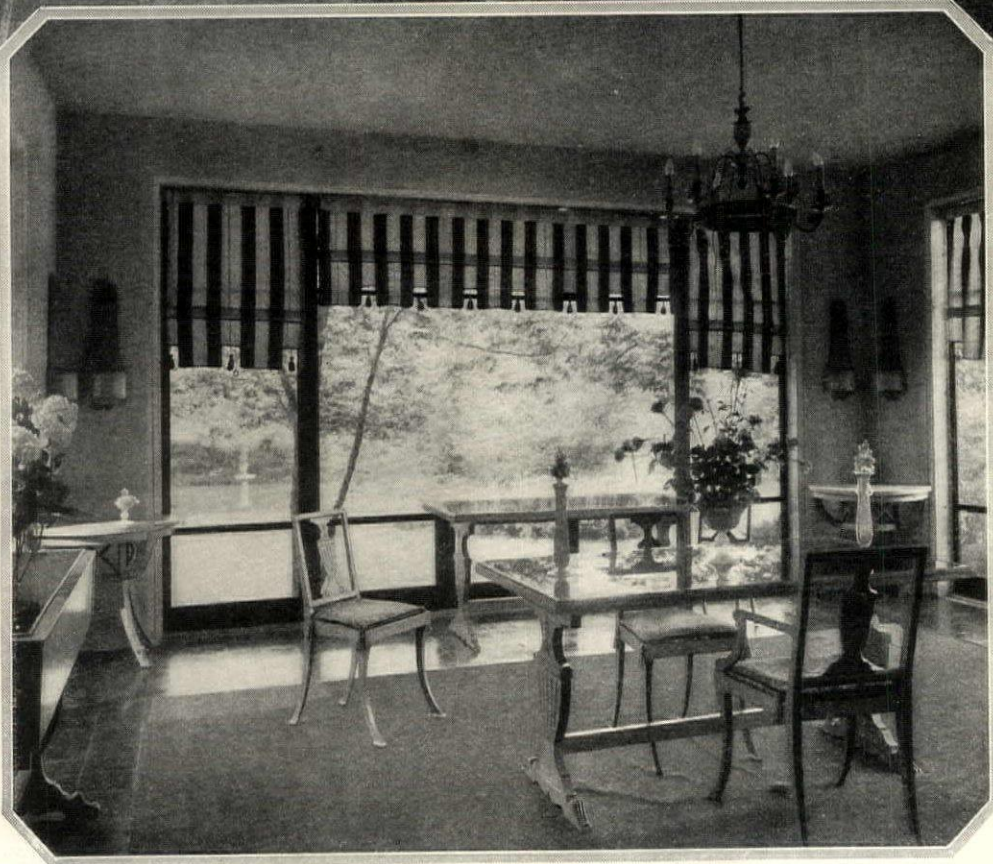
The interesting sunfast fabric at the left comes in a variety of colors: old blue and yellow, dark blue and gold or orange and green. From Agnes Foster Wright

NEW FABRICS FOR FALL FURNISHINGS

From New York Decorators



ombination sun
and breakfast
is sure to be a
s when the fur-
gs are simple and
e and when there
ng rows of case-
Frank J. Fors-
was the architect



Much of the success of
this breakfast room is
due to the wide window
with its interesting
striped roller shades. It
is in the Lake Forest,
Illinois, home of J. G.
Sample, Esq. David
Zork was the decorator

A GROUP *of* SUN PORCHES
and BREAKFAST ROOMS



M. E. Hewitt

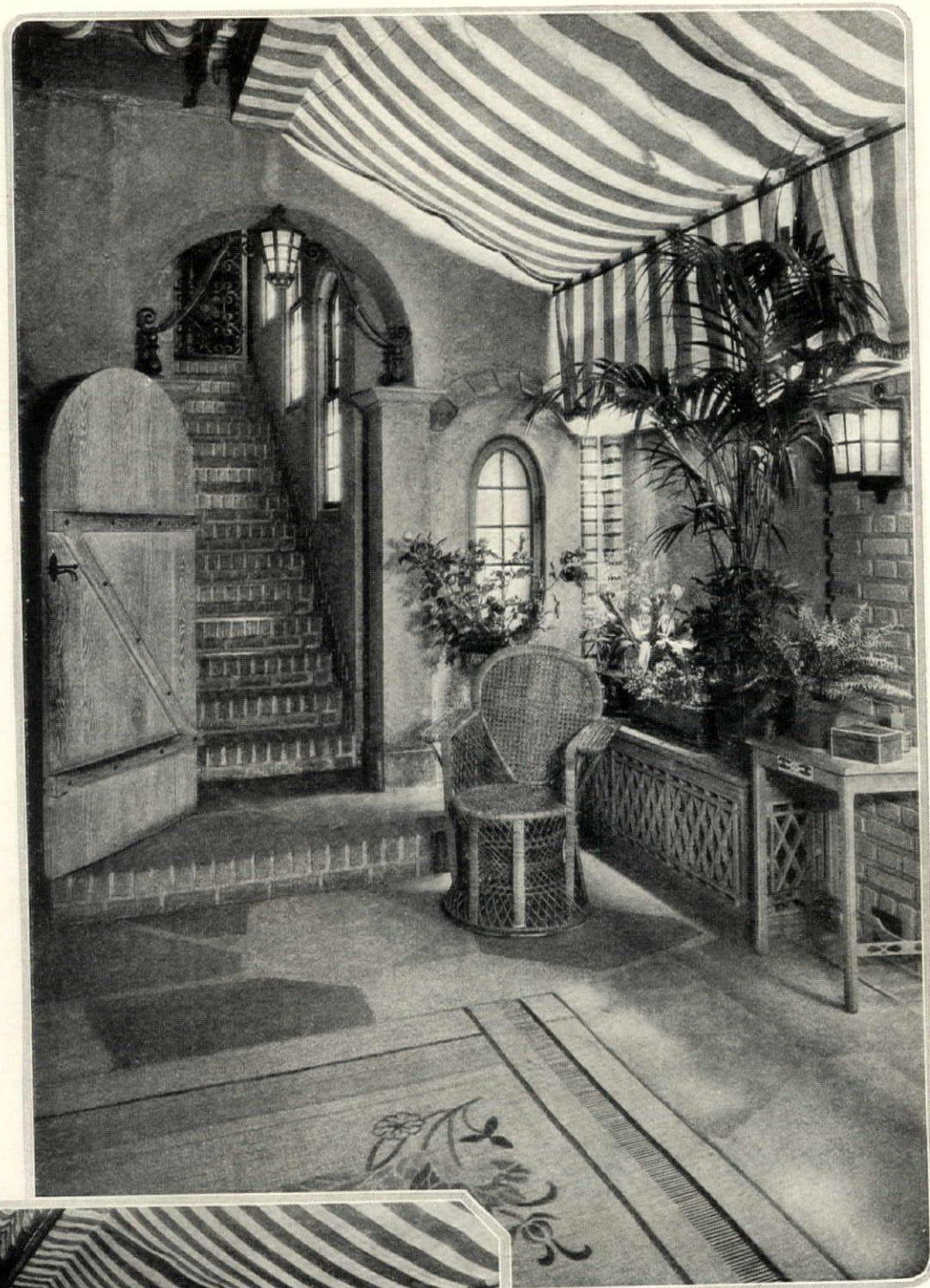
A breakfast room without sun is unthinkable. The wide windows on two sides of the airy room above have been left uncurtained to give more of a sense of the out-of-doors. The gay painted furniture, in an unusual design, and the lattice ceiling are both interesting and different. Chamberlin Dodds, decorator

Charmingly original is the little breakfast room at the right with its Egyptian frieze in dull red, yellow, green and black. Yellow and green striped linen covers the daybed and two Egyptian chairs. The willow chairs are in dull red and the table and chairs in soft green. Miss Gheen, Inc., of Chicago, decorator



BREAKFAST ROOM
of
COLOR AND LIGHT

A SUN ROOM
in a
 CITY BACKYARD



M. E. Hewitt



The two pictures on this page show what comfort and attractive livableness can be given an ordinary city backyard. The feature of the one above is the attractive arched door cut into the wall of the house and the brick stairs leading into the dining room. It is in the New York home of Mrs. H. L. Fountain

High walls insure privacy and a gay striped awning protects one from the glare of the sun. The comfortable furniture, painted apple green, the flowered chintz coverings, the long arched windows and the many growing plants, adapted to such a situation, preserve the illusion of an outdoor room

SAPPHIRE BLUE for ITALIAN ROOM

Given a Colorful Background, the Sturdier Types of Italian Furniture Seem Pleasantly at Home in the Modern House

ETHEL DAVIS SEAL

SOME years ago we little thought it would be our good fortune to be able to buy, at moderate prices, furniture of the Italian spirit copied and adapted from priceless examples of the Italian school. This has come to pass. Even the architecture of our houses has responded in satisfactory measure, so that furniture of this character may be seen at the best advantage. In the midst of the full swing of a present-day revived Georgian and Colonial era is seen this love of the distinctly opposite Italian flavor, an oasis of variety that is always welcome in any measure of sameness, merely by way of contrast, if for nothing else.

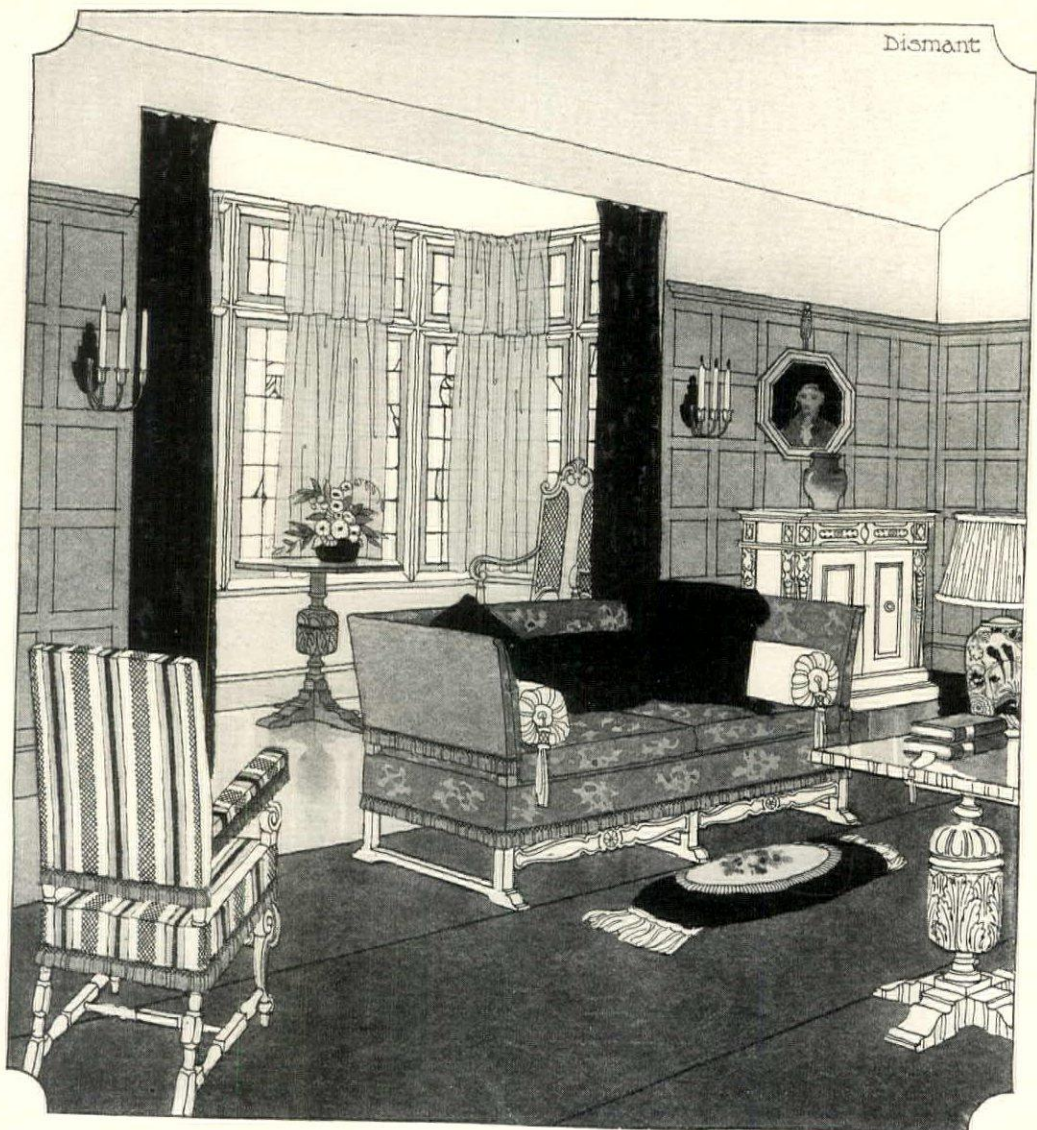
To be worthy of this new Italian beauty, houses have squared themselves and become more austere classic; wrought iron is introduced in chaste embellishments that further carry out the same idea; the formality of Italian gardens is felt in the development of the house setting; there is a bit of mosaic run in the sanded garden wall. Inside the house we find bits of "property" typical of the new ideal—tiled hallway floors, wrought iron wall fix-

tures and lanterns, torchères of formality standing to light the wide doorway, carved stone mantels: little touches in themselves, not all present at once, perhaps, but showing the trend of the growth of a movement that is becoming popular. And even when such concrete signs of the times are not possible to follow out, there is, at any rate, a more studied simplicity and a chaste dignity apparent in backgrounds that are designed to make the best of some of these stately Italian pieces. This at least can be done.

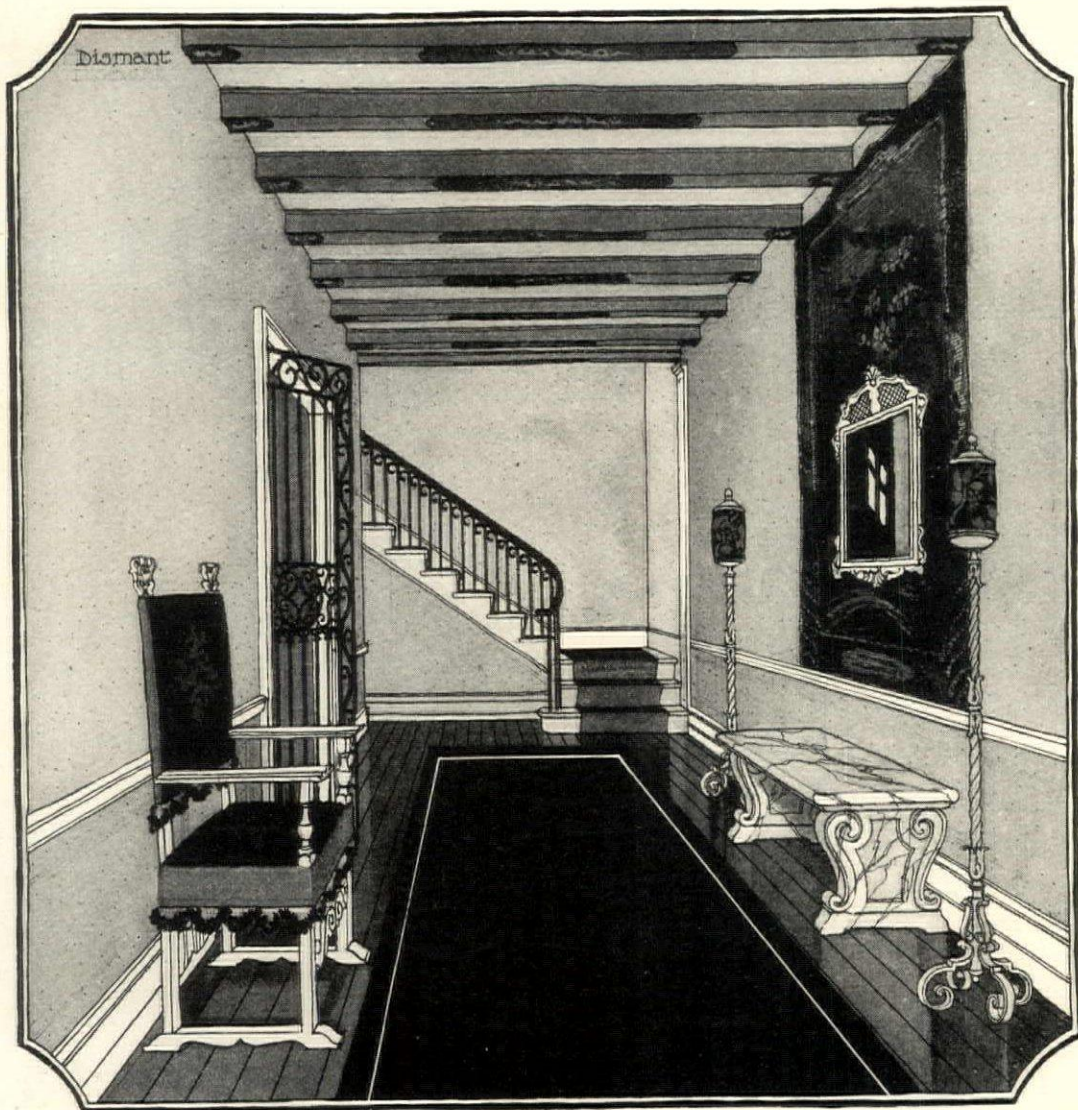
It is in human nature to wish for change, and as a mere reaction from the Dutch Colonial, beautifully satisfactory as this is, we find furniture and houses interpreting the sturdier spirits of even earlier days, done in terms of a modernity that embraces the spirit of these old things while merely adapting them to the needs of a practical age. The plainness of colored stucco; the decorative simplicity of trim painted in old peacock and apple greens; the subtle brownness of stone that rambles pleasantly in modern English or Italian fashion and permits the most alluring modern glints of

curtains of old gold or silver at leaded—these are the modern settings that us when combined with the furniture of modern Italian spirit. And as we bring this reinterpreted furniture our new settings, our new adaptations and combinations, we find that we have something new, after all, and ours, though it is founded on principles of well pleasing centuries ago.

So if you know your personality is spindled and quaintly frilled, and if you have a house that will lend itself to Italian inspirations, seize your opportunity now while the wherewithal may be bought reasonably in the shops, if you want to wait until Italian soars into the connoisseur class. There are many things that make a wonderful showing for the price you pay, from massive library tables and dining room draw tables, to round octagonal tables, and smaller chair stands, usually of walnut, and carved in or little, depending on the date of inspiration. There are chairs and sofas, mostly inspired by the work of one of the later Italian periods, the typical chair



Italian furniture be mixed with J bean pieces, as have sturdy lines. this paneled li room the domi color of the hang and upholstery is



of the dig-
its lines Ital-
culture is espe-
uitable for cer-
pes of halls.
he walls are
gray and the
of dark blue

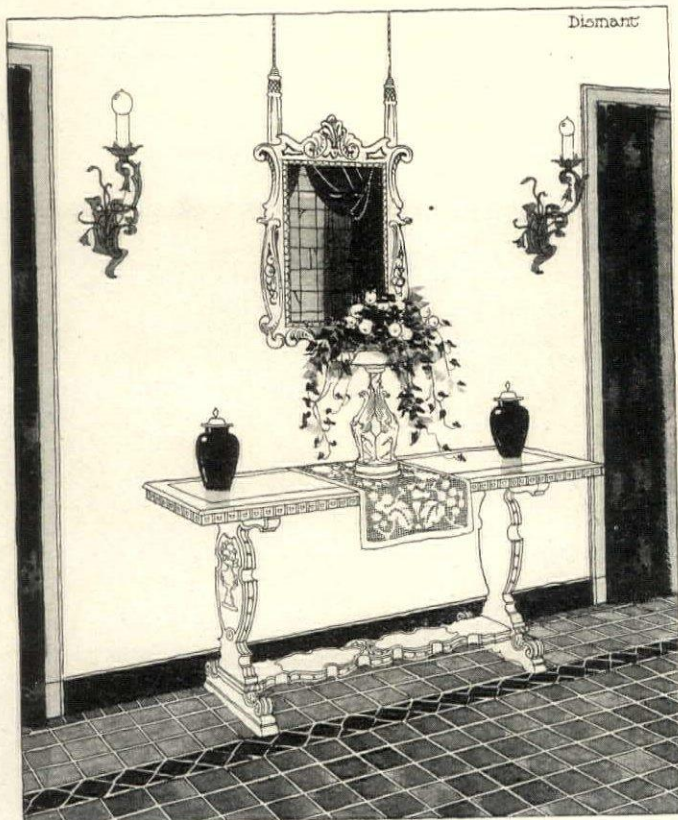
upholstered in back and seat similarly
e chair shown in the drawing of the
These straight Italian chairs may be
in all sizes and degrees of importance,
all prices. Besides tables and chairs,
all Italian pieces are cupboards, chests,
desks, buffets, cabinets for writing or
other purposes, settees, stools and benches.
We usually think of Italian
furniture as being interpreted in
dark wood, or by surfaces that are
painted decoratively.

Without really going into the
history of the Italian movement,
it is not my purpose here, it
is well to remember that the Ital-
ian revival was governed by two
opposing influences; the first that
of the 16th and 17th Centuries,
when massive furniture was seen
in its most ornate and richly colored
forms, an epoch of mascu-
line; and the second that of the
18th Century, when classicism was
dominant, the backgrounds
pale and chaste, the furni-
ture more simple, the colors more
restrained, an era femi-
nine in its refinement and grace.
The two influences account for
the vital differences noted today
in modern Italian furnishings by
the amateur who finds it hard to
decide that both can really be
Italian. But once satisfied
that they can be, it is realized

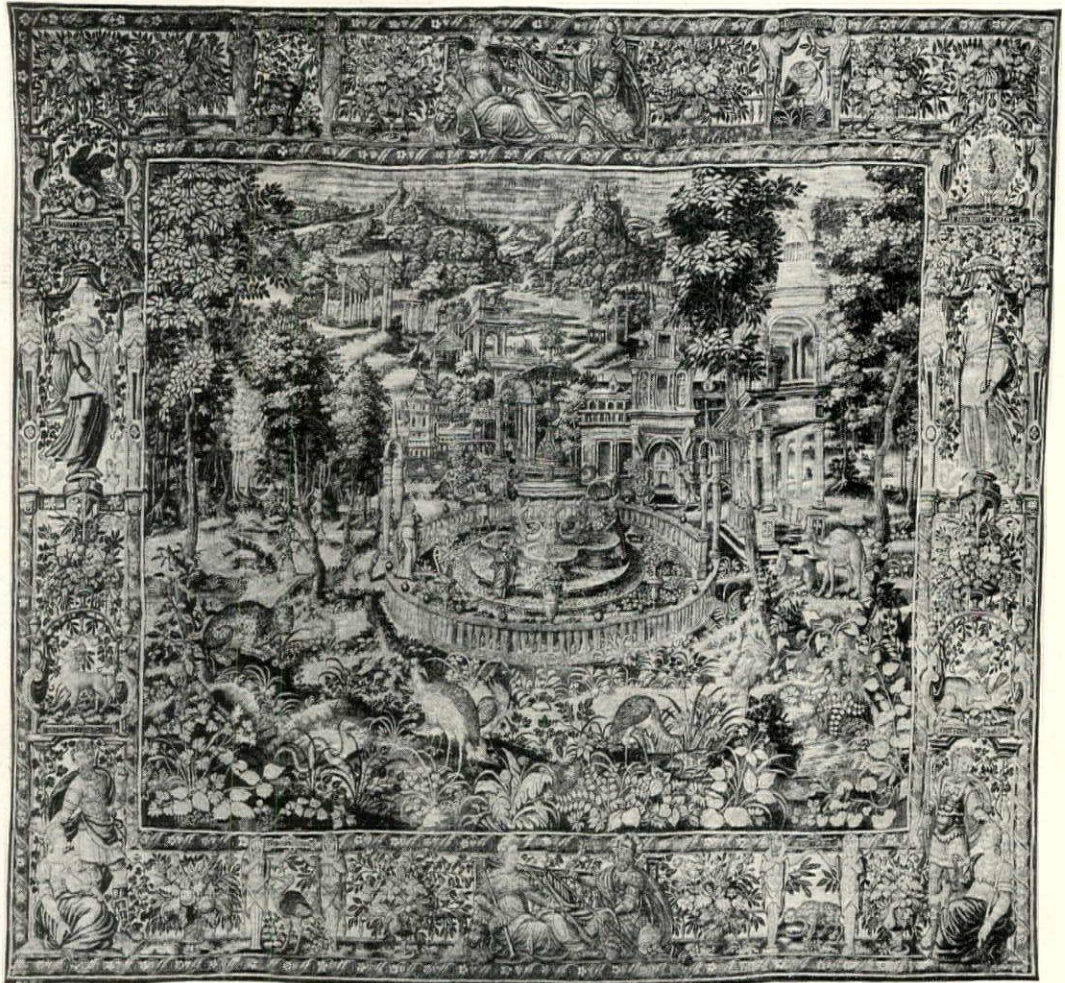
that much variety and leeway may result
from a judicious mixture of Italian styles,
and that there may even be the addition of
such English forms as are suitable, pre-
eminently Elizabethan, Tudor, and Wil-
liam and Mary, when these are desired for
variety or convenience.

To interpret the earlier and more mascu-

line Italian spirit, you might follow some-
what the accompanying picture of the liv-
ing room. Wood-paneled walls take the
place of those that were highly colored and
heavily decorated in the day when palaces
were the vogue, an adaptation more in line
with needs of the present. These paneled
walls are toned the cool brown of walnut,
with a putty-colored painted up-
per wall and ceiling; and through-
out the room, punctuating its
mellow brownness, are insistent
notes of the new sapphire blue,
that color so intriguing when used
with Italian walnut pieces. Dom-
inating the room, the sofa is
upholstered with sapphire blue
frizette, the back plain, the front
slightly self-figured, the fringe
matching, and seen in fine har-
mony with the walnut legs and
apron; on the mole-colored che-
nille carpet this piece is especially
handsome. The brocaded cur-
tains are of an extremely dark
gray, and the draw curtains at the
leaded windows are of a change-
able gold and blue silk gauze, pre-
dominantly gold. On the walnut
table set in the bay window is a
(Continued on page 92)



Various tones of blue and
cream are used in this hall-
way—cream walls, sapphire
blue hangings, and blue and
cream tiles set in a pattern



The Renaissance garden as it appeared in the tapestries was an elaborate construction of classic ruins set in an almost cultivated landscape. Tapestries by courtesy of P. W. French & Company

G A R D E N S *i n* T A P E S T R I E

From the Middle Ages up to the 18th Century Tapestries Reflected the Changing Garden Taste of the Times

PHYLLIS ACKERMAN

GARDENS were a forgotten luxury in the Middle Ages. When life is safe only within fortified walls and neither easy nor peaceful even there flowers for their own sake become a fantastic extravagance. Yet, though the turmoil and the limitations of the long, hard centuries forbade such a gentle pleasure as gardening, the innate love for tended growing things could not die, and as soon as the social strain relaxed, even a little, the flower plot returned. At first only a timid and much harassed experiment, harassed because every frequent assault meant its destruction, the garden grew in importance and size and permanence until when the 15th Century brought relative calm it was a necessary adjunct to the courtly life. Lords and ladies betook themselves there on fair days to hear a concert, play a game of drafts or just converse.

So the tapestries of the

century show them, sumptuously dressed princesses plucking the harp or drawing music from quaint portable organs and shapely youths posing beautiful firm hands on their lutes; or intimate couples at either side of the game table, intent on the next move, or pairs and groups merely rambling amiably. Their gardens are simple and

natural, full of a random scattering of native flowers, columbines, daisies, violets, foxgloves and all the unpretentious favorites. Only the trees show a more sophisticated plan, the apples always carefully trimmed into a little round globe at the lanky stem and the oranges low bush shaped into balls or conicles.

The most important feature of these 15th Century tapestry gardens, is, ever, the fountain. It seems almost omnipresent in the period for it is conspicuous in the murals as well as in the tapestries. Indeed, a rank tangle of wild flowers seems to have sufficed to make a garden if only a fountain was in the center. And some of these fountains are quite elaborate with the water splashing down.

(Continued on page 61)



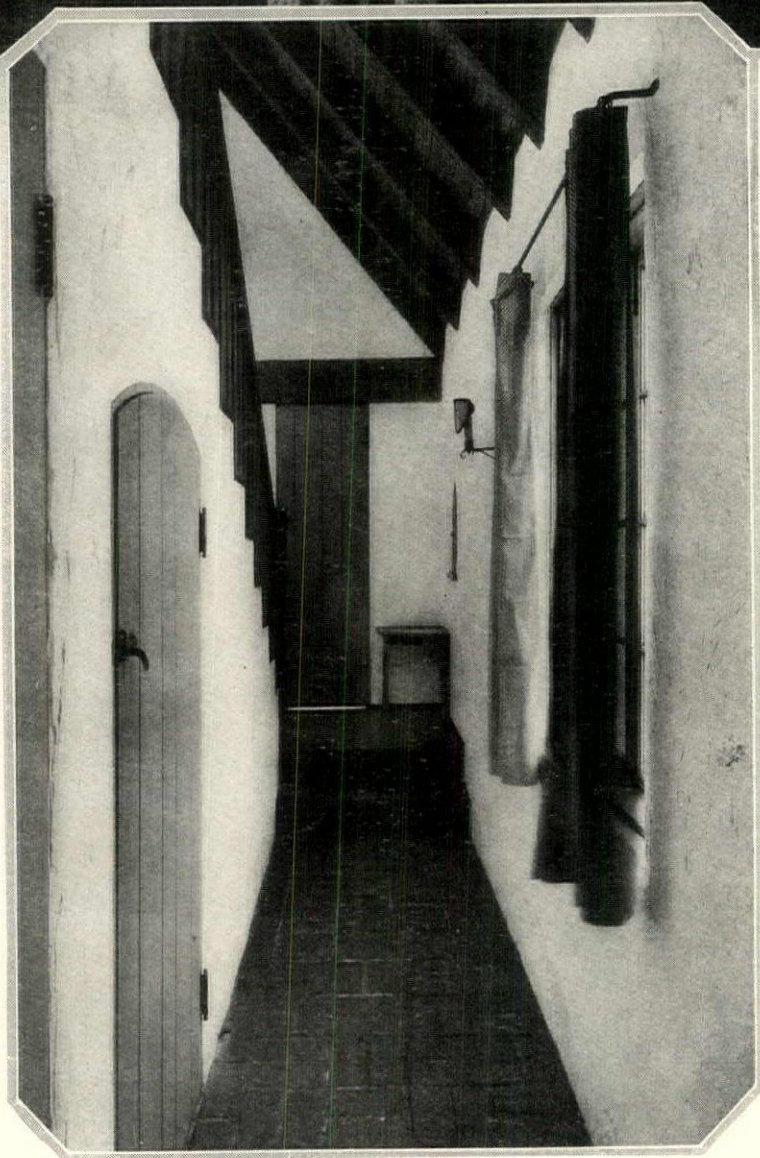
Fountains and formal plots inspired the tapestries of the 17th and 18th Centuries

LITTLE PORTFOLIO OF GOOD INTERIORS



The Portfolio this month is devoted to a California house, the residence of Frederic L. Baxter, Esq., in Montecito. Not a little of the success of the living room above is due to the background—creamy plaster walls which effectively silhouette the sturdy oak chairs and interesting torchères of hand-wrought iron

Two interesting features of the dining room are the hooded fireplace and the china cupboard. The inside of this cupboard is painted bright blue to match the door to the pantry and the doors are black with flower decorations, repeating the color scheme of the curtains. Soule, Murphy & Hastings, architects



Refreshingly simple and restful is this bedroom with its sturdy beds painted sand color, its quaint spreads and curtains of blue-green chintz and its bright rag rugs. From the little dormer window one gets a splendid view of the ocean

This tiny hall might be called "A Study in Contrasts" so effective are the dark rafters and stair rail against the soft whiteness of the plaster. The doors and corner seat are painted a gray-blue and the curtains are bright vermilion chintz



In the little girl's room above, the same note of simplicity has been retained. One of her duties is to gather and arrange flowers for her room each morning. An interesting feature is the fireplace with a border of picture tiles



A tiny room in a gable is used for an office or guest room. The furniture is painted brick red and the curtains are patterned in vermilion. The note of black is found in the floor, in the wrought iron fixtures and in the silhouette figures



The set for the second and third acts of "Aren't We All?" shows quite a veritable cottage interior, with its range of casement windows, chintz curtains and chintz covered chairs

FOOTLIGHTS *and* FURNITURE

Although the Drama Is Far Removed From Life, Decoration Has Given Stage Sets a Striking Realism

MONTROSE J. MOSES

STAGE furniture should not be any more obtrusive than the furniture of a well-appointed home; in fact, not as much so. If the canons of good taste are followed in the decoration of rooms, nothing should shriek at you when you enter; there should be the quiet atmosphere of peace and beauty. So on the stage, when the curtain goes up, there should be nothing to captivate the attention and keep it away from the play.

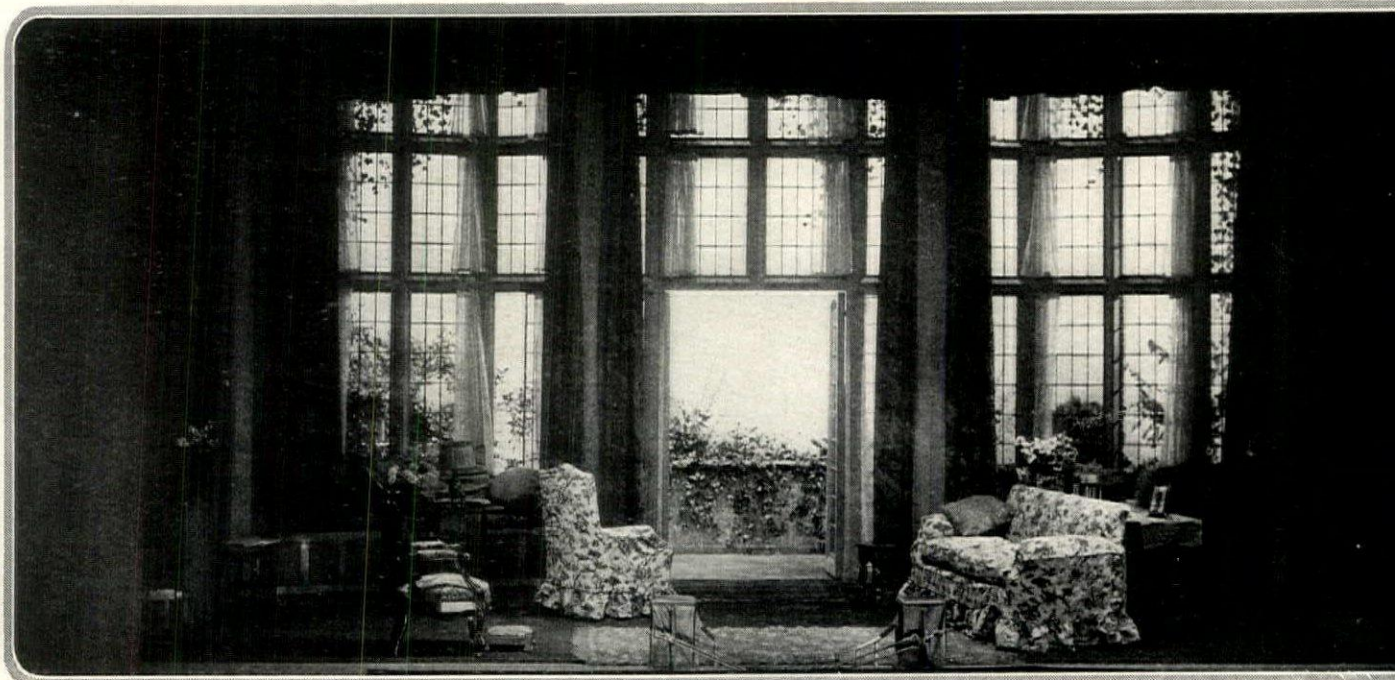
The days of the Old Curiosity Shop of Realism are over in the theater, just as completely over as the mid-Victorian idea of the decoration in the home. You may be assured that if there is any flagrant exhibition of bad taste on our stage today, it is demanded because of the bad taste of the characters in the play. For many years,

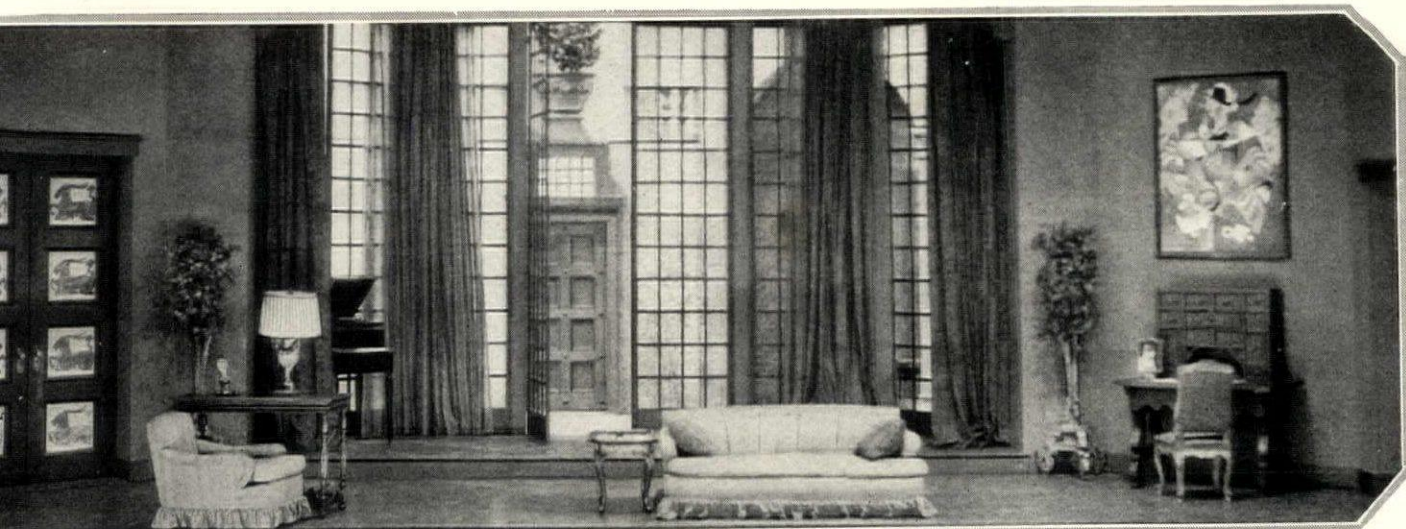
there has been a Better Stage Home Movement, coincident with the suburban renaissance and the increased profession of the interior decorator. It is bad producing to clutter the stage with all sorts of furniture. It is good producing to create an atmosphere. Show me your house and I'll tell you what sort of a person you are. Show me your scene, and I'll be able to tell you something about the characters: Dr. Seelig's library, in the third act of Mr. Augustus Thomas' "As a Man Thinks", shows the wealth, the sentiment and the racial bad taste of the man; in the opening scene of

Mr. A. A. Milne's "The Dover Road" I know what sort of eccentric bachelor the lightful Mr. Latimer is by the bowl of flowers, the napery, more than anything else, by Milne's design that Dulac might have had a hand in designing of the room.

So that to the scenic artist I think there must be as much joy in fitting up a set for a play as there is for the decorator to furnish a house. There are practical problems which show clearly that far removed from real life the stage set is how grievously wrong it is to attempt slavishly to make it like life. It is nearly everything on the stage that is "practicable". If there are doors, they are solid and made to open and

Three mullioned windows form the back of the set in the first act of "Lucky One", staged by Lee Simonson





Huge French doors at the rear of the set and doors with painted panels, the glimpse of a piano, conveniently grouped furniture—all carry a conviction of reality in the first and third sets of "The Plot Thickens"

er flap in the breeze; they are no mere holes in canvas. But we know the fire laws will not permit a real fire grate; we know that the bookcases are filled with real books, but that there are two books so placed that they may be taken down.

There is an element of fake about the set. All that the scenic artist is supposed to do—in society drama—is to give the suggestion of comfort, of well-to-do surroundings, of well appointment. But go on closer and get a near view: it will shock you a little the accessories bulk up in the foreground. Would it not be foolish to have real glass scattered around for stage effect to juggle with, when a cheap glass, across the footlights gives the appearance of being "just as fine," will suffice! Too much delicacy of detail—that is, the kind of detail which lends charm to a real home—like tint and shade to a picture,—must be completely lost to you who sit in the orchestra. Besides, when you go to the play, you are soon wrapped in the play—there is nothing in the play to hold you—everything sinks into a general atmosphere of background, unless the dramatist

wants you particularly to notice a piece of furniture upon which some point in his play hinges.

The interior decorator gets an order; she is given specifications and has talked sufficiently with the owners of the house to know what manner of persons they are. In fact it behooves the decorator to study the lights and shades of his clients as sedulously as she does velour or damask. So, the scenic artist must read his play and determine the kind of life there is in it. Mr. Norman-Bel Geddes told me how he got his initial ideas for the charming one scene which ran through the three acts of Milne's "The Truth about Blayds". He first read the script, shorn of all stage directions; he then got in mind the general movement of the characters and determined that entrances and exits could be made easily through one door; he next noted the special articles of furniture needed for the natural points of rest in the action of the story; and after

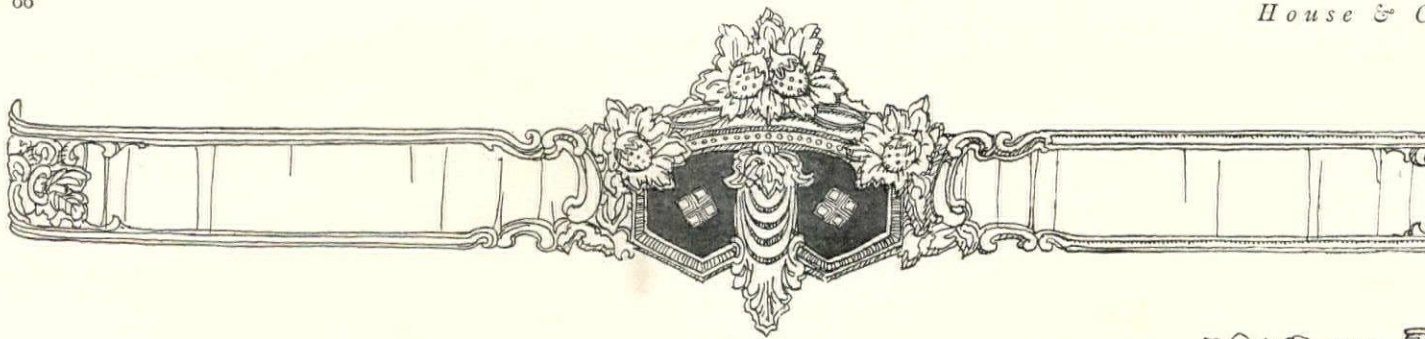
this he determined the general atmosphere to be created by the people in the room. What sort of a room would best represent the famous old Blayds, friend of George Meredith and himself the worshiped poet of a nation? He next compared his conclusions with the stage directions of Mr. Milne. Then he set about creating what is quite one of the most successful rooms our stage has seen in a long while. So organically perfect was the conception that one thing missing from the set would have detracted from the picture. I recall when the curtain went up, the room was atmospherically perfect in its pastelle beauty, but some warmth was needed—whether or not the presence of a living being one could not tell. But soon a brilliant mass of flowers was brought on, and these made the atmosphere throb with their potency. They were a living part of the scene, not merely an accessory.

Not a thing should be allowed to go into a room that does not enrich its dominant note. That is the fault with the ultra-Realist; he wants all or nothing; he directs his cunning to matters which do not interest

(Continued on page 96)

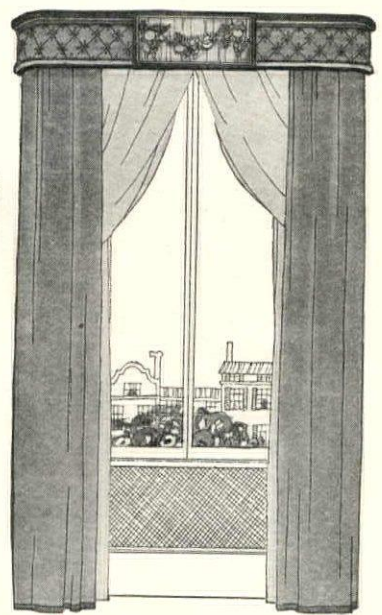
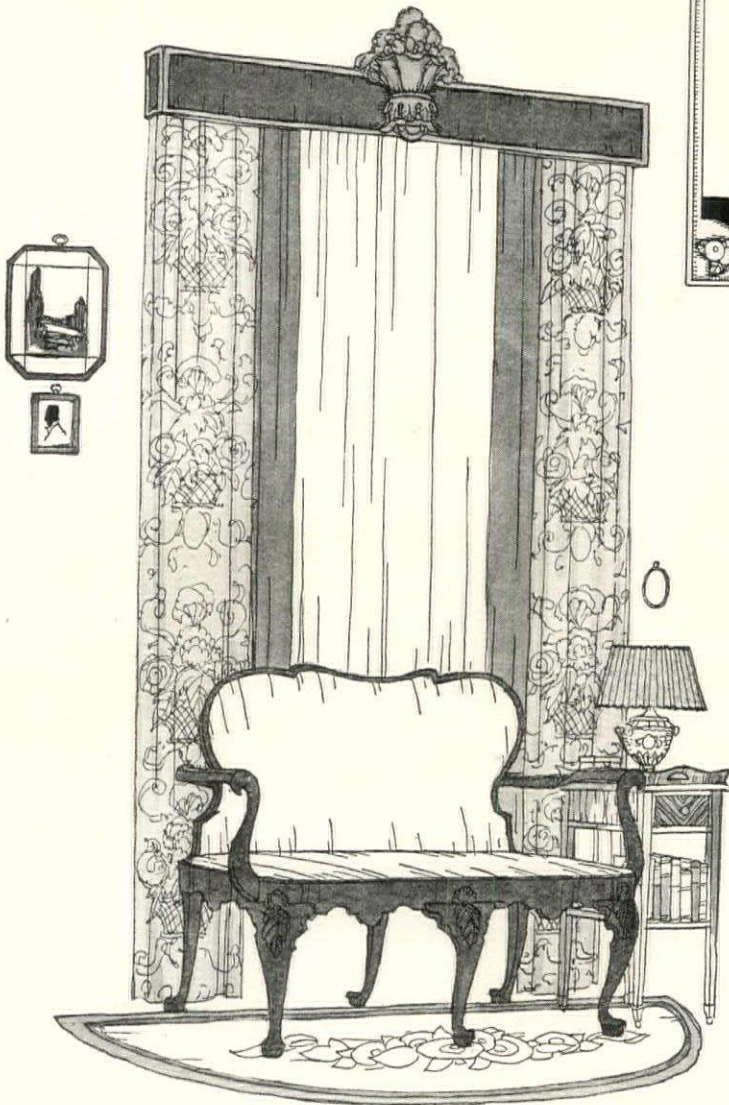
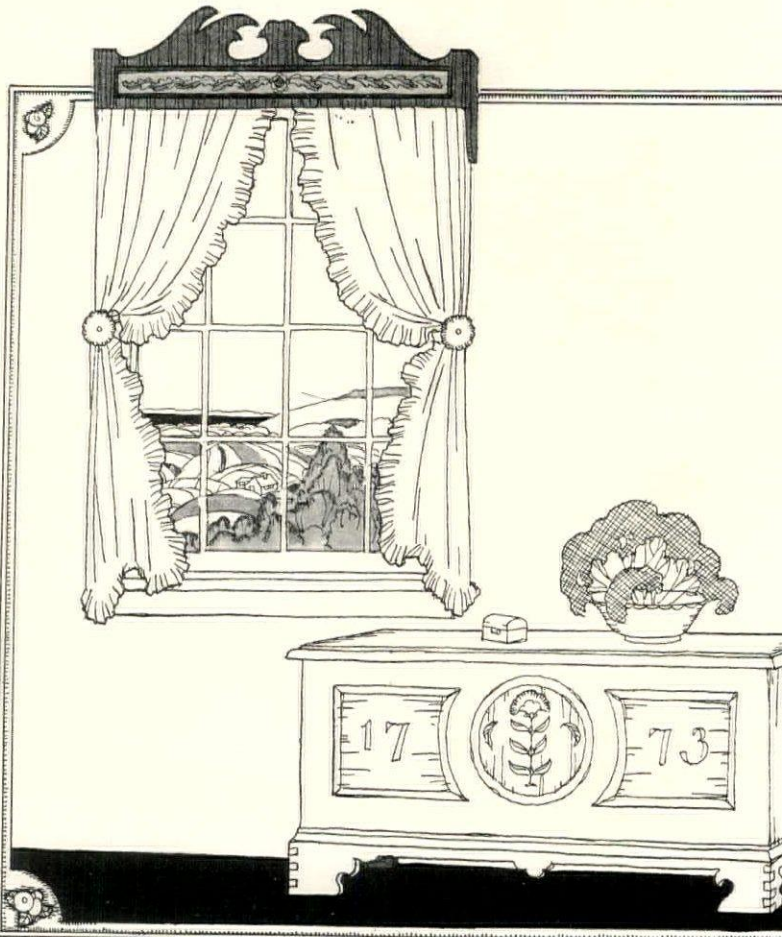
A set for "The Truth About Blayds" by Norman-Bel Geddes, the ancestral portrait being the focal point





Cornice boards are more formal than valances and often lend an architectural note to the room. Very smart is this tin one finished in antique gilt, with a blue center. Blue and white toile de Jouy curtains held back with gilt tie-backs would be charming with this. From Agnes Foster Wright

An old cornice board of wood painted bottle green with a center decoration of gold leaves is shown at the right. This is unusually effective with curtains in some plain color. In this instance the curtains are gold gauze, repeating the note of the decoration. Courtesy of Agnes Foster Wright

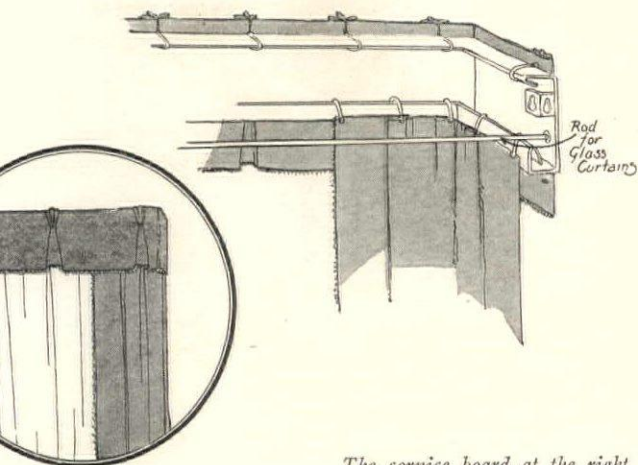


A color scheme of red and gold allowed in the cornice board. The medallion is in grisaille. The curtains are of deep red satin.

Gay and unusually decorative is the window at the left with its cornice painted vivid green with gold lines and an ornament finished in antique gilt. Both cornices from Agnes Foster Wright

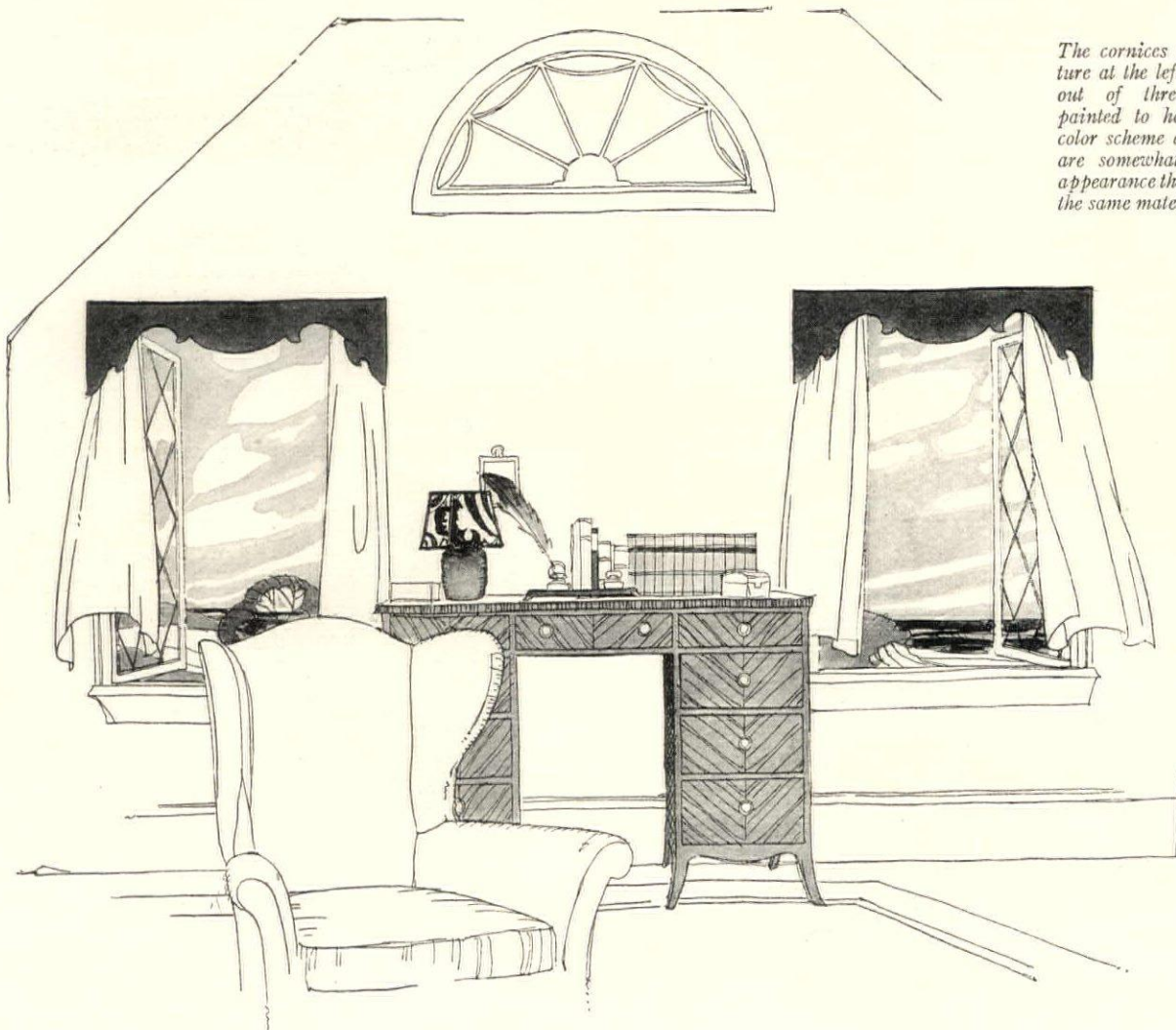
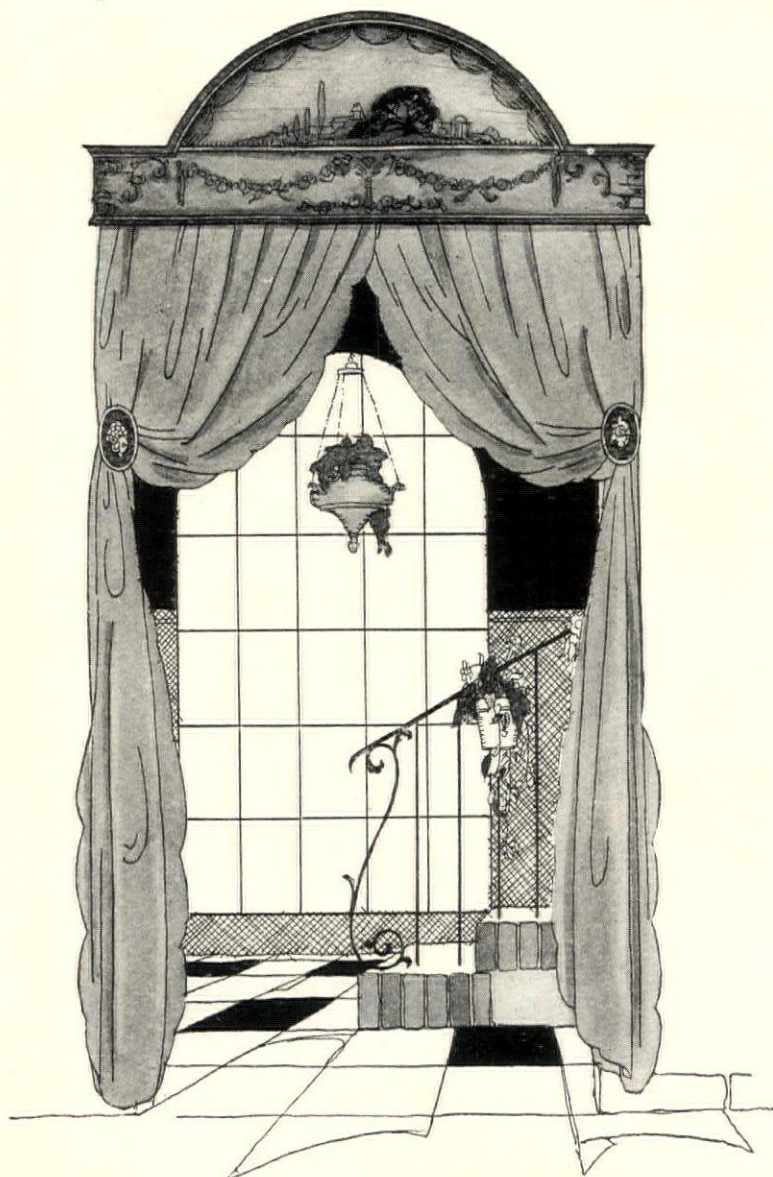
THE FORMAL TOUCH CORNICE BOARDS

*Showing Different Designs
in Painted Wood and Tin*



*Illustrations above show
and back view of a
metal valance board
in support. This pro-
glass curtains, over-
and valance. It is
to fit any window up
The Hook-On Mfg. Co.*

*The cornice board at the right
which achieves such a formal
effect is the color of old parch-
ment decorated in the Italian
manner in green and fuchsia.
The curtains are fuchsia colored
taffeta, scalloped and bound in
wistaria. Agnes Foster Wright*



*The cornices shown in the pic-
ture at the left can be cut easily
out of three-ply wood and
painted to harmonize with the
color scheme of the room. They
are somewhat more formal in
appearance than valances made of
the same material as the curtains*

THE HOME BUILDER'S QUESTIONNAIRE

Answer the Following Questions, and You Will Have a Comprehensive Idea of the House You Plan to Build

HOUSE & GARDEN'S Information Service receives many questions from prospective builders which are difficult to answer because of the form in which they come to us. Very often the really helpful answer to a question depends upon the answers to other questions, or upon data and information not given by our correspondents. The following questionnaire is intended as an outline of the things to be considered by anyone who proposes to build a house, and their sequence is important as a guide to systematic thinking. In another issue we will publish a questionnaire on the alteration or remodeling of old houses.

1. What is the maximum amount of money available for the building of the house? *If the available amount for expenditure is limited, give due thought to the possibilities of "progressive building", that is, of planning your house so that its essential living accommodations can be built immediately, and other portions of it at some future time.*

2. What is the nature of the site? Level? Hillside? Country? Suburban? Village? Mountain? Seashore? *The answer to this question would largely dictate the answer to Question 3.*

3. What is your preference, if any, as to architectural style? Colonial? Italian? Spanish? English? What kind of English—manor house or cottage? Bungalow? *The answer to this question would have a good deal to do with the answer to Question 4. Questions 2, 3 and 4 are all closely related. The site considered topographically, and the site considered sociologically, as a location, with certain neighborhood obligations, should govern the choice of style. Style, in turn, usually governs the type of construction of a house, and the type of construction calls for certain materials.*

If there is no special style suggested by site or neighborhood, the possession of a certain kind of furniture might dictate the style. No one would put a collection of fine Colonial and Early American mahogany in an Italian villa.

4. What type of construction have you in mind? Frame? Brick? Stucco on frame? Clapboards on frame? Half-timber? Varied construction, utilizing varied materials? What kind of roof? What material? *A consideration of type of construction is inseparable from the consideration of materials to be used, and the exterior finish, such as paint, stain, etc.*

5. How many rooms on the first floor? *The answer to this will govern the answer to Question 6. The first-floor plan usually determines the extent of the cellar, and also the floor area available for the second story.*

6. What is to be accommodated in the cellar? Laundry? Garage (if grade permits)? Preserve Cellar? Workshop? Is the site one in which surface water drainage into cellar must be specially provided against? *If so, waterproofing must be used on the foundation, an extra cost not usually included in estimates.*

7. What type of heating plant is your choice? Hot water? Steam? Hot air? Pipeless? Fuel oil? *Prospective builders should not be too much influenced in the choice of mechanical equipment of any kind by unprofessional advice. Failure of equipment to perform properly is often due to poor installation by local mechanics, and has no bearing on the real merit of the machine.*

8. What do you plan for arrangement of first floor? Hall? Hall and Living Room combined? Reception Room? Music Room? Library? Dining Room, or Dining Alcove off the Living Room? *(This is more suitable for the cottage or bungalow than for the larger house, and if you already have furniture, the plans should be studied accordingly.)* Porches? Sun Parlor? Terraces? Breakfast Porch?

9. How about details of first floor? Flooring? Wall finishes? Fireplaces? Type of windows? Doors? Lighting fixtures? Hardware? *If no local dealers carry designs in stock which appeal, designs may be selected from the catalogues of various manufacturers, and ordered through local dealers or through the contractor.*

10. How about the Kitchen? Large or small? Movable or built-in equipment? Kind of range? *Answer to Question 6 tells whether or not laundry tubs are to be in Kitchen.*

11. Will there be a separate Pantry? A Refrigerator Room? A Maid's Room near the Kitchen on the first floor?

12. How many rooms upstairs? Sleeping Porch?

13. Any rooms other than Bedrooms? Nursery? Sewing Room? Store Room?

14. How many family Bedrooms? How many Guest Rooms?

15. How many Bathrooms? What grade of fixtures will be wanted for these?

16. Any rooms on third floor? If so, what are they?

17. Linen closet? Other special closets?

18. What wall finishes on second floor? Plaster finishes or wall paper? What kind of flooring? Doors? Windows?

19. What lighting fixtures on second floor? Hardware?

20. What type of garage? *(See Question 6.)* If a separate building, how many cars? A mere shelter, or a finished

building, with chauffeur's quarters, heating plant, etc.?

21. Are there any special features considered in your house? Large furniture? Window seats? Built-in furniture? *If you already have certain large pieces, such as a davenport, a large bookcase, or something which would not fit the average space, it is well to make notes of these conditions, so that these can be figured on.*

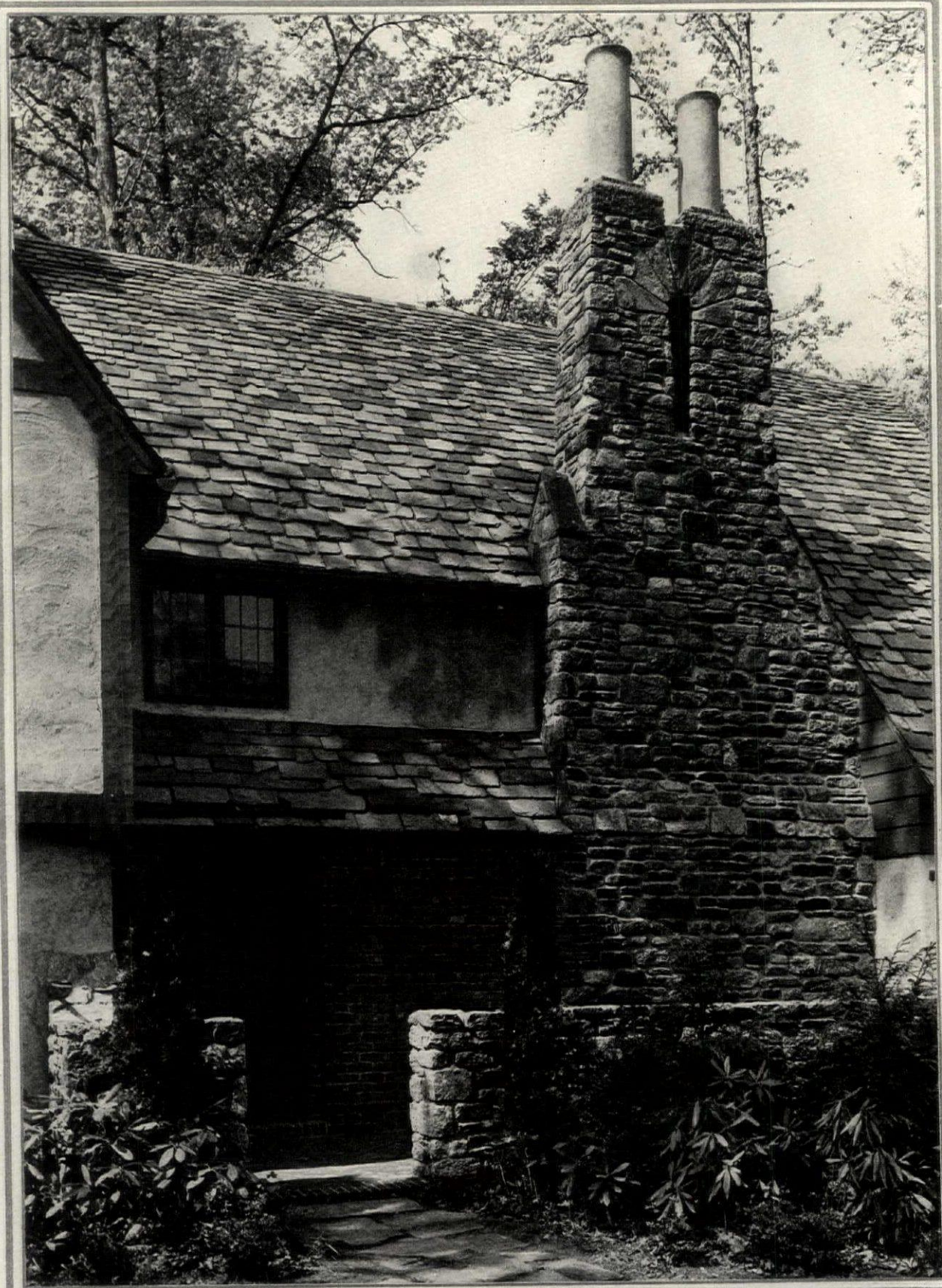
22. Are you contemplating features included in building estimates but not standard construction and equipment? Copper rain-leaders and gutters? Plumbing pipe? Casement windows? Window screens? Weather strips? Spectacles? Paneling?

It is well to keep in mind from the start that the decision to have special equipment will mean added cost, but that it will enhance the value and satisfaction of the house. It is also important to remember that special materials or equipment, decided upon after the cost estimate for the whole house is made, cannot be expected to be covered by the original estimate.

23. *The question of electric outlets should be studied after the house plans are decided on.*

When every point enumerated above has been duly considered, the memory can be relieved of considerable burden, and the possibility of forgetting important details can be minimized by making a set of lists. These lists may be made either by rooms or by subject. A set of lists by rooms could be made for every item contemplated for the Living Room, every item for the Dining Room, and so on. A set of lists by subjects could be made to cover, for instance, all the hardware, all the plumbing, by rooms, and all the plumbing and electrical fixtures, itemized by rooms. These lists, when the work began to take definite form, will probably be subject to revision, but they would afford a definite means of recording all changes in decisions, substitutions, eliminations or additions.

THE above points are essential. They might well be sub-divided into a number of detailed considerations. A great deal of detail, however, is generally unprofitable if made at the expense of the essentials. Certain fundamental things must be established definitely as a working basis after which the details are but the embellishment of a sound and well-studied plan. We have studied the above questions in sequence, and to have formed reasonable, well-grounded answers to them is to approach the architect in a truly cooperative way, and in a way which will greatly facilitate the preliminary, as well as much of the later, work of planning and building the home.



Gillies

Mr. Forster's successful handling of stone in this chimney recalls Paul Claudel's "Oh, how beautiful is stone, and how soft it is in the hands of the architect! and how right and beautiful a thing is his whole completed work! How faithful is stone, and how well it preserves the idea, and what shadows it makes!"

TWO HOUSES BY FRANK J. FORSTER, ARCHITECT

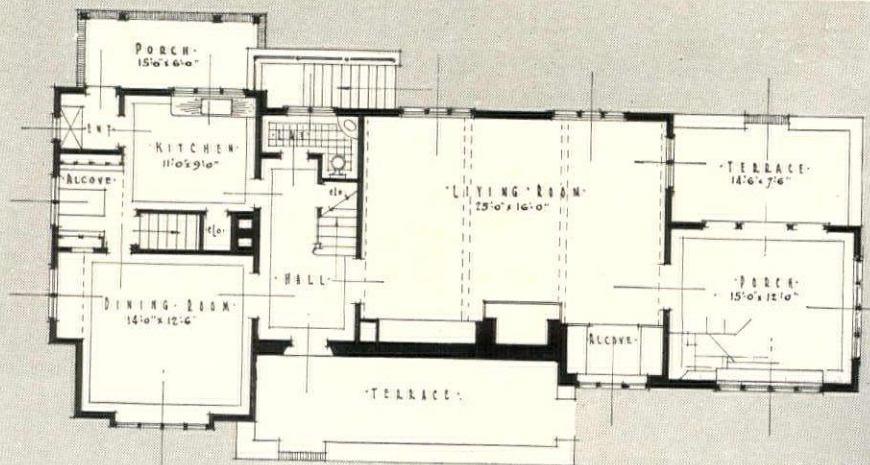


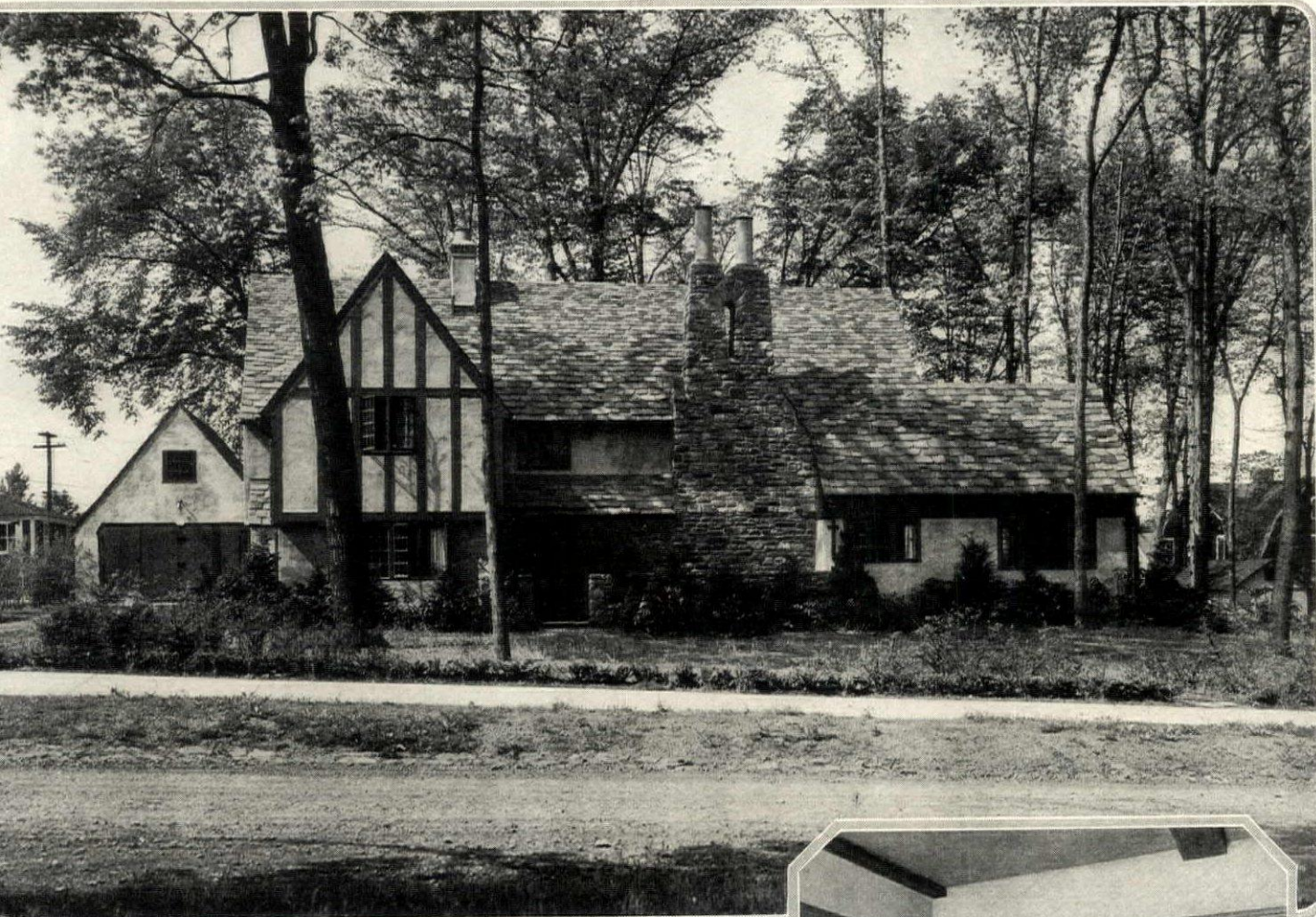
Gillies

The plain stucco treatment of the garden front of this house made the necessity of good proportion imperative. There is an excellent relationship of masses and roof lines, and a frank use of materials. The site being a level one, the emphasis in design has been on the long horizontal lines, accentuated by the shadow cast by the slight overhang of the second story. The house is in Meriden, Conn., C. H. Cuno the owner and Frank J. Forster the architect

The plan is both ample and compact. Consistently with the newer ideas on house planning, the dining room and the kitchen are compactly arranged, without the wasted floor area which necessitates many needless steps. The breakfast alcove is located, for efficiency, between the dining room and the kitchen. As no purpose of a moderate sized house is served by a large hall, more space has been available for the large living room with its enclosed porch

The trend toward simplicity in interior treatments is apparent in the dining room of this house, where plain plaster walls are the setting for oak furniture. The chairs at head and foot of the draw-top refectory table are reproductions of one of the earliest known types of chair, the "caqueteuse", with beautiful linenfold carving in its panel back

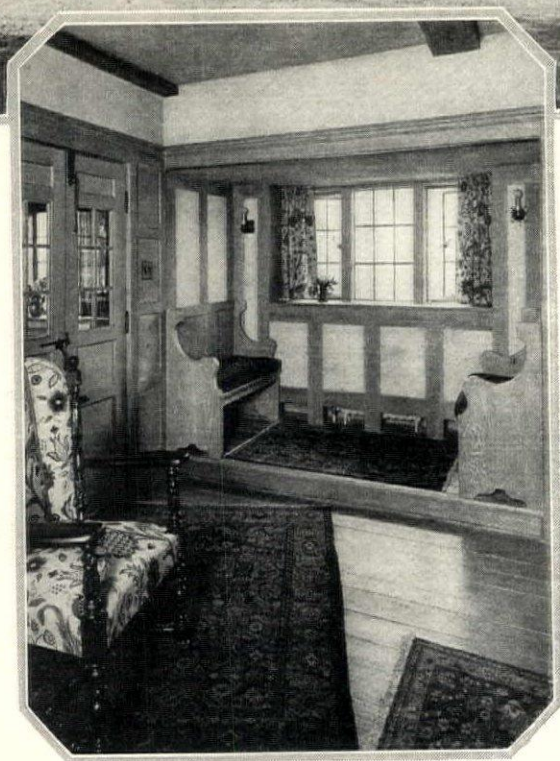




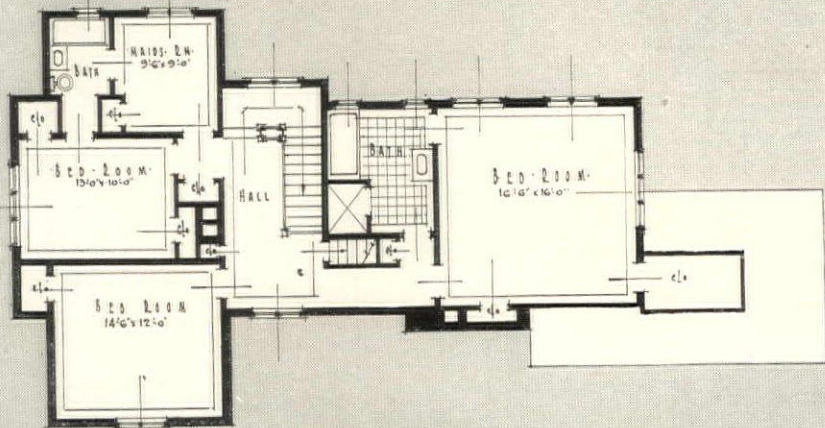
Gillies

The front of this house of stucco, stone and slate is unusually well designed both in its general proportions and relationship of parts, and in its use of materials. Slate as a roofing material is seen at its best, and the technique of the stone masonry in the chimney is the best of its kind. Half-timbering has been properly used in the gable projection for decorative emphasis, and has been kept splendidly and sympathetically in character with the rest of house

The true test of skillful planning is often found in the arrangement of the second floor, where personal requirements and space restrictions are more in evidence than opportunities for purely architectural effects. Here a maximum use has been made of all the available space, and everything has been provided for without unduly cramping the upstairs hall. The large bath, with both tub and shower, is a feature which will commend itself to many prospective builders



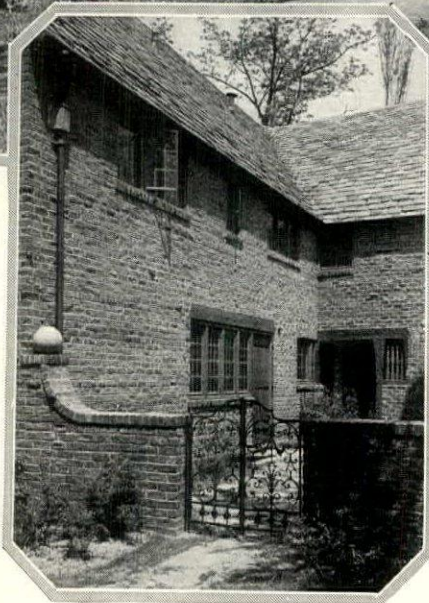
An alcove with casement windows provides a quiet retiring spot in the corner of the living room to the left of the fireplace. The design of this sort of architectural incident, which has contributed greatly to the charm of English country house interiors, is well adapted here. The doors at the left of the picture lead to the enclosed porch opening onto the terrace





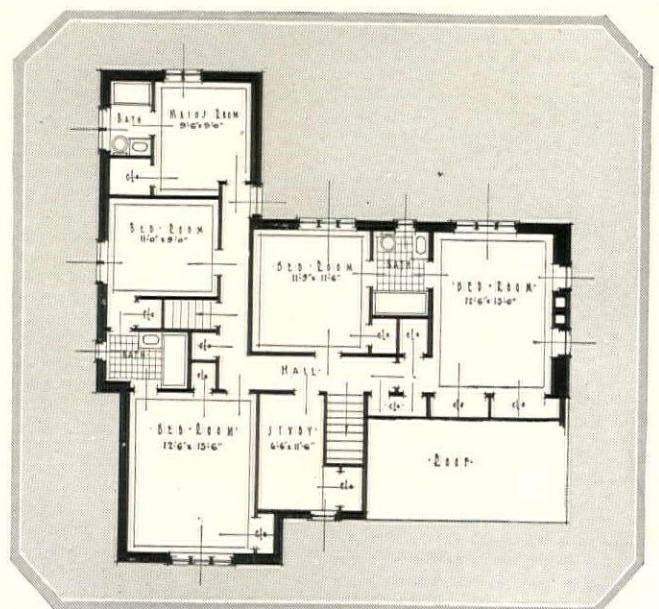
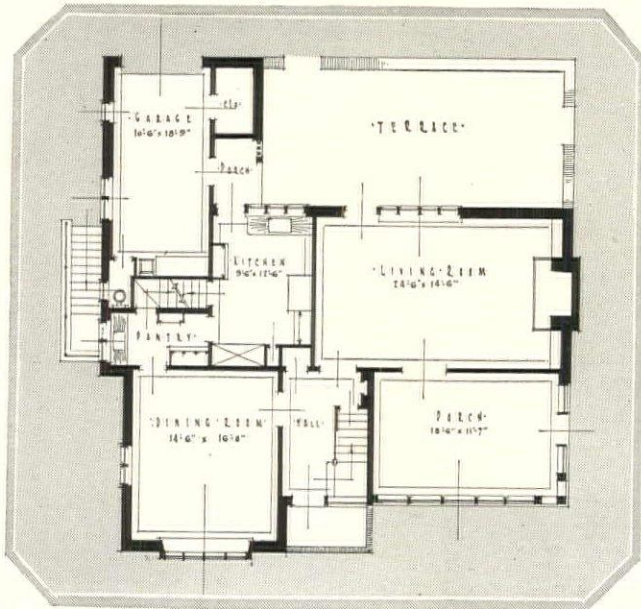
An interesting, but not too-artificial texture has been accomplished by the skillful use of clinker-faced brick. The owner is W. Jule Day, at Douglastown, L. I., and the architect is Frank J. Forster

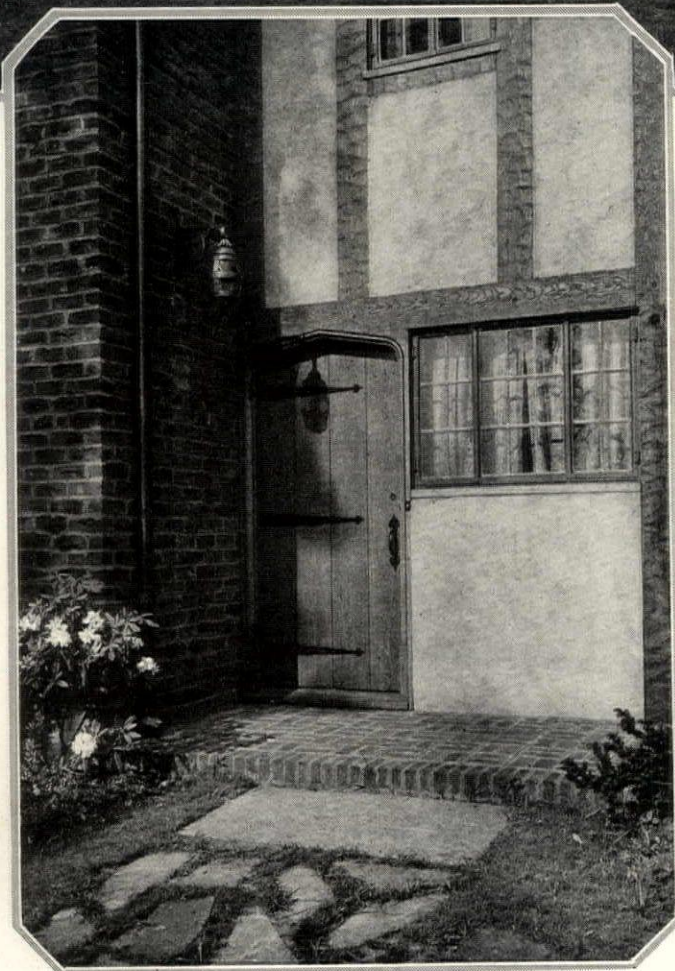
The plan is ingeniously arranged on a scheme of three wings, one of which is utilized to accommodate the garage, which is conveniently entered through the house or from the terrace



The walled terrace is entered through a wrought-iron gate, which contributes its element of craftsmanship to the architectural craftsmanship of the whole. The vestibule porch at the end enters the garage

Not a little planning was necessary to adjust the requirements to the available floor area. The Hall, necessarily, is a right-angled corridor, but there are five Bedrooms, three baths and a Study





The two main roofs—that on the farther wing and this stretch of roof that sweeps down over the glassed-in porch—are pleasantly related by the half-timbered, gabled room above the entrance. It repeats the half-timber gable

The entrance combines plain design with plain materials in a way to recommend forcefully the merits of both. Clinker-faced brick, stucco, rough wood timbers, and leaded casements make a satisfying picture



This garden was designed by Vitale, Brinckhoff and Geiffert, and Annette Hoyt Flanders, associated, landscape architects

A double row of tulips, flanked by a path, flanked by tulips, frames the washed wall in

M. E. Hewitt

TULIPS FOR THE MAY GARDEN

A Design in Which a Planting Scheme of Tulips is Laid Over the Herbaceous Pattern to Make a Prelude of Pink in Spring

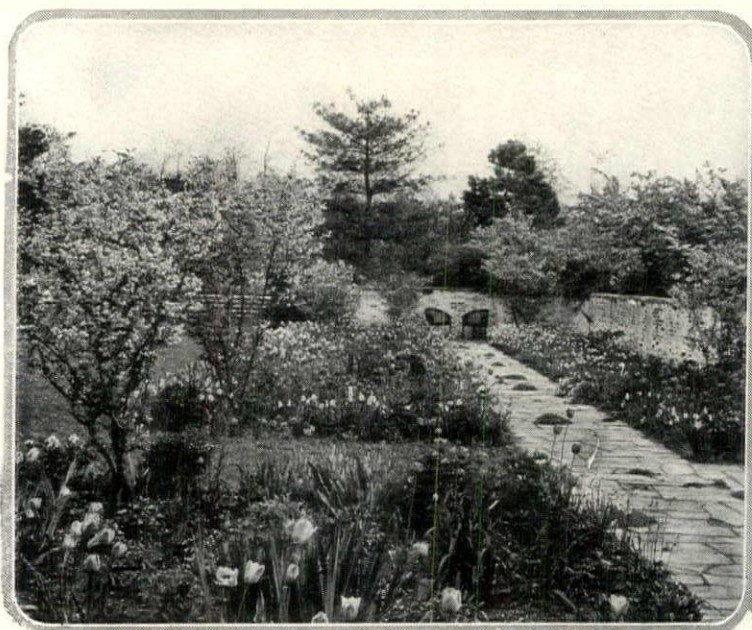
ANNETTE HOYT FLANDERS

MAY is the month for which this plan is made, when Darwin tulips bloom and there is such a wealth of pink blossomed plant material both for background planting and for the flower beds, that it is hard to pick and choose among it. But pick and choose we must. A garden is a picture, and if we clutter it with too many elements of

interest—no matter how lovely each separate one may be—we lose its beauty as a whole through the variety of demands made upon our attention. We lose, too, that sense of peace and repose which must be the underlying reaction of a garden upon its observer. A restless garden has no beauty—gives no joy. Therefore, use only

what you must have to create your picture. I can give you no more valuable advice than to keep to one simple theme for your main effect, and satisfy your selector's instinct in your cutting garden.

With these few precepts kept in mind, let us analyze this garden and these tulips. We must work from the sky line to



Where grass paths from the flagged walk cut through the borders and enter upon the sheet of turf, flowering crabs guard the openings and give bulk to the planting

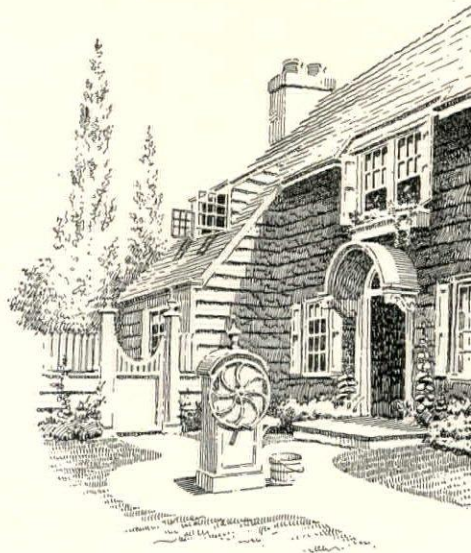


The color scheme of the tulip planting was planned to harmonize with the apple blossoms that bloom at various points in the border simultaneously with the bulbs

The
DECORATIVE QUALITY
of
WELL-HEAD DEVICES

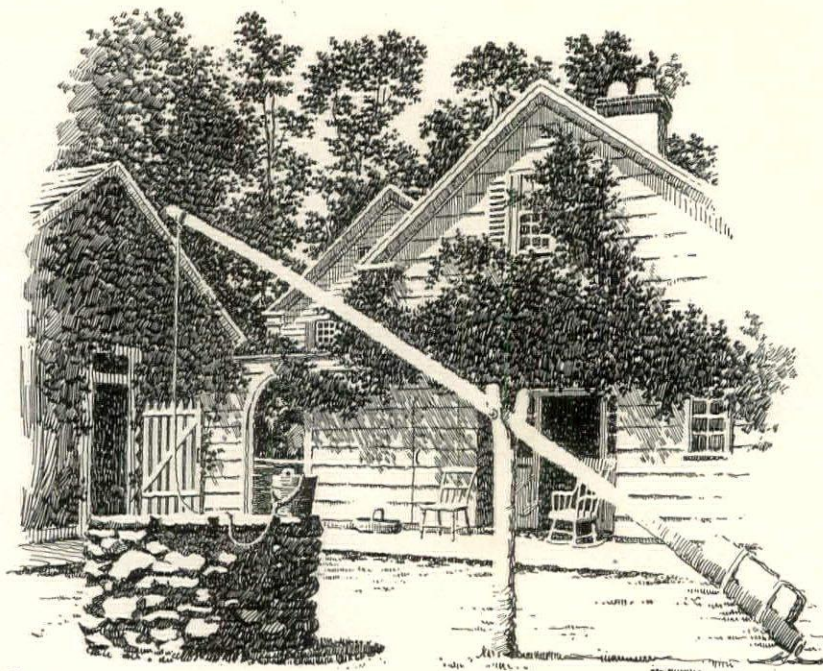


Gillies



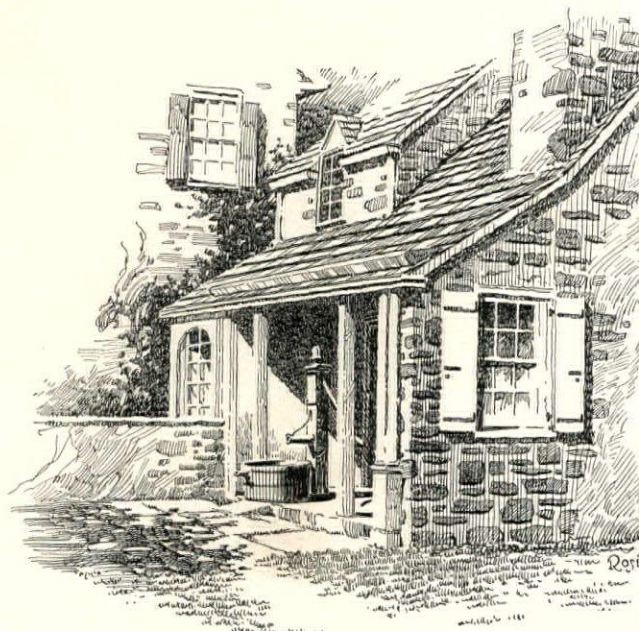
An adaptation of a familiar type. The wheel operates an endless chain of little buckets which produce an even flow of water. It is best suited to shallow wells with short lifts.

This well-head hood reflects the fine lines and simplicity of its house, a splendid example of the 1840 neo-classic revival. The home of Richardson Wright, Silver Mine, Ct.



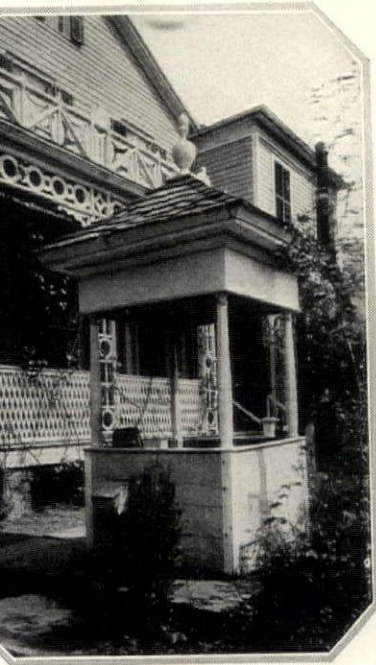
Rose

The sweep, designed on the weighted lever principle many centuries ago, is probably the most primitive device for lifting water from wells. It is probably, also, the most picturesque.

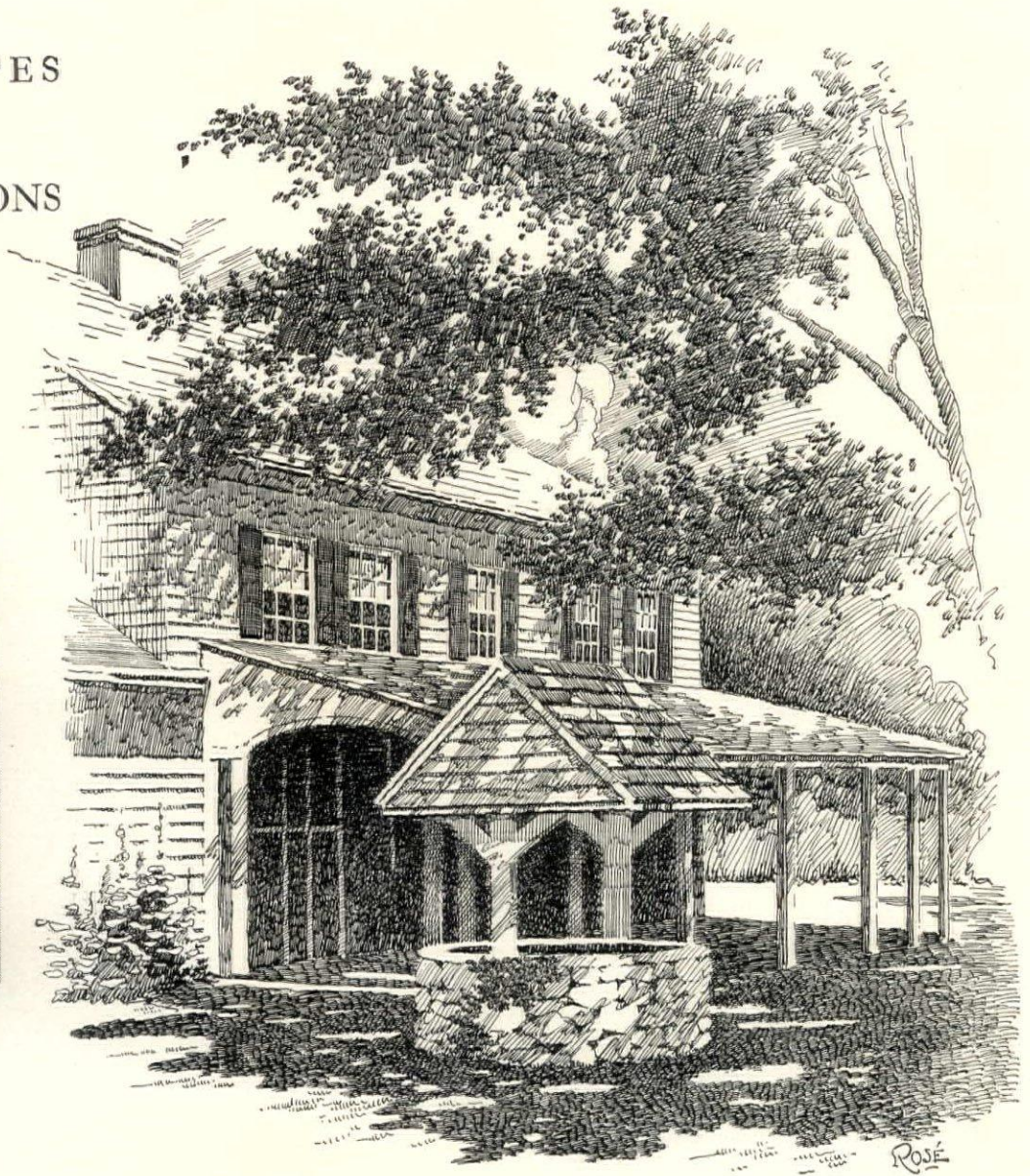


There is nothing anachronistic about a hand pump if you have a well as conveniently situated as this one, and from which ice cold water can be drawn on the maddest of midsummer days.

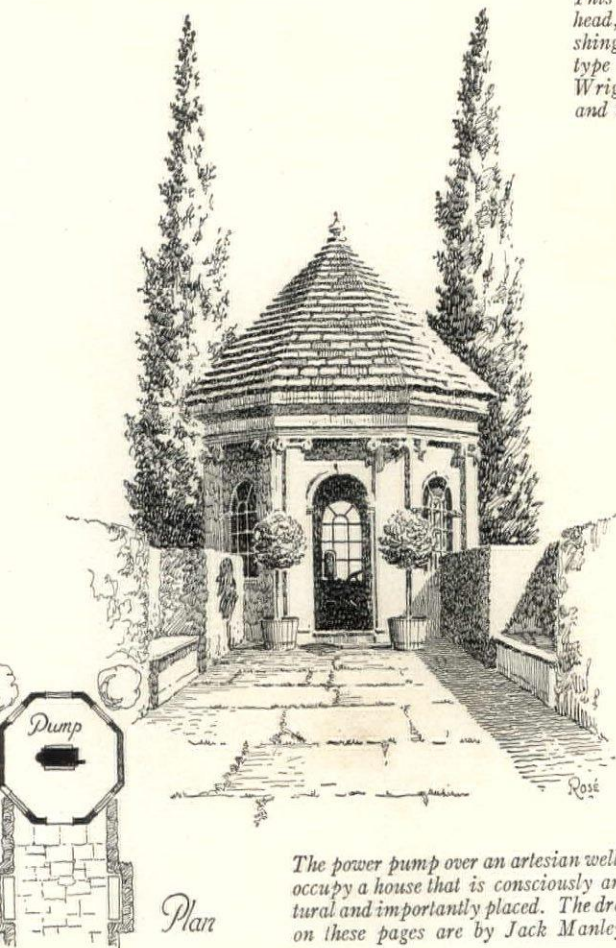
From
IMITIVE TYPES
to
DERN ADAPTATIONS



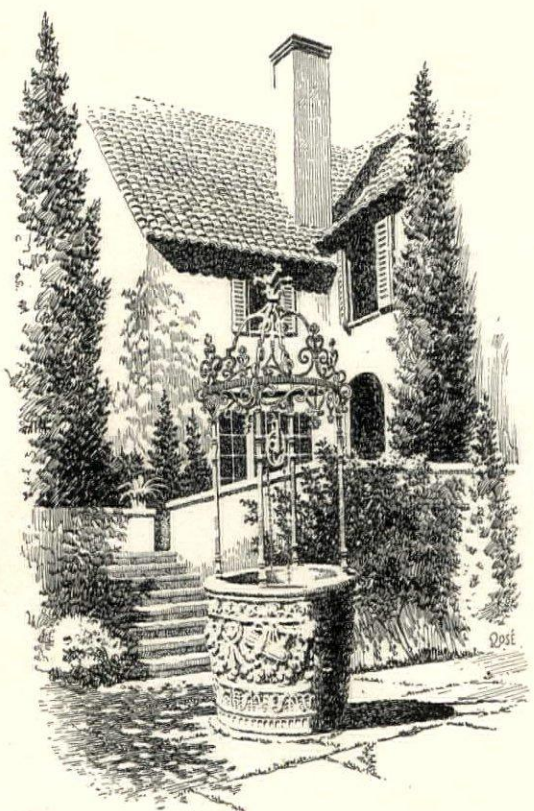
An old Dutch well-head at Kinderhook, N. Y., under which a bucket on a wheel has been operating since Colonial times



This rough masonry well-head, with its clapboard and shingle hood, belongs to a type similar to that of Mr. Wright's on the opposite page and the Dutch one at the left



The power pump over an artesian well might occupy a house that is consciously architectural and importantly placed. The drawings on these pages are by Jack Manley Rosé



For the terrace of an Italian house a well-head like this one, done in cut or cast stone and wrought iron, has the proper flavor. After a design of the Wm. H. Jackson Co.

THE CHOICE *and* PRUNING of GRAPES

Sectional Climates and Soils Will Influence the Choice of Varieties and the Method of Cultivating Them

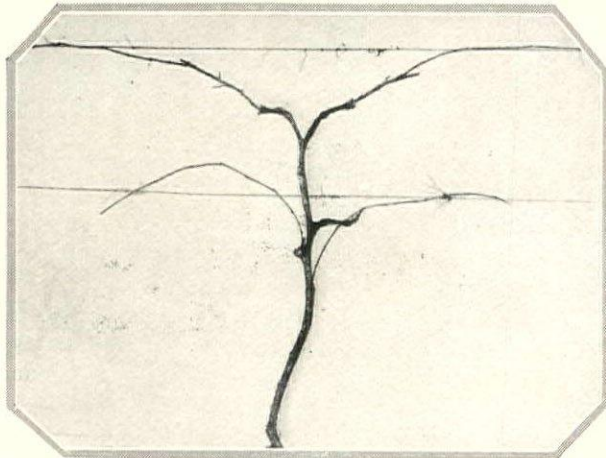
SAMUEL FRASER

ONE of the most interesting phases of human endeavor is contained in the story of the development of the grape. From time immemorial wine has been the symbol of joy, and man's wanderings after wine are the story of man's life. When the English and other European nations came to this new world of ours they found grapes in abundance. Grapes covered the land. The Vikings called it Vineland although they probably saw little of the land south of New England, and the main effort of Europeans for nearly three centuries was to find grapes that would make wine.

European and other grapes were brought here in profusion. They all endured our conditions for but a short time; then they dwindled and died. For two centuries this continued, and many wonderfully devised schemes for the development of a great wine industry in America came to naught. The wrecks strew the whole of North-eastern America. Some seventy or eighty years ago it began to be realized that reliance must be placed on our native grapes and during that period we can see the rise and development of American grapes, but the great achievement is not that the grapes have been developed but that the public taste has been developed so



Cane pruning of European grapes in California gives the vine a goblet shape trained on one or two wires



The Single Stem or Kniffin System of pruning is used in eastern New York and along the north Atlantic seacoast. This style requires two wires

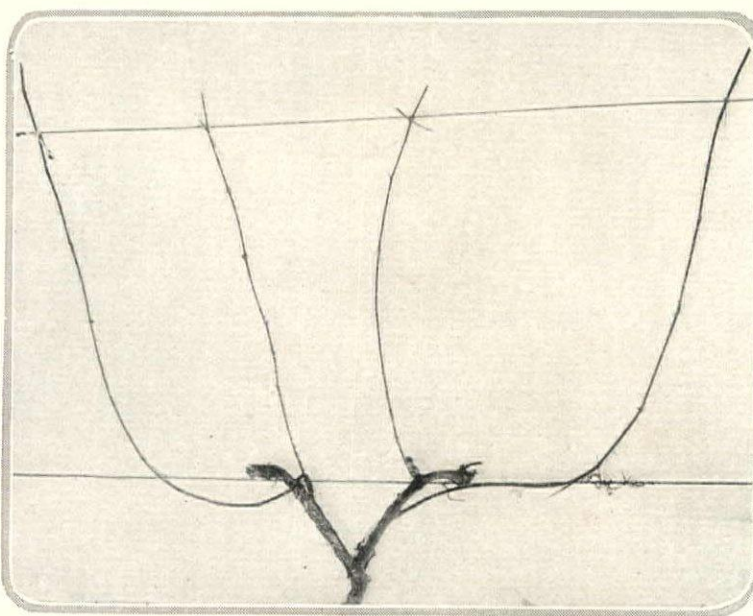
that it now calls for and not wine. Grapes out of hand.

After all the tragedy no other word describes scenes), after all many vicissitudes, much loss, suffering, it has been that the reason why pean grapes failed in East was, in part, v injury, but it was mainly to two diseases—black and mildew. These two eases any school-boy now control by spraying Bordeaux mixture after grapes go out to bloom,

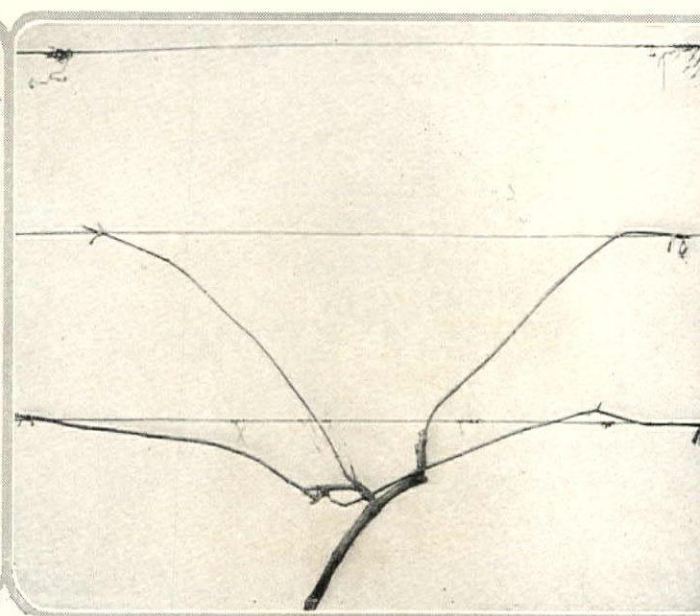
ing three or four applications intervals of about ten to fourteen. The phylloxera is a small louse lives on the roots of the grape while it lives on all, it saps the life of the European grape, whereas natives, especially the wild river grape, *Vitis riparia*, are immune attacks.

The great California grape industry (there are about 250,000 grape vines in California, all wholly European varieties, and of the commercial grape acreage of the country) was made possible by planting cuttings of the wild bank grape and using these for roots and then grafting the European grape on them. The phylloxera introduced into Europe and now

(Continued on page 102)



The Chautauqua System is practiced in Western and Central New York and is especially useful for strong growing varieties of the Labrusa type. Photographed by the New York Agricultural Experiment Station



The High Renewal System uses two or three wires, taking a set of laterals for each wire and pinching out any canes that project above the top. It is used for weak growing varieties such as Delaware and Catawba

COMFORT in BEDS and BEDDING

*Bedsteads, Springs, Mattresses and Pillows, Their Many Types,
Their Ingredients and Their Comparative Merits*

ETHEL R. PEYSER

EVERY Domiologist prides herself on knowing about beds. Yet we have entered no end of ignorance on every vital subject. There seems to be a tradition wound up in a bed spring mattress than anything besides religion and politics. More confusion seems to exist here than in any other department of the home. Now, to end this confusion this article will aim to take the bed out of the home and restore to the home the sanity and intelligence in buying beds and bedding which is beginning to exist in the purchase of electric and other appliances necessary for home comfort and economy.

One day we would love to write the history of the bed from the ancient days! It is the romance! Think of the adventures of writing about the bed in the time of Adam and Yseult, Adam and Eva, and Leon! Think of the history wound up in the bed! Think, too, of the tremendous amount of decoration data we could gather. Some day we will do this enticing thing, but now we are going to be practical, with this subject it is heart-breaking to be! Yet we will be Spartan and take the modern bed and the buying of it and the making it, if not romantic, at least use-

Beds must be comfortable: that is the requisite of the bed. They must be beautiful and well designed, but if they lack these qualifications and are not comfortable and comforting you might as well lie on straw like the famous story Daw. So, to this end, get the size that suits the occupant. If a person is exceedingly tall never try to fit him or her in the bed, but the bed to him or her. It is the "one size" and done often. Beds are usually 6 1/4' by 4 1/2' for the full size, and 4' by 3 1/2' for the three-quarter. Single beds are usually 3' 2" wide and 6 1/4' long, and couch beds are usually 3 1/4' wide. Cribs are 2 1/2' wide and 4 1/2' long.

THE wooden bed, of course, is the one that most fine homes enjoy. These are the beds that match the furniture in the room, and if they are period pieces, the bed should be of like period. However, the metal bed is made in period designs, too.

The main thing for us to know in buying beds is whether we want wooden beds or metal beds. We can have the wooden bed if we have enough time or servants to keep the bed clean and free from invasion, because the wooden bed takes a little more capricious watching in these complex subdivided days of ours, even in the finest apartments where the light is not always too bright!

In buying the wooden bed, you must of course note its length, the space in which you must put it, and the height above the floor. Many a bed whose height from the floor has been a daily terror to the occupant has been bought for an old lady or gentleman. Why? Because the bed is bought to fit an ideal and not the person! Here is where tradition persists again.

Then beds often "squeak". This squeak would never be tolerated in the motor car, yet it is tolerated where you sleep! But where the bed and not the spring squeaks or crackles it is usually due to bad joints where the foot or head boards meet the side rails. This is easily fixed by a good cabinet maker or easily obviated by buying a good bed in the beginning. Cheap beds are, like anything cheap, a lost project. However, if you do not mind sleeping in a talking machine, you can buy a bed anywhere.

When you buy the slatted bed the slats must stay put or else you will have the dread disease slatitis, and you will be roused from your dreams as if from the battlefield. Of course, the slat is a good dust gatherer; hence we would say, *Avaunt!* Yet the spring will not rest permanently in the bed-frame groove without the slats unless there is what is called the angle hook—a flat adjustable flange that projects a few inches under the spring and holds it staunchly and dependably. This angle hook, so called because it looks like two flat sides of a square, will help you also to raise or lower your spring so that it will fit in the bed frame better. This is an arrangement very little known and we are glad to pass it on. The sum total of buying wooden beds is to buy the best and take care of them assiduously.

THE canopy! and here we get into the Romance! The canopy was used in the old days because the Lord and Lady slept in the sleeping hall, surrounded by their retainers, who slept on the floor to guard them from hostile hordes. This, too, is why the bed was high, so that the retainers themselves were cut off from invading the comfort and privacy of their Lord and Lady. Maybe now you can see how strange and almost comical it is for us to use the canopy bed, which is so delightful a dust trap and such a care to the householder. Yet we admit its beauty in a room of ancient habiliments. But isn't it amusing to realize the origin of this bed? Then, too, the castles at that time were exceedingly draughty and the curtained bed has persisted up to today for that very reason. The curtain keeps out not only prying eyes but prying winds.

Today the bed must be chosen first from design, as we said before, then it must of

course stand squarely on the floor, because a cradle is not a comfortable bed for grown-ups! The corners must fit and be made so that the bed is easily taken apart when necessary. And, finally, all the joints must be joined and not rickety; they must fit tight and be solid.

WE would advise the best type of springs for the crib, for the way the child's back lies at night will add much to its strength and health for all the days of its life. (See sections following on the question of springs.)

Remember, too, that the day bed is used night and day, so unless the spring here is of the best you will have a dejected looking couch by day and a depressing bed by night. Many a person forgets this double-duty bed and buys any old thing just because it has not the dignity of four posts, canopy, or exclusive night work. Reflect on this and your day beds in bungalow or city home will look better and be better. The day bed needs aristocratic design and makings to arrive at all.

The day bed comes with railed back, slight head and foot boards, or minus these things. It is wise, when possible, to have the day bed so built that it contains the mattress and springs solidly, so that neither waver. In this way their lives will be longer and comfort greater.

There is, too, the day chair, which by day is a rather obese looking chair and by night a bed. In this way, one can have two camouflaged beds in the same sitting room!

Metal beds have sprung into vogue with the craze for beauty, cleanliness and sanitation. At first we had the glittering brass round- and square-tubed bed, and that was so over-used that people became tired of it and thought out the enamel bed, which at first was made only in white. Now, however, we have beds of metal that look for all the world like mahogany or oak or any other wood you please. Solid head and foot boards (not tubes necessarily) hiding their metallic stuff, but being of finer metal than other beds, give the room a warmer, more fashionable look. The manufacturers have been discreet in their designs and the square-tubed metal bed in wood styles is a truly fine thing.

There isn't any doubt that the metal bed is easier to keep "fool proof", and the clean, absolutely clean, bed is a consummation devoutly to be wished for.

The iron bed of course is cheaper than the brass bed and is very serviceable. Iron painted looks very well and will go with any wood you happen to have in your bedroom. The brass bed is the most expensive of the metal beds. All the best beds are

(Continued on page 88)

Lilium candidum, Madonna lily, adds to the garden's glory in late June. Its white serves as foil for many perennials



Lilium tenuifolium is a dwarf, growing 1'-2' high and is especially valuable for its early flowering brilliant red tubular flowers.



McFarland

The Nankeen lily, *L. testaceum*, gives a yellowish, delicate apricot color and carries its flowers in a large spreading head. Although preferring a peaty soil any garden soil will grow it



THE VIRTUES of THE LILY

H. STUART ORTLOFF

THERE is an added charm about a garden where stately lilies blow and fill the air with fragrance, yet it is a surprise to note the infrequency with which we meet them. This is due, no doubt, to the difficulties which are supposed to attend their raising. Success with them may well be considered an achievement, not because of bringing them into flower, but because of having given them enough consideration to assure their presence. The difficulties of raising are bugaboos. It is the lack of understanding of their likes and dislikes in regard to soil and moisture which so often causes failure. There are a number of lilies which will thrive in ordinary garden soil quite successfully, and others which will do almost as well if a few extra precautions are taken to insure their complete happiness.

So many people are content to plant haphazardly, leaving practically everything to chance. The lily refuses to be wooed by any

The Hanson lily, *L. maculatum*, is a permanent type, has a hardy constitution and its flowers are yellow spotted black

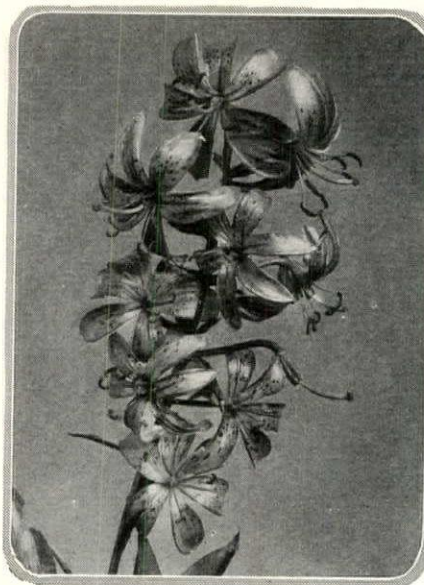
such casual treatment. Most of them, being natives of the temperate zone, are hardy, so this is not the reason for their reluctance to grow successfully. The principal reason, however, is improper or insufficient drainage, winter dampness resulting, or it may be a lack of protection from late spring frosts. The danger from improper drainage can be eliminated by proper precautions at the time of planting. A cushion of sharp sea sand or of sphagnum moss insures good drainage, and the soil in which the bulb is planted must be mechan-

ically, as well as chemically, fit. Too much cannot be said about drainage for without doubt this is the one item upon which lilies are most sensitive. Even our native varieties spring from a hummock or tuft in their native bogs, high and dry above the water level, and contenting themselves with an ample supply secured by their roots. For while they disdain wetness, they revel in a good supply of steady moisture at their roots.

The other danger, that of late spring frosts, can be easily taken care of

by growing some sort of protective cover crop above the lilies in the fall. That when they push their tender shoots in the spring they may have protection. Ferns, dicotyledonous plants, some other herbaceous plants whose period of growth and glory is early in the season will serve this purpose admirably, and at the same time furnish protection for the later growth of the bulbs by keeping the ground

(Continued on page 10)



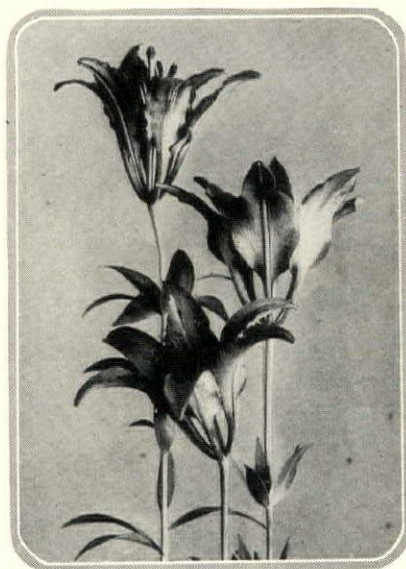
One of the oldest cultivated lilies is *L. canadense*, with bell-shaped spotted flowers. Plant it among azaleas in humus



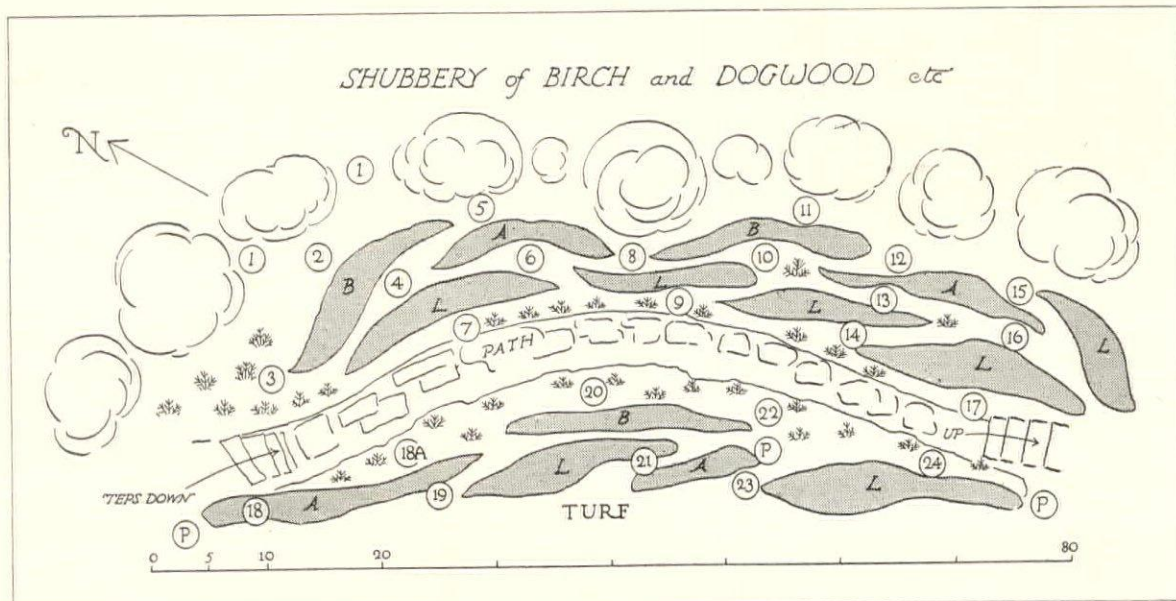
When well established *L. Henryi* will attain 4' or 5', bearing orange yellow flowers banded with green. It has a hardy constitution, in fact, is one of the easiest of all the lilies to grow



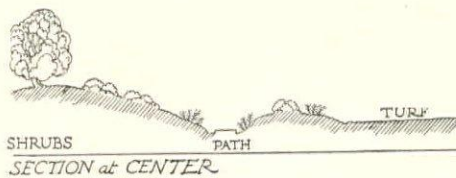
Lilium superbum, a lover of moist soil, bears bright orange flowers spotted, twelve to thirty to a plant



A native lily is *L. philadelphicum*, preferring sandy soil with partial shade and good drainage



VARIETY	COLOR	HEIGHT	SEASON
<i>Lilium Giganteum</i>	White	10'	July-Aug.
" <i>Martagon</i> (Turk's Cap)	Purple spotted	3'	June-July
" <i>Tigrinum splendens</i>	Orange red	4'	Aug.-Sept.
" <i>Krameri</i>	Pink	2½'	July-Aug.
" <i>Umbellatum erectum</i>	Red orange	2'	June-July
" <i>Szovitzianum</i> (cochiam)	Yellow	4'	June-July
" <i>Rubellum</i>	Rose	2'	May-June
" <i>Auratum</i>	Orange	4'	Aug.-Sept.
" <i>Thun-Alutaceum</i>	Apricot	1½'	June-July
" <i>Umbellatum-incomparable</i>	Crimson	2'	June-July
" <i>Martagon</i> (Turk's Cap)	Purple	3'	June-July
" <i>Pyrenaicum</i>	Yellow	2'	May-June
" <i>Thun. Von Houtter</i>	Crimson	1½'	June-July
" <i>Speciosum-rubrum</i>	Rose	3'	Aug.-Sept.
" <i>Henryi</i>	Cream	6'	Aug.-Sept.
" <i>Regale</i>	Cream with brown stripe	3'	July
" <i>Candidum</i>	White	4'	June-July
" <i>Croceum</i>	Orange	3'	June-July
" <i>Canadense</i>	Yellow	3'	July
" <i>Candidum</i>	White	3'	July-Aug.
" <i>Speciosum album Kraetzeri</i>	White	3'	Aug.-Sept.
" <i>Chalcedonicum</i>	Scarlet	3'	June-July
" <i>Superbum</i>	Orange crimson	6'	July-Aug.
" <i>Hansoni</i>	Golden	3'	June-July
" <i>Testaceum</i> (Nankeen Lily)	Yellow	4'	June-July

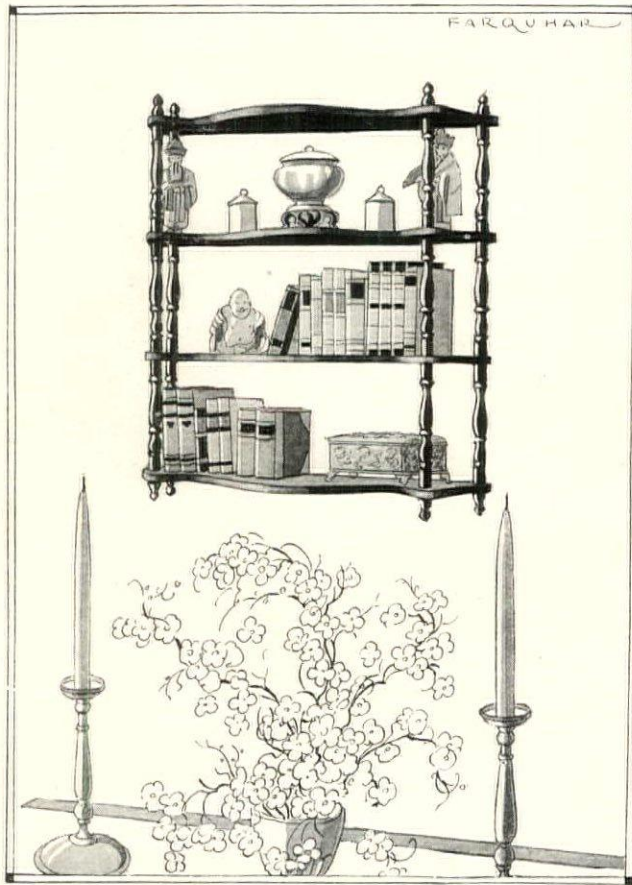


- A Azalea
- B Berberis
- L Laurel
- (P) *Pyrus Bechtellii*
- X *Hyacinthus Candicans*
- Hardy Ferns

Although lilies are generally grown in the border, a special garden devoted to them would make a brilliant showing. The plan and table show variety and long blooming



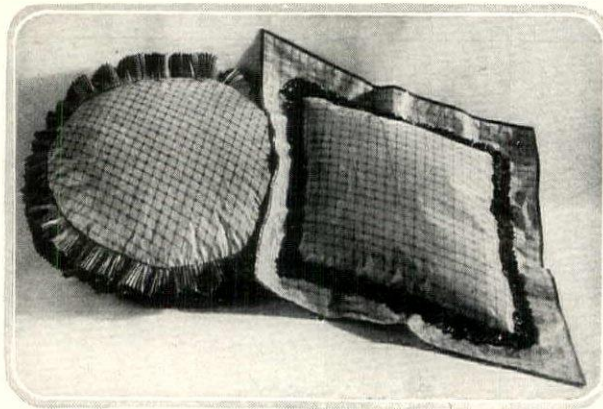
A graceful vase of fragile Venetian glass, lovely for long-stemmed flowers, comes in amber color, light green, vivid green-blue or amethyst. It is 8" high and it is priced at \$6.75



The decorative hanging bookshelves above can be had in three finishes. Unpainted, \$14.49. In walnut or mahogany finish they are priced at \$20.24, 32" high, 25" wide and 8½" deep



A pleated lamp shade of wall paper has a white ground and flowers in blue, brown, old rose and green, 14" \$10.25, 11" \$6.25. Chinese base with apple blossom design 14", \$20.50



Crisp glazed chintz pillows in an inviting lattice pattern come either round or diamond shaped in raspberry, violet, orange, green, blue or yellow with contrasting pleated ruffles, \$15.50



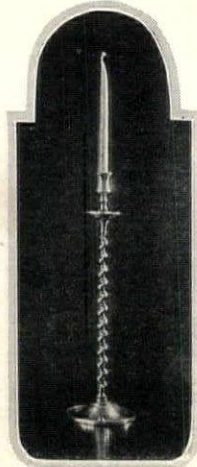
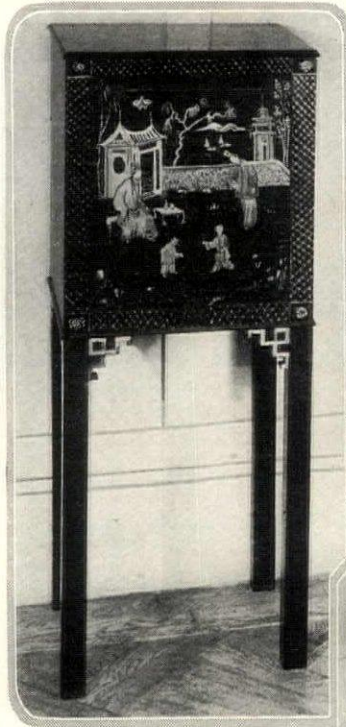
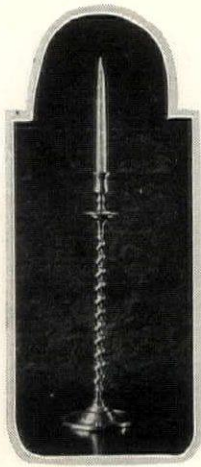
A beautiful Regence arm chair is made of beech wood delicately carved and covered in needlepoint in soft colors, \$165.50

The little, low Louis XVI table for coffee or smoking things is of rosewood. The top is marble with gilded metal railing, \$35.50

Readers who live in large cities may find these articles or similar ones in their local shops. In case they do not, House & Garden will gladly purchase them through its Shopping Service, 10 West 44th Street, New York City. Remittance should be made by draft, money order, certified check or check on a New York bank



E E N
n t h e
H O P S



Two views of a new and unusual cabinet for a small typewriter are shown at the left. It stands 3' 3" high with the cabinet part 15" x 17". Unfinished \$20.50, with flat coat of paint any color \$25.50, lacquered in the manner of the picture \$75.50



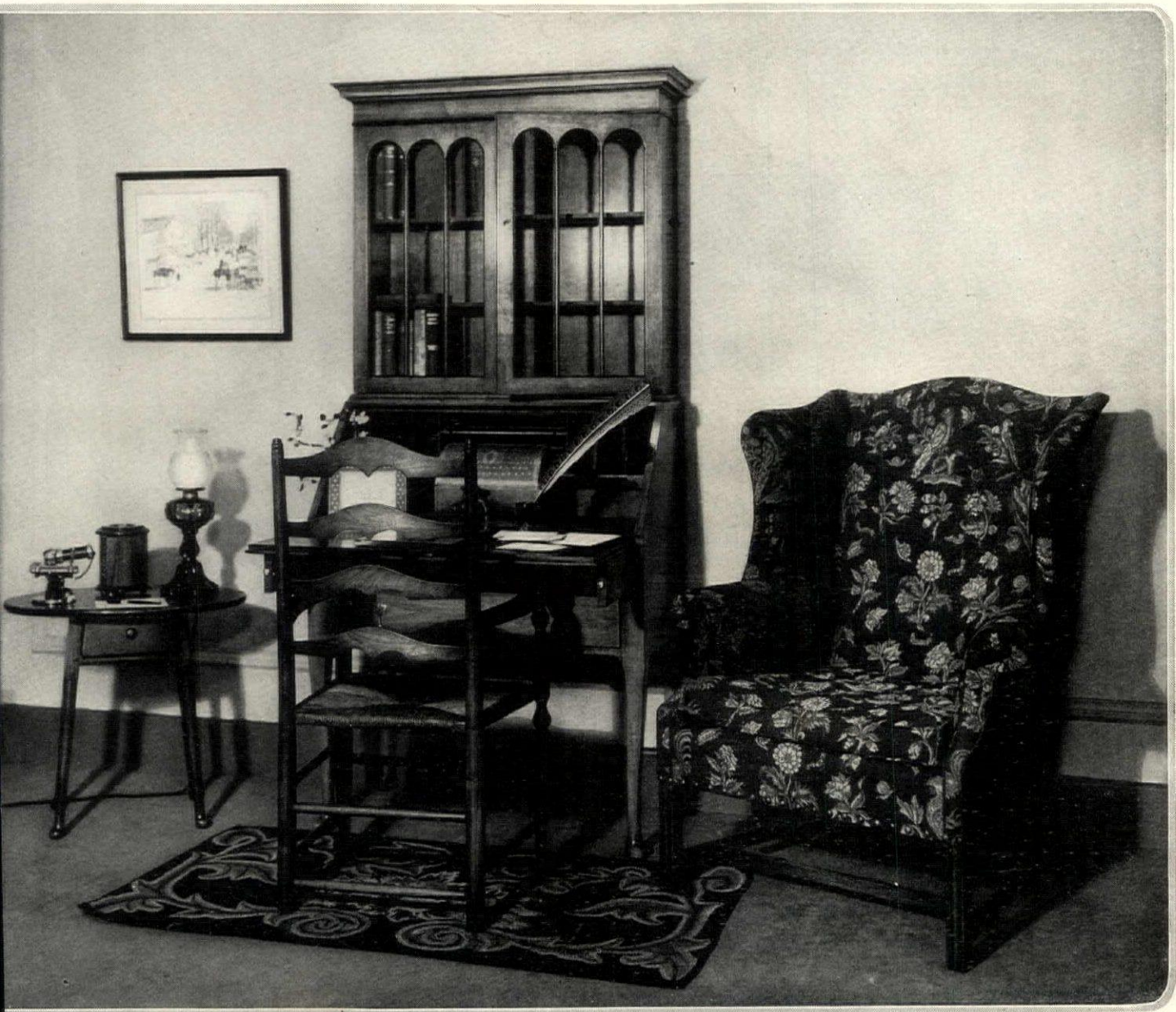
The Jacobean candlesticks above in a twisted design of solid cast brass are attractive used in connection with English oak furniture. 20" high, \$15.50 the pair



Charming for a bedroom is this French costume print. The frames match dominating color, 12" x 16", \$8.75

A portfolio for photographs, magazines or the telephone book is covered in green and gold Italian paper with a French print 15" x 12", \$10.25

(Below) A copy of an early American maple secretary desk \$350.50. Ladder back arm chair with hand woven rush seat \$60.50. General Heath wing chair \$155.50. Walnut tavern table, 23" high, \$45.50

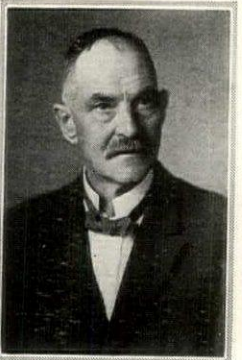


The GARDENER'S CALENDAR for SEPTEMBER



JOHN COOK

One of the great figures in American rose-growing, Mr. Cook has created among others the famous *Radiance*, and one named after his fellow townsman *Francis Scott Key*



DR. W. VAN FLEET

The late Dr. Van Fleet did more for American roses than any other hybridist. A few of his creations are *American Pillar*, *Silver Moon*, and the climber of his name



DOROTHY PERKINS ESTABROOK

Everyone in the world who grows roses or knows them is familiar with the *Dorothy Perkins*, named after the young lady above by her father, who created it

SUNDAY MONDAY

This calendar of the gardener's labors is designed for the Middle States, but it should fit the whole country if, for every one hundred miles north or south, garden operations be retarded or advanced from five to seven days. This is for a normal season.

2. Onions, parsnips, spinach and hardy crops of this character may be sown in the open with the idea of carrying them over the winter. This can be easily done with a little protection, such as salt hay or similar material.

3. Vegetables should be started in the greenhouse now for next winter's use. Cauliflower, lettuce and string beans should be sown about every three weeks. Tomatoes and Swiss chard need but one sowing.

9. Do not neglect to sow down with rye and clover the vacant patches in the garden. Sowings can also be made between corn, cabbage and other crops with the idea of remaining after these crops have been gathered.

10. This is one of the best periods of the year for seeding down new lawns, the reason being that most weed growth is over and the grass will get sufficient start to carry it safely through the trials of winter weather.

16. A great deal of our so-called winter losses, especially with evergreens, is the result of these plants being allowed to become bone dry at this season when they are developing a root system to carry them over winter.

17. Just as soon as the foliage turns yellow on deciduous plants it is safe to start transplanting; in fact, the earlier in the fall this is attended to the better, as the roots will take hold before cold weather.

23. Chrysanthemums and other similar plants that are in bud should be fed freely with liquid manures of different kinds. This operation, however, must be discontinued as soon as the buds show color and signs of opening.

24. Permanent pastures for grazing purposes should be sown at this time. Bear in mind that if properly put down, a good pasture will last for many years. Do not under any circumstances plant inferior seed.

30. Attention should be given now to bulb planting for this season. If not already placed, orders should be sent immediately, as early planting means better results. It gives the bulb a chance to form a root system.

TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

Certain plants, as certain animals, have followed man from the first, supplying his necessities and administering to his comforts. The color and fragrance of the rose are parts in this history of mankind. Rose forms, rose odors, rose colors are common relationships in the language, showing how close must have been the early association. With this history and influence as a foundation, we now breed and produce roses for a purpose, and we desire to extend their suggestion to every soul.
LIBERTY HYDE BAILEY

4. Melon frames and other garden accessories that will not be used again this season should be repaired, painted and put away in winter storage. When well cared for they will last for several seasons of actual use.

5. The flower garden should be given a final clean-up for the season. The walks should be properly edged, all weed growth and the old stalks of plants removed and burned. This will destroy many insect larvae.

6. The last sowing of peas should be made the early part of this month, using only the hard round-seeded type, which is quick and vigorous in growth. If the ground is dry, water the drills well before sowing the seed.

7. Evergreens that are being transplanted now, or have been transplanted recently, must be kept well watered. Although top growth has terminated, these plants are making considerable root growth even now.

8. Celery should be banked with earth now. It is best if this is attended to frequently, as the soil should never be allowed to work its way into the heart of the plant. Hold the stalks together while banking them.

11. Do not stop cutting the grass until all growth has ceased. Failure to do this will result in a long growth, which, when carried over the winter, will turn brown in spring and be hard to eradicate when the lawn is put in order.

12. Before the leaves begin to fall, look the garden and grounds over carefully with an eye to changes in their arrangement. The reason for this, and how to go about it, are detailed on another page in this issue.

13. Evergreens that have been confined in growth, hedges and various other plants that are clipped frequently should be given a final clipping at this time. Do this before the foliage turns on the deciduous plants.

14. Cold frames that can be protected throughout the winter should be used for sowing hardy vegetables like cabbage and cauliflower with the idea of carrying them over and planting out early in the spring.

15. It might be advisable to build a fire in the greenhouse occasionally. Cold nights and hot days are productive of mildew. To overcome this have the pipes painted with a paste made from flowers of sulphur and water.

18. Do not neglect to get cuttings of the bedding plants before they are destroyed by frost. This applies to chrysanthemum, coleus, etc. Each variety should be kept separate, as mixed colors are disappointing.

19. Where heated frames are available for them, there are a number of crops that can be started at this time. Radishes, spinach, etc., or some of the cooler flowers such as violets and pansies, can be sown in the frames.

20. Wire grass, ryegrass and other heavy growing grasses and weeds grow very rapidly at this season of the year, and if allowed to overrun your garden they will be a serious factor to contend with next spring.

21. This is peony month in the flower garden. If you want good results next year, it will be necessary to overhaul the plants now, digging up the clumps that are too large, cutting them into four pieces and re-setting.

22. It would not be amiss with late growing crops such as celery, rutabaga, carrots, parsnip and New Zealand spinach, or other crops still bearing, to apply frequent dressings of manure and occasionally nitrate of soda.

25. Carnations that were planted out may now be put in the greenhouse. The glass should be shaded slightly for several days, or until the roots have again become active. Overhead spraying is helpful.

26. Mushroom beds may be started in the cellar at this time. Be sure to get fresh droppings for this purpose, and by all means use new culture spawn, which is of high quality and the most dependable.

27. The orchard that is not growing satisfactorily can be improved wonderfully by the sowing of cover crops, and subsequently turning them under as described on another page. No orchard should be grown in sod.

28. It is not too late to start a strawberry bed for next season, if potted plants are used for planting. Use pistillate and staminate types. Put in plenty of manure and a fair amount of bone meal to stimulate strong, rapid growth.

29. Do not neglect the cane fruits, if they have not already been attended to. Go over them carefully, removing the old canes at the ground line and tying the young, vigorous shoots into position to prevent damage by storms.



M. H. WARD

The late rose of Woods Hole produced many varieties which will remain none more so than the climber *Lady Hiawatha* and E



GEORGE C. PERKINS

One of the best growers of roses in America, Mr. Perkins is also the creator of the climber *Dorothy Perkins*, named after his daughter, Mrs. Estabrook



Look to the blowing rose, "Lo, Laughing," she says, "into the world I blow."

EDWARD FITZGERALD



EDWARD TOWILL

One of the best-known roses from this hybridist is the rosy red hybrid tea, *Milady*, an important contribution to the long list of fine American productions



MRS. AARON WARD

In many ways the loveliest of the yellow-orange hybrid teas is the one which bears the name of the wife of the late Admiral Ward, a fancier of splendid enthusiasm

E. GURNEY PERKINS

From Richmond, Virginia, Mr. Hil sent roses all over the world to win prizes for such roses as the original *MacArthur*, *Lumbia*, *Defiance*, *Rhea Reid* and *Miller*



A pair of English 18th Century inlaid tables in the Hepplewhite style. Together they form a set of four legs. Note the fluted legs.

This 18th Century mahogany chair is typical of Hepplewhite in its shield back and horizontal arms on curved arm supports.



A satinwood armchair dated between 1780 and 1785. The shield back, short horizontal arms and tapering legs are typical.



THE FURNITURE of GEORGE HEPPLEWHITE

WE often hear the discouraged remark, "I can't tell Hepplewhite from Sheraton." Their best known models are easily distinguishable, however, although their French types are similar. Both drew inspiration from the Adam Brothers. Hepplewhite's style we recognize by the square, straight, tapering leg; the concave front corners of sideboards; and the shield or interlaced chair-backs. Sheraton's individual style is quite different.

Americans were much taken with Hepplewhite furniture in the early days of the Republic. Its silk upholstery was in keeping with the silks worn by both men and women of the day.

George Hepplewhite ranks high among the group of cabinet-makers in England, who made the 18th Century notable. From Jacobean days furniture gener-

This is the seventh of a series of articles on the salient points of period furniture prepared by Mr. and Mrs. G. Glen Gould for the readers of House & Garden. The new article, in the October issue, will consider Sheraton furniture.

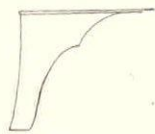
ally lightened both in weight and design. Hepplewhite added a distinct element to this by the novelty of his chair-backs. With a knowledge of woods, their grain and strength, he designed a chair-back shaped like a shield, which is both light and strong.

His widow, Alice Hepplewhite, published a book of designs. He followed the French in his day in its revival of the Roman design. Hepplewhite was greatly influenced by these designs, but the experts recognize the distinct English quality of Hepplewhite's style. He appropriated foreign ideas and adapted them to English conditions.

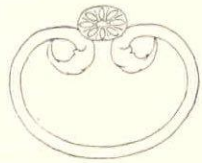
The Hepplewhite characteristics are:
Construction: Rectangular, light and graceful but strong.
(Continued on page 87)



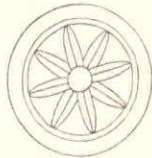
A turned foot by Hepplewhite



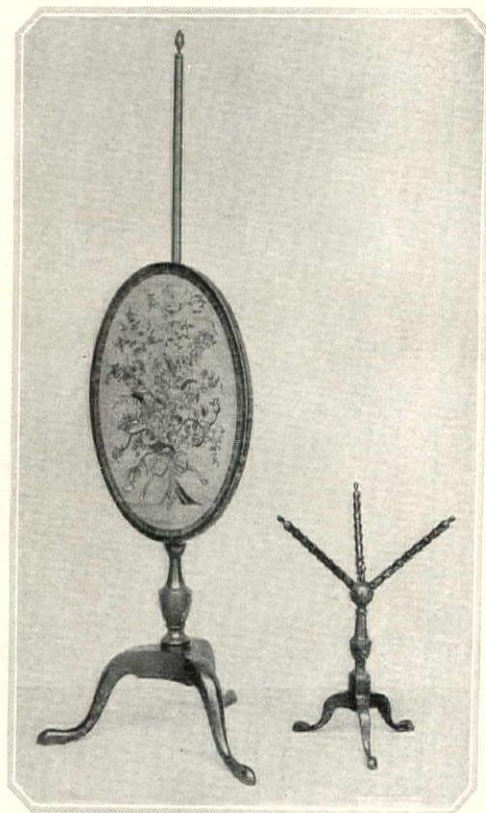
A foot from a chest of drawers



An ornamental handle of a typical Hepplewhite furniture mount



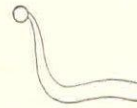
A door knob with floral ornament



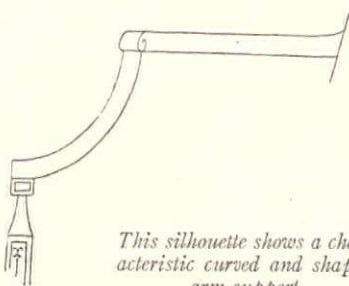
A small mahogany fire screen and a tripod in the Hepplewhite style made between 1785 and 1790. The snake feet are typical.



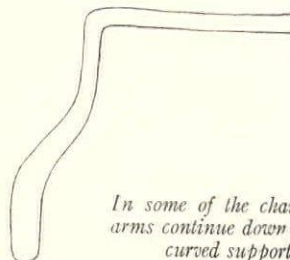
A simple Hepplewhite key-plate



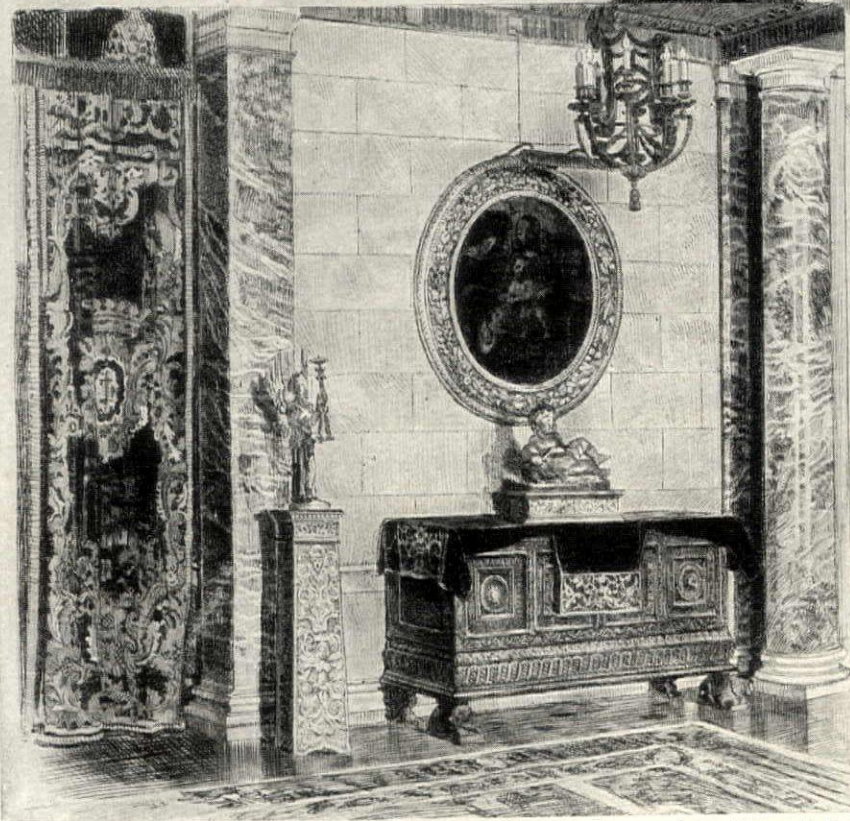
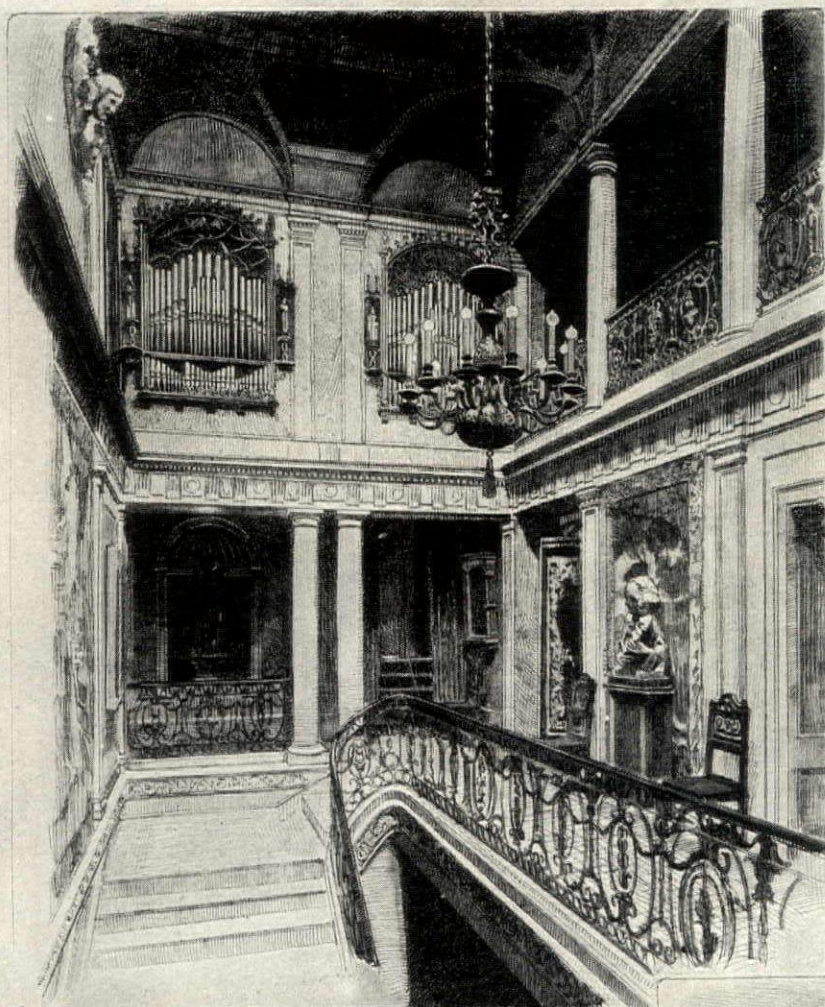
The curious handle of a mousetrap without back



This silhouette shows a characteristic curved and shaped arm support



In some of the chairs the arms continue down to the curved support



Welte Philharmonic Pipe Organ in a Private Residence in Yonkers, N. Y.

The Main Organ in this installation is built in a space beneath the roof with tone outlets through gothic organ screens, to be seen above the grand staircase. The Keyboard Console shown to the right of the illustration is recessed in a space on the second floor of the residence. In the lower left hand corner is an old Cassone, or chest. Behind this chest is a wall opening leading into the basement in which an Echo Organ is located. 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.

THE WELTE PHILHARMONIC RESIDENCE PIPE ORGAN

MAY BE HEARD INFORMALLY, AT ANY TIME, AT
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You can give every room in your home that delightful air of immaculate cleanliness by using Johnson's Polishing Wax occasionally on your furniture, woodwork, floors and linoleum. It imparts a beautiful hard, dry, glass-like polish which will not show finger prints or collect dust and lint. Johnson's Wax cleans, polishes, preserves and protects—all in one operation.

**\$4.35 Floor Polishing Outfit
for \$3.50**

With this outfit (consisting of a \$3.50 weighted brush *with Wax Applying Attachment* and a 1 lb. (85c) can of Johnson's Polishing Wax) you can easily keep your floors and linoleum like new. This Special Offer is good through dealers—or send \$3.50 direct to us. (Price \$4.00 West of the Rockies.)

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COMFORT in BEDS and BED

(Continued from page 79)

welded, seamless, and the joints are as firm as the Rock of Gibraltar. The new metal beds are boons to people of all classes.

This is a statement about metal beds by Frank A. Hall in regard to all that we have said:

"To attain these important features, it is first necessary that good materials be used, and in square-tube bedsteads a tubing of not less than 18 gauge should be used. In joining the various parts, that is the cross rods to the posts and the filling rods to the cross rods, they should not merely be punched and fitted together, but all joints should be thoroughly welded entirely around the tubing. This method stiffens the bed, and it also prevents to a great extent the cracking or chipping of the finish, which usually starts at these joints.

"The purchaser should also see that the corner lug, into which the side rails fit, is securely fastened to the post, and that it is of sufficient strength and rigidity, so that it will hold the bed straight and rigid. The finish, of course, is a matter of taste, and the finish on the most cheaply constructed beds is usually equal to that of the higher priced beds."

So here you have to buy from a maker whom you can trust.

The spring not only gives the occupant comfort but it contributes to the serviceability and comfort of the mattress. It must be made in the very best way, of the very best material, to give comfort. The box spring, of course, is the best of all springs, but it is expensive, and rightly so, because its processes of manufacture are costly in time and materials. The frame of the box spring should be of thoroughly seasoned lumber. When we say thoroughly seasoned here, we mean it to the nth degree. It must be able to hold nails without the slightest symptom of splitting. It must be so seasoned that shrinking or swelling or any such temperamental vagary is utterly out of the question. You can see that such a piece of wood is in the nature of old wine—rare and long in the process. Then this frame must be thoroughly braced so that it will be kept within the proper limits of its own space. No slopping over, as it were.

BOX SPRING INTERIORS

Now, as to the spirals which are inside the "box". These must be of the finest oil-tempered steel wire, lengthwise, crosswise and diagonally, and each cord must be tied twice to each spiral, which makes eight knots to each spiral spring. Then, too, the twine used must be impeccable; for the life of the whole spring and your comfort depends upon the twine used in these springs. This twine must be unstretchy, durable and of such a size that it will form hard unslippable knots. It has generally been conceded that Italian hemp is the best for the purpose. It is expensive and doesn't look one bit better than any other twine. But let experience teach you that it is far and above every other kind for durability and lasting qualities.

Rattan is best for the edge and for edge flexibility. Some makers use wire, but this is too flexible and bends when bending is not invited, and the bend stays. Now, as we do not want to introduce the bends as a bed malady . . . rattan is the safest edge. Some very good springs are fastened to the rattan with twine, but some of the best makers have experienced the fact that no matter how good the twine is, or how well applied the twine, in this position of hard labor it will stretch, loosen and permit the rattan to get out of place, which often makes the remaking of the spring a necessity, which of course entails discomfort and expense.

Now we have gotten to one of the other important requirements: The spring

work must be topped with burlap. This again must be white cotton felt for softness comes the ticking. We were that a spring should be as beautifully as a clock, and the ticking, so we didn't dare jesting or no jesting, the next process. This ticking is favorite color, but it must of quality.

To summarize, then, the spring (box spring). It must

1. A strong rigid frame
2. Best quality of wire spring
3. Best quality of twine
4. Strong clean burlap
5. Fine felt topping
6. Permanent edge which break down.

Now, there is also another consider when you buy box any springs, and that is whether is going to be used by a person or not. Because an average spring is made for weight. When a very heavy going to sleep in a bed, say weighing over 190, it might have an extra set of spirals the ticking et al.

Now, there is the non-box is made of spirals and can be factory without the covering this is cheaper than the box history we have given you.

WOVEN WIRE SPRING

The woven wire mesh spring weave about three-eighths thick. This spring comes in and fashions: good, bad, and There are some that will last there are some that will sag after they are used. The idea these springs should be to hammock proclivities of the as possible. The best type of procrastinator, if you are in weaves, is the woven wire spring is attached at both ends to fo pieces with wire springs. In struction, should the wire spring renew without having to renew cot or bed.

Some wire woven springs forcements in the way of steel under the wire. We are not that because when the weave sag you not only have a sag but hills and dales. It is better comfortable sag than a series under you while sleeping on sleep. So when buying the spring, buy a very strong weave.

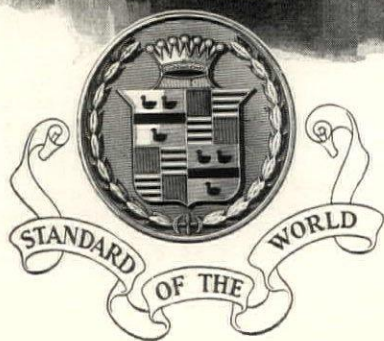
Some springs of wire woven turn up so that there is a barrier the mattress and the floor. nothing quite so slippery as the and unless there is something the mattress it just will slide off.

The only reinforcement that is worth while in the wire frame reinforcement, but don't reinforce the spring any place though, of course, the wire it be extra strong.

Another form of spring is n wove nor spiral, but is of wire mond shape or other geometric This is something, but not quite to that which used to be called tional". This spring should spirals attached at each end, t a renewal of the spring will not renewal of the whole bed.

The spiral spring bed is a spring, but a little harder to the woven springs. This con series of spirals (vertically wood, and any one that go or unnerved can be removed ve This is the best substitute box spring: as it is comfortable

(Continued on page 90)



What constant and undeviating preference women have shown for the Cadillac.

Years ago, when the first V-type, 90 degree eight-cylinder model was introduced, they accorded it high favor.

And with each succeeding new Cadillac their allegiance has grown stronger and stronger.

Today, because of long use and long satisfaction, this preference is more firmly fixed than ever in women's minds.

It causes them to think of the Cadillac first when fine cars are mentioned.

And it reveals itself not only in the matter but also in the manner of their praise.

It is the *Cadillac*—and the very emphasis they give to the name is evidence that to them it represents the highest degree of automotive beauty, comfort and dependability.

A D I L L A C

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The Spirit of the Master Builder Still Lives after a Hundred Years

A CENTURY AGO, Franz Brambach, master piano craftsman, set up a standard of workmanship which has endured until this day. In the great Brambach workrooms, the piano is held as more than a mere assembly of wood, of metal and of ivory. It is considered almost a living, singing entity for the inspiration and culture and entertainment of mankind.

And this pride of craftsmanship finds its tangible expression in the Brambach Baby Grand. Its wondrous tonal qualities and instant responsiveness are combined with a quiet restraint of design and finish so valued in the tastefully-appointed home.

You may now enjoy a Brambach Baby Grand in a small house or apartment; for it takes no more space, and costs no more, than a high-grade upright piano. Sold by leading dealers everywhere.

The BRAMBACH BABY GRAND ~ ~ \$635 and up

Send the coupon for an interesting Brochure and a paper pattern showing the exact space this piano takes.

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Makers of Baby Grand Pianos
of Quality Exclusively

Fill in and mail this coupon.
BRAMBACH PIANO CO.
Mark P. Campbell, Pres.
645 West 49th St., New York City

Please send me paper pattern showing size of the Brambach Baby Grand.

Name.....
Address.....

COMFORT in BEDS and BEDS

(Continued from page 88)

not make you feel like a sailor boy sleeping in a hammock. The box spring costs about five times that of any other, but it is the best spring on the market; it is easier to use, is warmer and more fitting for permanent use.

The subject of mattresses is truly hair raising! At least so the horse hair folk think. Of course, the best sort of mattress is the hair mattress at its finest, but when not at its best the mattress of felt of fine quality is far better to use and far better in length of serviceability.

It is perfectly correct for the salesman to tell you that the mattress that you buy is of hair when it is made of cattle, goat, hog bristles, etc. It is hair, but what you must insist upon is horse hair of quality. Now do you see where the mattress purchase can be not only hair raising but even hair splitting?

Horse hair and only horse hair seems to stand the test of time. Because it is, when of first quality, odorless and has the length and strength to keep its resiliency as long as it is used. Much of the hair sold for "hair mattresses" have some of the qualities of horse hair but not all of them.

The preparation of the hair of all animals is the same. It has to be thoroughly disinfected, washed and spun into rope. Then this rope is steamed, dried and laid away to season for three or four months. When it is ready to be used it is unspun, and picked apart for the mattress filling. Now whether the hair has resiliency or spring depends on the quality of the hair and the curl it takes when being spun. You know how some people's hair will take a curl and some will not? Well, it is the same with animal hair. So you see the permanent wave is put into the hair by steaming and drying and the curl should last forever.

THE QUALITY OF THE HAIR

Of course, the smaller and tighter the rope the better the curl and the more elastic is the mattress. In order to take this sort of permanent wave the hair has to be long, and cattle and horse hair will run to eight or ten inches in length. Thus you see that a good wave can be put into these types of hair, but the two-inch hog bristle will not wave well. So what happens when this hair is used alone or mixed with longer hair? It simply diminishes the resiliency of the so-called hair mattress and you wonder why your mattress has packed or flattened and is so dead. Furthermore the short hair works through the ticking and often scratches the sleeper most intolerably. The short hair lessens the price but, after all, you are soon obliged to remake your mattress because it has become matted and hard, and you are "in again" for extra and needless expense and will be until you repent you of your sins and buy with uncommon sense.

The reason why cattle hair isn't good is that in humid or hot weather a peculiar odor is sent off. Frequently you have noticed an untraceable odor in homes, coming, however, from the poor hair mattress. When once this odor gets in it always has a friendly way of sticking around and haunting the place. But when horse hair is well "groomed" there is never the least odor. Goat hair of all the non-equine hair is better than any, but this is too soft to make an adequate filler.

The best makers use only what is called "classified hair", that is to say, hair that has been cut from live horses under the best sanitary conditions! Little did you ever think of what a racy thing a hair mattress could be. This term classified means that there is a Government guaranty that the conditions under which it was cut and prepared were sanitary, etc. The lower grades have no such guaranty for they are too dirty to warrant it, and

therefore unsuitable for ma-
Siberian hair, too, comes un-
rating, for it never seems
enough for mattress use.

Of course, the wily manu-
mix the Siberian and uncl-
some fine hair, and there is
for the consumer, or rather
the sleeper, to do, and tha-
very best manufacturer and
his name carries a pledge
integrity.

The genuine unadulterate-
tress should weigh 45 pound-
6' size and five pounds less on
size when made up with the
rows of stitching or with a
the imperial edge is used,
should weigh fifty pounds to
size and should be filled with
qualities of horse hair. "The
hair makes an excellent two-
mattress, but should never be
an imperial edge is wanted,
it is necessary to use harder
give service." Thus speaks a
who probably knows thro-
perience as much as anyone
about the "making of beds"
does not have to lie!

COTTON AND WOOL

If you cannot afford the h-
the cotton or wool felts are a
ment, and the good ones a
inexpensive because there i-
material and workmanship
makes the felt mattress a nic-

These mattresses are made
the mattress layer on layer.
of it as a bag filled or stuffed.
Then, when shaped and
sembled, a first quality tick-
and you will never go wrong
high grade felt, for they ar-
tutes, they are distinct prod-
fort and durability. Howeve-
mattress does not lend itself
as well as the hair type does
ning and airing and turning
will coax this mattress into le-
comfort. "The felt mattress
get any harder than it ge-
months time, and it will last
ten years and give excellent

Tufting is primarily for
filling in a mattress from slip-
sort of chaperone. Secondary
the style of the mattress. So-
done in diamond shape, and
plain tacking seems more
doesn't wear quite so well. I-
like tufting, you must buy
mattresses made because t-
geared that there will be no
sliding or packing of the
material. The imperial rolled
best finish, of course, and ha-
of tacking in the boxing (edg-
finer mattresses have at least
rows of tacking.

Of course, feathers are the
for pillow comfort, beauty and
The stuffings for pillows com-
head of feathers, down, silk flo-
Let us get rid of the lesser g-
The silk pillow is better us-
couch than for the bed. The
is a good under pillow instead
or to use in time of illness wh-
pillow is desired. Furthermor-
pillow is cooler and is often w-
the invalid for this reason.

The feather pillow is a tal-
but briefly: You can have t-
white feather! They don't sh-
white feather in this case ad-
comfort and not to your cowa-
goose gives the best feather, b-
and the chicken are feather-
 Oftentimes the feathers are
gether and the quality of a pi-
as to the mongrel or lack of
elements that enter into its
(Continued on page 92)

SINGLE-EIGHT

A New Production by

PACKARD



striking thing about the Single-Eight is that it does the things which are vital, in a more effective, efficient way, than they have ever been done before.

striking contributions to smoother, smoother motoring, but hidden refinements, but

very definite qualities quickly discernible.

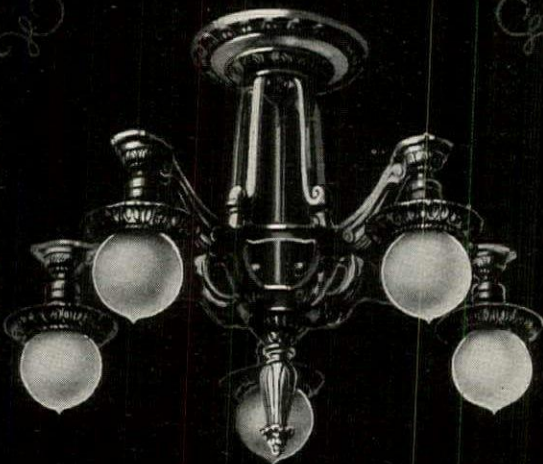
It is not just a generalization but a fact, that in comfort, acceleration, flexibility, brake-action, steering and ease of control, the Single-Eight has gone far beyond previous practice.

The instant and enthusiastic acceptance of these facts renders it certain that the Single-Eight will dominate its own particular field just as unmistakably as does its companion car—the Packard Single-Six.

*Furnished in Nine Distinguished Body Types, Open and Enclosed, at Prices Ranging from \$3650 to \$4950—at Detroit
Packard Single-Six Furnished in Eleven Popular Body Types, Open and Enclosed*

Riddle

DECORATIVE LIGHTING FITMENTS



New rooms for old

Merely changing the lighting arrangements often alters the entire aspect of a room. And it is not difficult to change from old-style fixtures to new Riddle Fitments, which express the modern ideas of interior design and decoration. Any Riddle dealer will be glad to outline an installation, and give you an estimate of the moderate expense involved. If building a new home, or re-modeling, you will find our Planning Service helpful in offering suggestions for an entire Riddle installation. This service is available either direct or through the Riddle dealer, whose name, with copy of The Riddle Fitment Booklet, we shall gladly send on request.

The Edward N. Riddle Co.
293 Riddle Building
Toledo, Ohio

COMFORT in BEDS and BED

(Continued from page 90)

The parts of the feather that are used are the down, the split feather with the quill extracted and the whole feather. The down will pack and look shrunken and is expensive; the split feather pillow will give excellent service. Feathers are best taken from the goose in the spring of the year. They are taken (woe, oh, woe!) from the bird while it is alive, and about six birds will contribute one pound of feathers, which are sold by the pound.

Pillows are pretty regular in size from 18" by 30" to 30" by 30", weighing from two and one-half pounds to five pounds. The ordinary pillow doesn't weigh more than three pounds to its size, 22" by 30". We hesitate to give the prices of pillows, because by the time this article is printed they may have aeroplaned or dropped! Which, we wonder?

It is wise to have a mattress pad on the bed, for then the expensive mattress is protected and will need cleaning less often. The quilted pads are comfortable and well worth the buying. Yet there are folk who get along very well with a folded layer of old blanket or cotton quilt.

Some folk like the dust covers for

mattresses. These can be made or by your upholsterer. Ho taken care of mattress does dust cover. It depends e and how the mattress is and tapping and turning daily will do more for it t we can tell you.

The care of beds is a stor which we have no room in. But we will say that all th take care of beds is the habits of brushing, sunning, ing, and so on.

There are certain simple v ing metal beds and simple v ing wooden beds. None of plicated as the bed is not being in daily intimate use daily mindful attention.

We have gone into a lot this story but, due to a larg we find that the points wh covered are the ones on wh been mostly consulted.

In conclusion, then, we ho things have been elucidated least the bed has been take lam.

SAPPHIRE BLUE for ITALIAN R

(Continued from page 59)

peacock blue bowl holding flowers of orange and yellow.

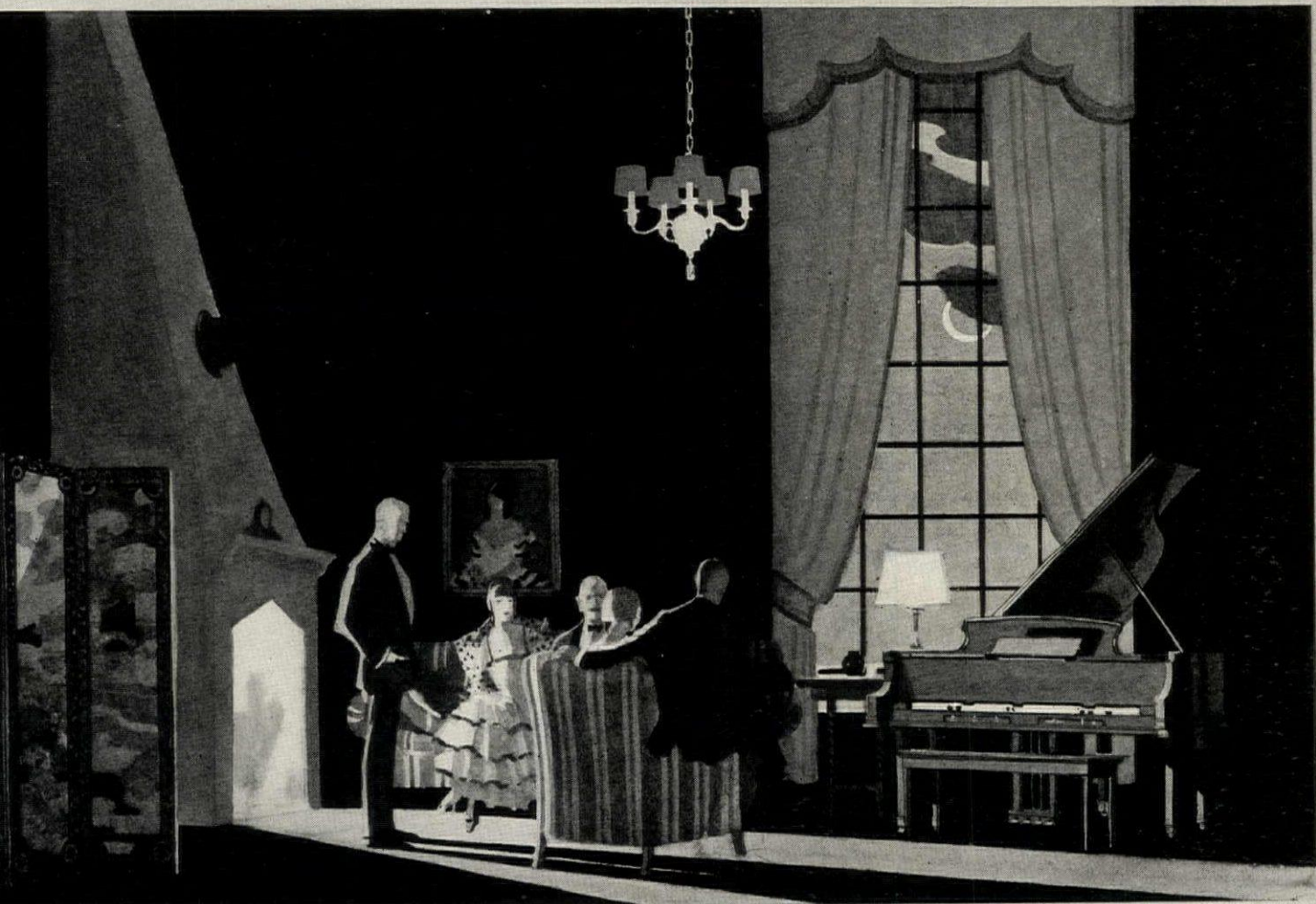
In this room is a chair upholstered in dark gray velours trimmed with tarnished gold braid, and of the typically square Italian shape; there is a chair upholstered in gray, sapphire blue and black striped linen, cross-stitched in fine blue wool and with a blue woolen fringe, and there is a walnut armchair with a sapphire blue seat. The lampshades are of dull gold cloth moss-edged in blue; the pillows are of gray and sapphire, and a rich tawny gold; the candles in the wall sconces are of a creamy buff; and there is a bookcase filled with books bound in tooled blue leather. Given only a piece or so of Italian furniture, if the rest is in keeping, and of walnut, with the richness of this modern color scheme, and these walls of wood, any room would have the distinct Italian flavor.

Quite different, but still Italian in feeling, would be a living room with rough, sanded cream-colored walls and woodwork of dull blue, even to the rafters ceiling, with each rafter of blue showing a small space of painted decoration in other colors and gold; a hearth breast and mantel of pale gray stone carved ever so slightly. All the furniture in this room would be of Italian design with the strong classic feeling, and painted an invisible stipple that results in a convenient putty color almost the color of flat gold. This furniture has gold rubbed into the ribs and flutings, and on the chairs and settees there are loose cushions of sapphire blue velvet that are tied on. There would be a draw table in one end of the room which could be used for the serving of meals, for this house would sacrifice the dining room in order to have an extraordinarily large living room. Bookcases of blue built into the walls, and dressers and chests used for detached pieces, are of putty-color decorated in rose and blue and gold. The windows, the small panes of which are made to look leaded by painting the wooden strips lead gray instead of blue to match the rest of the room woodwork, are hung with simple draw curtains of old yellow velvet. The rug is taupe, laid on a gray-brown floor. The lamps have sapphire blue glazed pot-

tery bases and putty colored

If your house lends itself to feeling, or if you are building will welcome some of these ideas, or if you feel moved to experiment in Italian furnis committing yourself to a wh there is no place like the hal begin operations in a small w how elaborate these may be in. For at the most, halls requi niture, even in the midst of formality. Given a floor of pottery or linoleum—which increasing favor for hallway have a fine start toward r hall effectively Italian by a of the proper fixtures—a sconces, and a table, ben The hall with the tiled floor t here is satisfactorily beautifu blue and cream. The walls the woodwork painted in the baseboard in midnight floor is tiled in sapphire an mented in cream. The han doorways are sapphire blue, Italian table is in walnut, wall fixtures are in wrought mirror is of gilded carved w with polychrome. Two blue and an alabaster urn adorn t

Large city houses of no architecture may very frequ modeled in an Italian spirit, one in particular presented cessful interiors done in this was particularly interested since it further proved the of combining Italian and sa The walls were sanded in pa floor was brown, with a nar blue velvet, and blue carpet o There were wrought iron do drawing room, and a wrought trade for the stairs; there was wall tapestry in blues and grays, and a mirror in carved wood; the torchères were in there was a marble bench, an walnut chair pointed with upholstered in sapphire blue. The beamed ceiling was in gra decorated in gold and black was somewhat dark, and very ing indeed.



He: "Well, time to go!"

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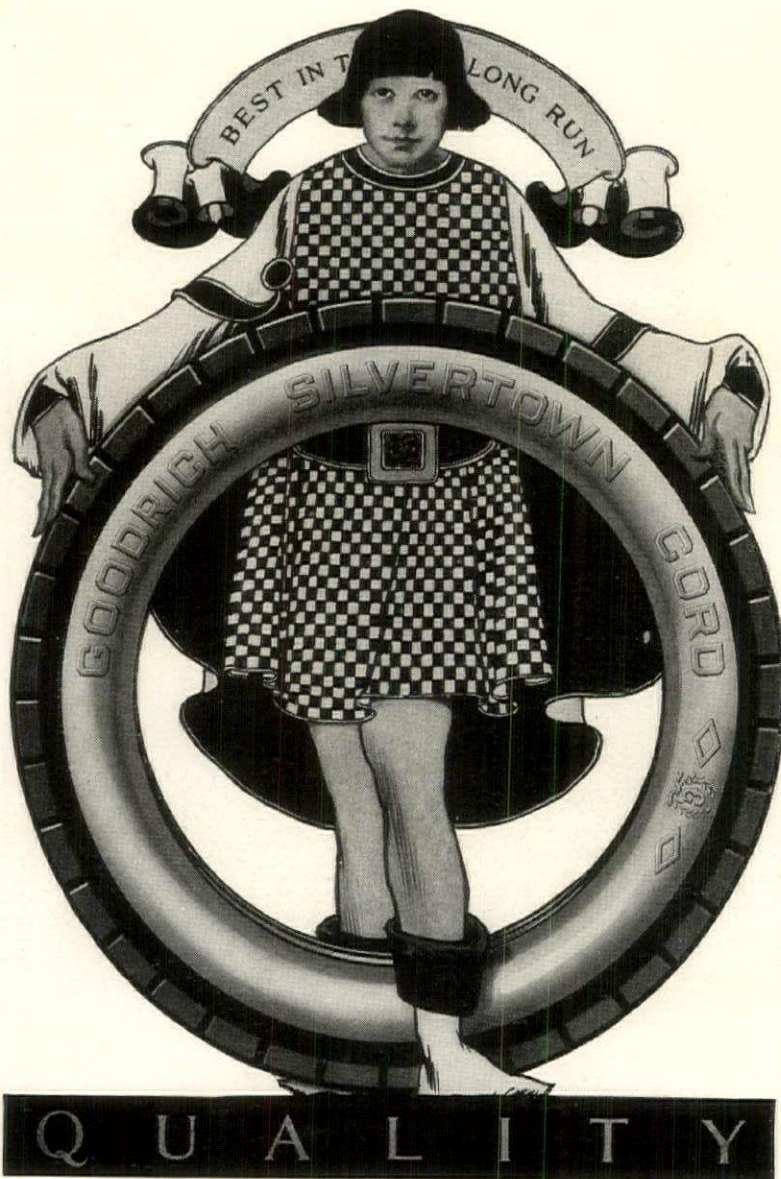
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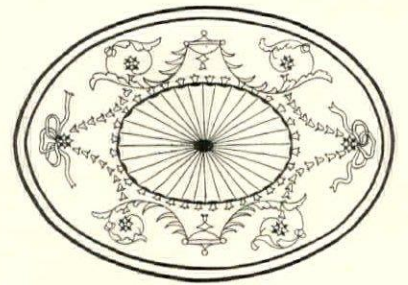
The world's one word for a *cord tire* is SILVERTOWN. It is significant that it also means "highest quality." Made in the best quality when it was the only cord, it is made in the best quality today when there are many.

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Hepplewhite's design for a tea tray called for decorative inlay of several kinds of woods

HEPPLEWHITE FURNITURE

(Continued from page 86)

Curved or serpentine fronts. Stretchers—underbracing—sometimes used, front one recessed. Woods, chiefly mahogany and satinwood; other woods for inlaying and veneering or for painting and gilding; light colored woods beautifully combined.

Ornament: Louis 16th and classical influences. Inlay and marquetry with delicate carving in low relief are characteristic. Fluting and carved turning. Painting and lacquer; painted panels inset. Architectural and classical motifs: urn, lyre, mask, husk or bellflower, ribbon, ear of wheat; Prince of Wales feathers. Upholstery: silk, satin and horsehair; brass nail heads. Mounts of brass simply designed; round, oval and octagonal back-plates to handles; knobs chased or engraved.

Top: Bowed, especially characteristic; curved, serpentine, crested; chests of drawers, etc., straight.

Back: Straight, slightly raked—sloped backward; lower cross-rail above seat; upright splat seldom reaches seat; shaped in shield, heart, oval, round, wheel, hoop, barred and honeysuckle—anthem-

mion; settees with several chair-backs. Upholstered.

Seat: Square, narrowing slightly back; flat, occasionally dropped curved front. Upholstered.

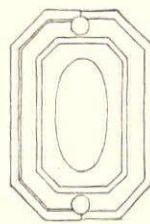
Leg: Straight, square taper characteristic; round and fluted.

Foot: Tapered spade—terminal characteristic; plain, snake.

A Hepplewhite reception boudoir is irrefragable. It with dignity and no frivolous Hepplewhite chair, cabinet usually looks at home among legged furniture everywhere, thoughtfully placed among role supports. Mixed periods are sometimes as bewildering metaphors in print, but difficult to escape.

It is purely a matter of selection there seems always a necessity of completing a Hepplewhite table with a porcelain vase of old-fashioned flowers. Wall flowers set off astonishingly.

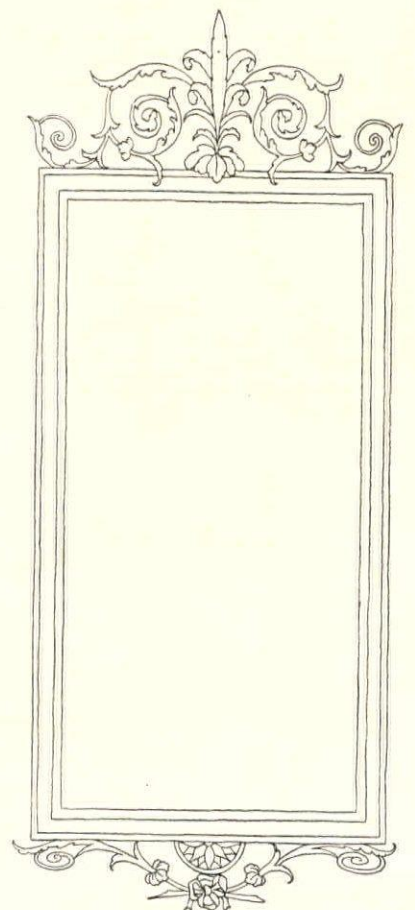
MR. AND MRS. G. L.



An oblong back plate for mount



Leg of a typical pier table



Among Hepplewhite's designs—many are found in his book—is this example for a pier glass

A



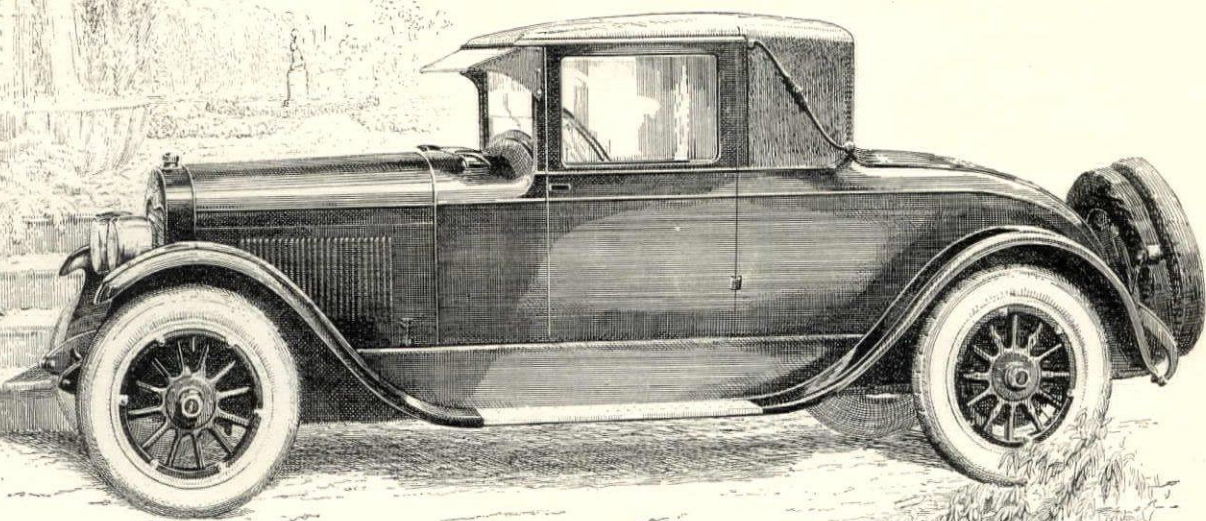
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We are proud of this personality of the Lincoln. It is the settled policy of this entire organization that no limitation of it is to be allowed. Rather the sum of our energies is bent upon keeping the Lincoln better than even its most exacting buyer would expect.

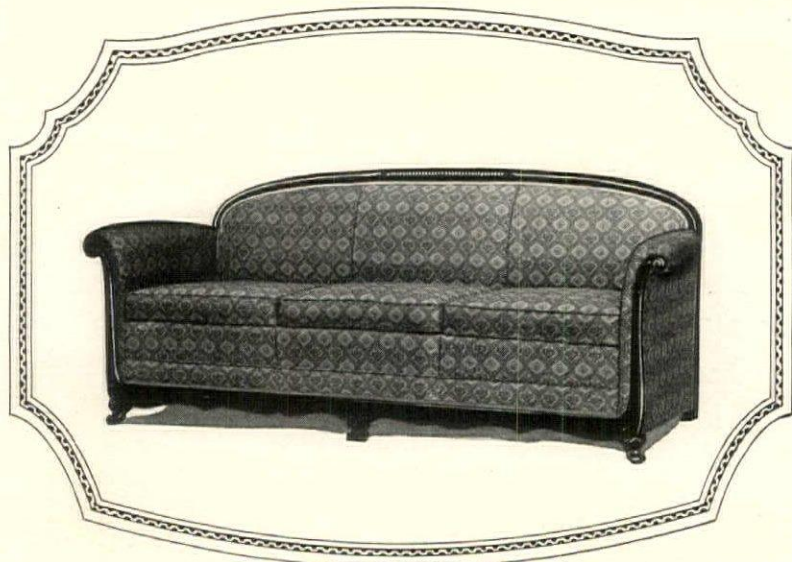
LINCOLN MOTOR COMPANY
DIVISION OF FORD MOTOR COMPANY, DETROIT, MICHIGAN



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The strong appeal of such a room comes from the choice of furniture that provides comfort and a place for easy relaxation.

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And when over-night guests come the full size comfortable bed, folded underneath the soft davenport seat, offers still further hospitality. Not a suspicion of its presence, however, comes from any detail of upholstery or design. Northfield designs are all by a nationally known designer, their coverings are all chosen by a well known interior decorator. Their styling is perfect.

Your selection may be of the period type illustrated or of an overstuffed design of wonderful comfort or from among those colorfully decorated fibre groups so full of interest for either the living room or sun parlor. Your furniture dealer will show them all to you, and tell you of their merits.



A Booklet, "The Davenport with a Secret" sent on request.

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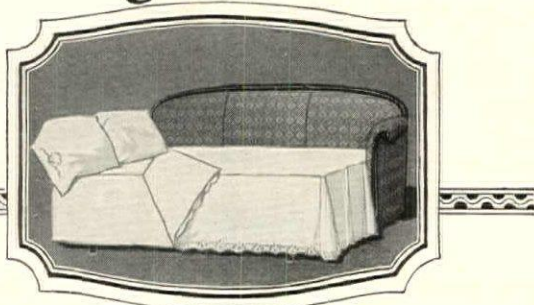
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Northfield

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GARDENS IN TAPESTRY

(Continued from page 60)

from several high jets into a broad basin and the architecture and ornament characteristically Gothic.

With the advent of the Renaissance the hand of man supplanted the vagaries of Nature and gardening became a branch of architecture. All casualness was gone. The formal plan was superimposed on every plot and even a small park became interlaced with paths, steps and bridges with a pavilion to mark every intersection. The passion for antiquity found its full vent and made of these pavilions miniature Greek temples. Even the plants were dignified by being put in Roman urns. Fountains became elaborate sculptural achievements and the more romantic classicists recreated on their hillocks Acropolis and Forum ruins of broken columns and isolated pediments.

So elaborate did the gardens of the 16th Century become that they form without any personages an adequate theme for tapestry design, many cartoons having been created to depict their marble intricacies. Strangely enough, the formalism in these gardens seems to have been confined to the architecture, what trees and plants there are being left in their native state. But trees and plants are in decidedly minor rôles. Often in the immediate foreground there is a trellis upheld by caryatides. Through this is seen the vista storied up to a high narrow sky with balustrades and gateways, two tiered porticoes, arches, detached pediments, lone columns and all the odds and ends of Roman ruins. Sometimes there are, immediately around the castle itself, narrow garden beds with carefully schooled patterns of evergreens, and occasionally there is a maze.

In the 17th and 18th Centuries landscape gardening was a fully developed art. Gardening as gardening rather than as an excuse for architecture came into its own. In place of imitation temples and ruins the designers created the long vista down an alley of spaced trees and formal garden plots. Thus the main design was developed, as of course it should be, in the planting. But it was still very formal, essentially architectural in feeling,

The tapestries show the garden beds cut in geometrical, symmetrically placed to complete larger geometrical figures. Even its own patterned planting, like bushes in scrolls and arabesques, complete in itself but, in this all combining into a continuous whole. There is real skill and beauty in these brocaded gardens, though sure a beauty not truly of garden draughtsmanship.

But the most delightful in the garden architects of this time in their pools and fountains. and flowing, was an essential part of the plan. Sometimes the long vista down a succession of narrow pools instead of down the garden walks. From deep grooves unexpected stream jetted out into a basin. Other grottoes made a lace work of spray with many jets to different heights and turned one above the other in foamy sculptures, adding their ingenuity exceeded themselves in the quantities that they devised. The splash of water purls through palace gardens, making itself heard through the tapestry weave.

A garden is a charming tapestry. It fulfills every requirement of design. It is full and rich and providing endless delicate details. To be conventionalized without realism, can be enlivened by episodes, and can be pitched in any range of colors. The landscape withdraws into the background room but yet it offers interest and exploration, a most adaptable

Could modern gardens as garden painting inspire a new tapestry cartoons? Not, surely the painting that uses garden more opportunity to experiment interplay of lights for light in woven wool. But modern their richness and variety should late some painter to a rendition of forms and pattern with colors and so lead to a revival of textile tradition.

FOOTLIGHTS AND FURNITURE

(Continued from page 65)

an audience, do not quicken the play. The attention of the audience is stumbling continually over furniture. Take the classic example of the need of surroundings to accentuate a psychological condition. In Mr. Belasco's "The Return of Peter Grimm", the poignancy of Peter's coming back after death lies in his immaterial presence amidst his old things—the absence of certain objects, like his tobacco and hat and cloak, emphasize his death; but his sentimental recognition of familiar details adds to the poignancy of the gulf which separates the living from the dead. I feel assured that the full force of Peter's return could have been more directly effective, had the stage been less filled with so many small details—perfect of their kind, but distracting because of the close attention they demanded. As it is, Mr. Belasco triumphed over a difficult scene; but I am sure today he could do it better, now that the philosophy of scene craft—simplicity—is the accepted decorative creed.

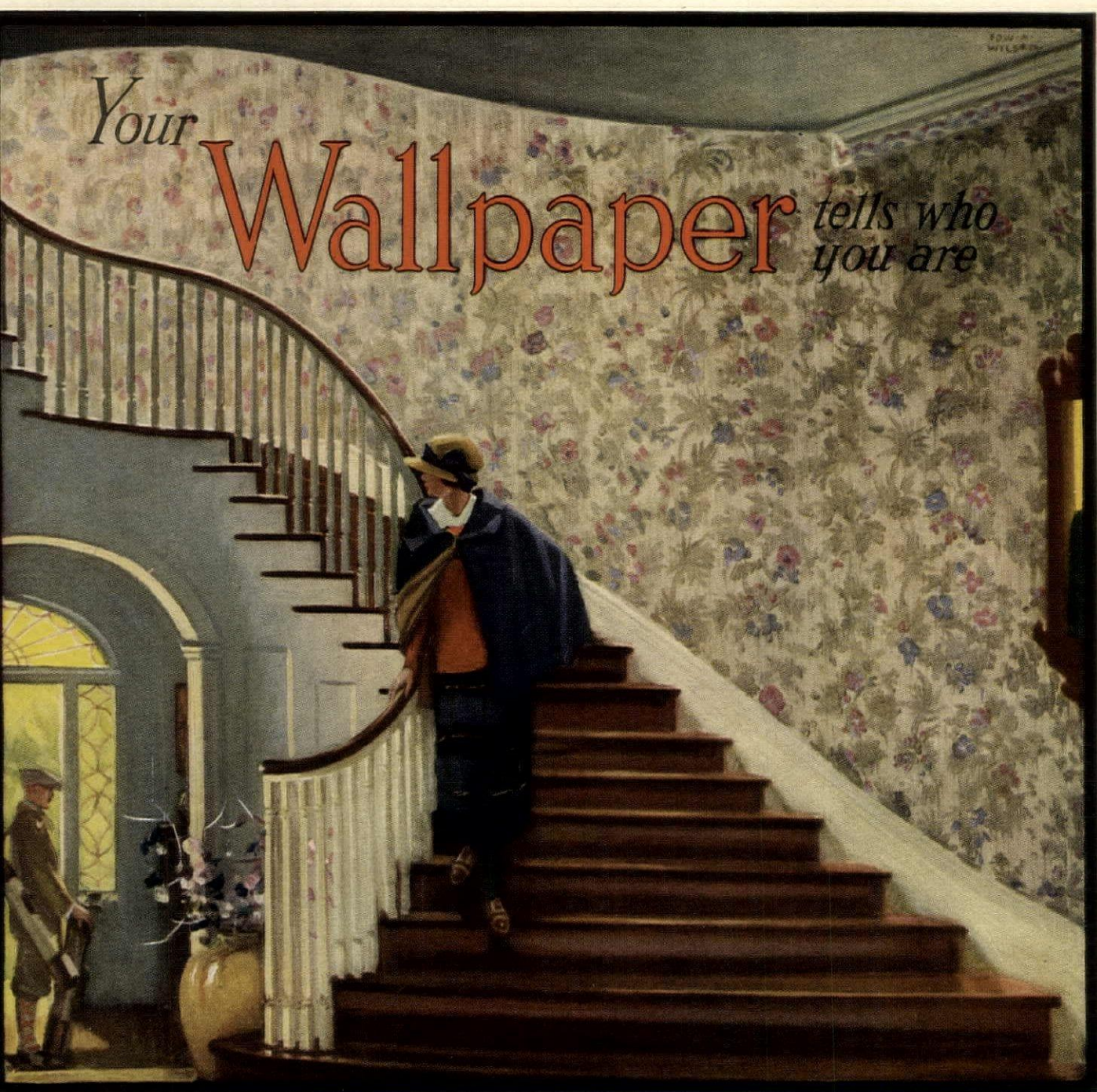
The dramatist is his own architect; he must know the house in which his characters dwell; otherwise he might send them upstairs where stairs are impossible to be placed. The architect in the audience would be quick to feel that. The dramatist sets the scene,

and his choice is the whole of life's external background. "The Amazons" had a scene in a sium; Belasco's "The Government called for a Child's restaurant; "A Texas Nightingale" shows a kitchen; Shaw's "You Never Tell" designated a dentist. The scenic artist's ingenuity in all such emergencies. But in the interior is freer than the interior. He may to an extent be his own architect, and so arrange his rooms, windows or his halls or his furniture in such position as to aid him in his sign. The interior decorator of a house already fashioned, should select the accessories to fit the height and lighting of the room of what I've seen on the stage. I know happens in homes, I will consult my decorator at the time I am talking matters with my architect, when it comes to the home of my dreams.

The dramatist clearly indicates certain moments his characters sit on chairs, sometimes on a letter is to be written, that a piano is to be used, that a piano is to be used by the heroine or some minor character. These accessories are essential

(Continued on page 98)

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WHEN MARTHA WASHINGTON was once redecorating Mount Vernon, Lafayette unexpectedly arrived. Guests had to be invited in his honor that very night. The repapering of the reception rooms was still unfinished.

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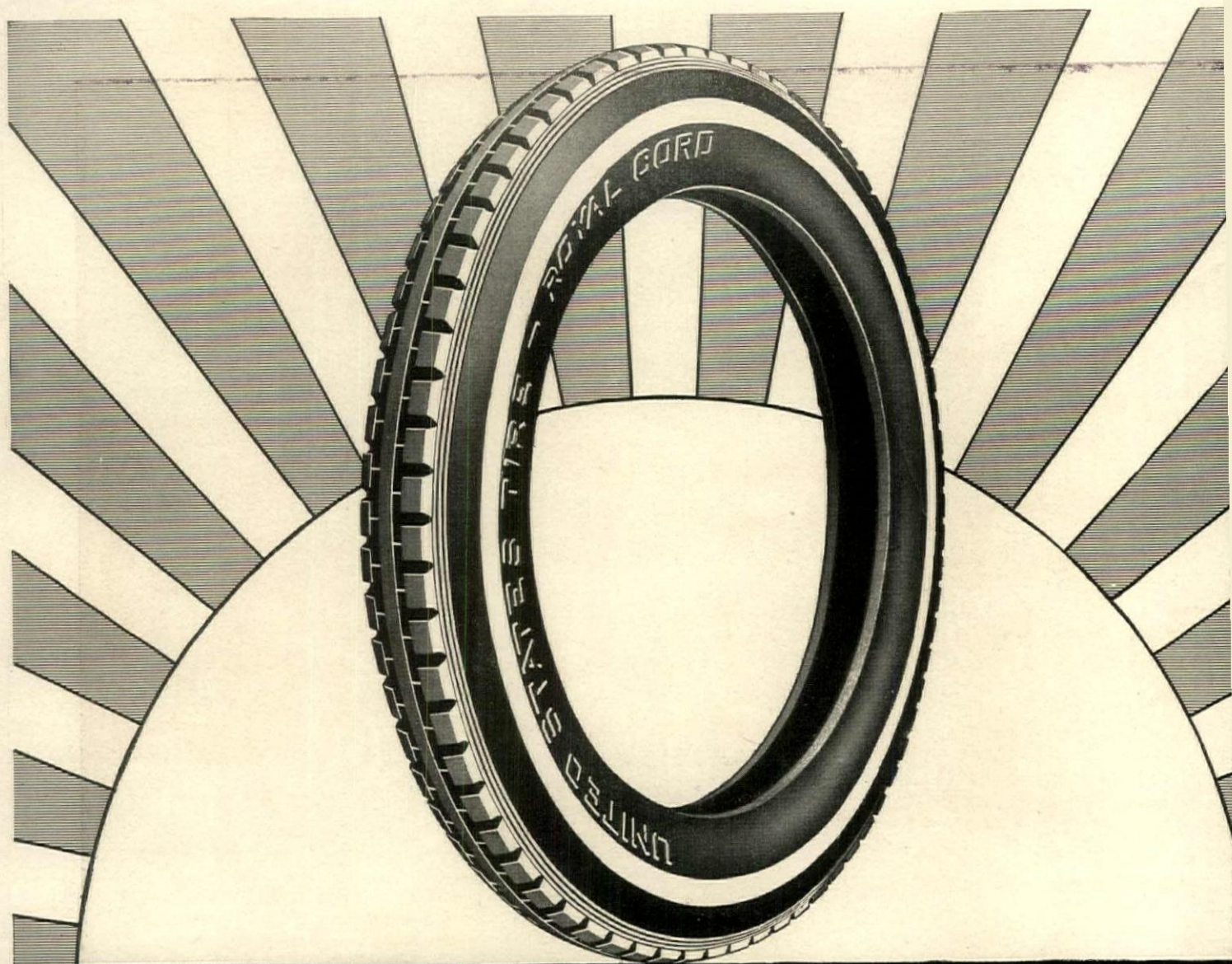
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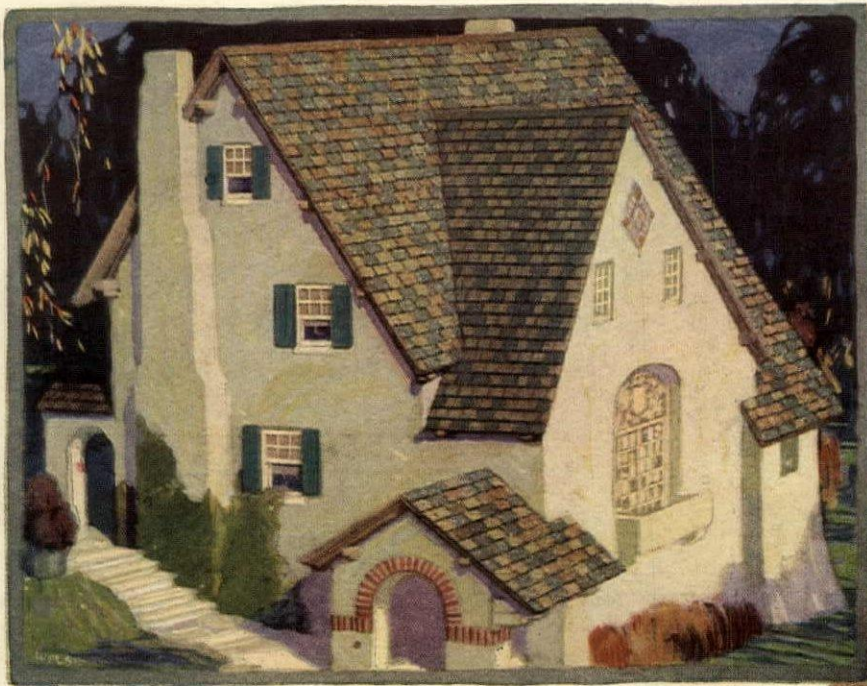
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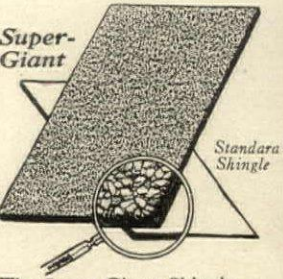
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Rare beauty of color in this shingle

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If you closely examine this new *weathered brown* shingle you will see thousands of tiny flakes, each one overlaying the other to form an almost enameled surface. Stand across the room and you will see one rich tone, as beautiful as russet meadows in November.

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A super-shingle

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First, because it is 37% larger than the ordinary shingle, it saves you 35% in cost of laying.

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Go to your nearest dealer in lumber, hardware or building material, or to your contractor, and ask to see the Richardson Super-Giant Shingle in weathered brown. Feel it, weigh it, measure it, note the rare color. Then compare it with ordinary shingles—the difference will convince you.

Meanwhile, send for our beautiful new booklet, *Roofs of Distinction*, showing the exclusive color combinations of Richardson slate surfacing, and containing valuable roofing facts. Or, ask for our booklet, *Roofing on the Farm*. Just use the coupon below.

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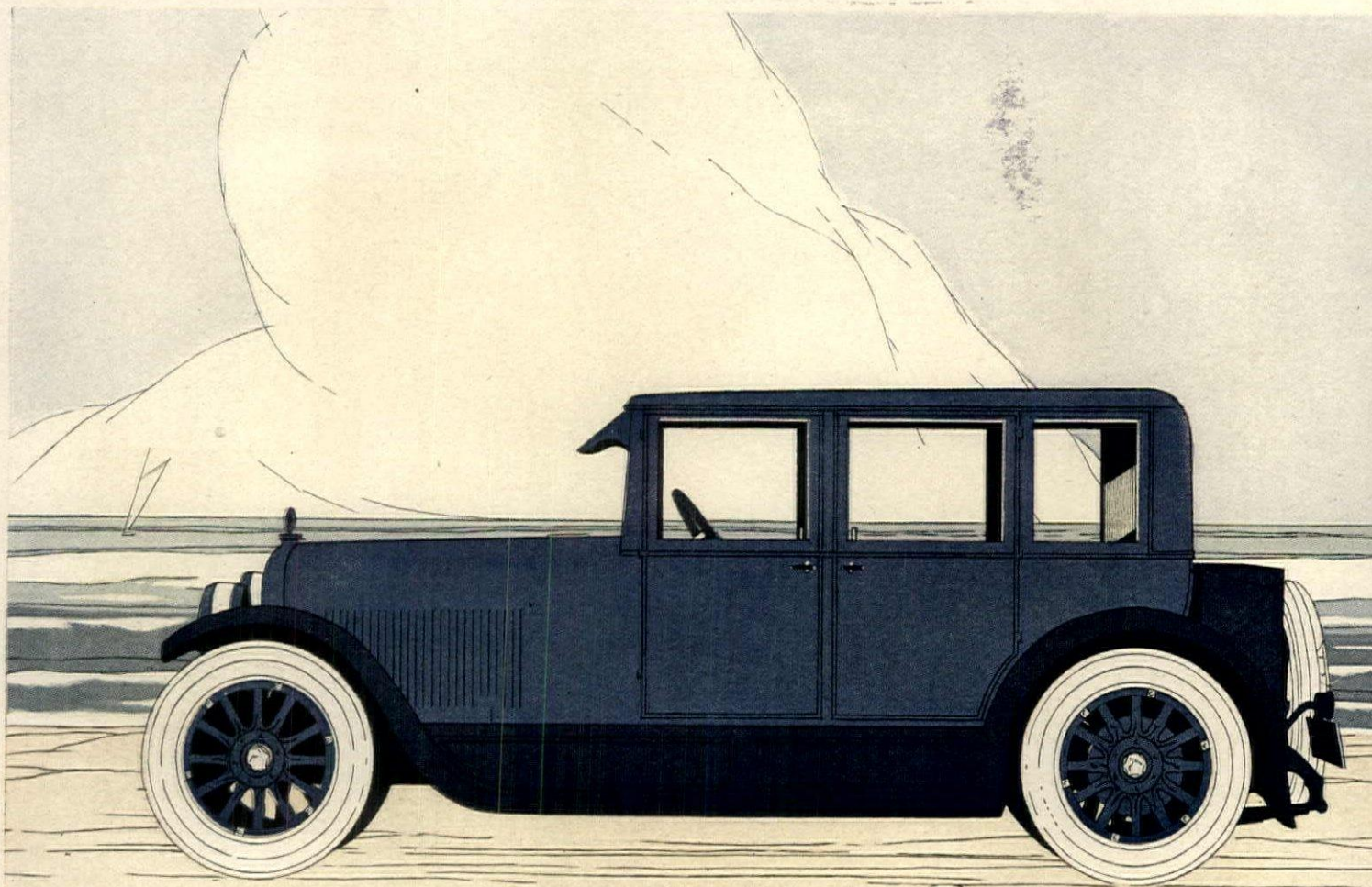
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WE might as well be frank about it.
Everybody knows it's so.

The country is full of people who spend a lot of time crawling over each other trying to get in and out of two door enclosed cars.

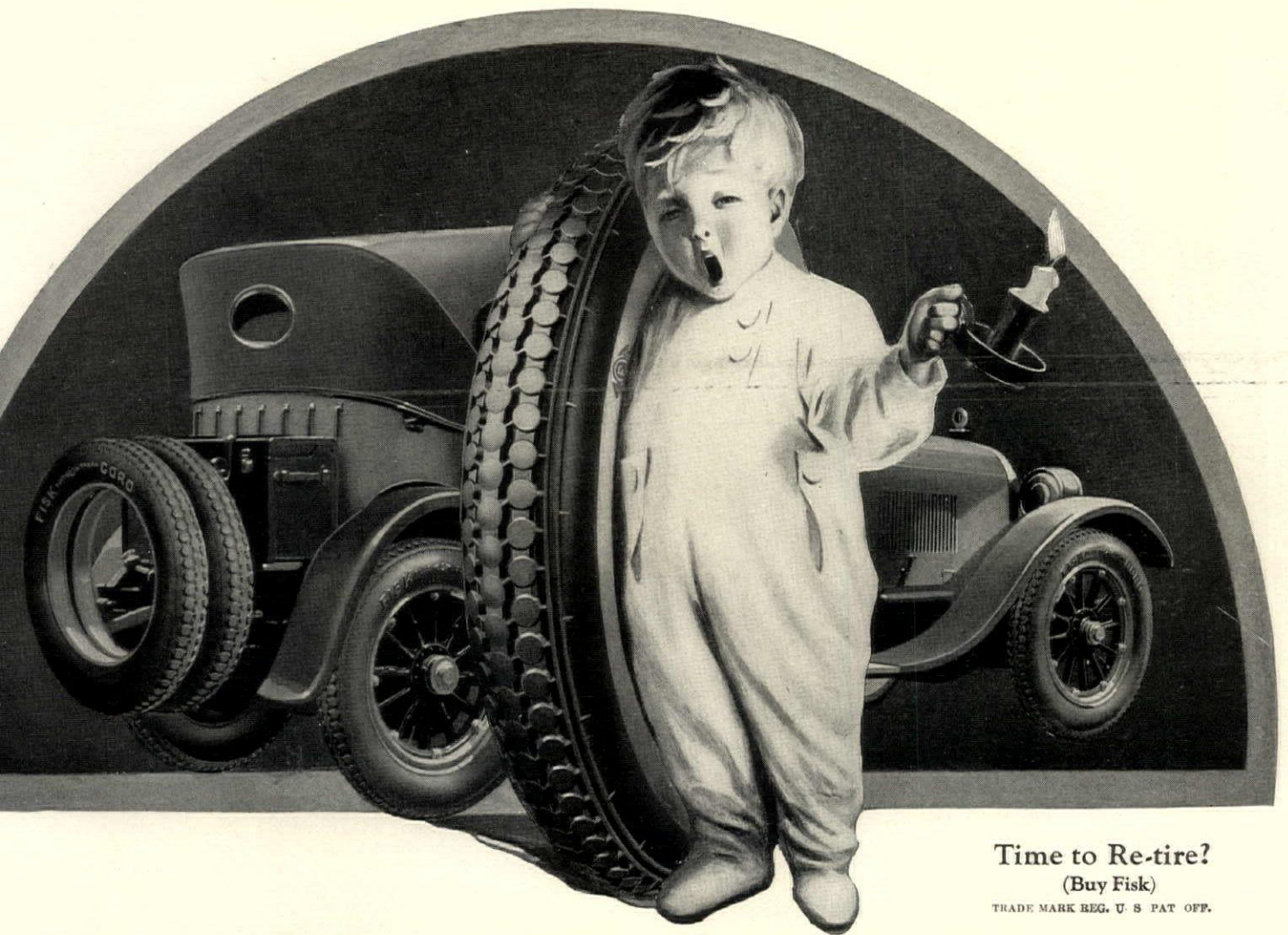
Likewise, thousands who used to drive big bulky cars got tired of feeling like chauffeurs driving a bus.

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THE performance of the good-looking, luxuriously easy Fisk Flat-Tread Cord simply cancels all previous ideas of long tire mileage.

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FOOTLIGHTS AND FURNITURE

(Continued from page 96)

part of the "property plot". Where would our farces be without a bed? In Miss Clemence Dane's "A Bill of Divorcement", when Hilary returns, recovered from his shell-shock illness of fifteen years, his nervous daughter, crouched on the sofa, hears him enter through a French window; we know that he enters the common room of a country house; he must make us feel, as he notes the pictures and the hangings, that things have changed since he was last in the room. The scenic artist must be as observant of the smallest action on the part of the characters as the interior decorator is of the smallest wishes of her client.

But though one may fill all the requisites of a dramatist's stage directions, a room is not quite settled in its stage fittings until the play is actually rehearsed. Then are seen technical difficulties to be overcome. How is a character to be gotten off the scene naturally? The arrangement of the furniture might interfere. The interior decorator does not have to consider this problem in a house. If there is an unwelcome guest, it doesn't matter in the least how the tables or chairs are placed; social ingenuity gets him off somehow. But on the stage things have to be shifted for ease of action.

THE SUBTERFUGES OF THE STAGE

Then the stage is full of subterfuges which the real home knows nothing about. The inset portrait above the mantel, as in "The Truth About Blayds", need not be a true Sargent or Shannon. The mirrors have to be masked to prevent reflection which would annoy the observer "in front". The grandfather clock never chimes, unless the action needs it. We know, in Thomas's "The Witching Hour", when Jack Brookfield calls on Justice Prentice, he doesn't have to see a real Rousseau canvas over the buffet; it's not necessary for the stage director to denude our museums of art for the real thing.

The slightest little touch will produce its desired effect on the stage. The decorator is required to suggest passages of time, to denote the advance in decorative ideas of one generation over another. It is an easy matter to steep the audience in an atmosphere of a past period, as Mr. Lee Simonson did for the dramatization of Howells' "The Rise of Silas Lapham". But, with the slightest variation, where there are successive changes to be made, the scenic artist must conserve expense, yet intensify impression. In Barrie's "The Will", a lawyer's office is shown through three reigns, those of Victoria, Edward, and George. The passage of time is easily impressed by the increased age of the characters; but the furniture must age too, and the pictures must change, and office manners must differ. Take Mr. Arnold Bennett and Mr. Edward Knoblock's "Milestones": Act I is mid-Victorian; Act II must show the same room twenty-five years later, subject to the wear and tear of time, and the change of taste, and the small conflicts in furnishings which go on between the younger and older generations. In the final act, the electric age, the last of the mid-Victorian flavor has succumbed to modernity. The scenic decorator has to suggest this at a minimum of distraction and certainly a minimum of cost.

The difference between American and British plays, as they appear on the printed page, lies in the fact that the story and the people in an English drama seem somehow attached to their surrounding; they live in homes, they go to their clubs, they are part of their landscape. But, in American comedies, we feel that the action occurs in a room characteristic of a type, not of the particular person.

In Mr. Eugene Walter's "The Way", both in the boarding house and the hotel where Laura goes to Brockton, there is no feeling of attachment. But only Blayds lived in the room Geddes occupied. Captain Shotover could have lived in such a home as we find to be the opening act of Shakespeare's "The House of the Dead". Personality is felt as much in a room on the stage as in the home.

PERSONALITY IN SET DESIGN

If we have merely a room in which people move, but to which they do not belong, someone is at fault. The present conditions of taste and tasteless, I think it is the dramatist rather than the decorator. For the great scenic artists, that the house is to draw flavor from a flavor. There is interest, of course, in the what sort of a room a "gentleman" would live in, but it is more interesting to be more personal. I don't care that symbolize states of relationship of trivial mind: the back of the college boy's den, the scene in the kitchen, the courtesan's boudoir, the dance hall: you don't have to get such an atmosphere. An exciting is to create the atmosphere. "Captain Jinks of the Horse", "Romance", "Trelawney of the Wold", "Pomander Walk", "Disraeli", dramas of similar character. It is not all is to fit the room to the characters. What is more to decorate a room or a home and to have walk into it a shriek, that wants ribbon green and pink roses and daisies in a vase! Why buy yards of library well it looks on the wall, for never read books?

From the Realist's point of view, suppose detail of stage set carried further by the Modern Theatre than even by Barrie's such minute furnishings as would however crudely, in "The Chard", had about them a personality and a palpitant significance than the mere letter of their and their multiplicity only a poignancy of their removal. There is something to be said for Realism which draws from life.

Now what has happened in the theatre is this: the stage decorator is demonstrating that our play is sufficiently atmospheric for his best work in; that until richly written, the scenic designer will show his own taste, rather than that of the play. Sutro's old-fashioned well-constructed "The Laughing Boy" is the kind of play Pinerus used twenty years ago; but Robert has given it a stage set more commensurate with the decorations of a better play.

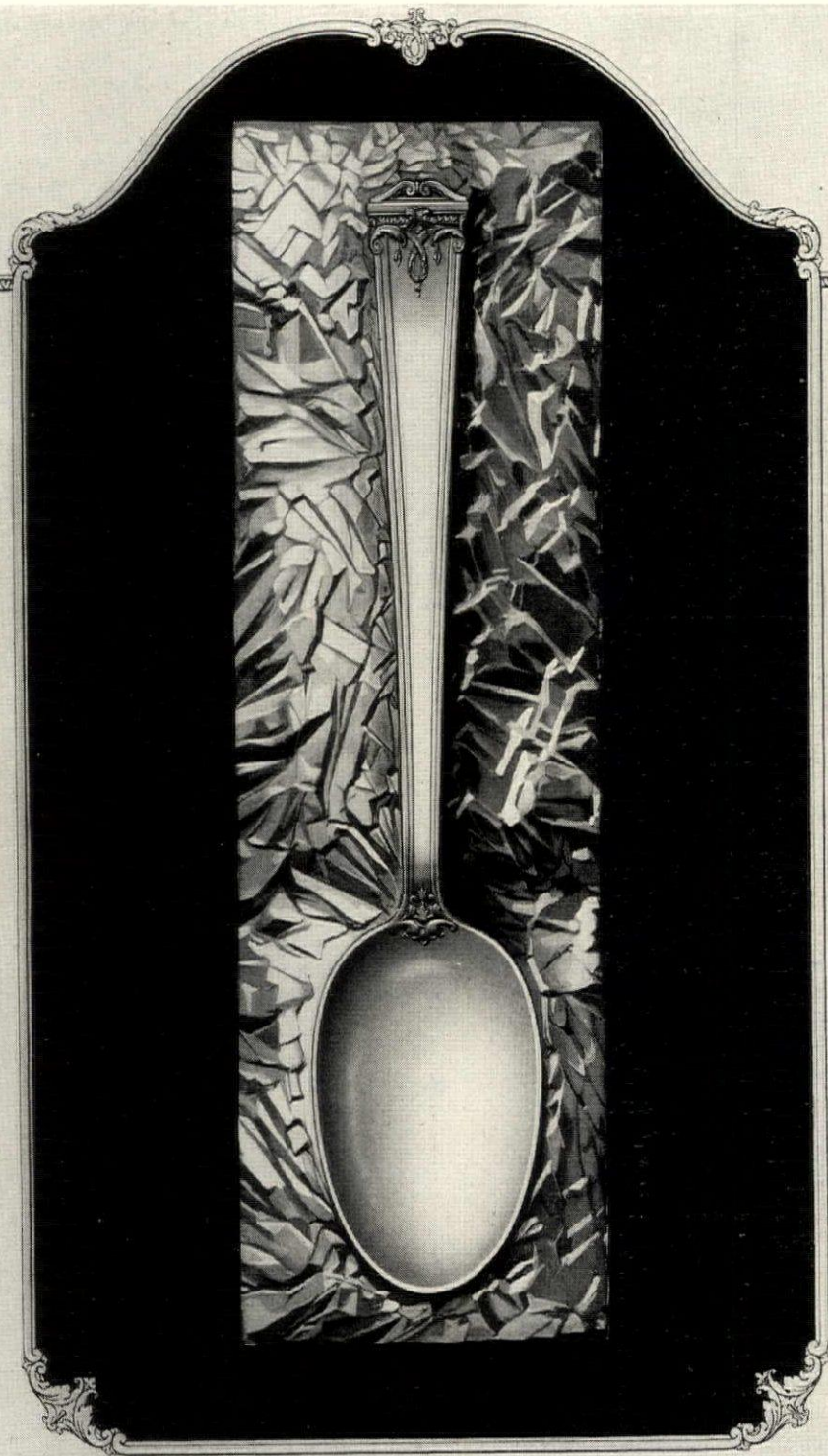
THE COST OF STAGE DECORATION

Were rooms that you see on the real things, they would wreck a manager's pocket book more quickly than realize. As it is, production cost without adding to the expense necessary to fill the linen closet with linen, unless a door is to be opened to the audience asked especially even then, it is not necessary to buy the finest linen. It is not necessary to buy how many beautiful dresses, but has hung up in the closet which is merely suggested. When you see a house you are after the real thing, you buy is an investment. The manager buys is a gamble.

The moving picture, in its realism, is much nearer life than the stage. For the moving picture takes

(Continued on page 10)

TRIANON
A Design
that will live
forever



Wrought
from
Solid Silver



To the Woman Who Entertains

CONSIDER your next dinner. The dining-room a study in harmonious furnishing. Linens, glassware and china,— all the finest. Every detail perfect, except—what of the silverware? Will it, too, be completely correct? Will it fit in its setting? Will it be—solid silver?

It is infinitely worth-while to develop your table-service in the Trianon Design in International Sterling. You will then have a design ever-beautiful, in a service ever-correct, in solid silver ever-enduring.

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Trianon is stamped   which identifies the genuine

INTERNATIONAL STERLING
Masterpieces of the Classics

INTERNATIONAL SILVER CO.

FOOTLIGHTS AND FURNITURE

(Continued from page 98)



A Mahogany Suite of Rare Grace at Modest Cost

Were Heppelwhite at work today, he might design just such a lovely bedroom suite as "The Drayton."



Other pieces available, in addition to those sketched and priced, are twin beds, water-stand, chair and standing toilet for the chiffonier.

It is fashioned of that beautiful wood in the use of which he was most expert—mahogany—set off by inlays of acacia burl and ebonized ornamentation. It has the perfect proportions, the lightness, the graceful simplicity of line that distinguished his productions—and that make them as admired today as when, a century and a quarter ago, he furnished Drayton Manor, home of the illustrious English statesman, Sir Robert Peel.

To the toilet table mirror, his characteristic shield shape gives a delightfully distinctive note—the sort that endows a room with "personality." And, with its drop-leaf ends, this toilet table achieves more than ordinary utility as well. So, too, in the several other members of the suite, convenience and charm unite harmoniously.

You may purchase these exquisite Berkey & Gay pieces at prices as low as true economy will permit you to pay! These prices, quoted below, are uniform throughout the United States. To them your merchant will add freight from Grand Rapids, Michigan.

- Bed . . \$ 80 Chiffonier . . \$115
- Bureau . \$165 Toilet Table . \$100
- Bench \$15

See "The Drayton" this month at your Berkey & Gay merchant's! Write for brochure illustrating and describing this suite. It will be sent on request, together with name of your nearest dealer.

BERKEY & GAY FURNITURE COMPANY
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Berkey & Gay
FURNITURE

acters to the actual homes, or clubs or department stores; puts them inside a moving train or on the deck of a real steamer; takes them to the desert or to Mentone; shows you, the observer, a real wood or a real torrent of water. Pictorially the moving picture can be exact as a Kodak is exact. But even here the producer has to do a bit of selection; for what he is after is an agreeable picture; he wants vistas and perspectives. He can get these without any thought of canvas and expense. He can take you upstairs and downstairs, through successive rooms, onto balconies; he can speed you through towns and highways. By the side of the reel, the drama is static pictorially. All the more reason that what there is of background on the stage should add warmly to the spiritual content of the play.

The newly decorated house that looks new, that creaks with unused furniture, that looks white with unused linen, that has vases unfilled, books unopened, clocks unwound, windows unlocked, curtains not drawn, beds unslept in, piano untouched, cigarette-box unbroken, is neither a home nor a stage set. The interior decorator's object is to give the place the comfortable feeling of having been lived in. The stage decorator knows that his characters have lived in these rooms many years before the curtain rose. The human problem flows through each. You see I'm considering only that type of play which is drawn from common environment; not the drama of abstract values, of poetic content, of romantic background. Here the stage decorator's realm is vast, his creative ability taxed to its uttermost. In such drama, housekeeping on the stage departs entirely from the kind of housekeeping we have around us daily.

I can imagine a stage dramatist going into a regular drawing therefrom a play. He says the stage director, "it's not to throw your best china dishes at your husband in your incompatibility. Remember that you have had fifty or a hundred nights, and it cost ten dollars a piece." "What really happens here?" the heroine in her one thousandth evening gown—which may act much on the stage, for the audiences go to the theater to see the actress as they look at a story. "Yes", explains the stage manager, "this is not the real thing; it tends!" "In the meantime the quarrel really began". "The heroine in the real life but the audience doesn't", says the dramatist.

Don't you see how far apart is from life, and yet how vital it can be of life, if only the dramatist and the stage director and scene designer work together. The stage set is finished for a night, or a season, sent a room that to the character existed for a generation or more. The sunlight, but exists in the rays of lamps; it is swung thither, set and reset. Through characters pass to life or death, actors in make-up move hither and there. You are not asked to step out and have a cup of tea with them; you are not asked for a friendly word to the hero—who often makes his pipe. Yet with all this, the stage is the very nearest to life there is in the whole realm of art.

PUTTING ON A FLOWER SHOW

AN obvious evolution of the widespread organization of Garden Clubs is the desire to hold a flower show in connection with the season's meetings and activities. A flower show properly organized and efficiently conducted is unquestionably a powerful stimulus to better gardening.

It incites a spirit of friendly rivalry among the members and furnishes a means whereby their garden products may be classified, arranged and judged as to their relative merits or superiority.

The best that skill can produce is always an excellent object lesson and finds its expression in greater efforts to bring one's own garden products up to the high standard of those that have been awarded premiums for merit.

Since the majority opinion undoubtedly favors the flower show it is needless to further argue the question of desirability. We are going to have shows and more shows and there is a need for knowledge as to how to organize and operate them, if we are to "hold them true to honest purpose" and make them really worth while.

Behind the great New York Flower Show which has become one of the events of the year is an organization which plans and perfects its purposes far in advance, hence the apparent smoothness of operation. Proper organization is fundamental and just as needful for a small show as a large one. It makes for order and system, inspires the confidence alike of the exhibitors who make the show and of the public who visit it.

First there should be appointed a special Flower Show committee which on meeting should elect a chairman and secretary, this last officer to keep a com-

plete record of all transactions of the show having been done by this committee, or if more desirable, a sub-committee thereof, should prepare a schedule of classes and a list of exhibitors, which of course would be in accordance with such flower products as are likely to be on hand the date of the projected show, what these classes are, will, in part, be governed by local conditions.

Certain flowers will be dominant in locality, others in another, often of special adaptability or climatic condition. In a general way, however, membership of any Club giving a Show will naturally be well informed in the particular flowers to be featured. Observation from such Garden Shows I have visited tends to confirm the opinion that their competitions are for members only. It might be well to have some non-member classes and exhibits from smaller gardeners, for example, a vase of Asters, Marigolds, Zinnias. This would be a commendable encouragement and widen the field of possible participants.

Having decided upon the number of classes in which competition is invited, be most explicit in the definition of details, as for example, spray or individual bloom, or to be so that every entry in competition is on an equality of number of classes calling for a display of variety of flowers, or of any particular variety, state exactly the square feet of table or ground space to be occupied by the exhibitors are to occupy as their share on an equal basis and on a competent judgment.

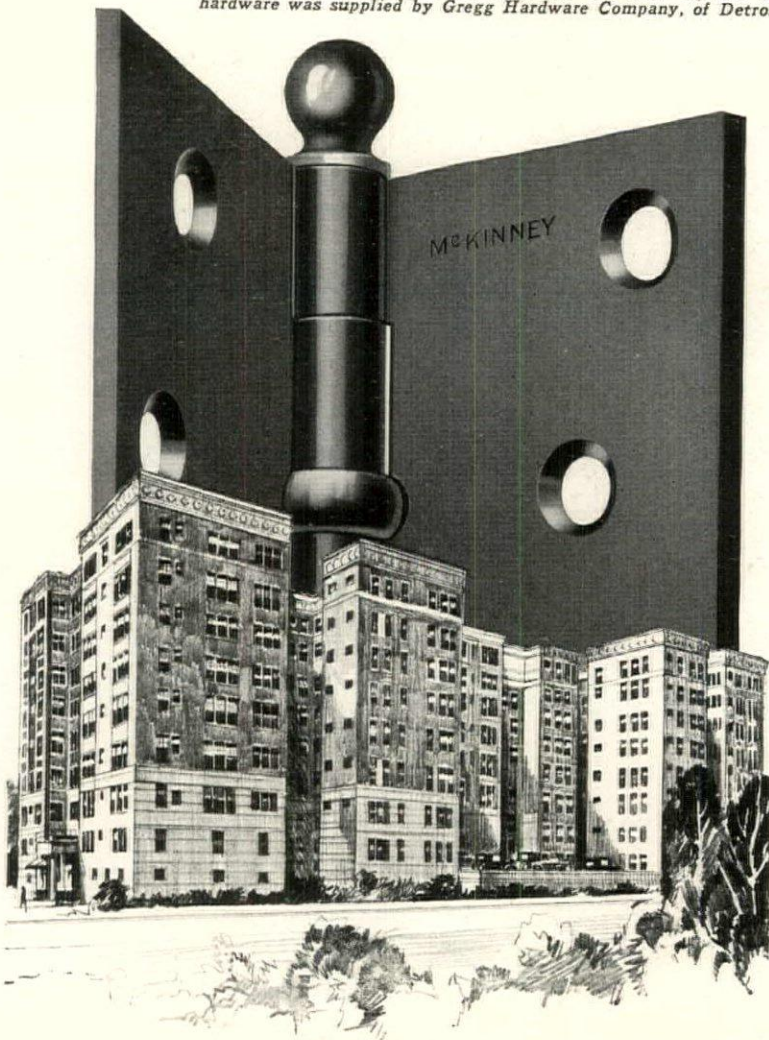
(Continued on page 11)



THERE is something about the presence of a pipe organ in a home that gives the house a distinction—possibly because an organ in the home is not yet so common as to lose its agreeable novelty. Every proper home should have music in some form. The pipe organ gives music in its most splendid and desirable form. The Estey Residence Organ is playable either by the human organist, or by what we call the Estey Organist, a device that makes all organ music available to all. *The Estey Organ Company, Brattleboro, Vermont*

THE ESTEY RESIDENCE PIPE ORGAN

The pictured building is Indian Village Manor, in Detroit, a great modern apartment house, of which Bonnah & Chaffee were the architects. The Thompson-Starrett Co. built it, and the hardware was supplied by Gregg Hardware Company, of Detroit.



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To each, comfortably provided with every easeful device ingenuity knows, there is assured that imperative comfort, . . .

Quiet doors!

Hung with McKinney Hinges, the doors of these immense buildings are definitely quiet, smooth-working, effectual—as doors ought to be. And to the little cottage, even as to the superb modern apartment house, these hinges guarantee lasting, satisfying door-ability.

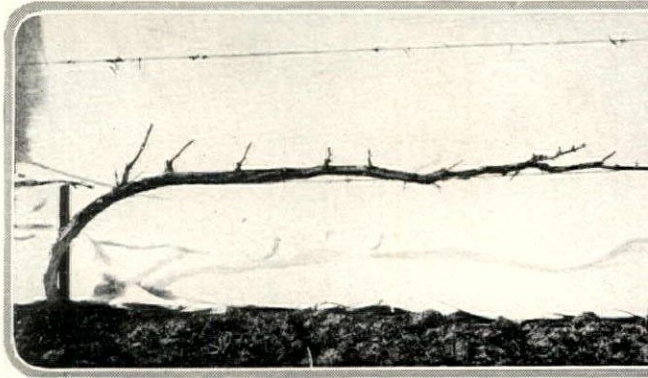
Doors, McKinney-hung, stay silent and true-hung, right on through the years. You would enjoy reading why, as told in the book "Suggestions for the Home-builder." It would be a pleasure to mail you a copy.

McKINNEY MANUFACTURING COMPANY
Pittsburgh, Pa.

Western Office: Wrigley Building, Chicago

McKINNEY

Hinges and Butts and Hardware



A horizontal cordon with fruit spurs is suited only to very vigorous varieties such as Emperor, Almeria, and the Persian grapes grown far apart in rich soil

THE CHOICE and PRUNING of GRAPES

(Continued from page 78)

European grape industry there as well as in California is maintained by this method, the roots being our native Riparia grape and the tops any desired variety, which must be inserted on the stock so that it does not come in contact with the soil. This cheats the phylloxera.

California went into the production of European grapes for the manufacture of wine and raisins and as the industry became established prohibition came into effect and despair filled the minds of many growers. Prohibition and the enactment of pure food legislation has so stimulated the demand for fruits and fruit juices that, whereas our rail movement of fresh grapes did not exceed 15,000 cars in 1913, in 1922 it was over 56,000 cars largely from California and the home demand for grapes has increased in like proportion.

The development of the grape juice industry even prior to the enactment of prohibition may be seen from the data in regard to the Chautauqua grape belt in New York and Pennsylvania. In 1904, 400,000 gallons were made, in 1905, 600,000 gallons, in 1906, 1,000,000 gallons, in 1907, 1,500,000 gallons, and in 1915, 3,156,000 gallons, utilizing about 25% of the total grape production of the region. In California prior to 1918, about one-seventh of the grapes were used for the table, two-sevenths as raisins and four-sevenths for wine and grape juice. The raisin grapes are grown almost

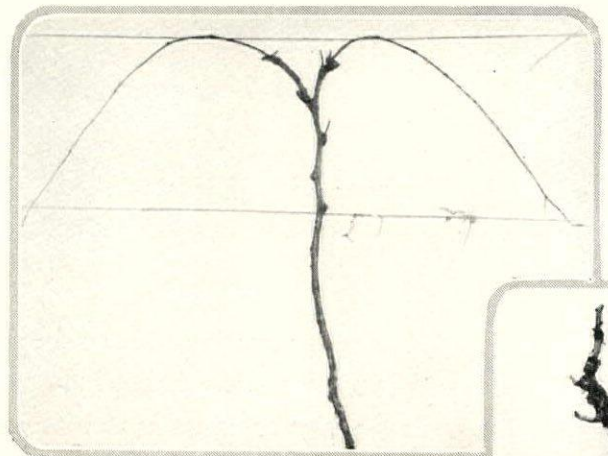
entirely in six counties in California, Fresno as the center of the Muscat of Alexandria as variety. The industry has five years, exceeding 360,000 a year. *Sultana*, *Sultana Seedless*) and grapes of the used for the production of raisins.

There are many species of grapes, and these have been the production of new types and so that the grapes suitable for the Southern states may fail in the vice versa. The European grapes all be grafted as outlined, winter protection by laying them and covering with soil, many grown out-of-doors as far north as New York. Among desirable European grapes for the East are: *Chasselas*, *Black Hamburg*, *Chasselas Golden*, both yellowish-green with *Chasselas Rose*, a light red. These have clusters and berries of medium size, fruits thin-skinned, juicy, sweet and very good. *Rosinella* green berries resembling *Malaga* late grape and very good.

Among black grapes *Black Gamay* and *Black Hamburg* are grown. All need winter protection.

Concord is the leading

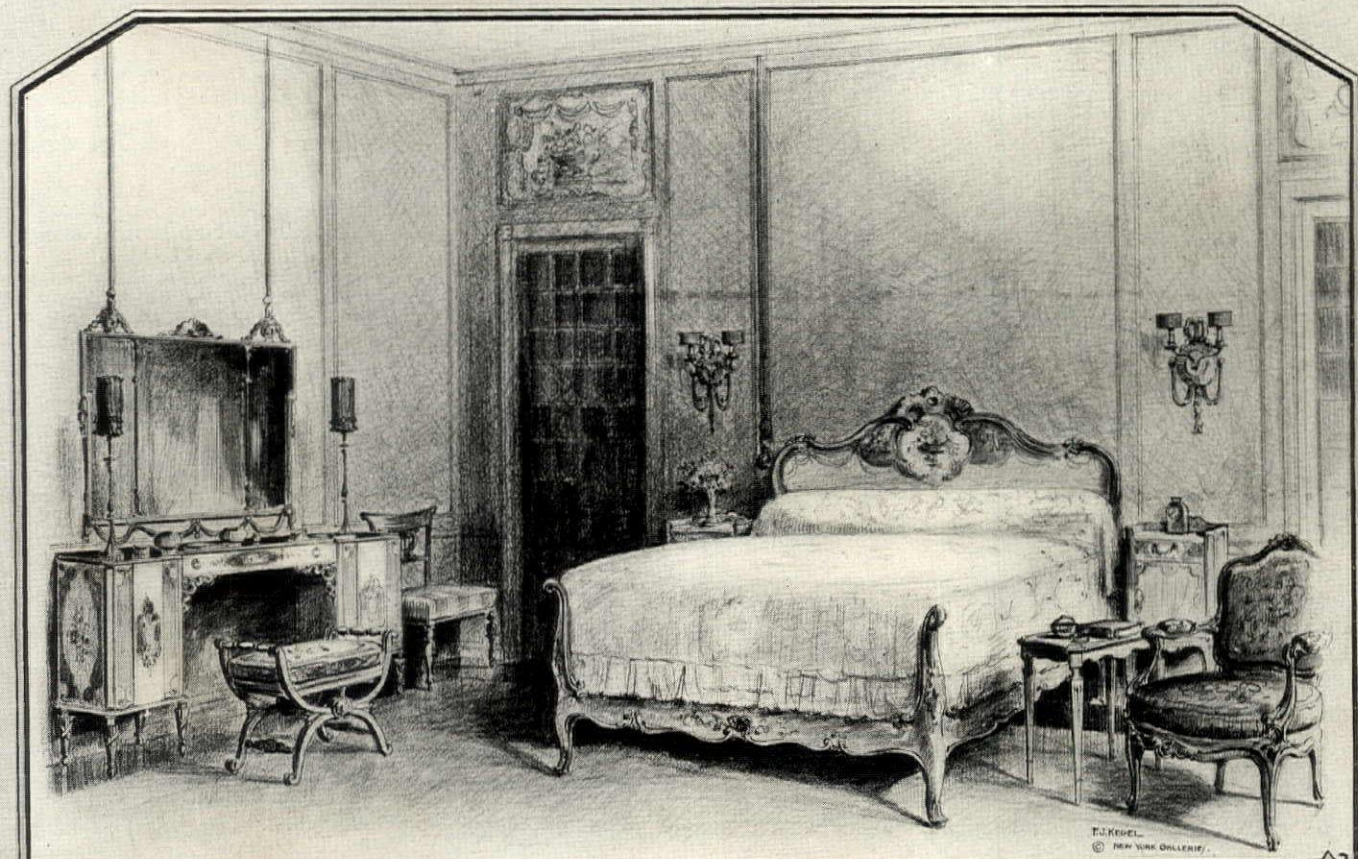
(Continued on page 79)



The Umbrella Kniffen System, used in the South, employs one or two wires



Head pruning of European grapes as used in California for small growing vines



IN all the history of Furniture there is perhaps no more interesting style than that created by Venetian cabinetmakers of the late XVIII Century. Inspired by the Classic feeling which left so marked an influence upon the French and English

Furniture of that time, the Italians drew freely upon the motives of their northern contemporaries —and with the skill characteristic of their native talent so well depicted in the Sleeping Room pictured above.

The Galleries of Suggestion



HERE one may not only acquire Furniture and decorative accessories which will impart distinction to their surroundings, but may also avail oneself of the practical knowledge of an organization which for half a century has proven itself qualified to render aid in the carrying out of any decorative scheme.

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THE CHOICE and PRUNING of GRAPES

(Continued from page 102)

grape, but *Worden* is much better for home use. It is of excellent quality but a poor shipper; both are black grapes. *Moore Early* ripens ahead of *Concord*, but is neither as productive nor of as good quality as *Concord*. *Campbell Early* is a better grape but is fastidious as to soil. *Barry* is excellent and *Herbert* worthy of trial. *Catawba* is the standard red grape and *Delaware* is the highest in quality. *Gaertner* and *Salem* are both excellent. *Winchell* is an excellent early green grape. It is followed by *Diamond* and *Empire State*. *Niagara* is the standard commercial green grape. *Goethe* is an excellent red table grape where the growing season is longer than, say, New York. *Iona* is in the same class, while for more northern regions, where hardiness is the prime requisite, *Janesville*, *Jessica*, *Jewell*, *Kensington* and *Lady* are worthy of trial.

Among leading varieties in the northern portion of the Southern States may be mentioned *Catawba*, *Concord*, *Delaware*, *Diamond*, *Niagara*, *Norton*, *Worden*. For east of Texas and south of Tennessee, *Brighton*, *Concord*, *Delaware*, *Diana*, *Goethe*, *Cynthiana* (a red wine grape), *Herbemont* which occupies the same position in this territory that *Concord* does farther north; fruit red-black and useful for table or wine. *Norton* and *Worden* are the leading red-wine grapes in eastern America.

In the Southwestern section, west of the ninety-sixth meridian, the principal varieties are *Herbemont*, *Lenoir*, *Niagara*, *Golden Chasselas*, *Malaga* and other European grapes in western Texas under irrigation.

In the southern portion of Texas many of the European grapes may be grown, as *Flame Tokay*, *Malaga*, *Muscat of Alexandria*, *Cornichon*, *Black Morocco* and others.

In California the wine grapes grown include *Zinfandel* in Napa and Sonora Counties; *Petite Syrah*, *Alicante Bouschet* in Carignarre and Mataro; and in Southern California the *Blue Ebling*. Others are *Barbea*, *Burger*, *Palomino*, *Fehér Szagos*, and among the highest quality varieties are the Rieslings—*Johannesburg*, *Franken* and *Gray* in the cool climates, while *Colombar* and *Semillon* are better suited to warmer regions.

In table grapes *Chasselas Dore*, *Flame Tokay*, *Malaga*, *Muscat of Alexandria*, *Palomino* and *Sultanina*, with *Emperor*, a late red; *Cornichon*, a late black; *Black Morocco*, *Gros Colman*, dark blue; while *Black Morocco*, *Blue Portuguese* and *Balino* are commercially profitable.

PLANTING METHODS

In the northeastern portion of the United States a common distance is 10' by 10', although some plant in rows 9' wide and the plants 8' apart in the row.

In the Southern States the distance apart is usually greater, the rows being usually about 8' apart and such weak growers as *Delaware*, *Elvira* and *Gold Coin* are planted 8' apart in the row; stronger growers as *Concord* and *Carman* are given 10'; *Herbemont*, *Laussel* and other strong growers are given 12' to 16', while the Scuppernong group, the great wine grape family of the Southern States, may be given 12' by 12' up to even 20' and 30' in rows 15' wide.

In growing European grapes in California and the East the rows vary from 5' to 12' and the plants from 3' to 10' apart in the rows. On the Pacific Coast these grapes may be grown as individuals without any support or they may be tied to a stake and some are grown on a trellis. East of the Rockies grapes are grown on a trellis of two or three wires on 8' posts sunk 2' in the ground.

The grape is pruned more than any other fruit. In the East, where the young vines are cut back the first year and the second year almost as they are staked and trained.

The system of training is such that the vine shall carry about two or three forty fruiting buds each year. If other wood is removed and pruning is given to restrict the size of bunches the plant may bear more than its size and that of the buds may be facilitated (cultivation and drainage). The latter is one of the methods for growing the grapes on a trellis so that the sun may reach the leaves and fruits.

PRUNING SYSTEMS

In the Chautauqua or Upright System we have a trunk and two arms which bears two fruiting canes trained in an upright position and are renewed annually; the trunk is renewed every few years.

In the Kniffen or Drooping System the trunk is carried to the top wire and the side arms of the previous year bear eight to ten buds each to develop in both directions. These side arms are renewed annually. There are modifications of this system—a one-arm Kniffen in which the upper arms only are left, and a two-arm in which both wires are used.

The Umbrella System used in the East has a trunk planted 6' by 6'. Two wires are run lower 28" to 30" from the trunk and the upper 54" to 58". The arms are trained on the lower wire and the side arms which bear the fruit and are renewed from time to time. It gets too brittle to bend down and protection is necessary. This is given by bending the vine over and covering with soil.

In the culture of European grapes in California three systems are in use—the Head, Cane and Cordons. In the cane pruning the plant is grown like a tree with a trunk 1½' to 3½' high and staked for four or five years so that it holds itself erect. It bears four arms each 6" to 16" long, each carries one or two fruit spurs and two or three buds length. This is the common system.

In cane pruning the trunk is renewed before and bears four arms, each 12" long. A fruiting cane bearing twenty buds is left on the end of the trunk and below this is left a renewal cane or two buds which is to be used for the next year. This requires a single wire trellis 12" to 40" from the ground. It is used for varieties as *Sultanina*, *Sultanina*, *Corinth*, *Concord*, *Catawba* and other Eastern grapes.

In cordon pruning we have a slender trunk, often 10' long and about 30" from the ground and trained on a wire. It carries upright arms 12" long at intervals of 8" to 10". The fruiting spurs are borne on the trunk and used for several table grapes—*Emperor*, *Cornichon* and other large fruited varieties. It needs a wire trellis.

It frequently pays to thin the bunches of European grapes. This proves the bunch and increases the fruit. It also pays to summer prune by removing surplus growth before it becomes woody, to admit sunlight to the bunches. Thorough spraying and in some places, the use of fertilizer and manure, will be necessary for the best results.



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NO other piece of furniture seems so to typify the hospitality of Old England as the oak dresser. Long and low, it provided an ample and convenient service board for the refreshment of the squire's guests. Around it were enacted the homely and familiar, as well as the convivial, scenes of healthy English country life.

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New York
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Lilium Willmottae is a native of China, introduced by Wilson of the Arnold Arboretum. It is hardy and the colors are vaguely orange

THE VIRTUES OF THE

(Continued from page 80)

in a moist, cool and shaded condition. whereas some, such as the M

The soil preference of lilies is a distinct one, but they can cope reasonably well with ordinary garden soil if proper drainage, moisture, and coolness are supplied them during their growing period. However, if it is possible to supply some semblance of their preferred habitat one is assured of success. As a family they prefer a light sandy loam with a certain quantity of peat or leaf mold worked into it. The soil should always be light and porous and never fertilized with manure, unless it is thoroughly rotted. Manure may be used, however, at various times during the summer as a top dressing, for it not only serves as an added food supply, but also as a mulching.

The Japanese, who have such success with raising lilies, probably due to a thorough knowledge of their requirements, and attention to them, usually plant a bulb on its side, for this protects it from damage due to water settling into the center of the bulb and rot ensuing. The depth to which a bulb should be planted varies according to whether it produces one or two sets of roots. Some are *base rooting*, having only one set, that which develops at the bottom of the bulb. These do not require deep planting, usually about twice the diameter of the bulb;

are quite happy if they are shallow covering of soil. The lilies which are *stem rooting* base rooting. These send out fibrous roots at the base of the stem. It is necessary to plant them in order that the roots will not be disturbed by cultivation four times the diameter of the usually sufficient. Lack of cautions may be the cause of hard luck attending bulb raising.

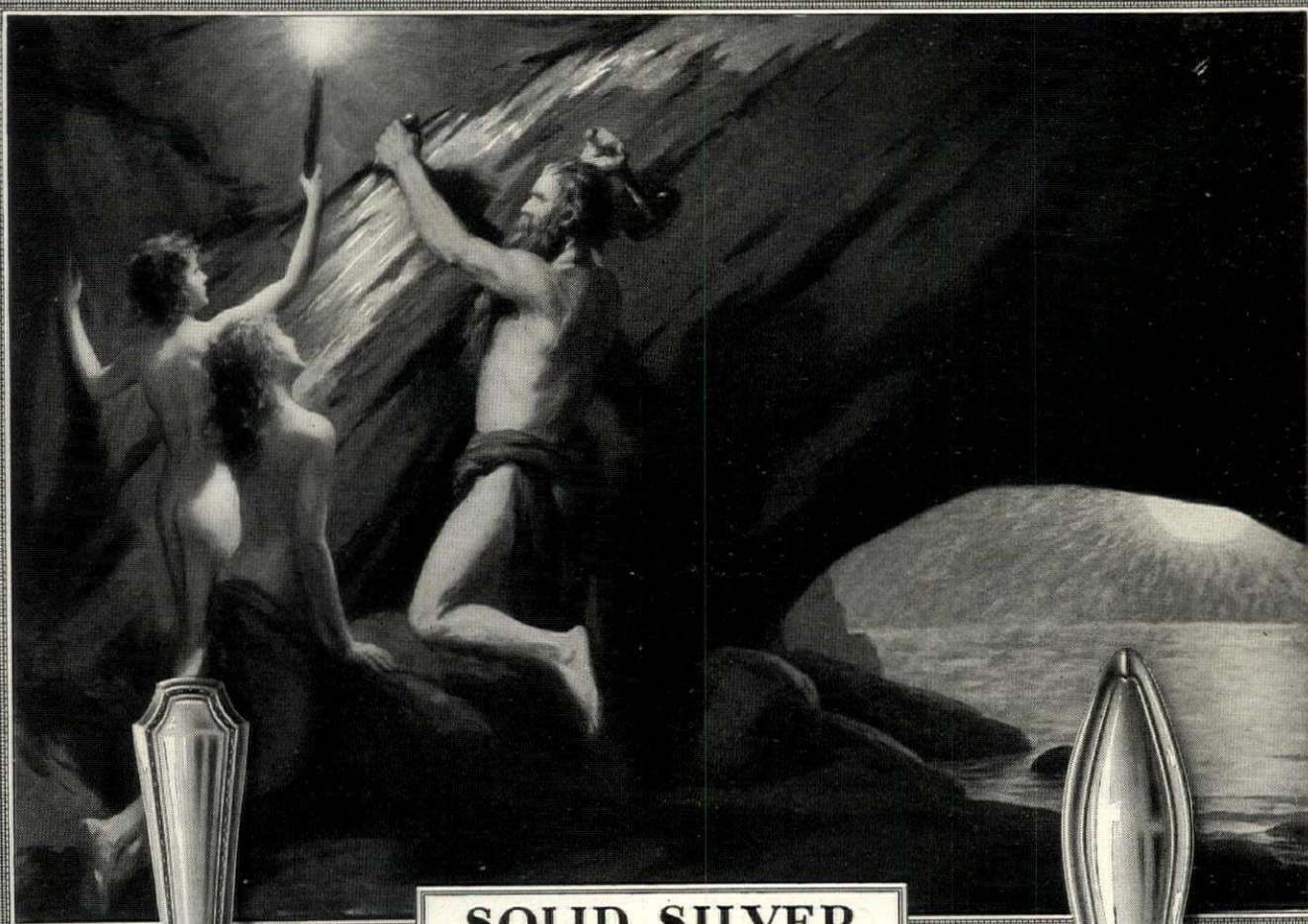
The best time for planting is in the fall, October or early November, that a sufficient root growth made before cold weather arrives, the plant to start early in the spring, late enough to prevent much frost damage. It is practical to plant most very early spring, but such early plantings are not always prove as successful. The first season every lily is the poorest. It is for them to become established and blooming at their best, and they should rarely be disturbed.

The cultural details are of course of quite care in planting is the most important, and after that treat as you see fit, rest of your choice perennial.

(Continued on page 81)



Sargent's lily, L. Sargentiae, is a white flower with chocolate spotting and prefers a well-drained soil. It is a native of Thailand. Courtesy of F. H. Horsford



SOLID SILVER
—Precious thro the Ages

Something gleaming in the torchlight—and primitive man first learned the beauty of Silver.

Since then, through all the ages, from crudest tools to ever finer craftsmanship, men have striven to create designs worthy of perpetuation in Solid Silver, the genuine mother metal, which stands to this day as the criterion of value and of beauty.

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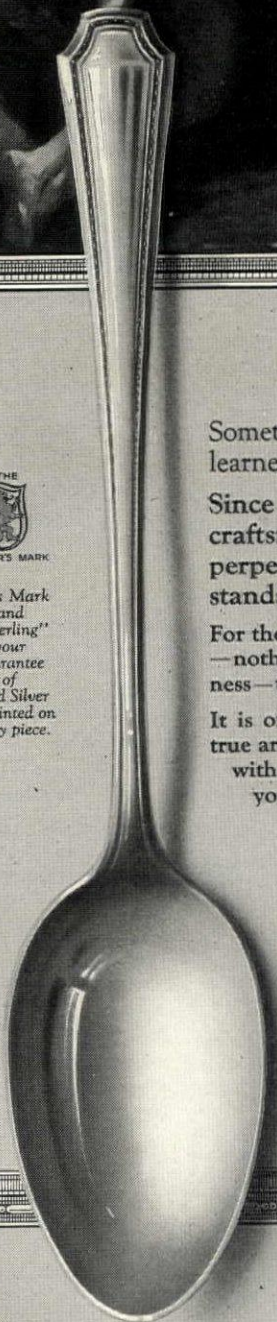
Typical of the beauty of Towle designs are the Lady Constance and the Mary Chilton.
 At your jewelers. Ask to see them.

Write for Booklet No. 405.

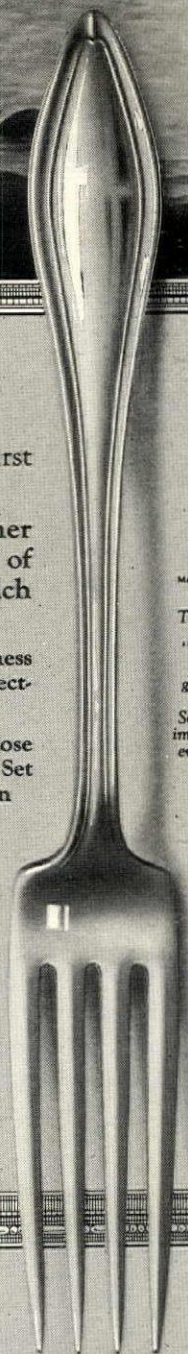


Three pieces from

The Mary Chilton Tea Set



The Lady Constance



The Mary Chilton



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CHICAGO NEW YORK

THE VIRTUES OF THE

(Continued from page 106)

should be staked very early as they are liable to be severely damaged by high summer winds or heavy rain storms. A broken lily stalk is a great calamity.

There are a few lilies, especially the Madonna, which are subject to a blight or lily disease. The best cure is prevention. To do this it is wise to dust the bulb before planting with flowers of sulphur, or dip it into a very weak solution of formaldehyde. Later spray the foliage with Bordeaux mixture before the blight has a chance to appear, and a little of the dry mixture may be sprinkled about the base of the plant.

The place to plant lilies is a matter of personal choice governed largely by the natural preferences of the varieties planted. For the most part they are satisfactory scattered through the flower border. They should be planted singly or in small groups, for after blooming they die down and leave ugly holes; if these are small enough the surrounding flowers will crowd in and cover it up. To have the best results care should be taken to give the lily blooms partial shade, in order that the sun will not bleach them out too readily, and also protection from high winds, for they have such an abundance of bloom that they are usually top heavy. The choice of surrounding plants should be careful, for not only do we desire pleasing color contrast, but we do not wish such rank growing things near our lilies to their detriment. Effective groupings may be made in front of or among the shrubbery, especially the rhododendron and azalea beds. And many varieties can be successfully naturalized in our meadows, by our brooks and lakes, and in thin woodlands along the paths and drives where they are a delight to come suddenly upon.

The method of propagation may be of interest to some, although the majority of bulbs are imported in large quantities and can be secured at a reasonable price. The most common way is to separate the small bulblets which spring up about the parent bulb. These usually flower in the second year if grown carefully in seed beds. Another means is by taking the fleshy root scales of the mother bulb and planting them in small pots. This is a much slower method. And a third method is the planting of seed. This is extremely interesting, for surprising crosses and combinations sometimes result.

In connection with growing lilies from seed, the bulb pamphlet issued by the famous nursery of R. Wallace & Co., Tunbridge Wells, England, contains the following appropriate information: "Most people grow lilies from bulbs, comparatively few ever think of raising them from seed. That may be due to the fact that seed is very seldom offered, or it may be due to the wrong impression that lilies take many years to flower from the time of sowing. As a matter of fact, we have flowered lilies in less than two years from the time of sowing in our nurseries at Tunbridge Wells.

"Lilium Regale and Lilium Sulphur-gale, both of which may be sown under glass either in autumn or in spring, should germinate within the month. When the seedlings have made their second or third leaf, they are ready to prick off into boxes, or into shady beds in a frame of light soil. When sown outside, a sheltered border should be selected, and it is advisable to cover the seed beds with lights. We find that many lilies germinate well in cold frames when sown in March, April or May.

"Some little time ago, Sir Herbert Maxwell, the prominent amateur grower of lilies, wrote as follows regarding the raising of Lilium Regale from seed:—"Seed was saved and sown here, and some of the seedlings flowered in the open in less than two years. One of the group, planted three years ago, was 5'-4" high, bore eleven blooms, and grew in loam with

lime added and a liberal wood ashes. One of the merits of the lily is that it requires no stem being strong and wiry.

Following are a few of the varieties of lilies which should be planted in our garden schemes if attention is given them:

Lilium auratum: Gold Band

Has cream colored blossoms with purple. Fragrant. Blooms and lasts until September. Stem rooting.

Lilium Broxii

One of the finest and most drooping blossoms at end of stems. Color varies from yellow when it opens to cream. Outside streaked with red. Good foliage. June and July. Excellent for cutting. Lilies 2 years and replant in new soil.

Lilium canadense—Wild Yellow

A graceful native variety with yellow or orange flowers on slender 2'-4' stems. Spotted brown. Bloom in June and July. Excellent for naturalizing in meadows. *var. flavum* golden yellow red. *var. rubrum* orange red.

Lilium candidum—Madonna

Most popular. Pure white flowers five to twenty-five in a head. 2'-4' high. Dislikes cold climates it becomes established. *var. speciosum*, which is found in the mountains and can be told by loose pin-

Lilium chalcedonicum—Scarlet

A very old and handsome lily. Graceful loose symmetrical on slender stems 3'-4' high. July. Best after established named varieties.

Lilium concolor

A bright scarlet lily spotted with white. Stem rooting. Dwarf growing. Blooms in July. Prefers rich soil. Needs to be renewed every 2 years.

Lilium croceum—Alpine or Orange

One of the earliest and most beautiful. Bright orange with crimson spots. Blooms in late June and July. Established. Hard to color. Crimson and pink. Use with lavender. Stem rooting. Manure when planted.

Lilium elegans—Thunbergian

Dwarf variety with clear orange flowers. Blooms in July. Stem roots. Prefers an open sunny position. Excellent for rock garden, naturalizing.

var. Batemannii.

A glowing unspotted apricot high. Blooms in August. Several flowers.

var. Wallacii.

Clear apricot yellow spotted with white. Blooms in August. Several flowers.

Lilium giganteum himalaicum

A noble lily growing in the Himalayas. Pure white flowers with outside flushed with green, and inside flushed with red. Handsome coarse foliage at base. Blooms in July. Prefers sheltered position. Never wise to plant in cold frames, they perish after many years. Perpetuated by offsets or by sowing. Takes them two years to bloom. Excellent for border or woodland planting.

Lilium Hansonii—Golden Tu

One of the earliest blooming varieties. Orange spotted with brown.

(Continued on page 111)



The Purple Label Mattress

COMFORT has been raised to a fine art by intensive study in certain great hotels and exclusive clubs. Where guests are exacting and luxurious beds are demanded, you will find many *Purple Label* mattresses in use.

In every case, too, its super-comfort is coupled with actual economy. The *Purple Labels* in the Chicago Athletic Club and the Congress Hotel, Chicago, for instance, have been in constant service now for *seventeen years*.

Meeting such difficult requirements triumphantly, *The Purple Label* will demonstrate its economy and cradling luxury even more easily and decisively for you in your home.

Until you have slept on *The Purple Label*, you cannot appreciate how deep, unbroken rest adds to your energy, your personal force, your zest in living. See it at your dealer's or write for "Restful Bedrooms" to Simmons Company, 1347 S. Michigan Ave., Chicago.

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THE VIRTUES OF THE

(Continued from page 108)

purple, lavender, yellow, or white, never with pink or crimson colored flowers. Protect from full sun as flowers bleach. Stem rooting.

Lilium Henryi—Yellow Showy Lily

An invaluable garden plant blooming in August and September. Deep rich orange yellow. Sometimes twenty blooms on a single stalk 7'-8' high. Likes lime and a partial shaded place with protection from high winds. Fine foliage. Excellent interplanted with Funkia. Stem rooting.

Lilium Humboldtii

A graceful brilliant reddish yellow lily spotted with maroon. Grows 4'-5' high, stout stem, good foliage, blooms in July and late June.

var. magnificum

Has golden petals stained with purple, and is best its first season.

Lilium Kramerii (japonicum)

A lily with a delicate beauty and unique color. Clear pink shaded blush, sometimes white. Grows 2'-4' high. Needs extra care but well worth it. Best to start indoors in pots and transplant pot and all when half grown.

Lilium Leichlinii

One of the most graceful, with drooping flowers with reflex petals of pale yellow spotted with reddish brown. Slender stems 3'-4' high. Blooms in July and August. Makes early start, needs spring protection, best started in pots. Stem rooting.

Lilium martagon var. album—European Turk's Cap

White blooms with yellow anthers. Grows 4'-5' high. Blooms in June. Prefers partial shade, and needs spring protection.

var. dalmaticum

Improved variety of auratum. Color deep vinous purple. Petals waxy and shine like varnish. Blooms in June.

Lilium monadelphum—Caucasian Lily

A magnificent lily growing 3'-5' high and bearing six to twenty turban-shaped rich canary yellow to pale lemon yellow flowers. Increases rapidly from bulb scales, and is best after it becomes established.

var. Szovitzianum

Pale citron yellow varying to deep yellow. Blooms early in June. Best the second season. 4'-6' high. Easy to grow. Pleasing interplanted with white cranesbill.

Lilium pardalinum—Panther Lily

Hardy and robust with bright red flowers whose lower parts are orange spotted with red. Large terminal clusters which begin to open from the bottom, and blooming period lasts several weeks. First season poorest. Excellent for border, waterside, and shrub plantings. Increases rapidly if given plenty of light and air, yet protected from high winds.

var. Roezlii

Bright yellow dotted with purple brown.

var. californicum

Is the finer with deep orange spotted with maroon and intense scarlet.

Lilium philadelphicum—Wild

Yellow spotted maroon with scarlet. Cup shaped garden culture. Blooms in rooting. Grows naturally in woods. Needs watchful care to prove

Lilium regale—Regal Lily

The most reliable and grower. Sturdy stems 3' high. Bloom has center yellow and shades to white. Outside streaked with blue. Shows through the translucent July flowering. Stem rooting

Lilium rubellum

An extremely beautiful color varies from deep red almost white with yellow. Fragrant. 1½' high. Flowering. Prefers partial shade, and needs protection the bulb when planting. Rounding it entirely with roots.

Lilium speciosum—Showy Lily

One of the most satisfactory blossoms, or white suffused with rosy red, and much spotted. Petals recurved and twisted. Three to ten on a stalk. August and September bloom. Spring protection, excellent. Many named varieties.

Lilium superbum—Turk's Cap Lily

Valuable as a late flower. Color varies from deep crimson yellow more or less spotted. Twenty to thirty flowers on the end of an 8' stalk. August and September. Prefers shade and a ground cover in large masses in border, or near water.

Lilium tenuifolium

An elegant dwarf lily. Deep scarlet flowers with white petals. One to twenty blooms on a stalk. Easy culture. Partial Garden border. June flowering. Stem rooting.

Lilium testaceum—Nankeen Lily

The most graceful of all with tallly poised drooping blossoms apricot with yellow anthers. Stems 6'-7' high. Blooms June. Of easy culture in border

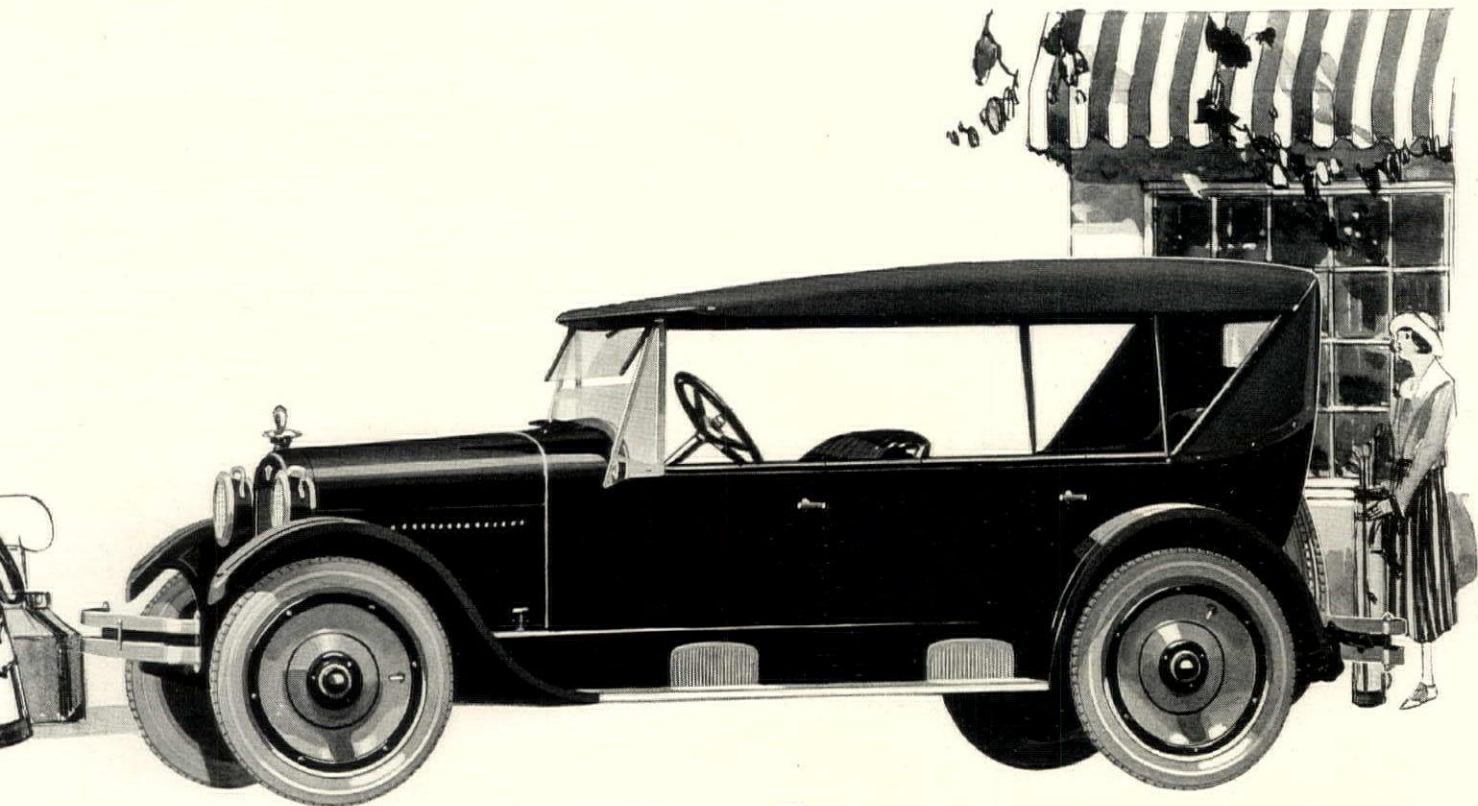
Lilium tigrinum—Tiger Lily

Orange red flowers more or less with deep purple hanging petals. Loose heads of three to twelve. 2'-5' long. Blooms in August and September. Stem rooting. Excellent blue and white Monkshood.

Lilium Washingtonianum—Lily

Its beauty warrants extra care to provide a deep partially shaded soil with plenty of moisture. Flowers are reddish purple spotted with white. Funnell shaped, large, petals reflexed. Blooms in June





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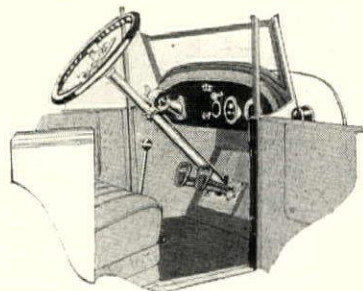
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NEW YORK WASHINGTON CHICAGO SAN FRANCISCO LONDON

PUTTING ON A FLOWER S

(Continued from page 100)

Don't prefix every class in the schedule with the redundant words "The best" this, that or the other. The judges select the best and the award they make is or should be the signification of the same.

Prepare, publish and distribute the schedule of competition as early as possible in advance of the proposed date of the show so that prospective exhibitors may be informed of the exhibits sought and have adequate time to prepare for and grow them.

The schedule should contain a few simple but most essential rules and regulations devised to govern the show. First and most important is that entries in competition must be made in writing to the Secretary at least two days in advance of the opening date of the show. A set time should be specified when all exhibits must be ready for the judges and a stated time for removal of exhibits at the close of the show.

In cut flower classes if exhibitors are to provide their own vases, they should be so informed. This seems to be the custom in small shows but in the larger exhibitions they are provided by the management. With all the preliminaries arranged and with plenty of exhibits in prospect the success of the show is proportionate to the efficiency of a few individuals in the performance of essential duties.

THE SECRETARY'S WORK

A lot of detail work devolves upon the Secretary, requiring time for its proper performance. Hence the provision of notifying the Secretary not less than two days in advance of the intention to exhibit and in what classes. The Secretary should have a Class book, paged according to schedule, one class on each page, and each exhibitor's entries as received should be entered in this book in the respective classes. From this record exhibitors' cards are then made out. Each card should be inserted in a plain envelope on the face of which there should only be the class number in accord with the schedule and the exhibitor's number in accord with the entry in the class book. This is a most efficient system and perfectly conceals the identity of exhibits till judgment has been passed, after which the cards can be withdrawn and displayed upon the winning exhibits with the award attached. If the exhibitor keeps faith with the Secretary this preparatory detail will have been done in advance and all cards will be ready on the morning of the show to hand out on demand. The exhibitor is usually to blame for the hectic time that happens to be the lot of some Secretaries on the morning of the show. As soon as the judges have made their awards, the Secretary should enter them in the class book beside the names of the fortunate winners and this book is then a complete record of the show.

The general plan and arrangement of a show must be well considered and worked out in advance of the opening date by a

special committee or some individual and this committee should supervise the plan of exhibits. In this department makes materially for the convenience of the exhibitor and peace of mind of the official in the staging if there has been cooperation.

STAGING THE CLASSES

If the exhibitor has notified the Secretary, then those in charge of the show should have some tangible idea of what to expect in the respective classes and make provision accordingly. There may be deficiencies in some classes at the moment and unexpected accidents may occur, but these are minor matters to be remedied. The general effect of the complete exhibit is the factor of consideration. The numbering of the classes need not be slavishly followed, but should be in general accordance with the plan. There should, however, be rigid adherence to the placing of smaller exhibits in their respective distinct classes. This greatly facilitates the judgment and obviates the possibility of many of them failing to be seen by the judges. The larger displays which take up so much of the space should be placed where they can be seen to the general effect as by reason of size and importance there is no possibility of their failing to receive adequate attention. The small exhibitor with only two or three entries is, however, less deserving of consideration and should be to accord to every exhibitor the requisite space and position.

This is a critical matter and should not be lightly regarded. The arrangement of the show in flower shows may take the form of a view of shortcomings in the arrangement and management of the show. The Secretary's judgment is competent. The best judges obtainable, preferably at a distance, and they should not be present until it is ready for the show to be made. There will never be a final decision on all decisions, but the best of competent men are usually consulted as reflecting the best judgment in making them.

From the foregoing it is apparent that putting on a flower show is just a matter of organization and application of essential details. Some Garden Clubs are already doing it very well. The Garden Club of Short Hills, New Jersey, has visited and judged for quite a number of them and their work in this respect is most commendable. If a good example is an incentive and an inspiration perhaps be admissible to cite one of the standing merit well worthy of emulation.

The Garden Club of Short Hills, New Jersey, holds a Dahlia Show each year, which in arrangement, organization and management is as near perfect as can be humanly attained.

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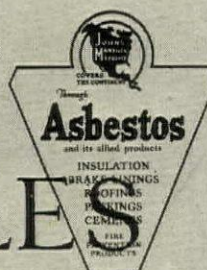
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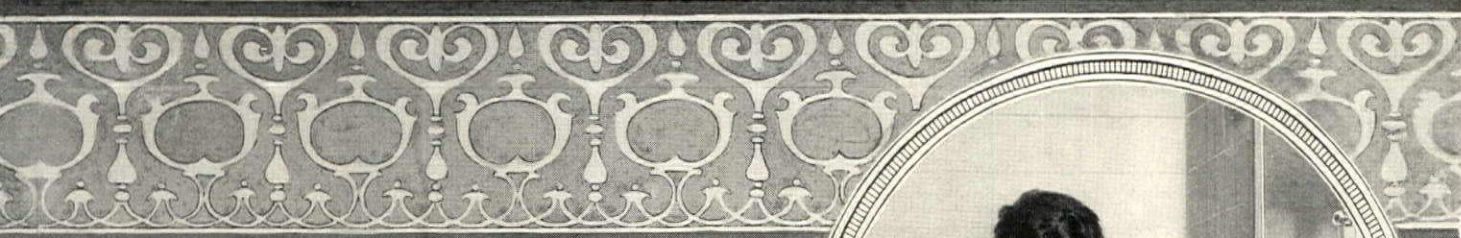
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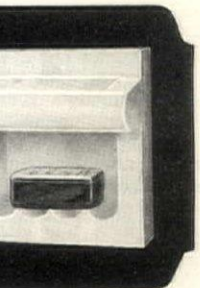


"What beautiful fixtures!"

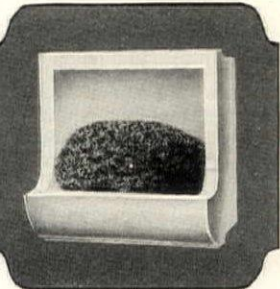
Your bathroom, more than any other room in your home, comes under the keen, unhidden scrutiny of your guests. How quickly do they take note of niceties or crudities in its equipment. By these impressions of good taste, comfort and beauty people judge you and your home.



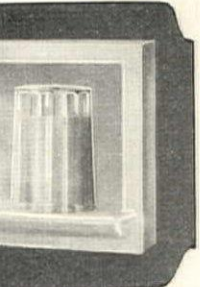
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tile your bathroom and install Fairfacts China Fixtures, which are built right in your bathroom walls. Then you will have an all-white bathroom, a bathroom beautiful to the eye, easy to clean and convenient in every way.

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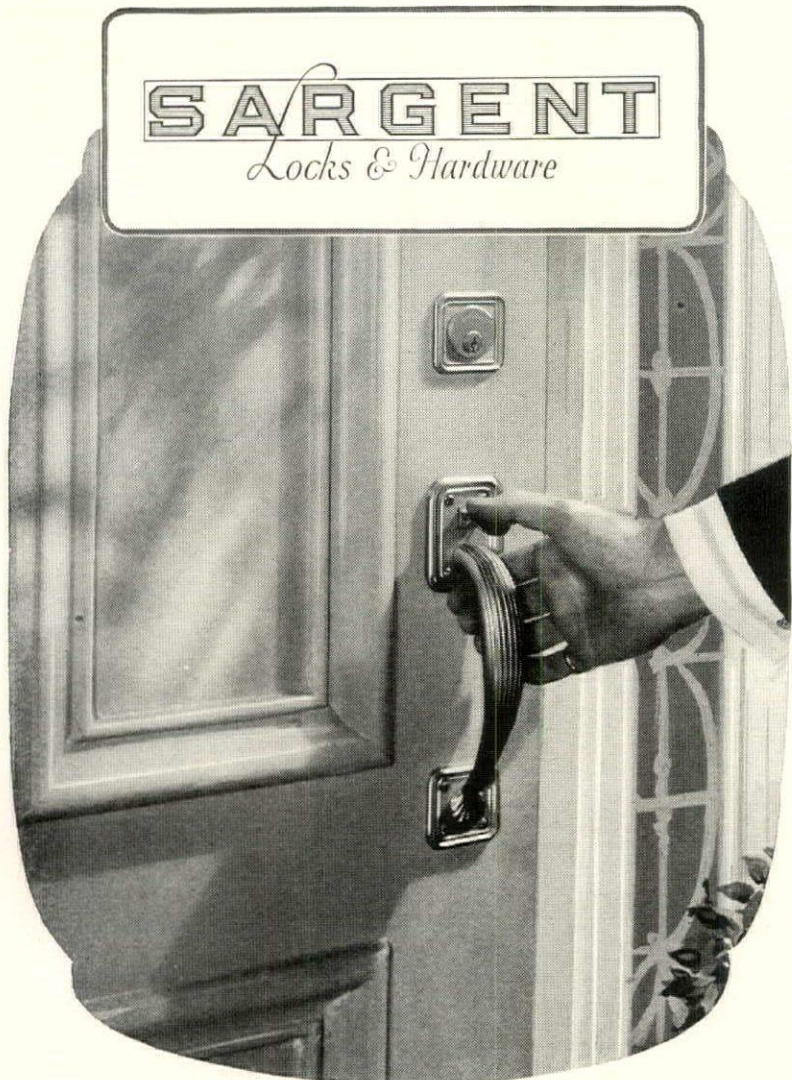


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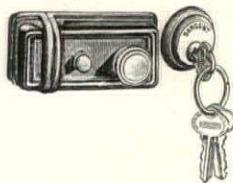
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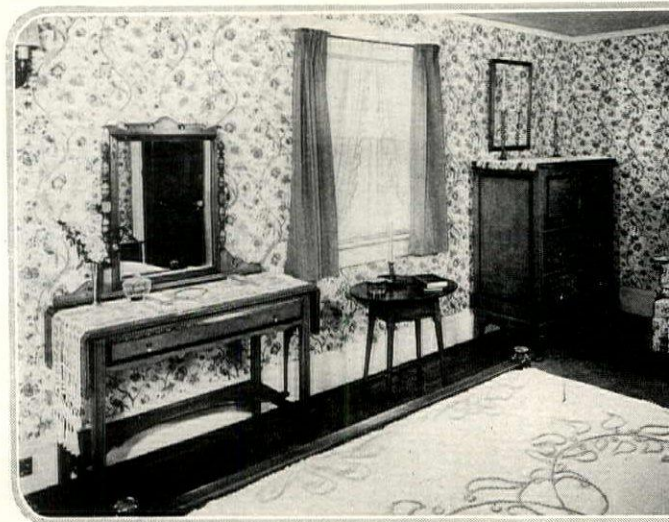
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Old Connecticut chests with raised panels suggested the design for the cottage furniture used in the home of J. Alan Fletcher, Larchmont Gardens, N. Y. The low footboard of the bed gives a sense of space.

FURNISHING A COLONIAL HOME

(Continued from page 47)

The Early American Furniture is a definite example of a creative period. Lasting, because founded on inherited principles of design; and appropriate for our homes, because an expression of our own civilization. The fine examples of this furniture are now more valuable than the English prototypes because the number of them is limited, their workmanship is excellent and the very simplicity of their form is recognized by connoisseurs as a point of excellence.

The livable house is dear to the heart of everyone. Even the person who has yielded to the temptation to make his house a vehicle for the display of wealth pays his respects to the livable house when art and the spirit of the individual have planned it. The grand house is far easier to achieve, but the livable house demands more than money. It is founded on personal good taste, judgment and

understanding, and these are acquired upon study and often upon sacrifice.

If we were to set ourselves to the task of planning a livable house, we should possess quaintness, charm and individuality, our thoughts naturally turning to the cottage. But we have not built the cottage in America. We have no true equivalents to the cottages of England or France, unless it be a few such as the Sagamore of John Ward, The House of Gables, and the Hathaway. These belong to 1640 to 1690 and are characterized by the quaint roof lines with projecting eaves, diamond paned windows, and carefully proportioned rooms. They are not cottages but real homes. The Americans have not built the cottage. Thatched roofs and peasant dwellings are foreign to us for our country was founded by peasants. And it is

(Continued on page 11)

Maple or cherry is more appropriate for the early type of low beds than mahogany



An settle the the for the the b s



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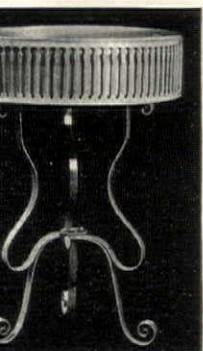
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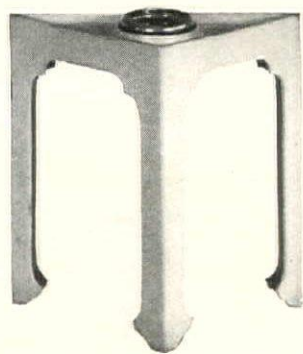


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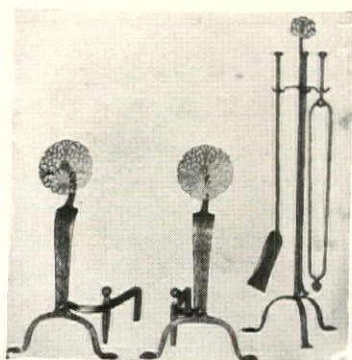
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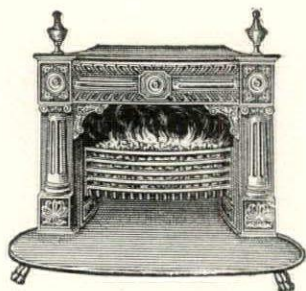
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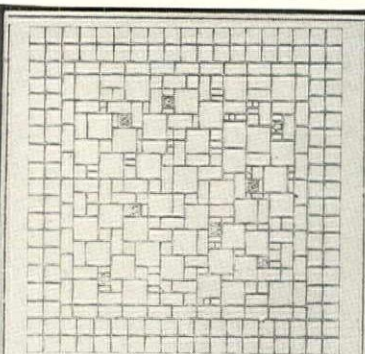


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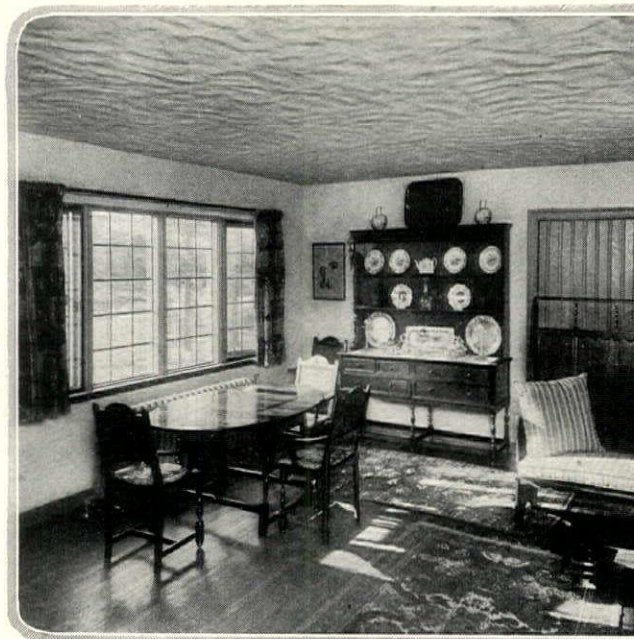
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The range of casements, the dining table beneath them, the dresser, the simple door, the fireside settle—all these elements establish the cottage atmosphere. Designed by Aymar Embury

FURNISHING A COLONIAL

(Continued from page 114)

our livable house we will reject things that smack of a stage setting.

But we have three styles that belong to our own country that offer ample opportunity for expression of the three qualities stipulated above. They are the New England village house, with long sloping roof and great center chimney; the Dutch Colonial of brick or stone with hipped roof and chimneys incorporated in the end walls; and the Spanish Colonial for the Southwest Coast and Florida. And, strange to say, the early American furniture mentioned above is almost equally appropriate for all three. The tavern tables and fiddle back chairs of New England and Pennsylvania are found with slight modifications in Spain and northern Italy, in Corsica and even in Norway; for style in furniture, as in clothes, has often traveled through many countries.

So let us choose a New England Village house and furnish it for today. The living room is 18' by 22' with ceiling 8' high. The fireplace is in the end of the room and the room is paneled in that end only from floor to ceiling. The paneling is made of white pine with large raised panels and a quaint slope to them on either side of the chimney, ever so slight, down towards the side walls, like a ship's cabin. This is after the old Marblehead and Salem houses, built by the shipwrights for the sea captains and merchant princes of that day. The other walls have a dado of the pine panels about 2' high, and above that a scenic wall paper that has been glazed with sepia after it was hung. This glazing has brought down the tone to an autumn amber, through which the design does not obtrude too harshly to prevent the hanging of a few choice pictures and old prints. Bookcases are built in, not bought like articles of furniture; and they are open, for books are to be read and not worn as ornaments.

The moldings of the panels, windows and doors are to be studied for correctness. It is as easy to have them right as wrong, and there is a right way to proportion the panels of the doors. The woodwork is either finished cream white enamel or treated with acids and waxed when it is the color of old meerschaum. This latter is the color it would be if we had bought old paneling, scraped off ages of paint and oiled it. It happens to be the last word in style today.

If the windows can be a little flare to the jams, and on the sides, it is ideal. A nice of curly maple, for sawed along the top in the ment of a "Washington M hung with about a 4" proj room,—this over each wi more of authenticity and e be easily imagined. These painted dull green-blue and tage if curly maple cannot

The curtains are chint summer. Some fine, large as those by Harry Wearne try, or by Thorold D. Le This much for the setting!

The furniture! Lady t "I want to see some furnit a living room in a house of Village Colonial architectu

The salesman looks bla ment, but the smile of pr descension soon returns. "Right this way."

The lady is shown a thr "suite" in shiny, dark machine-made tapestry; patent spring construction of the davenport a foot o Or it may be a "suite" of carving or "Queen Anne". it is hopelessly modern and ornament like a "movie f show, and the claims of "p on but superficial varia merest externals.

Manufacturers of furnitu just as much interest in a details of design in furnitu architects in houses, and th fabrics and papers. But must bring knowledge and the quest and this can be careful study of the illustra books as those by Luke V wood, Miss Frances Morse a book by Wallace Nutting; a by careful observation of co

The furnishing of the li then a pleasure. The mone increased to cover things not commercial, but is suffici pieces where truth in design tion and quality—not price—considerations. In that w ture by which taste is show

(Continued on page

DIRECTORY of DECORATION & FINE ARTS



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Instruction by course in the use of styles, color harmony, drapery, textiles, curtain treatments, furnishings, etc.

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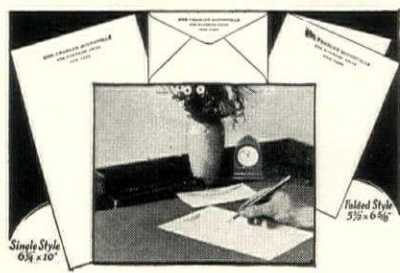
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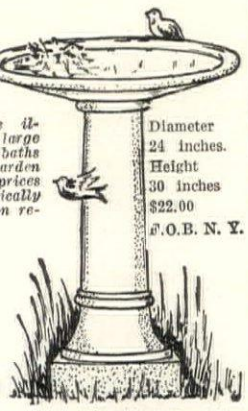
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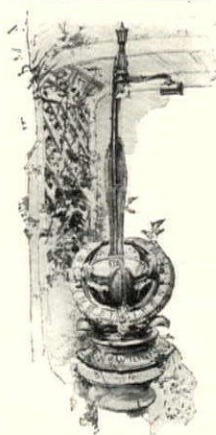
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Nature warns with bleeding gums

When Pyorrhea comes, the teeth loosen, and drop out or must be extracted. Pus-pockets form at the roots and poison spreads throughout the system.

Comparatively few persons are immune. Statistics show that four out of every five past forty, and thousands younger, are subject to this sinister disease.

Heed Nature's Warning

At the first sign of Pyorrhea, Nature gives her danger signal—tender gums which bleed easily when the teeth are brushed.

Fortunate is he who heeds that friendly warning; his teeth may be spared, while he who neglects that admonition may pay the extreme penalty.

At the first sign of tender, bleeding gums, go to your dentist for teeth and gum inspection and start using Forhan's For the Gums at once.

Forhan's For the Gums is the scientific formula of R. J. Forhan, D. D. S. If used consistently and used in time, it will prevent Pyorrhea or check its course.

In addition to its efficacy in the treatment of Pyorrhea, Forhan's For the Gums is an excellent dentifrice. It contains nothing but the most beneficial ingredients that keep teeth white and clean and the gums firm and healthy.

Remember, statistics are all against you. Science proves that four out of every five are doomed after forty. For that reason it is good health insurance to start using Forhan's For the Gums today.

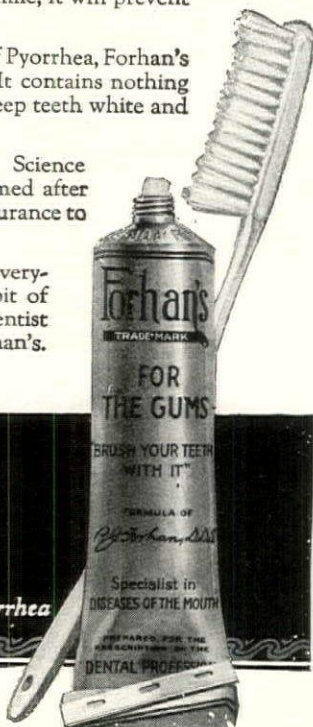
Forhan's For the Gums is sold by druggists everywhere. Start a good habit today; the habit of strict oral hygiene. Go regularly to your dentist and brush your teeth twice a day with Forhan's. 35c and 60c in tubes.

Forhan's

FOR THE GUMS

More than a tooth paste — it checks Pyorrhea

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



FURNISHING A COLONIAL

(Continued from page 116)

little more in keeping with the excellence of the plumbing, the quality of the rugs and the kitchen equipment of which we are so justly proud.

But, to continue with our problem!

To the left of the fireplace is a slender six-leg highboy of walnut, with trumpet turnings. Around each drawer is the double herring-bone inlay that tells volumes to the one who knows. And the delicate double beads, secret drawer in the cornice, and lovely burl wood in the centers, all orient this piece as one belonging to the choicest of all periods: the American Queen Anne. The couch has maple ends and arms, like an old wing chair, but done inside with thin upholstery and covered in a heavy printed cotton like old needlework. The table is placed in front of it—long, low and narrow, of the stretcher type, with simple turnings and rat-tail feet. Just the place for magazines and convenient for real use! It is of mellow maple with butternut top.

LIVING ROOM PIECES

There is a graceful wing chair of which the only wood showing is in the legs, which are of mahogany, square and fluted on the front and sides with the Chippendale double O. G. molding. A small oval butterfly table stands between it and the desk; this is of maple frame and pine or butternut top, for it was originated long ago before mahogany was known, and it looks particularly well beside the mahogany desk. The desk is a secretary base, with dove-tail joints showing the handwork where the sides are joined to the top. The drawer pulls are open-work Chippendale, and a mahogany Chippendale desk chair is in front of it. The piano and two other upholstered chairs complete the room, one of which is a low, simple Queen Anne type, with thin upholstery, and the other is deep, spring upholstered, covered in burnt orange uncut mohair.

Thus the furniture is a small collection of pieces, each one of which is chosen for its own merits; and the variety of woods and the colors in the fabrics bring far more interest than stilted matched pieces. This serves as a symbol for the other rooms of the house.

The dining room is more formal. We have not much sympathy with the clumsy refectory table of foreign character. Huge bulbous legs and deep aprons that bump the knees when one hurdles the stretcher that connects the posts! This is paying too high a price for originality. The effort to be different is too obvious. There are tables in plenty, indigenous to our land, that are far too interesting to be passed by. Adaptations for present requirements can be made from the quaint Connecticut tavern tables of maple and pine. Wonderful stretcher tables with single pedestal ends! A crane gateleg table of curly maple, so comfortable for the users and so full of real originality! And as to chairs, we have a choice heritage. Fiddle backs of curly maple with Spanish feet, transition chairs with quaint cabriole front legs, comfortable upholstered saddle seats and interlacing design in the backs that suggest Chippendale. It is not necessary to go outside of our own country for a wide choice of great interest.

Sideboards are comparatively modern pieces. They belong to the latter half of the 18th Century and Hepplewhite furnished the best inspiration. But for those who love an informal room we can turn to the old cupboards of Connecticut and the seaport towns. Many of these are full of delightful suggestions for present-day productions. Things that were originally made of pine and painted, adapt themselves to soft tones of walnut and maple if one wishes relief from the classic designs. Cupboard tops can be slanted back as they were made by the

shipwrights for the homes captains.

This opens up entire furniture and decoration room. If the room is small be left plain with the plain uneven undulations. Old hand-hewn beams that are and two or three of these ceiling give strength and character.

Furnishing the bedroom is appropriate for the parlor house we are planning is northern American furniture is more as is proved if one thinks of a room group placed in one of the Darkhead. The room is dark and shiny; the very startling and garish in the little attention has been paid to conditions of design to make carry out the same spirit of the architect in the and charm of the building.

However, all of the furniture above for living and dining being made today, and the increasing number of manufacturers specializing in authentic furniture as well. The trouble with the average purchaser has the common, commercial things to in mind to offer much encouragement to the manufacturers in this not give quality and quantity and correct design for the The very time spent in models prevents this; and the necessity for more careful selection of the workmen, wood better evenness of grain, and more attention in joinery to conform traditions, and you will see that of furniture cannot possibly be sold at the same prices as things even though the latter be more expensive because of ornament.

Given three bedrooms to a New England house, one of the 18th Century design in maple, the second in very dark walnut and maple and the third a quaint color scheme like the furniture of New England is rare. The second room is more to describe because it is to find in furniture made today.

EVOLVING A BEDROOM

The four-post bed was used in early days. But we do not use posters; certainly not for the bedroom. Any book on the subject of beds will make clear that designs of beds, but the doctor limited for good designs of pieces. An old Connecticut bed, made of oak and pine panels contributes quaint turnings for the feet, pegged well-formed scalloped aprons of the beds and bureaus. We Pilgrim settle for the head to employ a little butterfly table and pine for the candlestick chintz-covered rocker of the transitional period, and the panels framed outlined in a running color, taken from an old on all the other pieces bringing of unity to the whole group prevent the atmosphere of pieces rather than a mat of Windows hung in chintz, a rug for comfort, and a few hooked rugs for charm!

Space does not permit of a description of the remaining problem, but a word of instruction how to find authentic furniture helpful.

In searching for furniture

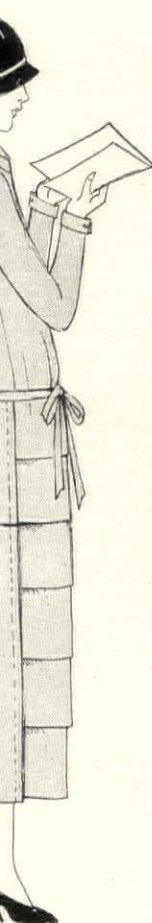
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Clothes for Town and Country

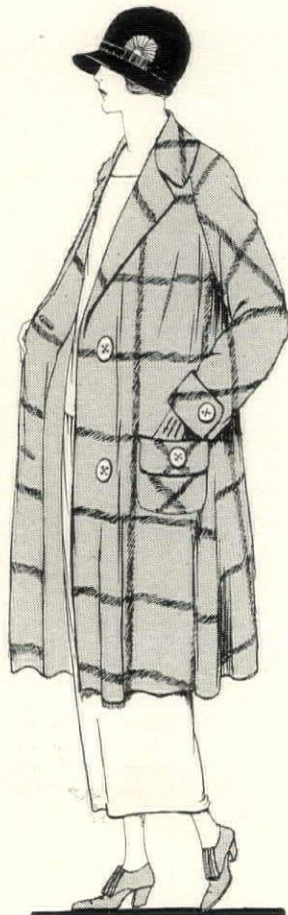
Summer's almost over. Every week we find we run up to town. But we won't close the country months yet. We're at the very nicest stage of where we wake up as the town mouse one morning and the country mouse the next. We have two souls; quite different sets of clothes. Which—alas—stand on the bank account of even the whitest and most democratic of mice.

But if we do it the Vogue Pattern way. Thank God nobody makes clothes with seams by the mile. Take that good-looking coat (No. H 7264); just to motor up in. The body of it is cut in two pieces with sleeves in one. Patch pockets are a lazy mode's most effective. And, if we choose a fabric like flannel, we don't need a lining at all. Puff! It's so easy to make. . . . And it doesn't cost much more than either.

For a civilized town coat, we might slip our tennis-slim frock No. H 7261 with its straight lines finished in a smart wool twill or cordine. Or, if our fancies turn toward the popular coat dress rather than a coat—well, the pattern's either. Spin the front for luck!



Frock No. H 7238
Price \$1.00



Coat No. H 7264
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Coat No. H 7261
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Frock No. H 7237
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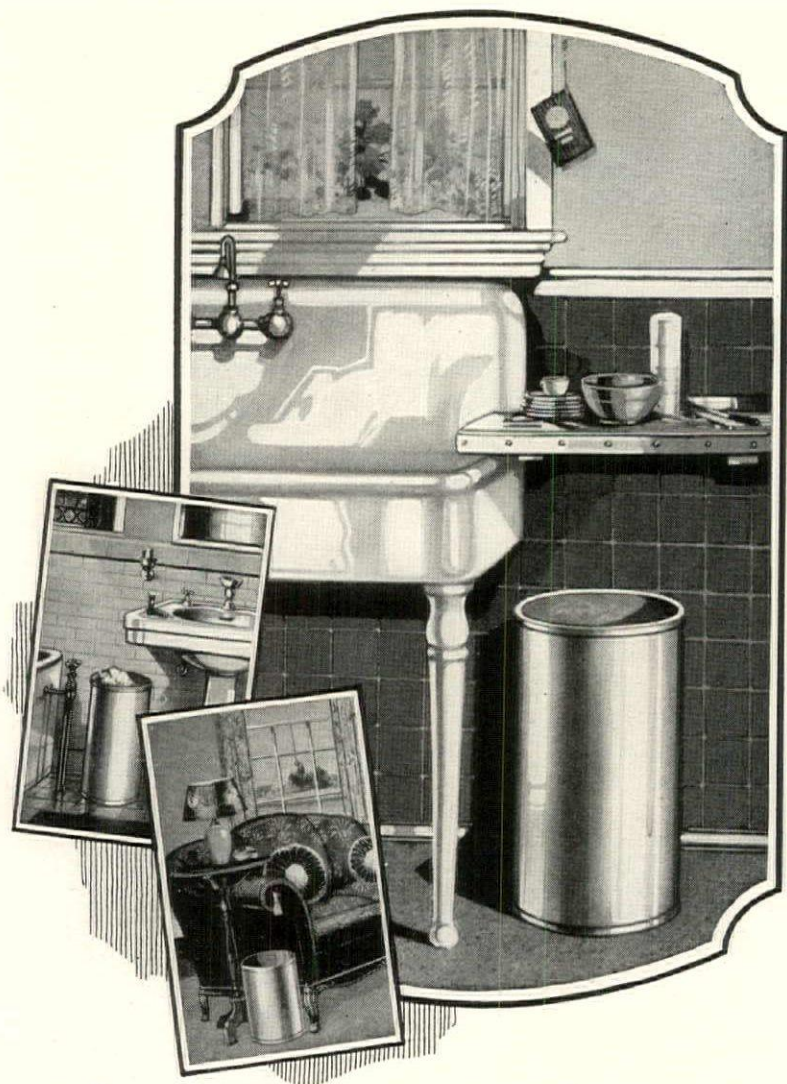
Frock No. H 7253
Price \$1.00

It's seldom that the mode presents us with anything nicer than the flat-tiered skirt. And how could tiers be flatter and trimmer than they are in the little dress No. H 7237 with its long sleeve that fits so perfectly and flares so jauntily? The coat that goes with it (No. H 7238) has two tiers of its own and lines that simply couldn't be smarter. Topped with a little cloche like the one in the sketch, we could go anywhere and find a home.

And as for that evening dress you're sure to have danced your way out of—wouldn't the soft crepe or satin folds of No. H 7253 compensate you for any number of dead and gone memories? You'd be simply amazed, too, if you knew how easy it is to make, and how that bow adds to one's late-summer joie de vivre. . . . And to find something that does that, nowadays, without vitally depressing the financial thermometer is a triumph all by itself.

VOGUE PATTERN SERVICE

19 West Forty-Fourth Street, New York City



FURNISHING A COLONIAL H

(Continued from page 118)

rect for a house that has been planned with careful regard for tradition, first state clearly and definitely to the salesman the style and period of the room in question. Then ask him, "What furniture have you that is authentic in the details of its design that is appropriate for such a room?" When you are shown the furniture, ask the salesman to point out specifically the details of moldings, proportion, construction, etc., that are authentic. Ask him from what documents in early furniture the pieces before you were designed. If he does not know, ask to see the buyer and make it clear to the buyer that if his establishment is to contribute the furniture for your home you will require pieces the design and construction of which are definitely traceable to some choice model that is correct for such a room.

By no other means than the cultivation of knowledge and judgment on the part of the average purchaser of this country and by demanding correct things, can standards in home furnishing be really raised along the lines that the dignity of

our own civilization demand books that deal with this subject numerous and the choice of good furniture in our museums and private collections are entirely sufficient to permit of a compromise to furniture, especially an architect, the fabric-maker and weaver have done their part with sincerity as exists today.

NOTE. This is the sixth of a series of articles by prominent decorators on various rooms in the house. Editor has selected the furniture scheme for a special room. In Mrs. Emott Buel wrote on Living in March, Diane Tate & M described a Morning Room. Gertrude Gheen wrote on Dining May contained John G. Har description of a Man's Room. Margaret McElroy described In August the furnishing of Rooms was described. The n in the October number, with the Bedroom.

THE STORY of REGENCY FURNITURE

(Continued from page 53)

Charles Percier, one of the mainsprings of Napoleonic "Empire", came over from France in order to bring his architectural knowledge of ancient Greece and Rome to bear upon Mr. Hope's designs for furniture; carvers came from Holland, bronzists and *ciseleurs* from Paris and Versailles. It was all very consistent and grand, but a little too cold and formal to be popular.

The greater part of Regency furniture was developed on less rigid lines. It is easy now to criticize its shortcomings, but unquestionably the English and American workmen of that day had a hard row to hoe. They were expected to produce furniture of French Empire style, in its majesty of marble, ormolu, crystal, gilding, and chasing, with insufficient technical skill in some of the branches; they were, moreover, often obliged to work with a very definite limit to the expenditure. There was no general demand for costly fine pieces; the connoisseur did not then exist among the great middle class or the wealthy tradesfolk; people wanted good commodious furniture at a moderate price, but they naturally preferred to

have it elegant. Makers, then, confronted with the problem of an imperial Napoleonic style with fast table and the armchair of the American home. Small work the effort sometimes proved for them. Beautiful as was the work, we could not hope to famous French *ebénistes*, *fondeurs*, *ciseleurs*, with their jeweler's attempts were often clumsy than massive; pretentious, grand. The large palatial reproduced in homely sizes of oddest effect—the vast carved legs of a twelve-foot side table squeezed to a quarter its length and their like are quite characteristic of the Regency.

At the same time, there is, eyes, something captivating very clumsiness and homely design it is interesting to note how the pieces with their gilding, redundancy, and brass, all melted glazed over by the hand of time into modern interiors.

—for every room in the home!

KATCHALL, the most efficient household receptacle ever made—and a thing of real beauty! . . . A compact hamper for soiled linens; a wastebasket that will not allow dust to sift through to the floor; a trash box for the kitchen that fits into any corner or under the table; a basket for office waste.

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If the best store in your city cannot show you Katchall, fill in and mail the coupon, marking sizes and colors desired, and Katchall will be delivered to you parcel post collect. Name the store where you inquired for Katchall and earn a discount of 25 cents. If you inquired of two stores, name them and earn a discount of 50 cents.

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Fibre Specialty Manufacturing Company

KATCHALL DIVISION

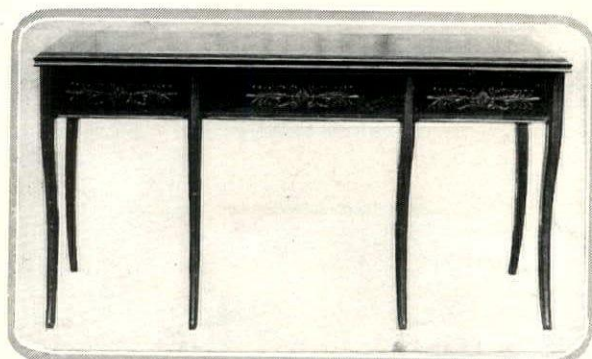
Kennett Square, Pa.

KATCHALL DIVISION, Fibre Specialty Manufacturing Company, Kennett Square, Pa. Gentlemen: I do not find Katchall at the best store(s) in this city. Please deliver to me, parcel post collect, the following:

—Katchall _____ x _____ Color _____ Price _____
 —Katchall _____ x _____ Color _____ Price _____
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I have written below the name(s) of _____ store(s) where I inquired for Katchall, which entitles me to a discount of (one name, 25 cents) (two names, 50 cents) on the above order.

Your name _____
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The and d this Re would it for a

A mahogany dining table inlaid with a black line. The legs have mounts of metal



Individualism- in Good Furniture



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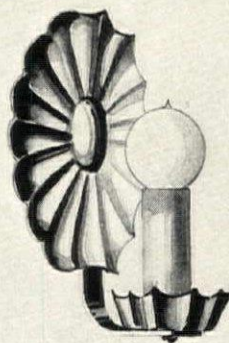
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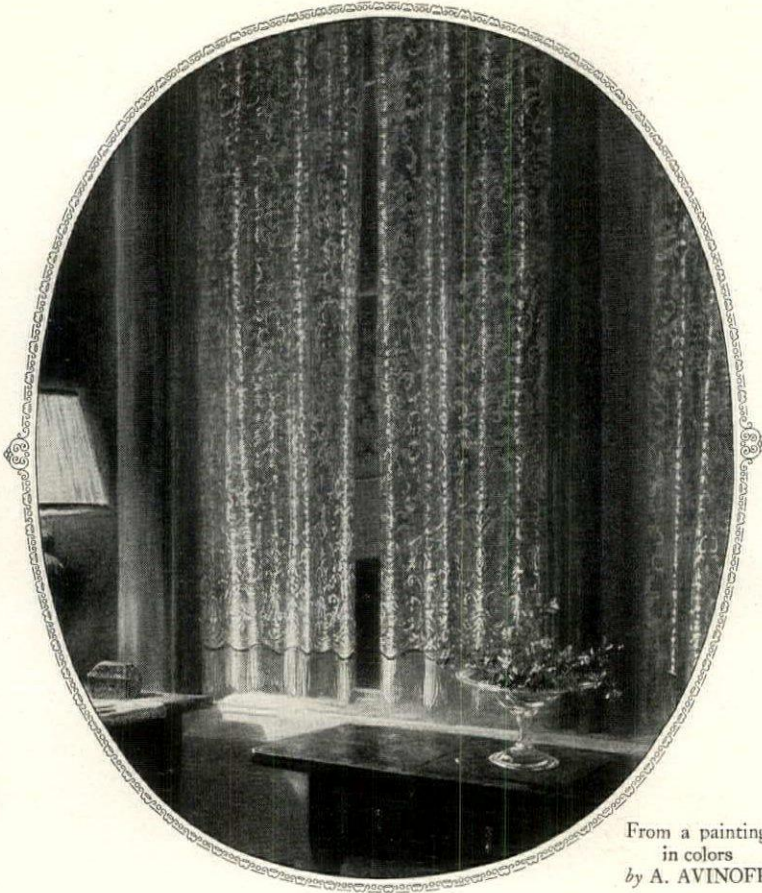
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M. E. Hewitt

A collection of rare old china is attractively displayed in the beautiful 18th Century mahogany cabinet above. Shown by courtesy of A. S. Vernay

CHINA AS DECORATION



Rows of colorful china in the white dining room in the residence of Wm. M. Ritter, Esq. at Manchester, Vt.

In the picture below china as well as old bottles and pewter are well shown on the shelves of a Jacobean dresser



A corner of room in the home of Mrs. Iselin showing attractive Chippendale cabinet filled



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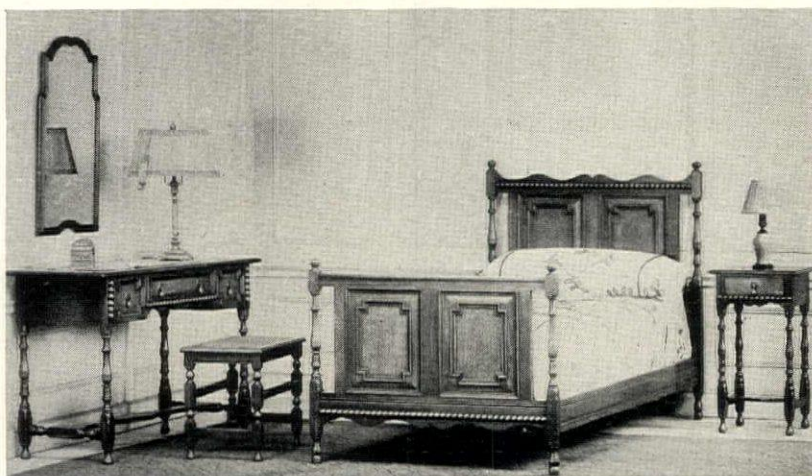


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 Solid Mahogany Four-Poster, Twin Bed Size, \$75.00

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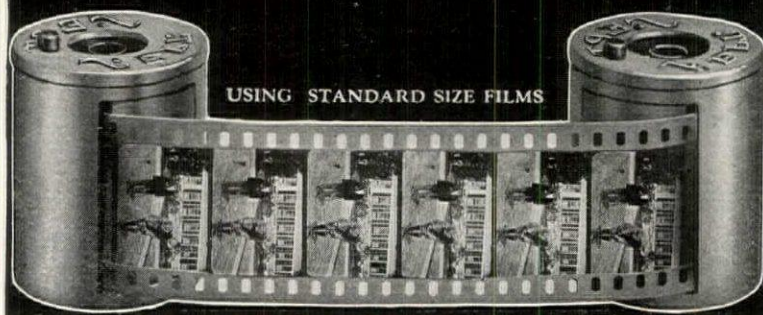
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USING STANDARD SIZE FILMS

IN PRAISE OF THE LITTLE GARDEN

(Continued from page 50)

And loving the small things, we likewise come to love the old-fashioned things. If you hear someone say, "She has phlox, heart's-ease, bachelors' buttons, hollyhocks, sweet william and sunflowers in her garden," you immediately want to see those homely old-fashioned blossoms. It may have been years since you have looked on such unregenerate flowery homespun, and you have memories of your grandmother's nasturtiums and sweet-scented heliotrope and timid lavender and rue peeping from the borders of graveled paths. You are honestly sick of the latest thing in cultivated hothouse roses. And just as there is lure in words like bombazine and crinoline there is something unutterably satisfying in the spice of common pinks and the simplicity of boxwood. Surely old silver and blue china are more desirable than expensive gold plate and modern dishes elaborately decorated. I am not one to praise the past, always to the detriment of the present; but somehow candlelight—yes, even a tallow dip—seems more harmonious to me anywhere than blazing electric brackets. And if it is bromidic to care for horses more than for rushing motors, then I am happy to be a bromide. Yet modernity has its uses, if only to call our attention to the large leisure of times that have vanished. A formal garden, beautiful as it may be, sometimes causes us to sigh for a riot of tangled colors; and who would not exchange the precision of a rich man's barbered lawn and hedges kept up by someone else, for the tiniest of hodge-podge Dutch gardens, planted by one's own hands?

It might be said that a garden is really not worthy the name unless one tends it oneself. A vicarious delight in flowers is comparable to witnessing a rodeo under the steel girders of Madison Square Garden instead of under the blue sky of Oregon. A boy who plants a tree on Arbor Day will later, perhaps, sit on a civic

committee which will insist that the oaks line the streets of his town. The thing will abide with him though he be the less manly for losing his silly notions in the world, the silliest which takes it for granted that only women should be interested in flowers and shrubs and plants. You might as well say that there are no masculine pianists and violinists and poets are epicene.

To possess one's own garden, however small, is something we should dream of. In my own experience though I am, I know how a rented backyard with abundant flowers and a tree and a pergola and flagstones through which the sun and green push up, has been a source of pleasure for cloudy days; how a crooked path where town sparrows may perch and proved a silver note in the scheme of a granite city. I have peered down on this bit of earth but they have not been able to take pleasure, and their encroachment fail to rob me of the desire to tend it. In the lovely phrase of D. Roberts; and though our patch of green may be a joy to our bucolic friends, it has its high use which one need not speak of. On moonlit nights it takes on all the glory of the sweetest garden in the world, away in the soft English hills or on our own Connecticut roads. The night hides ugly walls of granite and would smite, if they could, more than most beautiful of treasures. The moon, like a kindly queen, showers on my humble yard the same lavish way that she pours largess on the rich gardens of California. We are not poor, we have a love of beauty.

TULIPS FOR THE MAY GARDEN

(Continued from page 75)

Among these paler shades come paler shadows. *Pensée Amere*—soft mauve with just enough of pink to melt its shadow into the general color scheme, and the *Reverend Ewbank*—slatey lavender—as a foil to paler pinks, and the stronger shadow *Marconi* and *Zulu* to fade out into the general mass.

As the spring flowers fade their place is taken by June's—all blue and gold and white. In the midsummer months come quaint mixed colors like an old bouquet, and with the fall the autumn's glowing shades.

LIST OF HERBACEOUS PLANTS USED WITH TULIPS IN BORDERS

Aquilegia Hybrids
Aster Climax
Aster St. Egwin
Aster N. A. Lil Fardell
Arabis alpina
Anemone Japonica Whirlwind
Anemone Japonica Queen Charlotte
Aconitum Wilsonii
Boltonia Asteroides
Boltonia Latisquana
Bocconia cordata
Cimicifuga Racemosa
Chrysanthemum Maximum Alaska
Campanula persicifolia
Dicentra plumosa
Dianthus delicata
Delphinium Gold Medal Hybrids
Delphinium Belladonna Hybrids
Eupatorium coelestinum
Hollyhocks—double Pink—yellow—black

Helenium autumnale
Helenium autumnale rubrum
Iris Siberica Snow Queen
German Iris Wyomissing
German Iris Her Majesty
German Iris Mme. Chereau
German Iris Windham
German Iris Queen of May
German Iris Pallida Dalmatica
German Iris Florentina
Japanese Iris Gold Eound
Iberis sempervirens
Linum perenne
Myosotis semperflorens
Phlox Queen
Phlox Elizabeth Campbell
Phlox Miss Lingard
Phlox Nattie Stuart
Phlox Bridesmaid
Phlox Jules Sandeau
Papaver Orientalis Mrs. Perry
Polymonium Caeruleum
Physostegia Virginica
Peony Festiva Naycima
Peony Margaret Gerard
Peony Margaret Atwood
Spiraea fila pendula
Spiraea vernusta
Spiraea Japonica
Thalictrum flavum
Tiarella cordifolia
Viola cornuta
Veronica spicata blue
Veronica spicata white
Veronica spicata pink
Veronica Longifolia subsessilis
Veronica Incanna

ice Van Leer Carrick, well known author and magazine contributor, writes of Bengal-Oriental Rugs in her new book, "Backgrounds of Oriental Beauty"—

"... Even if it was a reproduction; even if it was made in America, so lovely a rug as this; all in one piece; with woven, *belonging* fringes; a thick, deep, soft pile; and a lustrous sheen that wavered and changed whichever way you looked, just as a light wind ripples the tops of a wheat-field—that's the surest Oriental touch of all. . ."

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In America's Finest Homes
The Vose Grand Piano

is in harmony with luxurious surroundings. Its incomparable Tone distinguishes it from all other Pianos, and yet its price is moderate. We challenge comparisons. Write for beautifully illustrated catalog and floor pattern, also easy payment plan.

VOSE & SONS PIANO COMPANY
152 Boylston Street, Boston, Mass.

The Sheraton

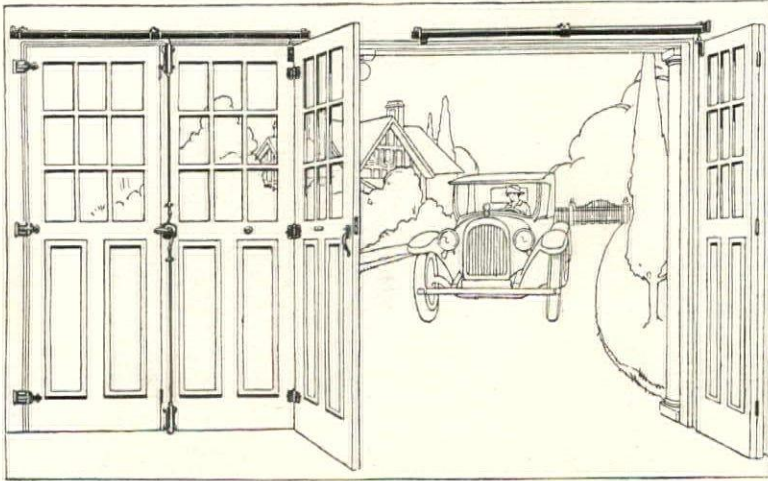
Lighting Equipment that Pleases

SELECT the lighting equipment for your home as you select your furniture—not merely for utility but for beauty as well. In your living room this graceful Sheraton chandelier, with Sheraton brackets to match, will enhance the appearance of rugs, draperies, furniture and decorations, and you will be delighted with the result.

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There are Sheraton designs suitable for each room in the home—charming chandeliers and brackets for living room, dining room and library and dainty pieces for bedrooms and halls. A little brochure that illustrates and describes some of the Sheraton designs suitable for the moderately priced home will be sent you on request, together with the name of your local dealer who is privileged to show you Sheraton designs.

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Any style of roof will keep out the weather—any kind of building material will protect your car. But unless properly designed, the garage doors will be an endless source of trouble and expense—may even cause personal injury or damage to your car.

Because garage doors are opened and closed several times a day, in all kinds of weather, they must be operated with a minimum of time and effort on your part, and wear and tear on the doors. The modern garage doorway, which meets these special requirements to the fullest extent, is equipped with

Slidetite

Garage Door Hardware

Garage doors hung on "Slidetite" slide and fold inside, flat against the wall, leaving a wide, clear space. Meets every requirement, from the one-car garage to doorways 30 feet wide. Doors move smoothly, with little effort. They cannot sag, do not expose a large surface to strong winds, and will not slam shut. When closed, "Slidetite" equipped doors fit tight and are absolutely weather-proof. "Slidetite" meets the exacting needs of the most important part of the garage in the most satisfactory way.

Before building a new garage—or remodeling an old one—be sure to write for our free "Slidetite" book, M-4. Contains many practical suggestions and illustrations of modern garage doorways. "Slidetite" may be obtained through hardware and lumber dealers everywhere.

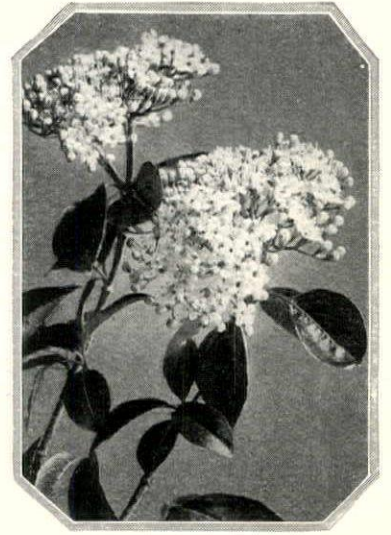
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RICHARDS-WILCOX CANADIAN CO., Ltd.
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Exclusive manufacturers of "AiR-Way"—
the original sliding-folding window hardware



Viburnum folium is great for woodsys... ing white and brill...

SHRUBS for SHADY PL

UNDER the far reaching branches of the hardwoods there is always a certain degree of light absorption. The profusely developed leaves catch the greater part of the light, permitting only a small quantity to pass to the ground below. But here and there, wherever there is a jagged opening in the leafy canopy, does the sun light dance upon the shrubs and bushes to be found growing in the damp soil of wooded regions.

Light is by far the most important external factor affecting the form and structure of plant life, for the duration and intensity of the illumination may be either invigorating or restricting, creative or destructive. The growth of stem and roots is accelerated during periods of darkness while the leaves require a moderate amount of light for their most rapid growth. Buds begin their development only when the intensity of light has reached a definite stage.

When intense light is received by true shade plants, they die, their chlorophyll being decomposed. But this is an exceptionally rare occurrence in nature for the majority of plants are provided with devices which can take care of the excess illumination. Some have hairs for this purpose, others color the young foliage a red or a pale yellowish white, while still others are able to turn the blade of the leaf so that it will not receive quite so much light.

It is light which is responsible for the places inhabited by various plants, for each type requires, in fact demands, a certain quantity and quality of light for its best development. It is for this reason alone that the flora of the fields and

meadows, where there is a dance of light, differs from the forest, where there is always and it is for the same reason vegetation of the forest is quite different from that at the edge of where there is always a gentle Since each species of tree has a distinctive type of foliage, the light it permits to pass must also be based upon this characteristic tree site has its own peculiar u

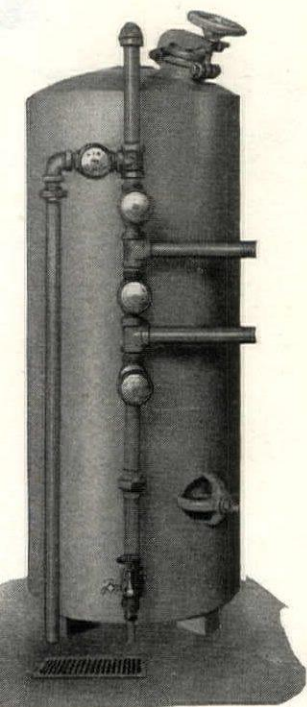
If this is transplanted to other it will either vegetate or gradu These conditions must be account when planting shrubs in a wooded garden. When decorative shrubs are con such sites, their number is ex small, and even these few do when planted under a dense forest giants whose uppermost interlock, preventing the li reaching the ground. Condi better where the stand is not and where the crowns perm illumination of the soil bene Then, when the matted roots removed, and new soil added of one foot to that place where is to stand, it will usually th plants should generally be set fall, the months of Septemb being best, but, above all, selected must have a good root

The most desirable evergre for such a locality is Mahonia aquifolium). It is a shrub which attractive since it does not lose But still the hard, leathery lea

(Continued on page 128)



If your soil contains no lime, if it is nourished and shaded by oaks, and if there is protection from sweeping winter winds, then mountain laurel, massed as it grows naturally, should thrive and be beautiful



Enjoy Soft Water *from every faucet* in Your Home

No matter how hard your present water supply, a Permutit Water Softener will turn it softer than rain. No longer is it necessary to use powders, special soaps, or tainted rain water to overcome the ever present annoyances of hard water in your home.

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Permutit is installed in thousands of homes throughout the country whose families daily enjoy its many benefits. You can, too—just a turn of the faucet gives you unlimited quantities of absolutely soft water with all its wonderful advantages.

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Hard Water Soft

Permutit is easily connected into the water supply line in your basement or any other convenient spot, always at your service, regardless of dry weather, providing unlimited soft water from every faucet. The original Permutit material never has to be replaced as it is easily recharged from time to time with common cooking salt.

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There is no need for sameness in bathroom appearance when Tiles are used, because Tiles afford the widest possible freedom of design, pattern, texture and color scheme.

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SANI In-The-Sink Electric Dishwasher is the quickest, easiest and most efficient way to do your dishes. Just take your dishes off the table—put them in the sink—press a button—they're washed! A Sani costs no more to install than an ordinary old-fashioned sink. And nothing could be easier to use. You do not even put your hands in the water. What is more, you can wash doilies, napkins, or other bits of fragile linen or lace in this wonderful machine.

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Sani Sink Dishwasher Division

209 West Randolph St.

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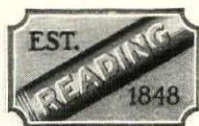
Tomorrow you may learn the cost of pipe corrosion

UNTIL your home, your office or your factory becomes the victim of pipe corrosion you'll never know the cost of leaking pipes. Then only will you realize that the plumber's bill is but a small part of the expense.

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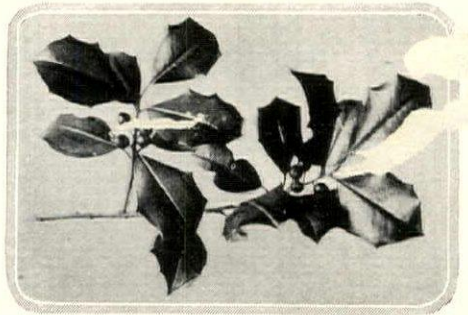
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WROUGHT IRON PIPE



American holly, if it can only be given a suitable situation, protected from too much sun and wind, becomes one of the handsomest of native small shrublike trees

SHRUBS for SHADY PL

(Continued from page 126)

to a bronze colored or fiery red after the first frosts of autumn. In spring, they are green again with newly developed shoots. At this time too, they are covered with large masses of yellow flowers, which, after fertilization, produce bluish berries. Mahonia is not at all difficult to keep, but it should not be placed in a dry sandy soil and it should be protected from the icy blasts of winter. Lack of food and soil moisture make this shrub straggly in appearance. Pruning is only necessary when it is too tall and when the lower leaves have disappeared, and then, under this circumstance, it is much better to replace the shrub with a younger growth. Propagation is carried out through seeds which develop rapidly.

Some good shade enduring plants are furnished by species of *Berberis* of which *B. japonica* (*Mahonia japonica*), and *B. darwini* are the best. The former is sometimes an intermediate host of wheat rust. This is also true of *Berberis aristata* which can exist in strongly shaded situations together with *Berberis thunbergi*. These species are propagated through seeds, layers, or through parting of old root stocks.

The species of *Cotoneaster* are primarily used to fill in between other shrubs and bushes, and, since all of them do not require much light, any species can be successfully used for shaded spots. The evergreen, or partially evergreen species, prefer a somewhat protected situation, and this is especially true of the Asiatic species. These can be propagated through seeds or cuttings, the cuttings of evergreen forms being kept under glass.

Quite a little shade can be endured by *Ligustrum ovalifolium* which retains its

leaves far into the winter. They be kept in almost any form and then, too, it is quite unassuming soil requirements. Propagation be carried out in the summer through herb-like cuttings eventually into a shaded spot of where they must be kept sufficient. Then the roots quickly develop. Attractive underbrush is *Laurel* whose flowers favor those of the *Rhododendron* of the plant almost seem to grow on the ground as if they could not form masses of flowers which are formed during the spring. In autumn's colder blasts have leaves from many trees and leathery leaves of *Laurel* are green in color. The frost does not and neither is it capable of leaves as is the case with *Rhododendron*. When *Laurel* is placed among woods this shrub appears to have a vantage, since its bright green contrast so wonderfully with the green of the conifers.

Kalmia (*laurel*) is not suitable where the ground is wet. *Cotoneaster* should be transplanted in the spring. Multiplying this bush is most easily accomplished through cuttings. Exceptionally profuse in color of their flowers are the *Rhododendron*. This plant endures lime in the soil and requires moisture in dry weather. Many varieties and subvarieties are rejuvenated and propagated through layers. Although the *Laurel* is weaker and not quite as hardy as *Kalmia*.

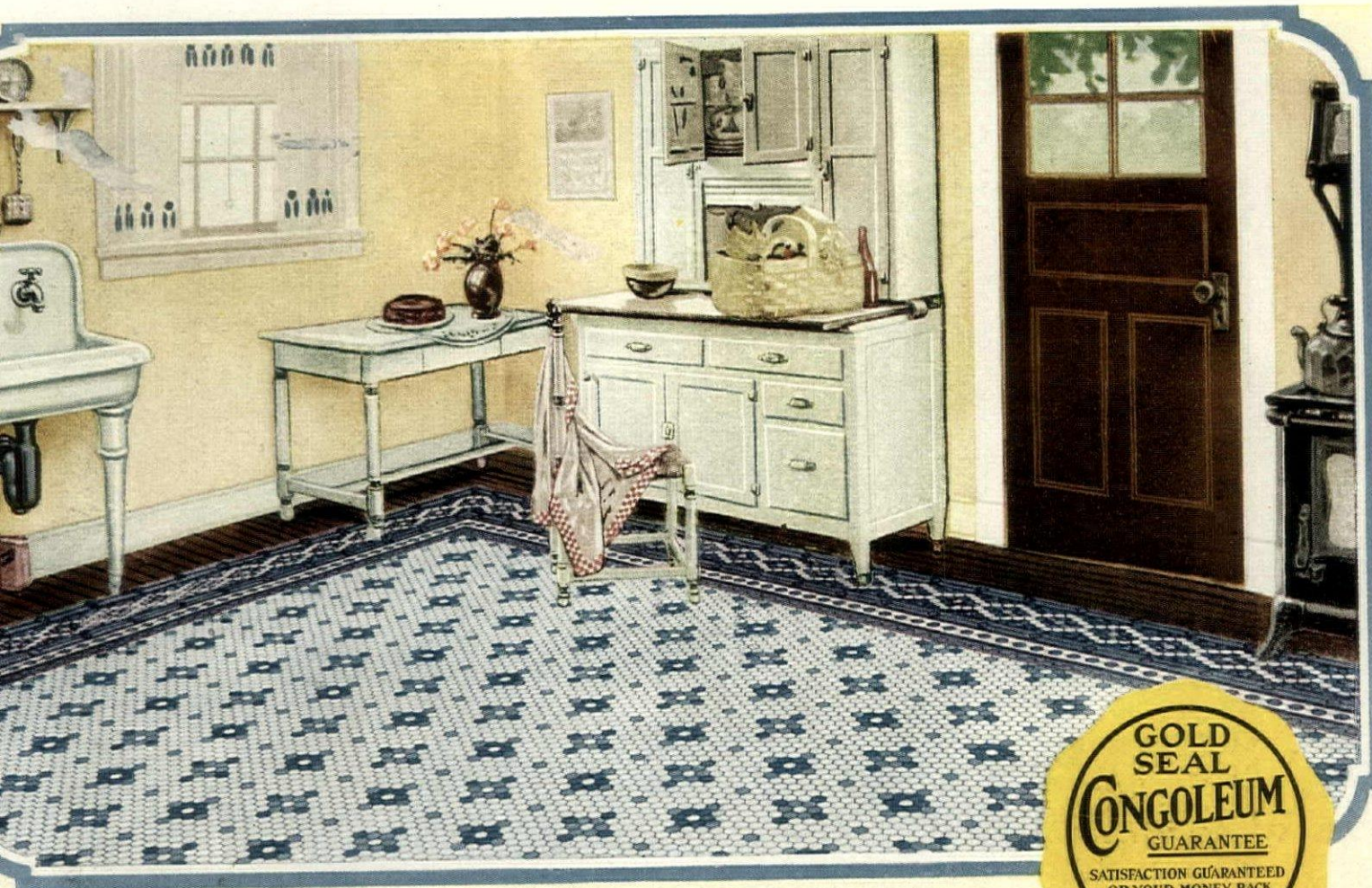
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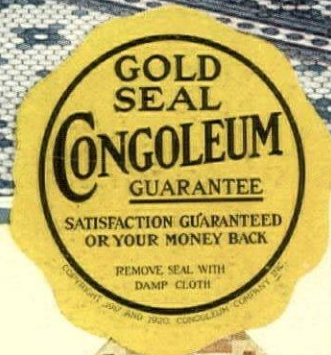
If California privet is allowed to grow undisturbed it will form a beautiful shrub and furnish sweet scented flowers for late summer



Next to privet the most popularly used shrub in America, the rose barberry, with its flowers and foliage, has gained popularity



On the floor is Gold-Seal Congoleum Rug No. 408—a very popular blue and white tile design.



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In these rooms you want a special kind of floor-covering that combines attractiveness and cheer in its patterns with spotless cleanliness and sturdy wearing qualities.

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Congoleum Rugs have a smooth durable surface—heavily enameled and not only absolutely waterproof, but accident-proof as well. Liquids, grease and spilled things cannot injure these rugs. A few strokes of a damp mop or rag make them bright and spotless in a moment.

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In patterns, many delightful selections can be made, ranging from conventional tile and wood-block designs especially appropriate for the kitchen and pantry, to more elaborate, richly-colored motifs very desirable for use in the nursery and maid's room.

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	five large sizes only.	

Owing to freight rates, prices in the South and west of the Mississippi are higher than those quoted.

CONGOLEUM COMPANY

INCORPORATED

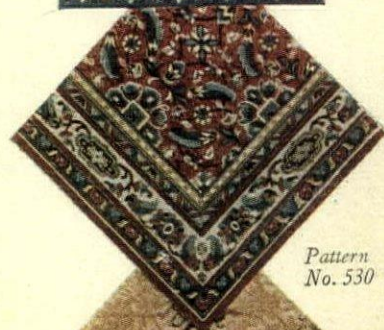
Philadelphia New York Boston Chicago San Francisco
Kansas City Minneapolis Atlanta Dallas Pittsburgh
Montreal London Paris Rio de Janeiro



Pattern No. 386



Pattern No. 323



Pattern No. 530



Pattern No. 398

Gold Seal CONGOLEUM RUGS

Look for this Gold Seal

Every guaranteed ^{Gold Seal} Congoleum Rug carries the famous Gold Seal pledge of "Satisfaction Guaranteed or Your Money Back." The Gold Seal (printed in dark green on a gold background) is pasted on the face of every genuine *Gold-Seal Congoleum Rug*. Don't fail to look for it.



"Hartford-Saxony" 19

The rug without a peer

*Made exclusively by the Bigelow-Hartford Carpet Company
at their mills in Thompsonville, Conn.*

FOR soft, blending colors, high, luxurious pile, and unusual wearing qualities under the most strenuous service, "Hartford-Saxony" rugs have no peers.

No expense is spared in making these rugs. The dyes are the best money can buy. Only the longest-fibred imported wool is used. There is no jute in the back to create an impression of thickness or heaviness. Instead, a soft cotton back acts as a wear-resisting cushion. These rugs lie flat on any floor without curling.

"Hartford-Saxony" rugs are made in twenty-seven stock sizes, from 22½ in. by 36 in. to 11 ft. 3 in. by

24 ft., and special sizes can be made to order.

Considering their intrinsic value, "Hartford-Saxony" rugs are moderate in price. For example, a small size rug, 3 ft. by 5 ft. 3 in., sells for approximately \$24.00; a standard room size, 9 ft. by 12 ft., sells for approximately \$135.00.

Most reputable dealers carry "Hartford-Saxony" rugs, but if you have any difficulty in procuring them, and will communicate with us, we will see that you are supplied by the dealer nearest to your home, who does carry them.

Bigelow-Hartford Carpet Company

ESTABLISHED 1825

385 Madison Avenue

New York City



Here we have cut through a length of "Hartford-Saxony" rug to show the actual height of the pile and thickness of the back.

Boys will be boys" - protect your lawn

Neighborhood children always construe the absence of a fence as an invitation to make a playground of even the best kept lawn. Then, too, the unfenced lawn is only too frequently an inviting short cut for the tardy school-boy, the carefree messenger, or the persistent canvasser, causing lasting injury to grass plot and shrubbery.

An Anchor Weld Railing, such as illustrated, makes an ideal lawn enclosure. It is remarkably strong in construction and attractive in appearance. Full particulars regarding it can be promptly obtained from any A. P. office or sales agent below.



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ANCHOR POST Railings

HODGSON Portable HOUSES

A Pleasure to Live in"

PEOPLE who live in Hodgson Houses are enthusiastic in their testimonials. From all over the world come letters of highest praise and commendation.

This is not only because Hodgson Houses are beautiful to look at, but because they are practical and built to last. The walls of these houses are made of red cedar, the frame of sturdy Oregon pine.

Hodgson Houses are made in sections and easily erected in a few hours with unskilled labor.

Send for catalog G. It shows many beautiful Hodgson Houses, also garages, play-houses and poultry-houses. Write to-day.

E. F. HODGSON COMPANY
71-73 Federal Street, Boston, Mass.
6 East 39th Street, New York City



Stained with Cabot's Creosote Stains
F. J. Forster, Architect, New York

Twice the Beauty at Half the Cost

That is what you get by Staining your Siding, Boarding and Timbers, as well as your Shingles with

Cabot's Creosote Stains

Twice the Beauty—The strong, pure colors of Cabot's Stains are transparent. They sink into the wood and bring out the beauty of the grain and texture of all kinds of lumber—siding, boards or shingles—with velvety depth and richness. A "painty" coating would completely hide all of this natural beauty of the wood.

Half the Cost—Cabot's Stains cost less than half as much as paint; and they can be put on more than twice as quickly, reducing the labor cost—which is much the larger item—by more than half. Shortage of skilled labor will not hold up your work, because your own men can apply Cabot's Stains or you can do it yourself.

Wood Thoroughly Preserved—Cabot's Stains are made of pure Creosote, which penetrates the wood, and "wood treated with it is not subject to dry-rot or other decay."—Century Dictionary.

Lasting Colors—The colors wear as long as the best paint, and wear better because they do not crack or peel as paint does; and they are easily and cheaply renewed.

You can get Cabot's Stains all over the country. Send for stained wood samples free.

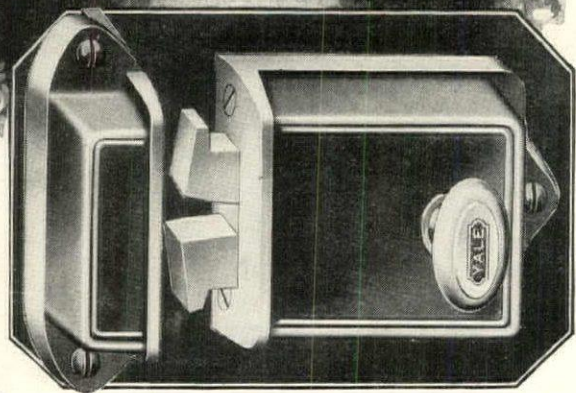
SAMUEL CABOT, Inc.
Manufacturing Chemists

8 Oliver Street, Boston, Mass.

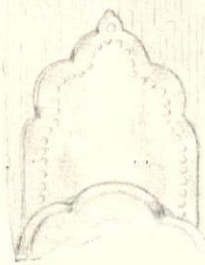
525 Market Street, San Francisco 24 West Kinzie Street, Chicago
Cabot's Quill, Waterproof Stucco and Brick Stains,
Conservo Wood Preservative, Damp-proofing, Water-proofing



"Well - what can you expect



get the right kind of a lock!"



The Yale Guard Lock can be placed on any door in addition to its present lock.

In appearance it is suitable for the finest private or business entrance.

For house, garage, apartment, store, office, warehouse and factory use, no lock gives equal security.

LOCKS that merely throw a short bolt across the gap between door and door-post, no longer protect you. Such locks the burglar of today can pick, pry or force open almost as easily as though he owned a duplicate key.

But there is one lock which the most skilled or reckless housebreaker cannot overcome—the new Yale Guard Lock shown above.

For this lock has special burglar-proof qualities all its own: at the turn of the key, two heavy, hard-bronze hook bolts interlock with the strike, and are immovably held in this position by a third bolt which wedges the two.

Have your hardware dealer or locksmith put a Yale Guard Lock on for you today. An unusual booklet entitled: "Have You Ever Seen a Burglar's Kit?" will be sent postpaid on request.

THE YALE & TOWNE MFG. COMPANY
STAMFORD, CONN., U. S. A.

Canadian Works at St. Catherine's, Ont.

YALE Guard Locks

YALE MADE IS YALE MARKED



Ruscus hypoglossum, known as butcher's broom, is a shrub somewhat similar in character to smilax, suitable for southern planting

SHRUBS for SHADY PL

(Continued from page 128)

species itself, they can be successfully kept if placed in a protected situation. When transplanting, the plant should always have a large root system and large ball of soil adhering to it for best results.

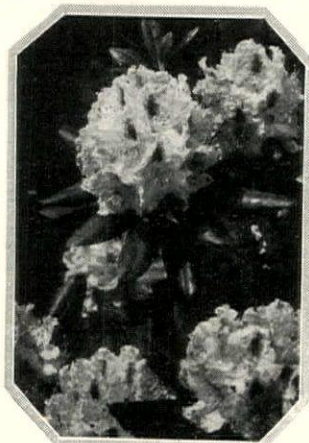
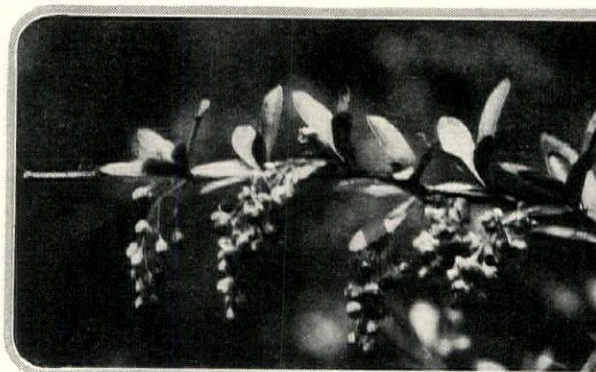
A good shade enduring plant is *Viburnum*, many species of which are exceptionally well adapted for places more or less thickly shaded. They are well worth cultivating, are very attractive and exceptionally decorative. In the dense twilight of the thick forest canopy these bushes will refuse to flower although they will exist in such unfavorable localities. The best forms are *Viburnum lantana*, *V. dentatum*, and *V. acerifolium*. The latter prefers a somewhat dry soil while the former does best in more moist type. Layers rapidly multiply this shrub.

A dwarf bush having evergreen foliage is represented by *Skimmia japonica*. In protected situations this plant will thrive although it may be placed in quite a deep shade. But then it requires a peaty soil with good drainage. It is a native of Japan and seldom attains a height of one foot. Propagation is carried out through seeds sown in a sandy peat under glass. Cuttings can also be taken in the fall and these must also be placed under glass for root formation. A similar soil is demanded by *Gaultheria*, a dwarfed creeping shrub having dark, leathery leaves. It

is most conveniently propagated by layers or suckers. Creeping also the Japanese *Euonymus*. Unrestricted in growth, this far-reaching branches along which it covers like a carpet. is carried out through seeds. *americana obovata* can be similar way, although it is not as a climber.

Ilex is also a well defined shrub, preferring a fresh, sandy type of soil, rich in food value. It is a plant of slow growth and will only wither in its youth. Older plants only be transplanted when care is taken not to disturb the root system. *Ilex* should not be exposed to the full glare of the winter's sun. is carried out through seeds in boxes in the fall. One year only begin to germinate. They are multiplied through cuttings.

The yew, *Taxus baccata* of the shade enduring bushes mentioned. It withstands quite a bit of sun. It is unassuming in its soil requirements, grows very slowly, and for alone it can only be used under special conditions. This coniferous tree which will do the shade of other trees.



Berberis aristata has racemes of yellow pearl-like flowers that are followed by clusters of scarlet berries

There are varieties of *Rhododendron* similar to this variety *cum hy*



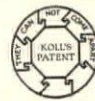
Harrisonburg, Va.,
home of
R. G. Alexander,
Chicago

Before and after
remodeling

A Renaissance

effected by
the use of

Koll's Lock-Joint
Wood



Columns

Here is an outstanding example of the effective use of the right Columns. Anyone planning to remodel or build should look into the adaptability of KOLL'S patent Lock-Joint Wood Columns.

They are built to endure. KOLL'S Columns are accepted as standard for built-up columns among leading architects and contractors.

If interested in Columns for Colonial Entrance, Porch or Interior use, send 20c in stamps for Catalogue P 47. If interested in Pergolas, Shelter Houses and Garden Equipment, send 30c in stamps for Catalogue P 34.

HARTMANN-SANDERS CO.

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KOLL'S PATENT LOCK-JOINT COLUMNS

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Safety Type R Residence Panel Board



A Refinement that is also a Necessity

When your lights go out, due to a blown out fuse, your first thought goes all to the service station. But if you have a Safety Type Tri-Phase Type R Residence Panel Board, that is no more necessary than if you had a burned out lamp. You simply change the fuse as you would change your lamp. You can have this Panel Board located wherever it is most convenient to you, on the first or second floor. It is absolutely safe, simple, reliable—and it costs no more than the old fashioned dangerous type!

Write for "Wiring the Home for Comfort and Convenience"—a book for Home Builders, full of useful practical information

Frank Adam
ELECTRIC COMPANY
ST. LOUIS

Safety Type R Residence Panel Board

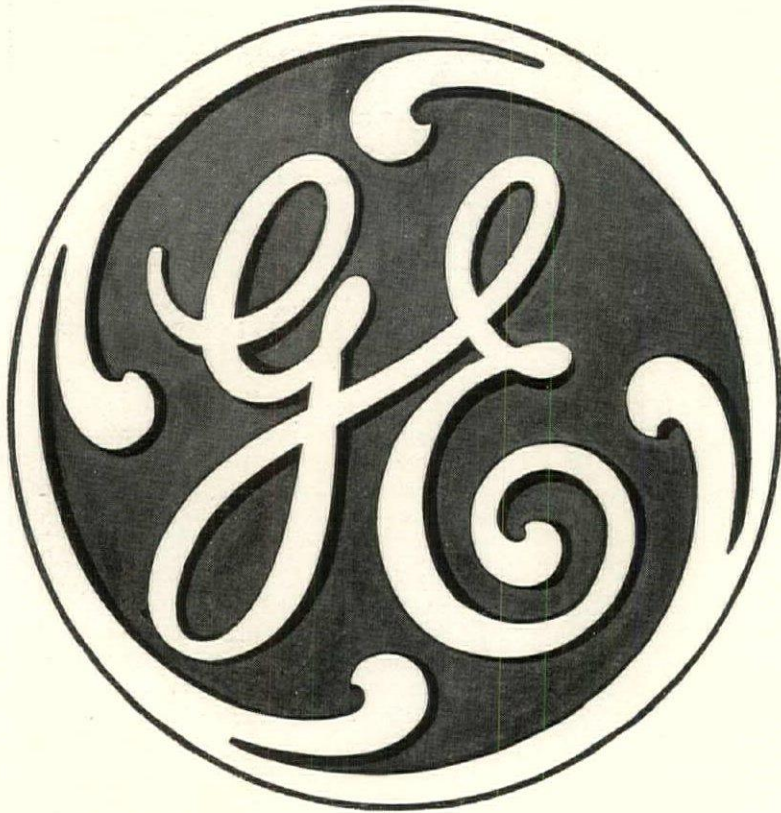
A. I. Du Pont Residence, Roslyn, L. I. Carrere & Hastings, Architects

Tudor Stone
Roofs

A dignified Country House symmetrically arranged, with windows well spaced and set off by a wall of brick and a Tudor Stone roof of interesting and unusual color combinations. The roof gives this home much of its individuality.

We should be glad to send you our booklet descriptive of Tudor Stone Roofs

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Quarries and Main Office: West Paulet, Vermont
Architects' Service Department, 101 Park Avenue, New York
CHICAGO PHILADELPHIA BOSTON



The initials of a friend

You will find these letters on many tools by which electricity works. They are on great generators used by electric light and power companies; and on lamps that light millions of homes.

They are on big motors that pull railway trains; and on tiny motors that make hard housework easy.

By such tools electricity dispels the dark and lifts heavy burdens from human shoulders. Hence the letters G-E are more than a trademark. They are an emblem of service—the initials of a friend.

GENERAL ELECTRIC

COLOR IN GARDEN ARCHITECTURE

THE beauty of gardens consists in the harmony of form and color and perfume, so when one speaks of color in gardens he is met with the reply that the flowers are to supply the glowing element in the picture. This, however, is the answer of the merest rustic; we have seen gardens filled with most gorgeous blooms that in the end constituted a veritable anarchy of colors—a reign of terror, we might say, of hues clashing and threatening in the sunlight. The first element of a garden must be peace and the ideas of peacefulness that prevail in a given time or country may be estimated in the forms and colors of their horticulture; in the high walls that surround old-fashioned parterres we may read the intense desire for seclusion from the troublous outer world; in the open grounds of later years we can read the brotherly delight in a beauty shared with one's neighbors. There is thus a tradition in gardenings as definite as that of household architecture.

PERSIAN AND ARABIAN GARDENS

In the gardens of the Persians and Arabs, from which all our modern art of gardening seems to come in direct line, we find a careful study of the effects of color; the pools of running water are always arranged so as to reflect the flowers and shrubs of highest hues; the use of blues and reds in the fountain is very frequent; illuminated tiles are employed, as in the later Spanish and Portuguese *quintas*, to fill the basins, ornament the walls and cover the stiles and seats. Arches of the gateways and the *patios* in gilt and all the colors of the rainbow are the background for trees of the darkest and most lustrous greens. One must not object to us that many of these gardens today seem ugly and vulgar in their colors; we can hear the traveller in China and Egypt raise this point with some justice; in Spain where the landscape was stripped of its forest with some deliberation, this fault may seem to have some bearing, if one does not remember that in the destruction of the foliage the whole color scheme was ruined, so that the elements intended to act properly in contrast are now left to glare in nudity against the sky. We can note that in many cases the same decorations of tiles or *azulejos* that seem extravagant in the abandoned gardens, when carried out within the porches and apartments of the houses are very wonderful in their effect, showing that the original color scheme of the gardening has been destroyed.

ITALY'S CLASSIC STYLE

The classic gardens of Italy set the fashion of white and green in garden colorings. It will be remembered that many of these old gardens were arranged on the site of ruins, at a time when the recovery of ancient statuary was frequent and in a land where the foliage of cypresses and bays is very dark, and the flowers, for all their richness, are touched with melancholy; we can see the hungry Italian soul tending at an early period to its highly painted

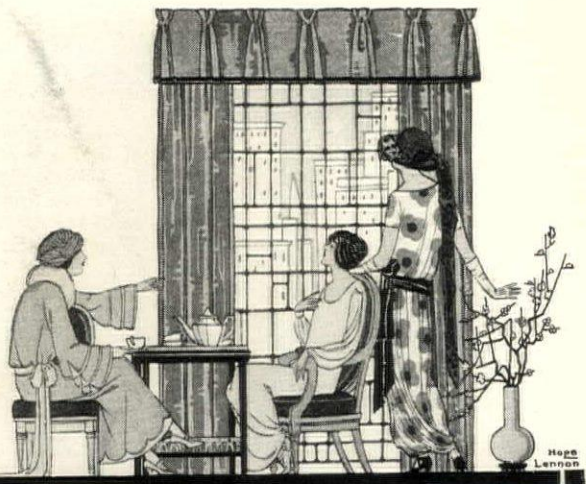
churches and its Della Robbia. We are not even sure that the Latins confined themselves to a gamut of colors when traces of color being discovered of the marble masterpieces, finding a use of polychrome far more liberal than earlier critics had expected. It is also to be noted that the colder sun of Tuscany and Venezia the use of color in the architecture of homes and churches is more intense and variegated.

CLIMATE AND COLOR

Indeed, the effect of climate is a most important element in this matter. In countries where the lights are soft where the summers are short and the winters extreme we find a tendency to provide the compensation in light that come from gay and cheerful lightings. In rich countries the cultivation of color seems to be of luxury and aestheticism; in countries like Scandinavia the colors and decorations take a more conservative character with their aim to warm the home and the garden. In the always promising snows of the North land where the art of France struggles with the Dutch, for the red brick, almost everywhere appeared from garden architecture in North America the traditionalists took the same direct line, roses against the rude stone wicket fences; the weathered red barns gave the only touch to that our scenery knew. In the years came the landscape painting of republican France and the inspiration of Rousseau; the formal garden, and later the Spanish parterre; all of which the color qualities of origin as derived from the Orient.

Color, which has reassured our houses and public structures, now be established again its place in our gardens. In Japan and India have come ancient garden structures, kiosks, ways, bridges, all full of rich lacquers, and bronzes; we have gables, terra-cotta divinities, variegated lampshades and fountains. The renaissance is at hand; out in a suburban Jersey one could discover the exquisite beauty of an old swan which had been painted in hues of a snowy fowl that water magically in the middle of a cropped lawn. Nobody who will ever forget the "Swan-tain" at Cintra in Portugal, a domed kiosk of dull gilt walls of tiles dark blue and a shadowy corner of the tinted houses on the shores the glitter of the halls and the Alhambra, the pinnacles of colored roofs of Scandinavia the gleaming treasures of India reveal to us that we have the joy and warmth that and color alone. THOMAS





...this charming effect with your own draperies,
 ...our free booklet "Draperies—and How to Hang
 ...Please mention name of your favorite store.

...ve admired the draperies in so many of
 ...friends' homes. How did they get them
 ...hang so perfectly—so gracefully? What
 ...the valance so smooth and even? How
 ...that square cornice effect achieved? One
 ...er will cover every one of these questions,
 ...dozens more:—"The Hook-on Drapery
 ...port!"

HOO-KON
DRAPERY SUPPORT

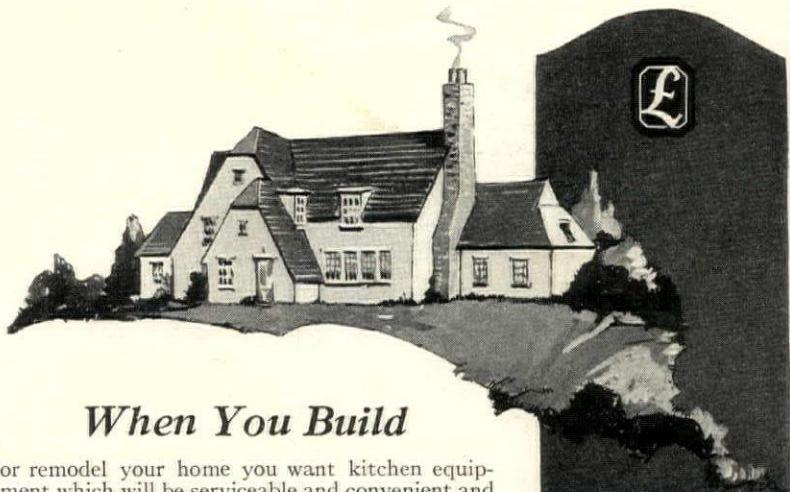
Pat. Sept. 1916. Other patents pending.

...t is the Hook-on? Simply this—a "super"
 ...in support that actually does the same thing
 ...y other combination of two or more rods, yet
 ...it better, easier, quicker. Your drapes just
 ...on—with actual hooks supplied free with
 ...support. No casings to make; no laborious
 ...gs or careful adjustments! You can put a
 ...k-on on any window in two minutes; you
 ...hang valance, side drapes and lace curtains in
 ...minutes more! Ask your dealer to show you—
 ...nd his name and \$1.00 and we'll send you one
 ...k-on Drapery Support prepaid; guaranteed
 ...actory or your money refunded.

-On Manufacturing Corporation
 1828-32 Ingersoll Street
 Philadelphia, Pennsylvania

...e "Hook-on" features in support illustrated below:

- C:- Hook valance over top—as shown.
- D:- Note extension feature.
- E:- Grooves for lace curtain rod.



When You Build

or remodel your home you want kitchen equip-
 ment which will be serviceable and convenient and
 finished to harmonize with the attractive modern
 kitchen. A furnace which will insure summer
 comfort in the coldest weather.

And it's easy to obtain such equipment by de-
 voting a little time to investigating the various
 makes of Ranges and Furnaces and finding out
 what each one is guaranteed to do.

The record of Sterling Products backed by a
 double guarantee leaves no doubt as to their
 ability, economy of operation, length of service.

To aid in your investigation, we will be glad to
 send you booklets describing the Sterling Features
 which have enabled Sterling Products to pass the
 tests of the Magazine Proving Bureaus, to per-
 form the wonderful store demonstration of baking
 a barrel of flour with a single hod of coal, to save
 money and kitchen time in the homes of thousands
 of users.

There are different Sterling Ranges made to fit
 different kitchen requirements. Different Sterling
 Furnaces to heat various types of homes, so we
 invite you to make use of our Kitchen Planning
 Department, in charge of a Domestic Science
 expert, and our Scientific Engineering Service on
 furnace installation.

*For your immediate information, we give a
 brief description of the five Sterlings illus-
 trated in this advertisement.*

Scientific Sterling:

The most successful single oven, two fuel range made.
 Oven is 18 inches square, no projections. Bakes perfectly
 with either fuel. Can be purchased with the built-in
 Combination Gas and Coal water heater which saves room, extra
 plumbing and vent flue connections.

Double Sterling:

Two roomy ovens on same level, one for gas and one for
 coal. Large four-hole cooking top, same for gas. An economi-
 cal range to operate either in the large or small family.
 Considering its capacity it occupies but a very small amount
 of floor space, 48 inches.

Model "R" Coal Range:

This is the famous Sterling that bakes a barrel of flour
 with a hod of coal. As it performs this feat, it will perform
 the smaller tasks in your home with proportionately greater
 ease and economy. Polished top. Patented broiler and
 many other exclusive features, standard equipment.

Sterling Gas Range:

Of course one that will meet your pocketbook and size
 requirements. But you shouldn't miss seeing the full white
 enamel. Have your new range equipped with the Thermo-
 static Oven Control to actually insure constantly uniform
 heat. No overdone meats, no raw baking.

Sterling Furnace:

The Sterling Furnace is famous because it has cut the
 cost of heating almost in two. The Scientific Sterling In-
 stallation, plus the Sterling Furnace take guess work out of
 heating. They insure summer comfort in the coldest weather
 at a smaller cost.

*The Descriptive Booklets, Engineering and
 Kitchen Planning Service—Local Sterling
 Dealer's name, any or all will be furnished on
 request and without obligation on your part.*

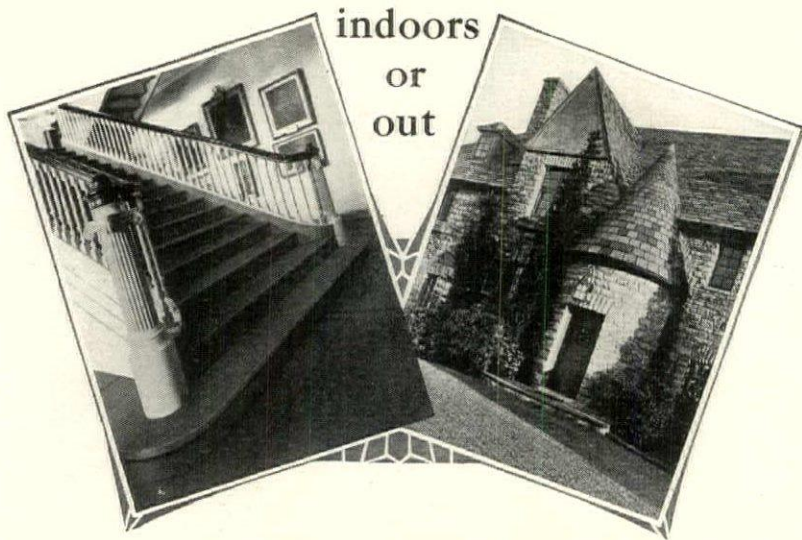
Sill Stove Works, Rochester, N. Y.

Makers of the

STERLING



Slate Serves



THE formal colonial stairway and attractive roof illustrate the widely diversified uses of slate. Usage, form and coloring may differ widely but all slate possesses beauty and unsurpassed permanence and serviceability.

The mellow tone of a slate roof is as restful as the hues of an autumn wood. Variety of colorings, greens, purples, browns, reds, blues, yellows, mottled and variegated effects as well as greys and blacks permit the use of slate in any architectural scheme either indoors or out.

Whether on roof, stairs or garden walk slate outlasts the centuries, defying time and the elements.

Fireproofing and insulating properties well adapt slate for flat or sloping roofs, chimney tops and coping while the sure footing provided by its velvety surface makes slate most appropriate for stairs, hearths, porch paving, garden walks and other underfoot uses.

Unequaled sanitary features recommend slate for base, wainscoting, sills, sinks, shelving, tubs, septic tanks and wherever an impervious, easily cleaned surface is desired.

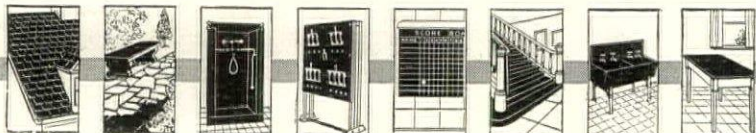
May we send you a booklet showing the varied indoor and outdoor uses of slate?

SLATE

CONSIDER ITS USES

NATIONAL SLATE ASSOCIATION

757 DREXEL BUILDING, PHILADELPHIA



THE TIMBERED ROOM

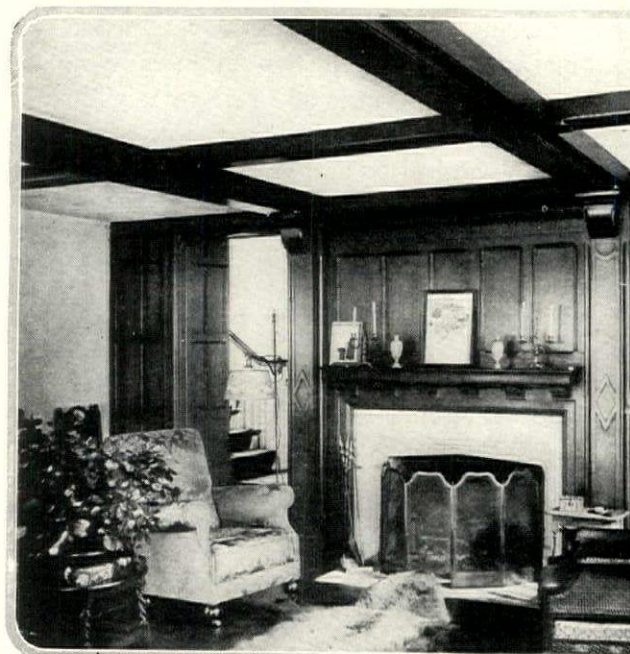
THE esthetic germ is rampant. Everywhere one feels the stir of its contagion, whether it be in drawing room, art gallery or auction room. The talk is largely of architecture and decoration and the renewal of the early handicrafts; the quest is for furniture and furnishings that will give flavor and verve to the home. Just how all this is to be assembled harmoniously is not quite patent to the uninitiated, but nevertheless there is an awakened interest, an eagerness to join in the vortex of esthetic seekers, that leads eventually to the casting in of one's lot either with the camp of the ultra modernists or remaining with the more conservative followers of tradition.

But the danger of it all lies in the superficial desire for effect. So many of us are like the man in the parable who built his house, without foundations, upon the sands. Decoration is often looked upon by the layman as a sort of garment of fashion which can be laid aside after a few seasons' wear. It is too expensive a proposition nowadays to go deeply into the fundamental foundations of building from which decoration gradually and naturally evolved and developed. That implies a home, and how many people occupy the same house even for one generation? And so the modern tent dweller, light-heartedly, with burlap over which is of rough plaster. He su ceiling with attachable be it with "antique" patter look old, and presto! he a mire his Italian room. T set for old brocades an hung upon the carved fra furniture.

There are happily those who realize the beauty of per they cannot afford the n an Italian villa, or the st of an English country h satisfied with something and perhaps more genu beauty of these more hu lies in the frank, honest a given prototype.

In certain types of the and in the early period of ing, the timbered room was and its charm still lingers who love simplicity and cratic way of living. Sin expressed in the frank e supporting framework, wh rooted in the integrity of for the frame of a house in made very solid and sub

(Continued on pag



The spacing of the ceiling beams here has been utilized to tie the architecture of the mantel into the architecture of the room

Shaw Spinets



Made in
Grand Rapids

The Stuyvesant

A Beauty Spot in Every Home

The Spinet desk combines beauty and usefulness more perfectly than any other furnishing in the home. Associated as it is with the Colonial history of this country, the Spinet desk holds a warm spot in the hearts of all real Americans. Surely no home can be considered complete unless a Spinet desk occupies a definite part of it.

Shaw Spinets are actual beauty spots in the nation's homes; yet they are wholly practical, the "private offices" of thousands of women, places for the keeping of household accounts and for personal correspondence.

Handsomely designed in many sizes, styles and patterns, soundly constructed and beautifully finished, Shaw Spinets satisfy every taste at prices that appeal.

Our little booklet "A Beauty Spot in Every Home" will interest you. Write Dept. 49 giving name of your local furniture dealer.



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entitles every
Shaw Spinet.

SHAW FURNITURE CO., Grand Rapids, Mich.

Distinguished Georgian Lamp

TABLE LAMP, cre-
ed in the late-Georgian
would grace the Salon
Empress. Its simple
y and en-
ing beauty
r it the last
in refine-



ed in Adam
Enamel, with
ng high lights
nished Silver;
of Elfin Green Crystal, cut and
ed; Shade of Empire influence,
color with pale Rose lining. Other
combinations may be Gold and
with Royal Blue Crystal; or mel-
ench Gold and Ebony, with Amber
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isit our Studios where you
ay view a comprehensive
llection of artistic fitments
roviding every lighting require-
ment.

Prices on request

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Height 29 1/2 inches

Robert Phillips Company, Inc.
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MANTELPieces and
FIREPLACE EQUIPMENT

EXHIBITION OF ORIGINAL PIECES

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Illustrated catalogue upon request

ARTHUR TODHUNTER : 414 MADISON AVE., NEW YORK

That Ypsilanti Furniture is outsell-
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definitely due to the fact that it is
better furniture and entitled to the
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of the country.

More than 3,000 furniture merchants
sell Ypsilanti Furniture. We will
be glad to give you the name of
the merchant in your vicinity.

YPSILANTI REED FURNITURE CO
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It will keep its good looks

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FLORENCE OIL RANGE



The Big Burner
The flame in the big burners is close under the cooking. The heat is easily regulated.



The ceiling beams in this room are not a conspicuous part of its design, but serve to add incident and character to the room

THE TIMBERED ROOM

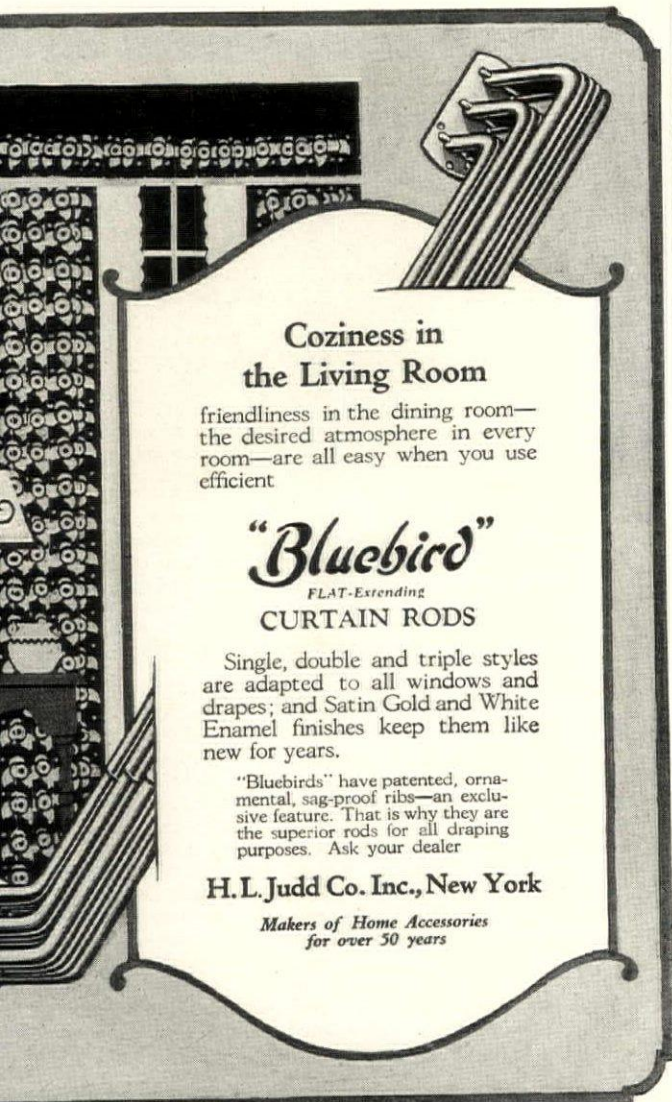
(Continued from page 134)

part of it revealing the beauty of genuine craftsmanship. It needed no wall covering to conceal loose jointing or defective construction, but served as the final finish of the completed room. It is true that the timber was generally roughly hewn, the builder making no pretense of attempting a fine finish but therein again lay its charm, for it looked just what it really was, an expression of honest workmanship that was both virile and strong. The very texture of the wood was interesting because it was hewn by hand and possessed all the delightful inaccuracies of individual handling, and with the help of time, the natural beauty of the grain and the varied colors inherent in the wood, became more and more pronounced. With such a perfected framework to start with, our early builders then occupied themselves with simply inclosing one room from the other, and then sealing the whole structure from the wind and cold of out-of-doors. This consisted in laying floors and in plastering the sections between the uprights of the walls. The interdependent relation between architecture and decoration of these early rooms is so apparent, because it grew out of the spontaneous need of the architecture itself. At first, it confined itself to the contrast in texture and color of the flooring and ceiling with the frame, and in the strong contrast of the plastered

walls with the dark values of Later on, in the further development the style, wood paneling sheath the plaster, and cornices and other details fastenings and other details fastenings wood, gave opportunity to the carver to show his skill; to the metals to create appropriate lighting fixtures and fire-places to the weavers for making suits and to the cabinet-maker to his ingenuity as a furniture designer that the art of decoration was only as an essential part of the and that it was never detachable as a thing apart, from its context. Unfortunately, today, the a house is not such a simple was in the past. Materialism and craftsmanship have soared to heights and yet a plea can be retained for its sake, for those fine traditional things which will ever call for admiration. Why debase a style that is founded upon cultural principles by employing pasteboard, or other equally meaningless? We will find that the meaning and the character of a structure will fail of its purpose. Modern living requires modern and we cannot slavishly re-
(Continued on page



For a room with boarded side walls, a wooden ceiling is almost a necessity from the standpoint of appropriateness



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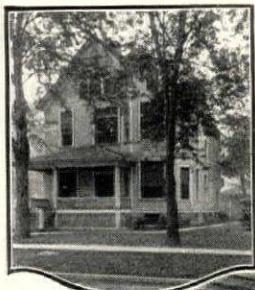
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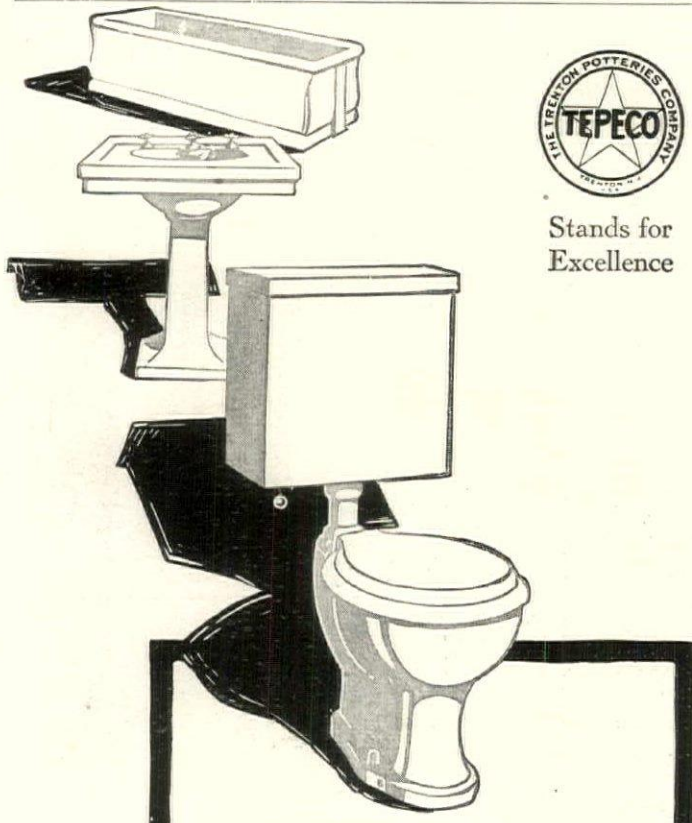
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Boston New York San Francisco



THE TIMBERED ROOM

(Continued from page 136)

architecture that was created to fit past conditions, but if we legitimately follow a style that is reminiscent of the past, retaining the fundamental principles that made that style good, yet making it unmistakably of the present, it is almost certain to be beautiful and well adapted to present-day needs.

FARM HOUSE FEVER

The awakening to the charm of these early Colonial houses brought about a tremendous vogue for buying old farm-houses or the more pretentious houses of the wealthier Colonists and restoring or remodeling them. If time has somewhat maltreated them, at least structurally, they are sound and durable and correct. It costs comparatively little to make them habitable again.

But, unfortunately, their numbers are limited and those who are not fortunate enough to secure an old house, or who perhaps prefer building a new one of their own, frequently resort to all kinds of expedients to secure satisfying results. As I said before, the most important feature of a timbered room, aside from its integrity of structure, is the quality, texture and color of its wood. Age, of course, gives it a patina that no artifice can contrive. For this reason wood that has been well seasoned by time is eagerly sought for. Old barns that are in good preservation sometimes yield unexpected treasure. The sturdy beams and wide boards from which they were built can rarely be duplicated today. So this material is preciously preserved and then metamorphosed into a room that presents all the charm of the old, combined with all the comforts required by modern living. The floor of a charming timbered room that I know of was built of wide mahogany staves that had been shipped from Manila as casings for certain kinds of merchandise. They had to be cut into a uniform size and milled, but, after they were laid and properly finished, they made a truly sumptuous floor. The walls were half-timbered, and the wood utilized for the walls and beamed ceiling was old and well-seasoned.

Another splendid adaptation of the old Colonial type which I think worthy of mention is a country house that was built in the spirit of the early Colonists. The carpenters and wood carvers of the very early days were in reality ship builders, who devoted their leisure time to the building of houses and later in embellishing them with carving. This ornamentation was reminiscent of Eng-

lish design, of course, and an individuality of its own, cruder than its English counterpart, conformed to its own part and environment, and to the treatment required by the material. Much of the charm of the timbered room, lay in the individuality displayed by various artisans.

With some such ideas in mind, the architect of the house I described employed the services of a number of builders who happened to be very adept workmen in the handling of wood, they achieved a successful result, especially in the finish of the hall and the rooms. Some timber from an old house, lost its usefulness was procured and was utilized for the walls of these rooms, and what a softness the wood had taken on after its exposure to wind and weather that age and usage alone could

THE AUTHENTIC FINISH

Structurally, too, the frame of the house should be—a substantial unified thing unlike the ordinary dwelling where the architect is endeavoring to imitate the old style, but to study the source from which the beauty springs, first builds a frame which conceals it and later applies a finish which tries in various ways to give the semblance of the structure. If the frame is genuinely good, the finish will naturally be good. It solves the problem of modern architecture against a traditional background.

To achieve a pleasing color and texture for this interior finish, of course, certain methods for the selection of new wood which are so skilful that it is difficult for the layman to distinguish the new from the old. The process is perfectly legitimate and proclaims itself a reproduction. Do not attempt to pass itself off as antique. It is, however, rather a simple process, for to be done properly it should be handled by an expert.

The things we quarrel with in actively speaking, are not the reproductions or adaptations, but the sham imitations of genuineness that at once stamp a room with an air of ignorance or poor taste. If you have a timbered room, let it be a reproduction of frankness and sincerity with masculine virility and not from materials that are botched. HANN.

ON HOUSE & GARDEN'S BOOKS

WHAT TO COOK AND HOW TO COOK. By Nannie Talbot Johnson. (G. P. Putnam's Sons.)

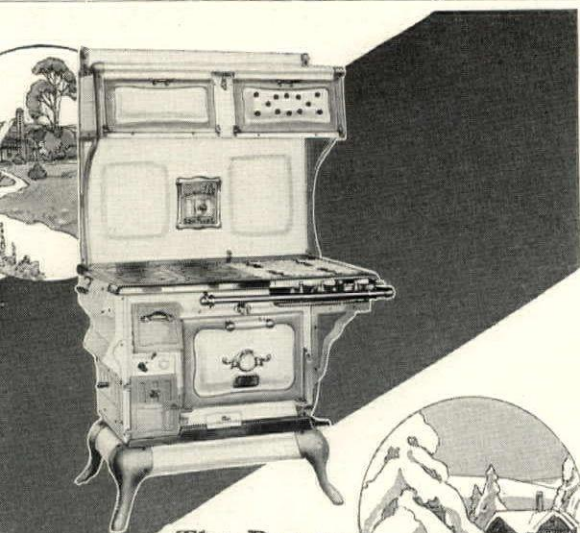
What appeals to us most in this book is the fact that the author supplies a very encyclopaedic table of contents as well as a very complete index. Now there is nothing more disconcerting in the world than trying to find out how to make "Eggs à la Reine" if you haven't a good index or table of contents. You cannot very well look for *Reine*, it isn't done; nor can you look for *à la* because it is neither a Mohammedan prayer book or a French dictionary in which you would look for the method of cooking an egg! Now this may seem far fetched in a book review of this kind, but it isn't. The minutes speed while one searches at length for a recipe in an ill planned cook book. After all, all cook books teach cookery more or less, but this book is very conveniently made up, succinct in each bit of direction that it gives, and furthermore

it covers the field of cookery as well as any one cookery book.

We do wish, however, for a passion for the NEW, that the author had hinted at the syrupy goodness for exact candy cookery, for a woman could use this book with a living, even if it is (the author) only designed in use, as much candy is made in for sales purposes.

Some of the things she has gotten (and many cook books have) are these: Ways of Food for Cookery: Eggging, Daubing, Boning, Trussing, section: Measurements. In Garnishes and Suggestions for Meats that are to be Served this we have food for thought, that should never be from such a book but which The garnishing of food is as the cookery. Oftentimes

(Continued on page 14)



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BURNS GAS AND COAL OR WOOD

wonderful Duplex-Alcazar three-fuel stove—enables keep your kitchen warm in cool in summer—fits the in-seasons, and cooks perfectly.

it burns either gas and coal—burns them singly or to-

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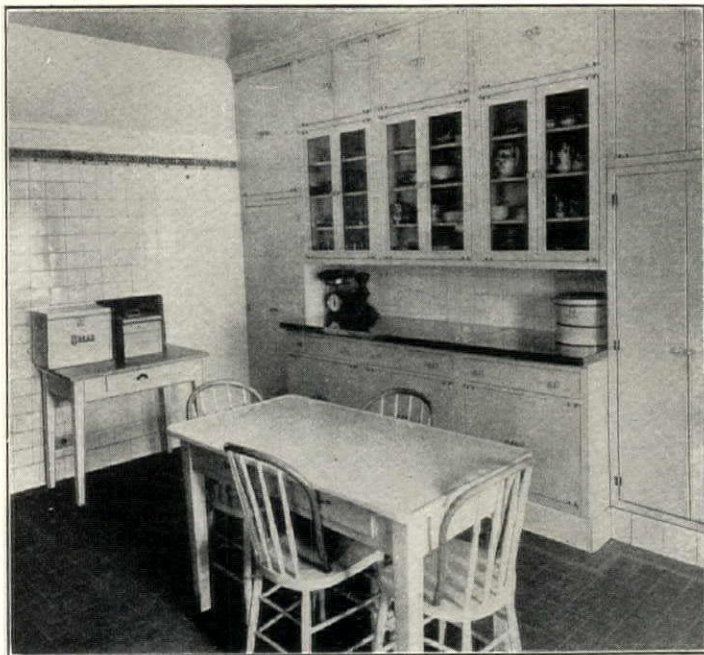
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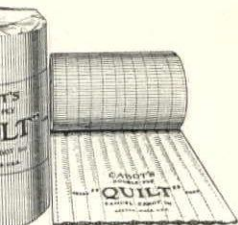
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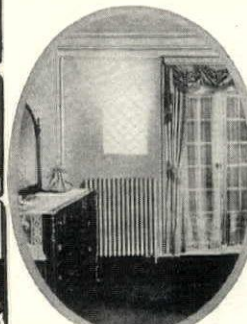
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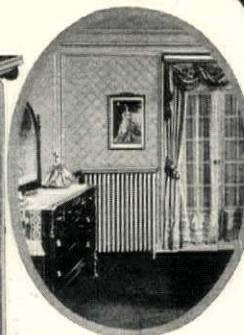
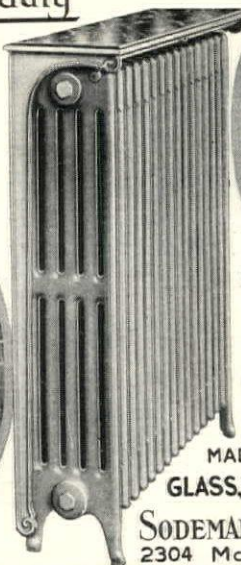
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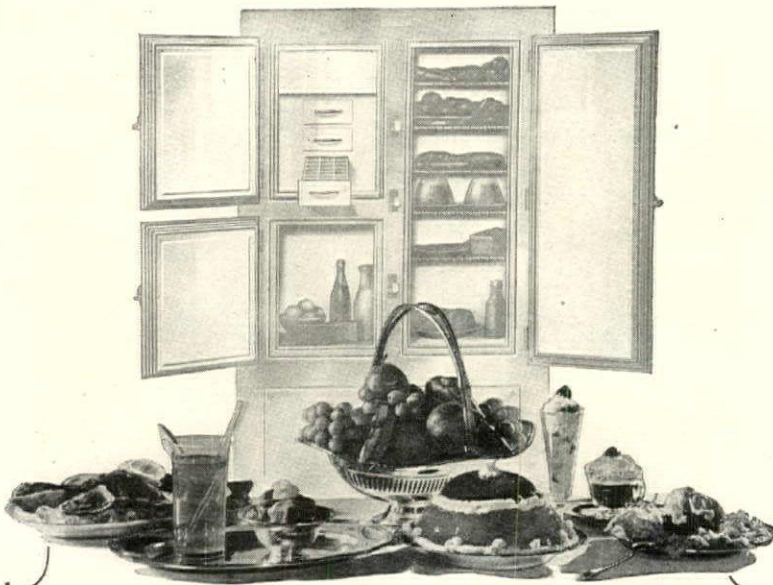
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*Frigidaire mechanism can also
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THE ELECTRIC REFRIGERATOR for MODERN HOMES

A PRODUCT OF
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ON HOUSE & GARDEN'S BOOK

(Continued from page 138)

of food is not in the cookery but in its service. She hints at this in this wee chapter but we rejoice that she did say something of it. Her chapter on how to prepare Garnishes for meats include 20 ways, aspics, potatoes, timbales, etc.

Nor has she slighted the growing hoard of vegetarians! The book is delightfully contrived to spread joy among these folk too who are either voluntarily or involuntarily prevented from eating “ye gude” red meat. A chapter on cereals and macaronis, a chapter on delicious salads about which we can say no more or get too famished to finish this, will win the affection of a multitude.

The book is excellently printed. In the back of it is a nice sheaf of blank pages for culinary memorabilia and in the front of it directions for the veriest beginner in pottery and pannia. What more could one desire?
E. P.

“HOUSE AND HOME”, by Greta Gray, A. M., published by J. B. Lippincott Company.

There comes a time for most people when they must be practical, when they have done with flights of literary or romantic fancy. This time is usually when they are about to build a house, and, indeed, in this great adventure they have need of all the practical help available.

We recently reviewed, in these pages, the most practical building book that had ever come to our attention (“The Construction of the Small House”, by H. Vandervoort Walsh), and are glad to add another, though somewhat different one to it. This new book is one of Lippincott's Home Manuals, with a subtitle which describes it as “A Manual and Text Book of Practical House Planning.”

In part it covers the same ground as Mr. Walsh's book, and in part its scope includes some other things which may equally well be included in the home builder's realm of knowledge. Mr. Walsh did not attempt to deal with the house from “sanitary, economic, social and architectural” aspects: his title, indeed, confined him fairly closely to construction.

The author of “House and Home”, in successive divisions of text and illustration, deals with location, plans, planning, materials and construction, plumbing, heating, lighting and built-in conveniences and labor savers. The subjects are all covered in an excellently lucid manner, with very good illustrations of technical yet simplified character. The information given is complete and well-arranged, and should prove of the greatest possible help to any reader of reasonable intelligence.

In order to discuss exterior design the author has made a little illustrated excursion back into “Ancient and Mediaeval Architecture”, which gave us a momentary thought that perhaps it isn't kind to worry people who are about to build a bungalow with the Cathedral of Notre Dame, and S. Maria della Salute, but on second thoughts we remembered that there is not very much of this kind of architectural education per capita in the United States, and that a familiarity, even superficial, with architectural history cannot but help general appreciation and add to the sum of the world's knowledge.

Leaving the historic aspect of architecture, the questions of “interior design and arrangement, the grounds and the business of building” are discussed, followed “by alterations, the farmhouse and multiple houses in community groups.” Nor does this exhaust the scope of the book, for it includes even “town planning” and “owning versus renting.”

The fact that each chapter is by a list of study questions in the last chapter is one of the teachers in no sense affected by the lay reader, the only book of its kind to be practically useful in giving a study course on building. A good bibliography and an index.

In a field in which there are so many books, it is not only a great many books but either too technical to be read by the layman, or too amateurishly written to afford this new manual should give some and should fill a need that has been in continuous existence for many years. The many impractical books that have been written have helped but failed.

“THE FERN LOVER'S COMPANION”, by George Henry Tilton, and Co. There is hardly a more completely satisfying handbook is designed to afford an opportunity for fascinating interest in the ferns and in learning their names. It tells how to recognize each family and species and methods of reproduction, in seasons and locations.

“GARDENING UNDER GLASS”, by F. Rockwell. Published by Page & Co. This is the most helpful and complete book on the greenhouse we have ever seen. The qualities in a book seem to be when the author has actually done the thing himself. And it is so good that Mr. Rockwell has had time in practice, from the first “sunshine shanty”, that is strongly tempted to follow the example. In fact, the whole of gardening under glass is made so simple and attractive that you are unable to resist the temptation for yourself.

“REDEEMING OLD HOUSES”, by Amelia Leavitt Hill. Henry Holt & Co.

With building costs in (though mostly rising) urban areas which we have almost become used to since the war, more houses are altered or remodeled than ever.

To a few adventurous souls the idea of making over old houses on abandoned lots has become the problem of alterations and formations has always appeared rather good fun: a sort of lark. Also, ingenuity could take the place of a good outlay, and to produce a fine result which, if it was even fairly good, gave its creators more real satisfaction than the impersonal outlay of money could buy for them. An expensive “show place” renovation of an old house brings too often lost in modern architecture. Some of the more hardy and adventurous have gone so far as to do a conscientious study of the actual work themselves; they revelled in the quaintness of the village blacksmith, and the artificers.

There has been relatively little available in book form for the home owner or even for the inspiration of a plan to remodel an old house. Graphs and plans of the house in its original state are often im-

(Continued on page 141)



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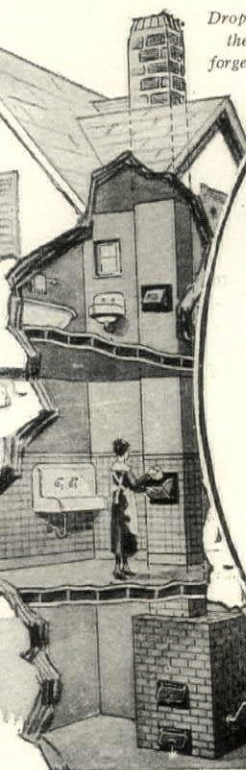
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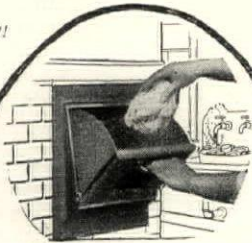
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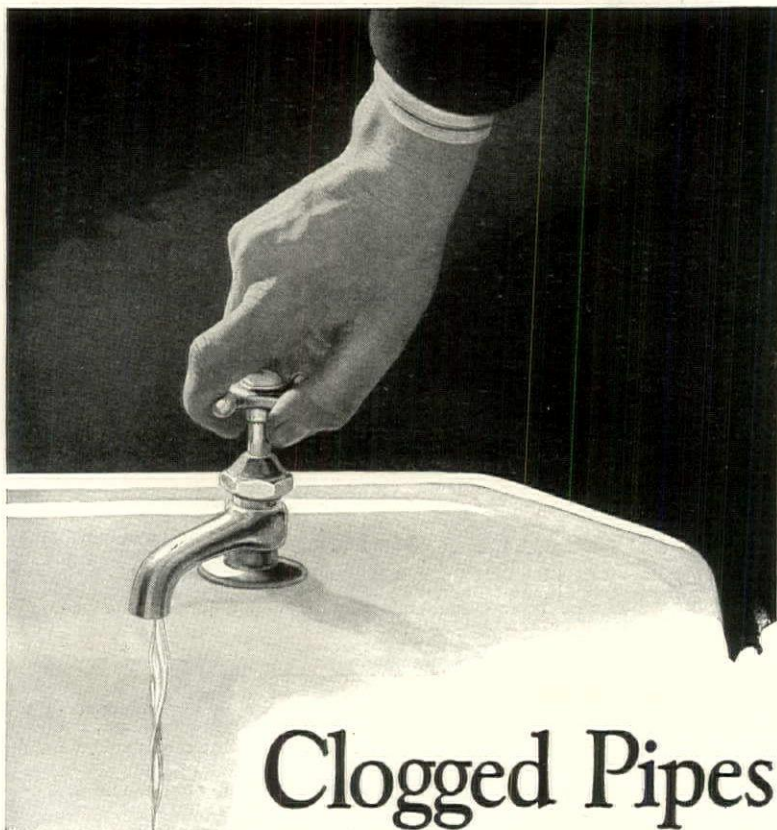
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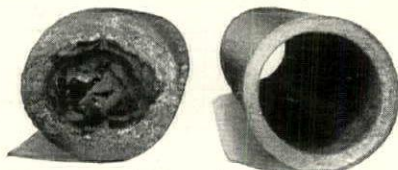
ON HOUSE & GARDEN'S BOOK

(Continued from page 140)



Clogged Pipes

ALTHOUGH the faucet has been opened wide, this ordinary iron supply pipe can deliver only a thin stream of discolored water. Rust—the inevitable enemy of iron—has choked the pipe.



Ordinary Iron Pipe Anaconda Brass Pipe
after four years of service

The two pieces of pipe illustrated were cut from cold water service lines installed side by side in August, 1918, and photographed in April, 1922. After only four years the ordinary iron pipe is almost entirely clogged with rust and the outside surface is badly pitted. The Anaconda Brass Pipe is in excellent condition.

There is one sure way of avoiding this trouble and securing an uninterrupted flow of clear water. Install Anaconda Guaranteed Brass Pipe. Brass cannot rust. Consequently it will not clog or leak.

For approximately \$75 more Anaconda Guaranteed Brass Pipe can be installed in a \$15,000 house. It will mean money saved and comfort gained throughout the years to come.



Don't buy or build until you know the vital facts about plumbing. Let us send you our new booklet "Ten Years Hence," which tells how to save money on plumbing. It is free. Address Department G.

Each length of Anaconda Brass Pipe carries the Trade-Mark stamped in the metal—a permanent means of identification.

THE AMERICAN BRASS COMPANY

General Offices: Waterbury, Conn. Offices and Agencies in Larger Cities
Mills and Factories: Ansonia, Conn., Waterbury, Conn., Torrington, Conn.,
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ANACONDA

GUARANTEED
BRASS PIPE

get, and it is impossible, too, to give any fixed rule or plan to follow.

Each alteration project is a distinct problem in itself, calling for a solution dictated by existing local conditions, costs, location, personal preferences, and other variable factors.

"Redeeming Old Homes" is a distinctly worthwhile book for any who are considering remodeling. And of late, the scattered ranks of the adventurous and romantic seekers of homes in the country have been augmented by the many who must perforce estimate the cost of a new house of adequate size as beyond their present means.

Not only is this new book reasonably comprehensive in its scope, but it reproduces thirty-one "before and after" photographs which unquestionably prove the case in favor of the remodeled house, but the text is full of good, practical "do it yourself" instruction.

This book, like any other book on architecture or construction will fail greatly to aid people who do not bring to the reading of it a fair measure of mental cooperation in the form of intelligent thought and application of general principles to their own specific problems, for there exists no architectural problem which can be dealt with in the simple and thinkless manner of the well known soup, to which you have only to "add hot water and serve." M. P.

"VARIETY IN THE LITTLE GARDEN", by Mrs. Francis King, published by the Atlantic Monthly Press.

It is a strange fact that the major part of our dependable garden literature is written by women—Mrs. Ely for general flower work, Mrs. Harding on the peony, Mrs. Stout on the dahlia, the late Neltje Blanchan on the American garden, Mrs. Wilder on rockeries (a volume we anxiously await, for our American rock garden literature is limited), Louise Shelton on succession of bloom, and Mrs. Francis King. These women are doing the work so admirably that one is tempted to ask why the men cannot do likewise. Well, perhaps women have a quicker eye for garden detail, they appreciate color and color combinations and they exercise a sympathy which is quite contagious. That is the reaction to Mrs. King's latest book—it stirs up a desire to emulate the variety of which she writes.

One of the terrible results of Quarantine 37 is that it has limited variety in the garden and it will soon make American gardens have a deadly sameness. Moreover, casual gardeners, following the line of least resistance, continue to grow the common things, which are common be-

cause they are easy to procure. Mrs. King's to the sporting blood of a garden read it, you are determining your cords in gardening satisfied with the common chapter called "Variety Flowers", for example, bring many gardeners neglect, clarkia. Lavatera also is heavenly thing when well next chapter, "Variety Flowers" starts with the works on to a proper arrangement and lilies and suggest plan and text many fine color the herbaceous border. We cept, however, her passion Of the newer flowers some a Japanese flowering crabs some excellent climbers, They are things to try. 2 suggests variety in shrubs spring and summer flowers.

The final chapter in the essay on "The Meaning of We wish it had been made th it states the motif of the the motif of all of Mrs. writing. She asks, for example good garden book? In the suggestions it is the book written of the personal experience of That and that kind of garden alone is worth while. Our out a flood of gardening spring and not half of the bothering with. They are books; the keen garden reader their lack of authenticity chapter.

To this we would add another of gardening books general King's writings included—often too "pretty", some precious and most of them slightest suggestion of a serious To us gardening is a great greatest sport imaginable. are enraptured at a glimpse tions are stirred, we find out ing to quote poetry or dance but most of the time our sense huge and boisterous enjoyment garden is filled with mistakes that would send cold shudd down Mrs. King's spine; them and plan to do better It contains an amazing variety that to the ordinary garden curious and inconsequential of all is our relation to the garden's and its work's. It is something intensely being human, a cause for laughter that we miss in Mrs. book.

HELPFUL HANDBOOK

We have recently received from manufacturers a variety of well-prints on subjects of practical interest to home-builders and feel that interested in the questions covered by these booklets will be glad to know

CASEMENT WINDOWS

THINGS YOU OUGHT TO KNOW ABOUT CASEMENT WINDOWS. (The Casement Hardware Co., 230 East Ohio St., Chicago, Ill.)

CASEMENT WINDOWS, with A. I. A. Classification File No. 27c2. (Monarch Metal Products Co., 5020 Penrose St., St. Louis, Mo.)

MODERN HARDWARE FOR YOUR HOME, with full-size reproductions of blueprints of casement window construction. (Richards-Wilcox Mfg. Co., Aurora, Ill.)

In text and illustration these booklets answer in a practical way all the ques-

tions which naturally occur plan to use casement windows

THE ROOF OF SLATE

TUDOR STONE ROOFS (Nelson Slate Co., West I VENDOR ROOFING SLATE Slate Co., Easton, Pa.)

The first of these booklets exceptionally attractive price the uses and beauties of rough, heavy slates. It is with photographs of houses buildings by distinguished architects

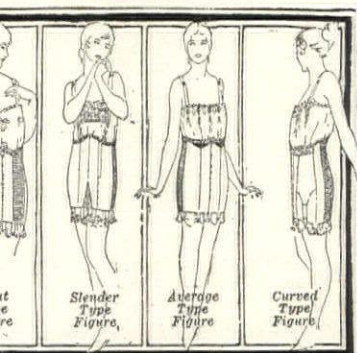
(Continued on page 143)



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Your figure is of the "average type," this Redfern Wrap-around, a corset with panels of unseamed elastic in place of lacings will softly about you blotting out imperfection of contour. Once it is invisible—and forgotten.

In brocade, \$13.50
In coutil, \$6.00



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Wrap-arounds are made only by the Warner Brothers Co., 347 Madison Ave., New York; 367 W. Adams St., Chicago; 28 Geary St., San Francisco. Made also in Canada by Warner Brothers Co., Montreal.



HIGGIN ALL METAL WINDOW SCREENS

How to screen your home

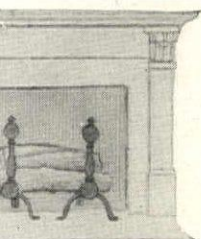
What is the best way to durably screen a casement window? A summer porch? A solarium?

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Write for your copy today. It is free to home owners and builders.



The HIGGIN Mfg. Co., 501-11 Washington St., Newport, Ky.



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MAKE it glow with cheerfulness, shedding comfort through the room.

Instead of three cold logs, or an empty grate, let Magicoal bring life to your fireplace.

It will do so without the work, dirt, or smoke of burning wood or coal.

At the turn of a switch the coals glow and flicker as in a brightly burning coal fire. It is so realistic that it is difficult to tell the difference.

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Send for full information on how to have "firelight happiness" without work or dirt.

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ELECTRIC FIRE

"Firelight Happiness" at the turn of a switch



Mah Chang Table \$25⁰⁰

To diminish the intricacies of the great Chinese game, Mah Jongg or Pung Chow, Lewis & Conger have this substantial folding table which has a series of troughs for counters, and detachable racks for the four winds. The price is \$25.

Folding bridge tables, too, with japanned, figured edges, are to be found in the large display of household equipment at \$20. There are also strong, plain tables as low as \$4.50.

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Name Address



YOUR grounds, your shrubbery deserve protection from heedless vandalism. You, yourself, want your property free from intrusion.

There's no more practical protection than an AFCO Chain Link Steel Fence—and no better time to have it erected than now—before cold weather sets in.

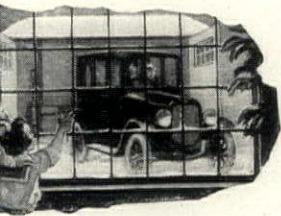
We have a Fence Expert located near you who will be glad to discuss fencing your property—without obligating you, of course.

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Lawn Fences—Entrance Gates
Tennis Courts



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Enjoy the same comfort that tens of thousands did with their WASCO Systems during the past long drawn-out winter. Because of the patented automatic regulation, no matter how cold the night, your garage is always warm—your car, warm and dry, ready to start.

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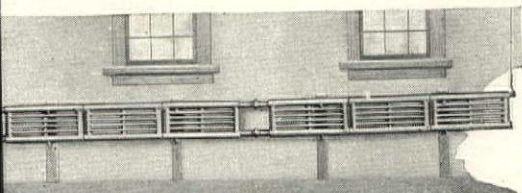
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The regulator saves 20% on coal and assures a steady supply of water heat, preventing costly freeze-ups and repair bills. Cheaper than street car fare. Every size a proved success.

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This Beautiful Finish Waterproofs Cement and Stucco

HERE is a coating that serves a treble purpose: Bay State Brick and Cement Coating beautifies, preserves and weather-proofs cement and stucco walls.

The formula for this master coating is a secret. That is why leading architects and engineers specify Bay State. They realize Bay State Brick and Cement Coating has no equal.

It puts a beautiful finish on your house that is permanent. It creeps into the wall's pores and seals them against the severest weather.

Bay State Brick and Cement Coating comes in a complete range of tints and in a pure, rich white. Send for samples.

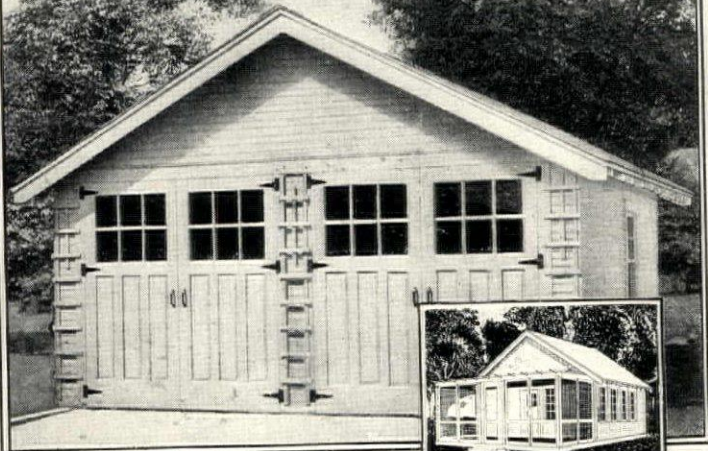
Our new Bay State booklet No. 4 will be mailed you on request. It shows actual photographs of many beautiful Bay State coated homes. Write for booklet and samples to-day.



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Togan Garages, factory-built, save you 66% Building labor cost. Quality comparable to Grand Rapids furniture.

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WHO doesn't enjoy the fresh air of summer, pure and exhilarating! Little wonder folks dread the coming of winter with its continuous procession of dangerous diseases! Yet how easily they can enjoy a summer atmosphere throughout the winter.

The "stiffness" of a home in winter is due to stagnation and overheating of the air, which is further devitalized by occupancy,—a result quite unavoidable with the average methods of heating.

But this undesirable and unhealthy condition is entirely overcome with the FarQuar Heating and Ventilating System. FarQuar principles eliminate fire poisons, prevent devitalization, remove personal contamination, and flood your home with an invigorating atmosphere that is pure and fresh, yet comfortably warmed to a uniform temperature throughout the entire house.

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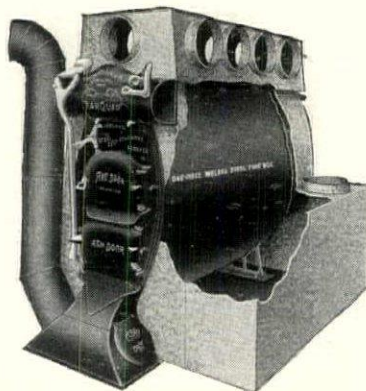
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It heats with Fresh Air; is Automatically Controlled; needs Firing but once a Day, and effects a Saving in Fuel



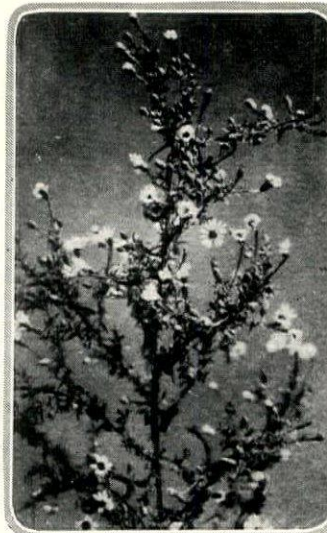
The fond and familiar butterfly eggs is like a captured snail

FLOWERS BY THE WAYS

UPON the meadows the sun plays with the yellow flowers of the golden rod as if it desired to impress upon these blooms its last loving rays of summer; while the white canopy of the wild carrot, which partially cover the grasses of the field, brings a suggestion of the coming winter's snow. It will not be long before the foliage of the trees glow in fiery splendor, for autumn will soon be here. Then the gayly painted leaves, fluttering so daintily in the air, will become a plaything of the storm. Stripped from their airy sup-

port, they reach the ground torn, and mutilated. But the not yet come. Along the wayside paths are in flower. Some are sleeking but few lilac colored flowers tips of their widely branching as in the spreading aster, while the white woodland aster, *ricatus*, with its loosely formed white flowers seems to hug as if afraid to penetrate the underbrush. Asters are

(Continued on page 1)



Frostweed aster, A. ericoides, has white flowers and grows in dry places



Its cousin, A. divaricatus has a larger though much more loosely formed flowers

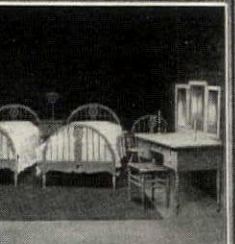


One of the finest of the wild asters is the purplish A. amethystinus



The showiest of the asters is the very familiar lavender New England variety

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bedroom set for you are looking. And finish or decorative your own selection—to your particular tastes. You may thus harmonious color order a single piece size with other sur— That is the Leavens

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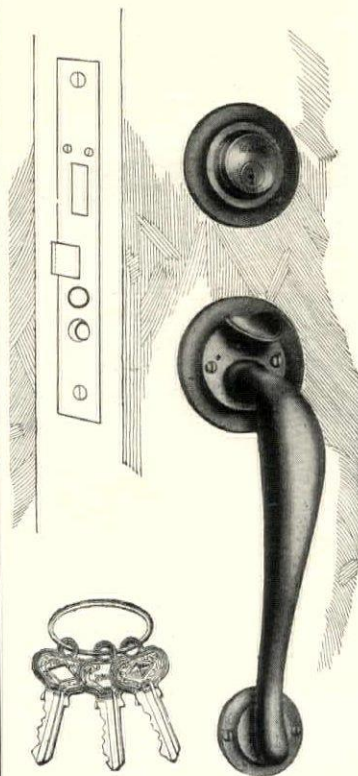
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Reproduction of a typical Colonial chair of the Martha Washington type. Entirely hand made by skilled craftsmen. All exposed wood is of solid mahogany. Hand carved arms and ball and claw feet. Upholstered in durable figured denim; colors, blue, brown, green or taupe. Samples on request. Filled with pure hair throughout. Finest chair of kind made a d best value obtainable anywhere. Guaranteed as represented or money refunded.
50 inches high 23 inches deep 27 inches wide

PRICE \$49.50

Carefully crated for shipment. Sent on receipt of price or C. O. D. with \$20.00 deposit. As a companion piece, beautiful fireside wing chair to match, price \$49.50 or the two for \$95.00. Plate of wing chair on request.

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Gratify your taste for harmonious color by the use of Pinkham Home Braided Rugs, replicas of those sturdy beauties woven by Priscilla from favorite bits of material. Vivid or sombre in tone, these durable rugs—dyed to your order—accord with every type of interior decoration. They mellow gay chintz papers, brighten stately mahogany or form a color complement for the brilliant flowers which bloom on hangings and curtains. Suitable for every room in the house—

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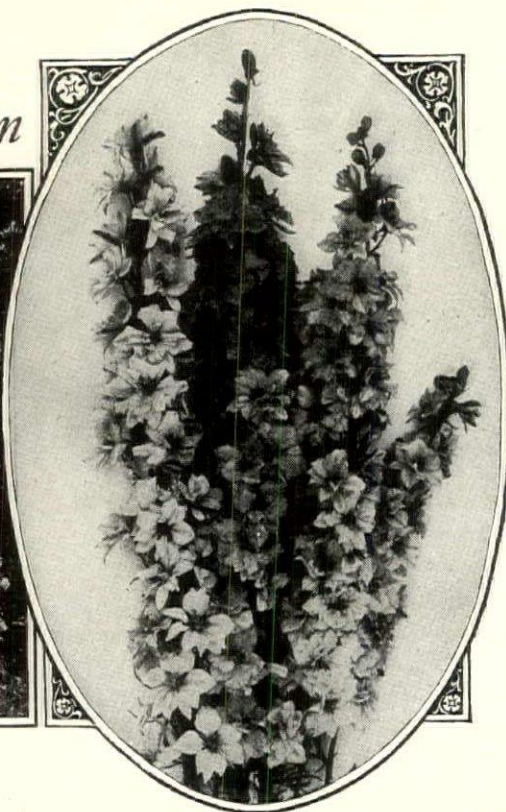
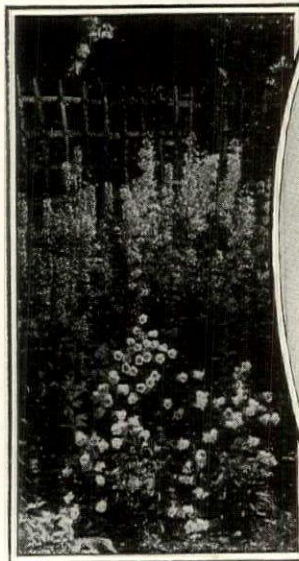
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DELPHINIUM:

Nature's Living Statuary

In Your
Flower
Garden



If you want your flower garden to reward you with beauty in fullest measure, somewhere you will want some of our superb English Delphinium or Larkspur. Blooming late in June and often reaching a height of eight feet, our Improved English Delphinium is ideal for helping produce enchanting garden effects.

It is nature's floral statuary—stately stalks of color that combine delightfully with Annunciation Lily, Canterbury Bells and Miss Lingard Phlox.

Yet these graceful perennials are equally attractive arranged in beds with ample spacing or planted separately some distance apart.

Amateurs can rival experts in growing our Delphinium, because its culture is simple. Being hardy, Delphinium can be grown in almost any soil if properly watered.

We offer a large stock and a choice selection of these improved, carefully cultured hybrids, the latest and finest specimens.

Special Offer of Improved English Delphiniums

We have the finest stock of Improved English Delphiniums in America. These charming Perennials are the result of careful selecting and scientific hybridizing. They far surpass the Larkspur of other days. But in order to obtain the best quality of leaf, flower, spike, and stalk we suggest that you take advantage at once of our special offer.

<i>Fine Mixed English</i> , grown from seeds of famous named sorts.....	Doz.	100
<i>Selected Varieties</i> , selected from thousands of seedlings grown from choicest named sorts.....	3.50	23.00
<i>Extra-selected Varieties</i> , Each 50c.	5.00	

Other Standard Varieties of Delphiniums

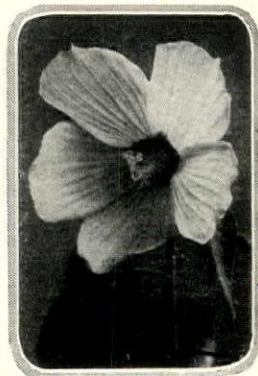
<i>Belladonna</i> . An old favorite in gardens. A continuous bloomer, beginning around the first of July and flowering until cut down by the frost. The turquoise-blue flowers are closely set along the spikes....	Doz.	100	\$2.50	\$15.00
<i>Bellamosa</i> . An Improved Formosum. The flowers are dark blue with a light center. A vigorous grower and extremely free-flowering.....	2.50	15.00		

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The swallowtail mallow is the largest native wild flower.

FLOWERS BY THE WAY

(Continued from page 146)

large flowers as well as small and smaller ones, and they nod and laugh as one crosses their path.

By far the greater part of the asters are hardy plants, the first nights of light frost leaving them uninjured. Often they bloom throughout October when other plants have long since been destroyed by the rough breath of winter. But these late comers hold themselves closely to the ground, or they select protected situations where the cold north winds can not reach them. This is the time the buds of the daisy or heath aster, *A. ericoides*, begin to unfold. The twigs with the numerous tiny white flowers, creep over the narrow paths of field and meadow, and continue to flower when snow is in the air and heavy clouds mass themselves in the heavens. But still the mild Indian Summer sun is shining.

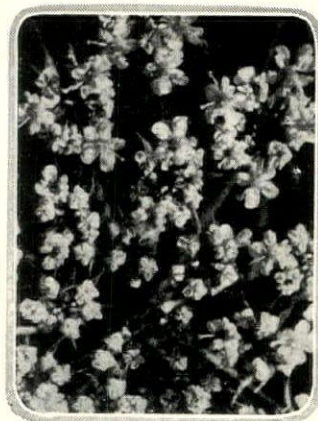
In the sand banks, the coming of night is awaited by the evening primrose. Then its golden yellow buds unfold themselves and scent the air with a strong, though sweetly odored, perfume. Although the coming dawn finds them wilted, other buds are ready to take the place of those that have passed away.

The slopes of every hill, facing the morning sun, is covered with a golden shower. It is the golden rod. Gently is it rocked

to and fro by the light breeze. The wanton display of feathered flowers effectively conceals the dark green stems. All kinds of species are present except those like the tiny white-flowered "Hay fever", it is said, the pollen of these plants breezes left and waft it is doubtful whether the butterflies and flowerflies are responsible, for its pollen is blown away as the case with the grasses.

The purple Gerardia blooms in the fields. Like an autumn ground with its rose color, it fleeting as they are, is always ready to take the falling blooms.

When gazing far over the eye is caught by the



Daucus carota is a member of the carrot family.



Named after the famous old herbalist is the fall-blooming purple gerardia.

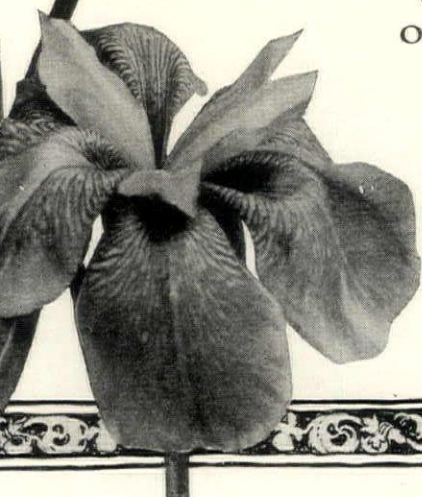


Erigeron annuus is the daisy-like, white and yellow, way-side flower.

Farr's Four New Irises



Gull



Japanesque



Cecile Minturn



Seminole

This year, when in a great flash of floral glory, these new Irises burst into bloom in my garden, visitors placed them in the very fore-front of the 1922 and 1923 introductions. At all of the Iris exhibitions they attracted so much attention and brought so many favorable comments, that I have called them

Masterpieces of the Garden

- Cecile Minturn.** Standards and falls cattleya-rose; light beard. Dome-shaped flower; height 2 feet. Each \$5.
- Sea Gull.** Standards white, dome-shaped; falls white, faintly shaded blue and netted with narrow blue lines or veins. Height 2 feet. Each \$3.
- Seminole.** Standards soft violet-rose; falls velvety crimson; brilliant orange beard. Large, dome-shaped blooms; of medium height, and a strong grower. Honorable mention by the American Iris Society, June, 1920. Each \$2.50.
- Japanesque.** Six petals spread horizontally like a Japanese Iris. Standards lavender-white, flecked lilac; falls deep violet-lilac edged pale lavender; coppery beard. Each \$3.

One Plant each of these four Masterpieces of the Garden **\$12**

Better Plants — By Farr

features the Irises and Peonies that have been rated at 6 points or more by the American Iris Society and the American Peony Society; perennials for fall planting, new hybrid Lilacs, Philadelphus, Deutzias and three shrubs are also included. A copy will be sent on request.

Everybody wants **PEONIES**

We have good Peonies for everybody See Better Plants — by Farr

BERTRAND H. FARR

Wyomissing Nurseries Co.
106 Garfield Avenue Wyomissing, Penna.

Have You Seen ROSEDALE?

If not you should get the Autumn catalog once. It describes and prices many of the choicest things for the Hardy Garden.

It is none too early to plan the Hardy Garden, for September is the proper planting time for Perennials. Plants set then will be a joy next summer.

We are always ready to supplement the catalog with free advice to the selection and arrangement of plantings for pleasing results.

We begin shipping Evergreens in August, Hardy Perennials in September and a full line of Deciduous Trees, including Fruits, in October and November.

Rosedale carries a most extensive list of the best varieties at prices that will surprise you.

Visitors welcome any day, except Sunday. Write for the new Fall Catalog.

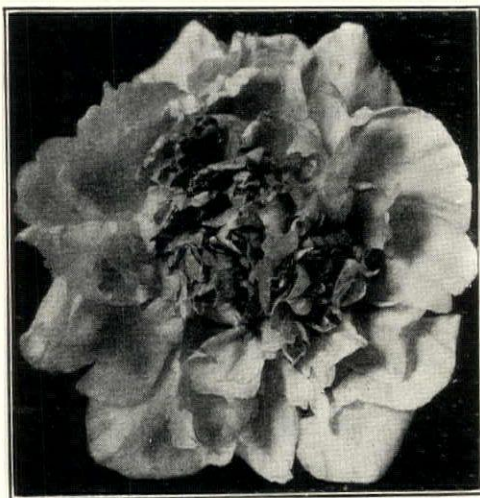
Rosedale Nurseries

S. G. Harris, Owner

Box H Tarrytown, New York

The Brand Peonies

ORIGINATED BY
O. F. BRAND & SON



America's
Foremost
Hybridizers
of the
Peony

The Twentieth National Peony Show was held in the immense Hippodrome building of the Minnesota State Fair grounds, June 21st, 22nd and 23rd.

50,000 peony blooms were on display in the greatest Peony Show the World has ever seen.

With the keenest competition furnished by growers from Massachusetts to North Dakota, the Brand Peony Farms were awarded First Prize and the Gold Medal for the finest collection consisting of not more than 100 varieties. In this entry 82 varieties were exhibited and from this number 33 were originated by the Brands.

They were also awarded a Gold Medal and a Silver Medal for new varieties of their introduction of especial merit, the highest award the Society could give for new varieties. This collection included several varieties that will be ready for distribution in 1925.

If you do not already have a copy of our 1922-1923 Peony Catalogue describing fully one of the finest stocks of peonies the World has ever seen, write for one.

THE BRAND PEONY FARM

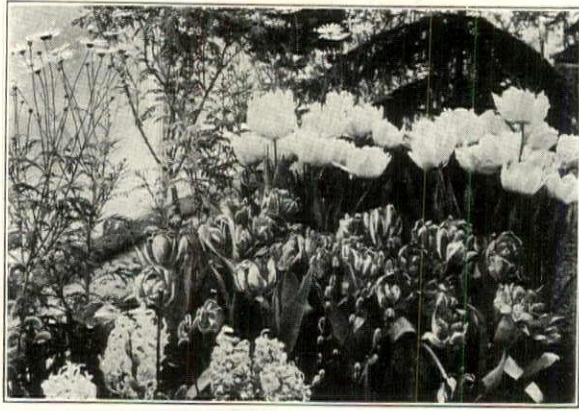
Faribault

Box 23

Minn.

FLOWERS BY THE WAY

(Continued from page 148)



A Garden At Your Fingertips

CAN you imagine anything lovelier than a garden within arm's reach, where you can select and pick, just the flowers you wish for any purpose or occasion, regardless of the time of year?

A garden of your own where your flower whims for table decorations can be satisfied at a moment's notice.

A garden where you can pick bright posies to send to your neighbor, or mail a gorgeous box full, to remember an out-of-town friend's birthday, and know they will be fresh when received.

These are the little things that chase away the worry wrinkles, and give us that wonderful feeling of satisfaction in being alive.

Own your own greenhouse and realize these joys. To our printed matter you are most cordially welcome.

Lord & Burnham Co.

Builders of Greenhouses and Conservatories

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But how peculiar. In the spring after the winter's snow, the fields are whitened by the daisy, and in the fall, the meadows are again whitened by the wild carrot, a forecast of the coming snow.

The flowers of the Butter-and-Eggs, *Linaria vulgaris*, are open from July to October. Although it was introduced from Europe, it has acclimated itself, and wherever it blooms it brightens its surroundings.

Along the ditches, where the soil is always moist, and in the open forests and woodland regions where the sun is transformed to a golden shower as it passes through the foliage, *Impatiens aurea* and *I. biflora*, the touch-me-not, are found. The moderately high plant, with its orange yellow flowers spotted with reddish brown, is a close relative of the garden balsam. But how different is its appearance. The popular name, touch-me-not, is derived from the seed pods which burst suddenly when touched, scattering the seeds in all directions. When passing through a dense growth of such plants later in the season, one will literally be bombarded with their seeds.

ARROW HEAD AND MALLOW

The arrow head, with its foliage just as green as in the early summer, stands on the border of ponds and marshes. True, it does not flower quite so profusely now, the cool nights affect it unfavorably, but it is as vigorous as ever.

The large pink flowers of the rose swamp mallow, *Hibiscus moscheutos*, shine brightly from the dark green of the reedy banks. This is the plant which brings the brightest and gayest of colors into the autumn. Although it seems to be a farewell greeting of departed summer, it does not rightly belong in this setting of reeds. The swaying shafts, rocked by the winds, groan and scratch each other. While from the dark brown waters, the shrill whistle of the turtles mixes with the bass rumble of the frogs. But here everything is still fresh and green as in the first days of summer. Everything is different, almost strange, when contrasted with the dusty roadsides where the first scars of fall have made their appearance. But even here some plants continue to blossom. The white flowered clover still exhales its delicate perfume which attracts the bees collecting their supply of winter honey.

The wild lettuce or horse-weed, *Lactuca canadensis*, develops a shoot about six feet in height, and on the tip of this leaf covered shaft its yellow flowers

are unfolded. The bright the fall dandelion, *Leontodon*, looks brightly from the grasses along the roadside thistle's thorny tribe proud violet colored floral banner than other more humble plants the bur marigold, or stick here. Its yellow flowers and hardly noticeable but toothed, recurvingly-hooked much more so; in fact, themselves uncomfortably clothes and can only with difficulty. Truly they can make one bitter to the one is almost tempted to tramps through the fields land regions.

SOME DAINTY PLANTS

Beautiful again is the daisy-like *Erigeron strigosus*, with its daisy-like flowers. It is to see these dainty plants with their full white-starred flowers so brightly from the grass side paths. The iron weed is also present. Its flower likened to the cornflower comparison is a little far the deep blue of the back which mirrors the sunlight tirelessly absent in the iron the form of the flower is different one.

Rich indeed is the autumn treasure chest. There, in its deer, left alone, deserted of its kind, *Oenothera biennis*, evening primrose, lifts its shaft from a rosette of vibrant green leaves.

The sun is still bright, but is deep blue, but it is autumn of the profusion of flowers of the dogwoods begin to robins, which had suddenly in the late summer, are here feast upon the ripening buds a short time more and they rock the tree tops, pass round the twigs, and tear down by the gayly colored leaves. Their splendor as they fall and ground with an ever thickening. The brightly colored leafy so soft, that the foot sinks into it. Only the gray squirrels inconceivable quickness, over the blanket, and a few birds and robins hurry to falling leaves. A number sharply defined against the sky fly cawing towards the setting sun.



Madonna Lilies



Lilium Candidum

THE favorite Lily of the old-fashioned garden produces strong, stiff stems, studded with a mass of pure, glistening white flowers that enliven the perennial Flower garden, or, for contrast with the beautiful green shrubs of the June garden, are unequalled.

Plant During Month of October

and enjoy a good crop of flowers next June, or pot up, store in cold frame, and force for early winter in the greenhouse or conservatory.

Our bulbs of this splendid Lily are grown in northern France, and are the true thick-petaled variety, which is much superior in habit and flowering qualities to that of the cheap, loose, southern-grown bulbs.

- First Size Bulbs \$3.00 per doz.; \$20.00 per 100
- Mammoth Bulbs \$4.00 per doz.; \$30.00 per 100
- Jumbo Bulbs \$5.00 per doz.; \$40.00 per 100

Kindly mention "House & Garden" when ordering

Our Fall Bulb Catalog containing a complete list of High Quality Bulbs for Autumn Planting, sent on request.

Stump & Walter Co

30 & 32 Barclay Street

New York City

Spring Blooming Plant These Now—

inths, Tulips, Narcissus or Daffodils, Crocus, Snowdrops, Scillas, Lillies, Iris, Peonies, Callas, etc., etc.

Dr. Dreer's Autumn Catalogue

for
1923

offers a wonderful collection of the very best kinds of the above and bulbs of the highest grade, which are sure to produce satisfactory results.

The catalogue also offers a complete list of seasonable Decorative Plants for the house, Hardy Perennial Plants, Roses for Fall Planting, Shrubs, Climbers, Aquarium Plants, Flower, Vegetable and Grass Seeds and Garden Sundries.

Send for a copy. Mailed free to those who mention this magazine

HENRY A. DREER

714-716 Chestnut Street
Philadelphia, Pa.



Evergreens for Early Fall Planting

Evergreens planted during August and September produce effective results next spring.

Now, when everything is green, is a suitable time to select the spots where an evergreen group or a single specimen could be advantageously placed.

Our stock of choice and hardy evergreen varieties for foundation plantings, groups or specimens is exceptional.

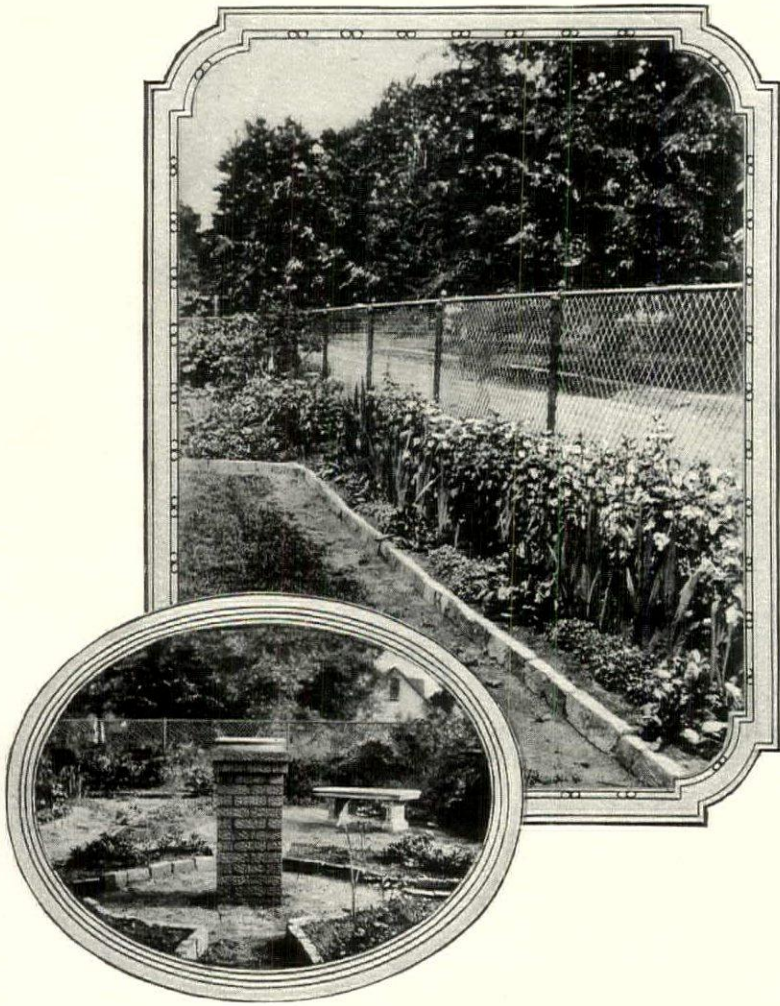
Perfect specimens of the true Koster's Blue Spruce and American Hemlocks, ranging from three to fifteen feet in height, available for shipment after August 15.

Inquiries and requests for suggestions for planting cordially welcomed.

Outpost Nurseries

DANBURY ROAD, RIDGEFIELD, CONN.





An Inexpensive, Beautiful Garden Behind a PAGE Protection Fence

There's encouragement in developing beautiful grounds—if they are enclosed by Page Protection Fence. Trees, flowers and shrubs smile through this friendly barrier, safe from the hands of mischief-makers.

Prevent trespassing and intrusion—make your grounds useful and beautiful—a part of your home.

Page is the strongest type of Protection Fence made. It makes you the real owner of your property—adds both beauty and value to your estate.

Write for Free Illustrated Booklet—"Fences for Protection and Beauty." Plan now to protect and beautify your property.

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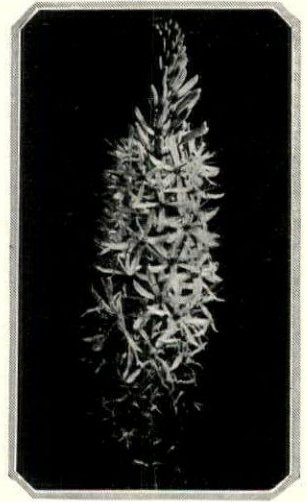
America's first wire fence—1883

PAGE

PROTECTION FENCE



Ingot Iron
The only wire fence made of Armco Ingot Iron.



The Wilt (Camassia) has light blue flowers and grows to a height of 1 foot.

SOME BULBS and THEIR TREATMENT

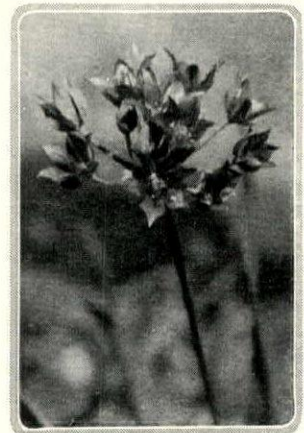
ALL of the infinite variety of common and rare flowering bulbs which are usually planted in the fall, must be transplanted at least every third or fourth year, as the many new bulbs which are formed quickly exhaust the soil, affecting the flower unfavorably. Bulbs should not be transplanted in the fall but after the leaves have died back to the ground. Then they are taken from the soil, the young carefully separated from the old, and kept in a well-ventilated and cool place until fall. At this time they are again placed into some good rich soil. All types prefer a somewhat sandy soil, but never thrive when it is freshly fertilized.

Tulips, narcissus, hyacinths, crocuses, etc., are some of the most universally known bulbous plants. But besides these there are many others, not quite so well known, while others are comparatively rare. Among the less well known bulbs are the species of *Erythronium* (Dog's Tooth) having tooth-formed or narrow bulbs which flower during April and May. Many of them are native species, one of which is the "Adder's Tongue," *E. dens-canis*. This species will thrive in any loose garden soil, and is especially adapted as a border plant for small flower beds. When cultivated as a window garden plant, 4 to 6 are placed in a pot and covered with an inch of soil. They remain out of doors until January, then they are placed in some frost-free room, and after about 8 days are taken to the window garden and placed near some window. The flowers will then

appear in January or February. In the window garden these bulbs should be replanted every second or third year, and should be planted about two inches under the surface.

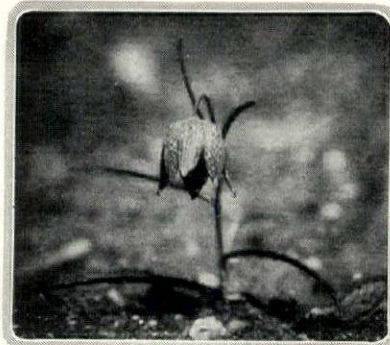
One of the more common bulbs is the grape hyacinth (*Urgula*). It is one of the most appreciated smaller bulbous plants as it has a wonderful spicy odor. This bulb is used for borders, and as such should be planted once every four years, the same time removing the young bulbs which have developed. It does well in a loose sandy soil, which should not be kept too dry. When planting, the bulbs should be placed from 2" to 4" apart, according to their size, and at a depth of 2 inches. This species can also be successfully used in the window garden. After in the pot, it should be left until January, then brought to the window garden in a cool place for a short time, and then placed in the window garden.

A flower comparatively small in the garden is the daffodil.



Allium aureum is distantly related to garlic. Its white flower blooms in a cluster.

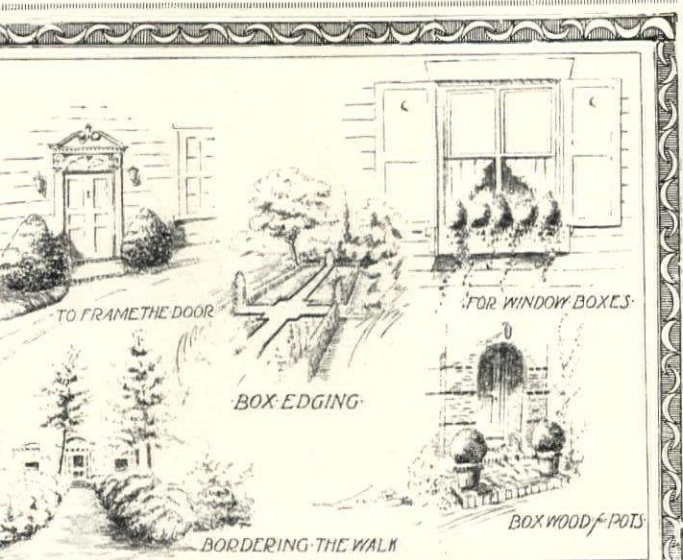
more (Anemone) beautiful flowers are known. The *morosa* is a white flower, other withers. Still beautiful are the forms which form white, moist, some ed, place. from August frost has. Then they covered over are not must be pr the sever blasts. Th well when the direct mid-day sun. Their b (Cont'd on



Snake's Head (*Fritillaria meleagris*) grows about 1' high and its dull red flower is speckled with spots of brilliant orange.



The crocus is rightly one of the fondest and most familiar of early spring blooming flowers. It is *crocus vernus*.



BOXWOOD DOES ALL THESE THINGS AND YOU CAN PLANT IT IN SEPTEMBER

BOXWOOD will add a note of romantic antiquity to your Old-Fashioned Garden and appropriately frame the doorway to your home, edge your formal garden, and hedge your walks and drives. It is one of the most satisfactory plants you can use for pots and window boxes.

For the many uses to which Boxwood is adapted in your garden, we have a splendid supply available,—from 4 inch size for edging to 4 foot height for individual planting. Ask for our complete catalog "H" which lists these and many other garden beautifiers you will be interested in.

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Perfect Drives!
quickly obtained ~
easily maintained

The perfect driveway is readily obtained and easily maintained by the use of Solvay Calcium Chloride, a clean, white, deliquescent, chemical salt which has the peculiar property of attracting moisture to itself, and quickly combining with the surface to which it is applied. While absolutely odorless, and harmless to rubber tires and shoes, horses' hoofs, clothing, etc., Solvay Calcium Chloride is a sure destroyer of weeds as well as a perfect surface binder and dust preventive. It will not track or stain.

Tennis courts, too, are made faster, better!

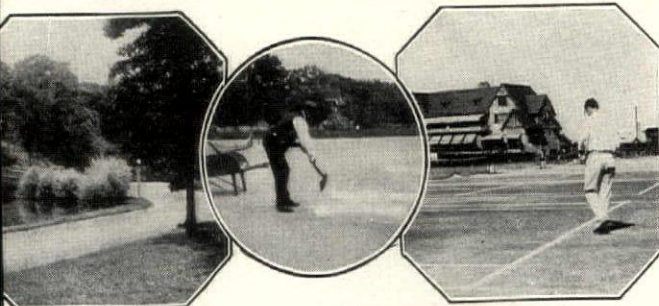
Solvay is ideal for tennis courts—prevents dust and weeds, keeps the court hard and resilient and relieves sun glare.

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until you have received a copy of my 1923 Peony catalog entitled

"The Flower Beautiful" Mailed on Request

It is the only exclusive Peony catalog that has been published annually, without a break, for the past nineteen years, and represents a business in this flower of unquestioned supremacy—the standard by which others are judged.

Greenwich, N. Y., July 7, 1923.
In my thirty years' experience in growing peonies, I have found all roots purchased from you superior in size and quality to any purchased from other dealers, and always true to name.
A. J. REYNOLDS.

GEORGE H. PETERSON

Rose and Peony Specialist

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Six Evergreens \$10.00



This Splendid Collection of Six Beautiful Evergreens Offered for Ten Dollars

This new *Friendship Offer* was photographed at this charming doorstep to show you just how you may **BEAUTIFY YOUR HOME**. Plant them at the house corners, underneath the windows, on the lawn, in the garden, and in fact in any place that needs the **ALL YEAR BEAUTY OF EVERGREENS**.

- 1 Silver Fir 18-24" | 1 White Spruce 2-3' | 1 Arborvitae 2-3'
- 1 Austrian Pine 2-3' | 1 Arborvitae 18-24" | 1 Douglas Fir 2-3'

These plants are the best that can be grown,—thrice transplanted,—roots in a ball of native loam,—burlap wrapped,—carefully crated and delivered to express—Framingham, Mass.

Please send remittance with order

Send for
"AMERICA'S LEADING NURSERY CATALOG"
A most complete planting guide for Your Home Beautiful—distributed free for the asking. Write **TO-DAY!**

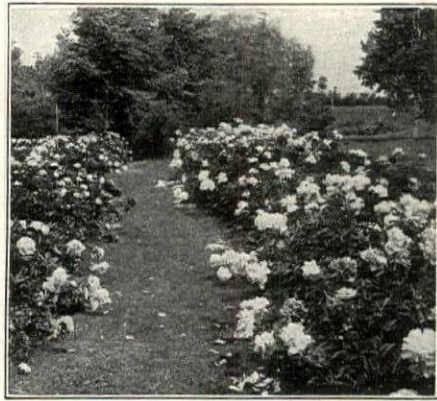
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PLANT PEONIES NOW

THE most splendid flower in cultivation. The delicate fragrance, elegant shape and form and the great variety of shades make them favorites everywhere. Our collection is one of the largest in the world. We guarantee all of our Peonies—true to name.



Can you imagine one hundred miles of Peony bloom in one field at one time? Our planting comprises over 938 varieties from which to make your selection. We are making you the following "Get Acquainted Offer" at very low prices. These are all splendid strong divisions with from two to five eyes. Every Peony in this collection is a gem. Try them.

OLD GARDEN COLLECTION

Should be planted by the entire nation—vigorous growth and lots of bloom.

- La Rosiere, White and Gold.... \$1.00
- L'Indispensable, Baby Pink..... 1.00
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\$5.00

Any 2 for \$1.50; the entire collection for \$3.50

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Here's the flawless, exquisite collection for the artistic taste.

- James Kelway, Pure White..... \$1.50
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"PEONIES FOR PLEASURE." A beautiful Booklet de Luxe. A great treat for every Peony admirer. Gives you beautiful, life-like views of our entire line and provides an accurate guide for ordering. Gives facts and helpful cultural directions. Write for your copy today.

THE GOOD & REESE COMPANY

DEPARTMENT 212

SPRINGFIELD, OHIO

Largest Peony Growers in the World

SOME BULBS and THEIR TREAT

(Continued from page 152)

cularly formed (they closely resemble dry pieces of ginger), in order that the bud from which the shoots will grow can only be distinguished with difficulty, but still they must be placed in an upright position, covered with two inches of soil, and five inches apart. It is advisable to plant this species early in the spring instead of in the fall. In the autumn, when the leaves have disappeared, the bulbs are taken from the ground and kept in some dry place throughout the winter. For window garden cultivation this species can be planted at any time.

The best results are obtained with a soil rich in humus, for the anemones are children of the forest. Before planting these bulbs in the spring, it is advisable to place them in water for ten or twelve hours so that they can swell. After they have been air dried, they are to be planted. After blossoming the anemones should not be watered; it only causes the bulbs to rot. Therefore, when left on the beds, and other plants planted over them, care must be taken that they are protected from the harmful effects of moisture.

Allium neapolitanicum is a dainty white flowering plant which probably was derived from the golden yellow *A. moly*. This plant thrives best in a loose sandy moist soil which should not be wet, and propagates profusely through seed bulbs. It, as well as many other species of *Allium*, are hardy plants, but they should be slightly protected from the severe winter frosts. The bulbs are placed 4" apart (those of *A. moly* 6"). Every third or fourth year they should be transplanted into a fresh soil.

Another bulbous plant is the Spanish iris (*Iris hispanica*). Its flowers vary greatly in color, the most prominent are light and dark blue, white, light and dark yellow, brown, purple, and violet. One variety of this species has been developed which produces double flowers.

For the cultivation of these beautiful plants, a loose, rich, and slightly moist and deeply cultivated sandy soil is required, and for their best development a warm sunny place is essential. For this reason they can be successfully used for group planting on lawns. The bulbs should be planted in October or November and placed 4" from each other and at a depth of 4". They should be transplanted every second or third year. It is advisable to give these bulbs some slight winter protection during the colder months of the year.

The large bulbs of *Campanula* flower shafts which are 2 1/2" covered with many flowers ranges from a pure white violet. This hardy plant ro which is loose, rich and no The place may even be sli without injurious effects.

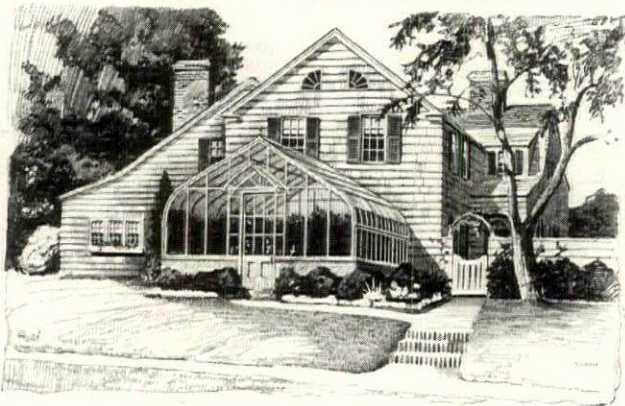
this plant is the West, wh posedly nutritious bulbs are Innumerable garden variety of the Crowfoot (*Ranunc* flowers produce shades of and white. It is difficult to these are the most beautiful worth planting.

The greater part of the which resemble claws give a of lifelessness and death an prise the casual florist when flower. They should be plan ber or November, placed 4" at a depth of 2 1/2". The bu protected from severe frosts. method of procedure with *R. asiaticus* should be p ing February or March. Th have been deeply cultivated and have received old manu lizer. Clay present in the beneficial, especially if they where they will not receive rays of the sun. During the of the season, water must l

With the disappearance of the species of *Ranunculus* can planted to a reserve bed should remain until the leav appeared. Then the bulbs a and stored in some dry cool

When placed in the living species should be treated li *coronaria*. For this purpose chosen which have not been with the soil for one year, three or four for each pot. Th sunk into the ground in som place until frost. At this ti brought to the window ga they should receive sunlight, mild days, a moderate amou ure, and a temperature not 50 degrees F. When they ar sufficiently, and when the l intense, these bulbs will r Otherwise they will appear in

The French species of are especially to be recommen produce large flowers, and ma of them have been developed. Dr.



Nevertheless She Was Determined To Have A Greenhouse

They bought an old Colonial house and "did it over."
"Her" dream of a home in the country was to have a greenhouse.
"He" contended "it would not look 'any kind of house' hooked on to a Colonial type of house."
"She" appealed to us.
We made this pencil sketch showing exactly how it would look.
"She" won.
"He" is now glad "she" did.

If you and yours are having a like difference of opinion, mayhap we can be equally successful in helping out. To our greenhouse booklet you are most welcome.

Hitchings and Company

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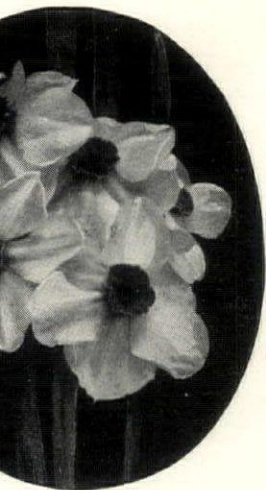
MODELING IN WO

THE household activities of the handyman can now be multiplied, and he can increase his good works in the field of salvage and craftsmanship.

Recently arrived from England, from the plant of a great firm of industrial chemists, is a new preparation which is called, in addition to its trade name, plastic wood. It can be moulded by hand into any conceivable form, and hardens on exposure to the air to a tough, solid, waterproof substance similar to wood, but without any grain. It is free from any tendency to warp, crack, blister, peel or crumble, and can be nailed, screwed, sand-papered, turned on a lathe and treated with any finishes which are used on wood.

It can be seen at once that preparation can perform a g services on the craftsman's about the house. Otherwise furniture repairs can be made w wood by anyone. Cracks can and the filler sand-papered s stained to match the wood frames and broken corners restored, nail holes or counterst filled. To ingenuity which is c age, a legion of uses will at once because of the powerful adhesi ties of plastic wood, and beca re-create missing parts, many t be salvaged which had long been as hopeless.





Seasonal Offering

1926, the importation of Holland Narcissus bulbs, have brightened our early generations back, is in U. S. A. This means all go down and prices up, inferior domestic bulbs will be.

Advantage of one of the three below, you still have an opportunity yourself a supply of high quality narcissus bulbs at prices even what you have been paying in the past. Planting these bulbs from 6 to 8 inches in accordance with our simple directions they will become naturalized, themselves and multiplying with attention.

Our selection includes the most desirable bulbs from every class suitable for planting, as follows:

Narcissus for Naturalizing:

Varieties; 1 Doz. of each

"Glory," "Emperor," "King of the Netherlands," "Madame De Graaf," "Walter," "Beauty," "Red Star," "Grand," "White Lady," "Sulphur," "Elvira," and "King of the Netherlands."

Fine Bulbs only \$12.00

Varieties; 1 Doz. of each (your choice) Bulbs for \$7.00

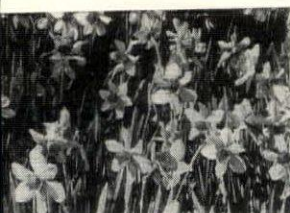
Varieties; 1 Doz. of each (your choice) Bulbs for \$4.50

Prices are postpaid except West of Mississippi River where 10% must be added for postage.

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1924 Catalog shows latest varieties of grade genuine imported hyacinths, narcissus and other bulbs, with full directions for planting. Send us your name and we will mail you a free copy.

WALTER'S SEED STORE
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Madonna Lillies

Prize Bulbs of Exceptional Size

Selected with great care from the choicest collections in France!

These Lillies, the famous flowers of History and Romance, born on tall, stately stems, from 4 to 5 feet high, are remarkable both for the astonishing size and number of their blooms, often from ten to fifteen on a single stalk. Their pure and glistening whiteness will make, a never to be forgotten accent against the riotous color of the garden of your dreams.



Will bloom next June—if you plant them now. 50c each. \$5.00 a dozen.

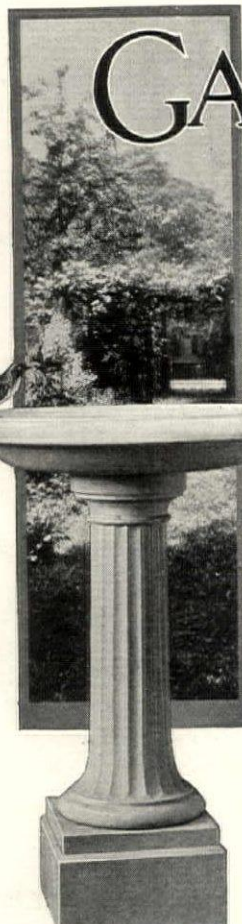
Other Specials in Schling-quality Bulbs

100 Single Early Tulips in 10 named varieties (Bloom in April and Early May)	\$4.00
100 Double Early Tulips in 10 named varieties (Bloom in April and Early May)	\$4.50
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100 Breeder or Art Tulips in 5 named varieties (Tall and stately like the Darwins. In Wonderful shades of bronze, orange buff and apicot)	\$5.00
100 Daffodils—our special assortment for naturalizing, big, medium and short trumpets, all top size bulbs	\$4.50
100 Crocus, designated colors, or our assortment	\$1.75
100 Scilla Siberica, Blue squills	\$5.00
100 Giant Snowdrops	\$5.00
100 Blue Grape Hyacinths	\$3.00
100 Chionodoxas, Glory of the Snows	\$4.00

Shall we send you our "Book of Bulbs"—it is yours for the asking

Schling's Bulbs

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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
3218 WALNUT STREET, PHILADELPHIA.

Success with Roses

by Robert Pyle

Dear Folks:

Since talking with you last I've had a rich rose experience.

Ever since enjoying the roses in Belfast, Ireland, I've had the idea that Puget Sound country had roses equally fine. For a dozen years, too, have I hoped to see the Rose Festival at Portland.

This June my dream came true. In company with Gurney Hill, "that lovable man," as Dr. E. M. Mills calls him, the originator of so many great roses, and Robert George, for many years head of the Storrs & Harrison Nurseries, I witnessed the crowning of Queen Lucy Lee in Laurel Hurst Park.

Then the River Fete, the Rose Show and Civic Meets, and at Seattle, another show; in Tacoma the Rose Gardens; and everywhere and best of all, the Rose folks. Every day was a great event, and I am still dreaming of the land where the Rose is queen indeed.

I continued my study of the rose, of new varieties and of rose stocks, with every grower of notable size as far south as Los Angeles; stocks budded on Manetti, Ragged Robin, Odorata and Multiflora, and roses on their own roots. Since returning I have not ceased to study the rose as grown near the Atlantic Seaboard.

Why this travel of from 8,000 to 10,000 miles this season? To observe first-hand, more than half, I suppose, of all the roses being grown for all of America.

Let me tell you it is our earnest desire to learn which are the best and why they are the best, that we may the better produce here or obtain elsewhere the best that can be had for the benefit of those who put their trust in us.

We are trying to take the RISK OUT OF ROSE GROWING for you. Our new catalog will be ready September 1st.

Robert Pyle

If you buy CONARD Roses, success will be easier—they're guaranteed to bloom.

Each rose bears a durable, celluloid star tag to identify the variety in your garden. No other roses have this feature.

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THE FALL PLANTING SEASON

Is in many ways, the best time of the year to improve your grounds and gardens, because all stock is at its best in vigor and planting condition. For your guidance in the proper selection of stock for fall planting, our service department—always prepared to help formulate your planting plans—suggests the following groups as the most ideal for September planting.

SELECTED DWARF EVERGREENS For Porch or Foundation Planting

Pyramid Arbor Vitae... 2 ft. \$2.50 Ea.	Japanese Yew... 1 1/2 ft. \$3.25 Ea.
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American Arbor Vitae... 2 ft. \$2.00 Ea.	Blue Pyramid Juniper... 1 1/2 ft. \$3.00 Ea.
Golden Plume Cypress... 2 ft. \$3.00 Ea.	Oriental Arbor Vitae... 2 ft. \$2.50 Ea.
Green Plume Cypress... 2 ft. \$3.00 Ea.	Thread Branched Cypress... 1 1/2 ft. \$3.00 Ea.
Pfitzer's Juniper... 1 1/2 ft. \$3.25 Ea.	Dwarf Mugho Pine... 15-18 in. \$3.25 Ea.

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Douglas Fir... 4.00 Ea.	Pyramidal Spruce... 4.50 Ea.
Veitch's Fir... 5.50 Ea.	Silver Fir... 5.50 Ea.
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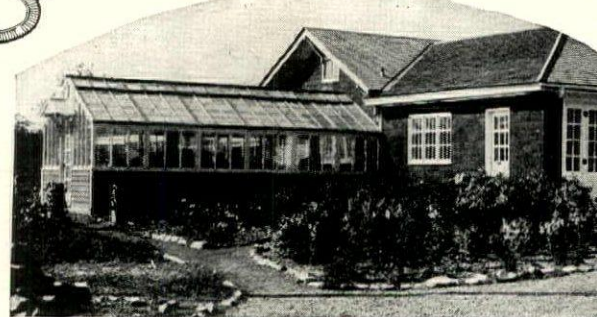
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Our Autumn Supplement of Tulips, Narcissi, Hyacinths and Lilies, as well as such plants as are best set in the Fall, is now ready. If you are not on our mailing list send for your copy now. Our 1923 Annual will be mailed to you at the same time.

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Juniperus Communis, or Common Juniper, ready for carrying home in your car.

Some Changes You Can Make in September

Visitors who come to the nurseries in September—and the other eleven months, too—are surprised at the great variety of new and rare evergreens seen here. And then they ask "Will the trees live if they are moved now?"

Of course they will. Ask Mr. Wickey, who for more than 40 years has directed the tree-moving operations here; he says a tree can be moved any time of year if you know how—and *he knows how*—so these splendid evergreens can be moved safely this month.

Hicks Evergreens have been root-pruned, have big balls of earth, and are tightly wrapped in burlap and canvas. They'll grow, we guarantee. We have some wonderful specimens of Nikko Fir, Blue Japanese Cypress, Meyer's Juniper, Mugho Pine, Japanese Yew, with the more familiar evergreens that will make your place fairly "shine" during the winter.

Change Shrubs, Too

September is a good time to move shrubs. Get them with a ball of earth, keep them moist for a few days and they will never know they have been moved. American Holly and Mountain Laurel, Japanese Spurge and Mountain Lover, Azaleas and Dogwoods, Beach Plum and Snowberry, Constantinople Hazel and Chinese Witch-hazel, Father Hugo's Rose and Turquoise Berry—why, there is a host of lovely things that you can enjoy next summer if you get them this fall. They will grow, too, for we dig them as carefully as we dig evergreens and shade trees.

I Want to Send You Our Latest Catalogue

Come to the nursery and see these unusual plants. Take some away in your car and plant them yourself, for I believe that if you love a plant you can make it grow any time—and I have told why and how in this new edition of "Home Landscapes." Several paintings by Miss Amy Cross and Walt Huber are reproduced; a number of pictures of plants and flowers in color, with many photographs of landscapes are also shown. I think you will enjoy the book and be proud to own a copy—I shall be glad to send it if you write me.

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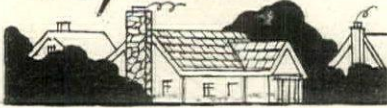
THE beauty of your garden next year depends very much on what you plant this fall. Wagner Iris, Peonies, Hardy Plants, Bulbs and Flowering Shrubbery will yield a loveliness of bloom if planted now—Wagner Evergreens and Conifers will give color to your winter landscape.

Our Landscape Gardening Department can help you make your grounds more attractive whether you have a large estate or a small town or suburban lot. Please write for full information.

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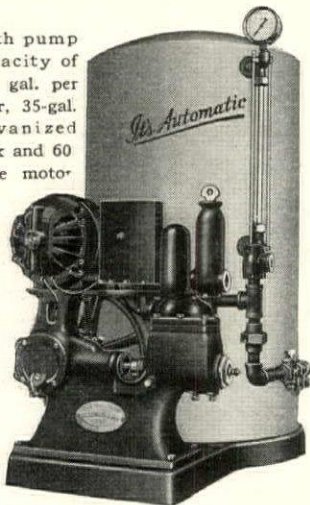
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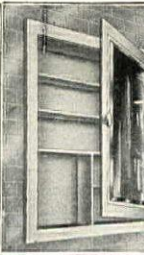
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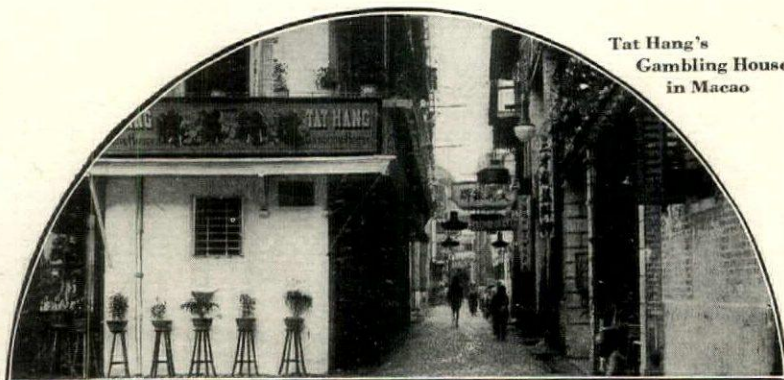


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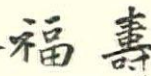
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Then, in the spring, you'll see the cherry blossoms adrift about Tokyo—and Shanghai, race-mad, with its nose to the palings—and Peking, full of new rumors and old magic—and Korea for the dogdays, with the South Manchuria Railroad to rent you a tiny Japanese house—with a smily little maid thrown in, in a butterfly-blue kimono—on a white and perfect beach above the bat-winged junks!

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Win-Dor

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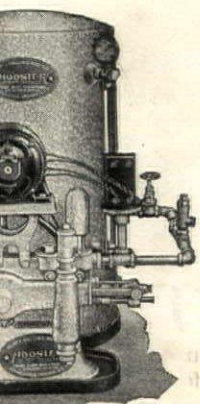
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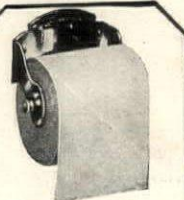
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SANOLA

BATHROOM WARE

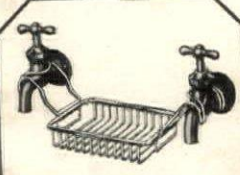
Is made of the finest brass, hand-somely designed, and beautifully finished with a heavy coat of silver-like nickel. Constructed to be attached to the surface of the wall, San-o-la accessories are easy to put up and are al so uly sanitary because they always hold soaps and tumblers in the light and o-en air, which keeps them dry and clean.



HE 913—Wall Soap Dish as shown....\$2.30

Ask any good dealer to show you these attractive fixtures or write for illustrated booklet called "Real Bathroom Comfort." Dept. H. G. 9

ART BRASS COMPANY
 299 East 134th Street
 New York



HE541—Sink and Laundry Soap Dish....\$1.25

NO medicines, drugs, massage, exercise, or unpleasant dieting

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JUST a normal, healthy disappearance of excess weight in a natural way

Basy Bread is a dependable, scientific and delightful weight-reducing food. Physicians of the highest standing have repeatedly prescribed it to their patients.

For years Basy Bread has brought to an ever-increasing circle of conservative families a strengthening but non-fattening food that aids the system in its natural reducing efforts.

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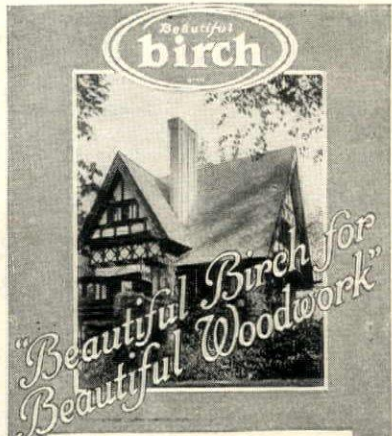
The reasons for these definite, visible results (always accompanied by marked gains in health and strength) are interestingly explained in our concise free booklet, gladly sent.

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NOW—ABOUT THAT GARDEN



WOULD you know they were single peonies? They are! And they're quite the mode, nowadays. Perhaps you'd like to copy House & Garden's own planting of a deep maroon variety called "The Moor" against a huge clump of white Oriental iris, with a cloud of pale blue anchusa for a background? Or maybe you'd prefer terrace after terrace of iris and peonies going straight up to the sky—peonies on the flat, iris clinging to the bank. Or—but the Fall Planting Number of House & Garden, the very next number, will show you a dozen ways in the nick of time. For peonies and iris must be planted now, to bloom next spring, and you must get to work at once. Varieties, groupings and planting instructions, in the next issue.

This issue, too, will show you some new possibilities in phlox. Maybe you never saw a sea of phlox subulata dripping over a flight of stone steps? . . . It will tell you about fragrant gardens that you sit

down in at dusk—gardens for old people and lovers. . . . It will show you how to take the charm of English cottage gardens and give it to their transatlantic cousin, the American small house. . . . It will teach you how to make a little formal garden planted with tulips; a central pool in a ring of lawn with a circle of shrubbery; a handkerchief-size garden for a tiny house that needs a splash of color.

And, most necessary of all, it classifies, codifies and prints the whole job of putting the garden to bed so that you can't make a mistake—planting, transplanting, mulching, and everything that will save you six months of next year's blooming-schedule.

Inside the house: corner cupboards, Persian rugs, intra-house telephones, period furniture, house planning, and how to make silver rooms and gold rooms from Chinese tea-chest papers.



DISCARDED

It isn't money that makes the garden successful; it isn't even work alone. It's knowing how. Read October House & Garden and you'll see why this is so.

After September first, you cannot buy magazines at news stands unless you have reserved them in advance. Tell your newsdealer to save you a copy of this Fall Planting Number now; otherwise you will be disappointed.