

HOUSE & GARDEN

LIBRARY OF HAWAII

CIRCULATING

LIBRARY OF HAWAII

CIRCULATING

DISCARDED



Household Equipment Number



Kohler sinks may be installed with or without legs, at the most convenient working height

YOUR KITCHEN IS YOU

What a spotless laboratory and livable room, all in one, the modern kitchen has become!

No longer is the kitchen a drab, neglected annex. Now the engineer invents devices for it. The architect ponders its plan and arrangement. The decorator gives it serious study. *Everyone* senses its new dignity and importance.

Today, your kitchen is *you*. Your friends expect it to measure up. And, if it does, how proudly you throw open its door and present it for inspection!

Yours is the satisfaction of owning the best if your sink is of Kohler

Ware. You can buy nothing finer. Every Kohler sink possesses the same surpassing quality of enamel and the same distinction of design that have won Kohler Ware for bathrooms its assured position in the best-appointed homes of America.

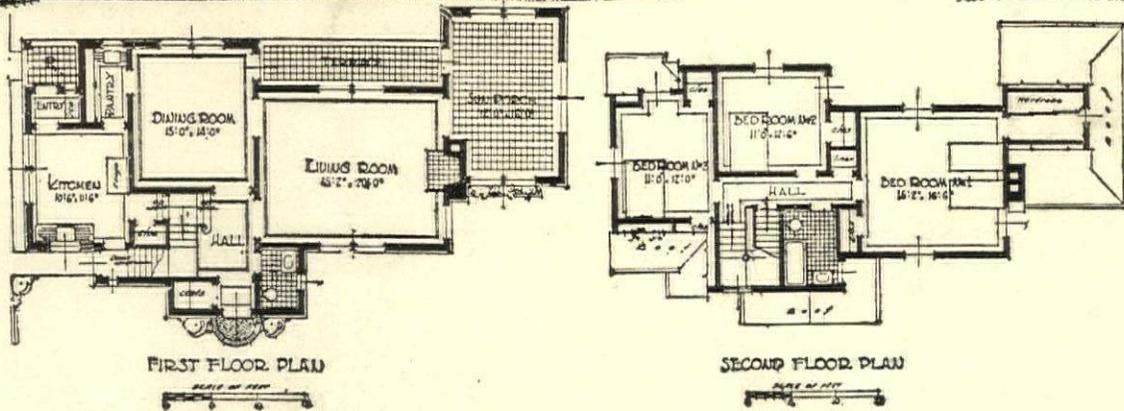
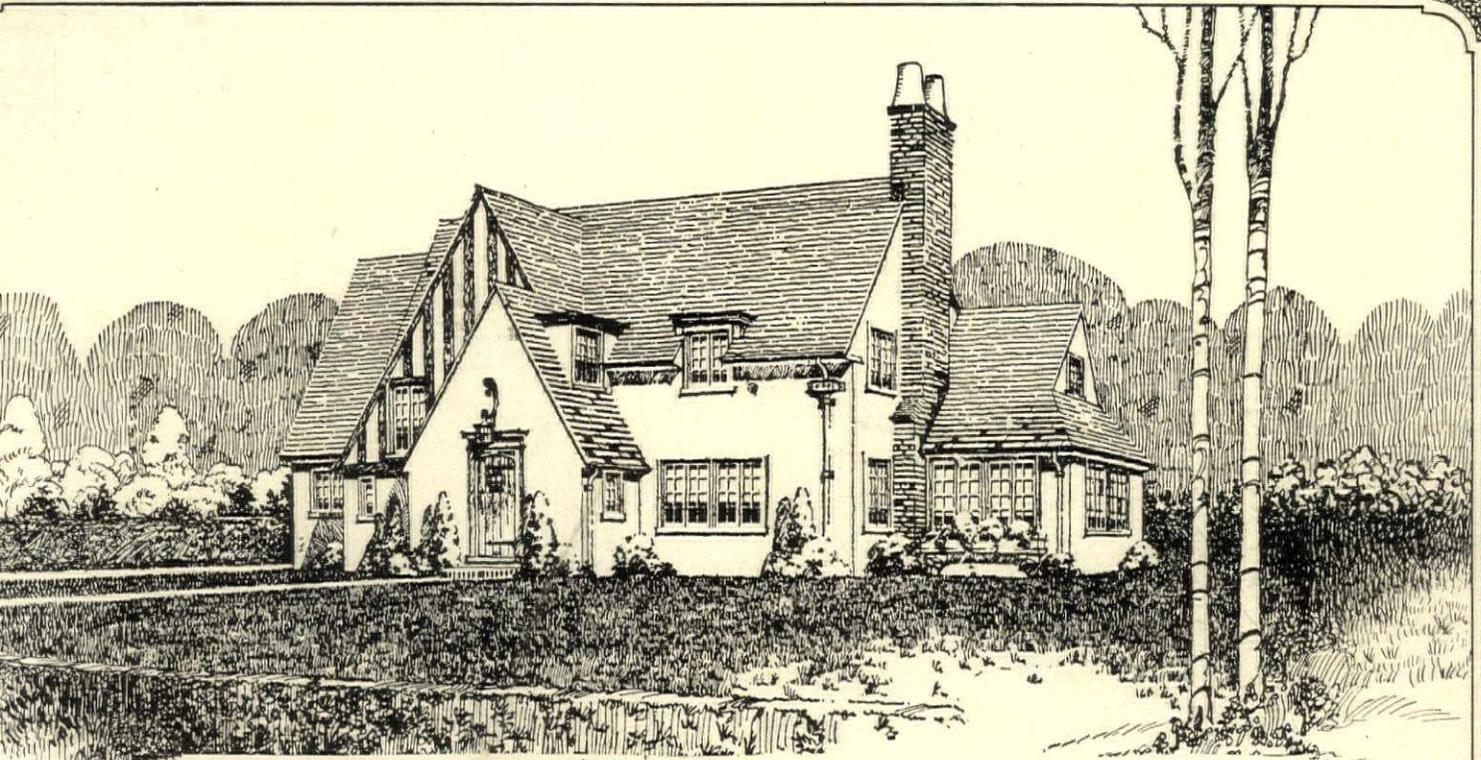
Good plumbing dealers everywhere sell the products of the half-century-old house of Kohler of Kohler. Our booklet (please write for it) will show you Kohler fixtures for bathrooms, kitchens, and laundries.

* * *
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, Wisconsin • Shipping Point, Sheboygan, Wisconsin
BRANCHES IN PRINCIPAL CITIES

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



When Vice-President Coolidge

contributed an Introduction to the Plan Book of the Better Homes Campaign he reminded us that there are two shrines at which mankind has always worshipped;—the altar which represents religion, and the hearthstone which represents the home.

In the same connection Secretary Hoover urged that we have in mind not houses merely, but homes; that the family is the unit of modern civilization and the home its shelter and gathering point.

This all-powerful influence of the home and the home-atmosphere makes the *construction* of the house itself of paramount importance.

Are the outside walls of good material? Are the inside walls "for all time and clime"? Is the house beautiful, durable, economical? Is it so built as to be an investment and not a shell?

Build of BISHOPRIC and these questions answer themselves "Yes." Bishopric Stucco over Bishopric Base for outside walls, Bishopric Plaster Base for inside walls will lower construction costs 25% and make your home one of beauty and lasting satisfaction.

Our booklet "For All Time and Clime" is an interesting compendium of information, with diagrams and many illustrations of Bishopric Installations; 44 pages. Let us send you a copy.

(Sold by Dealers Everywhere)

THE BISHOPRIC MANUFACTURING COMPANY

648 Este Avenue,

New York City Office: 2848 Grand Central Terminal

Cincinnati, Ohio.

Factories: Cincinnati, Ohio, and Ottawa, Canada

VACUUM CUP TIRES



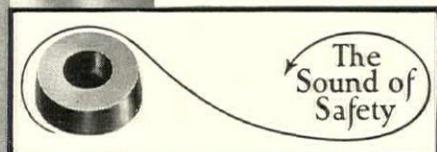
**They are NOT
higher priced**

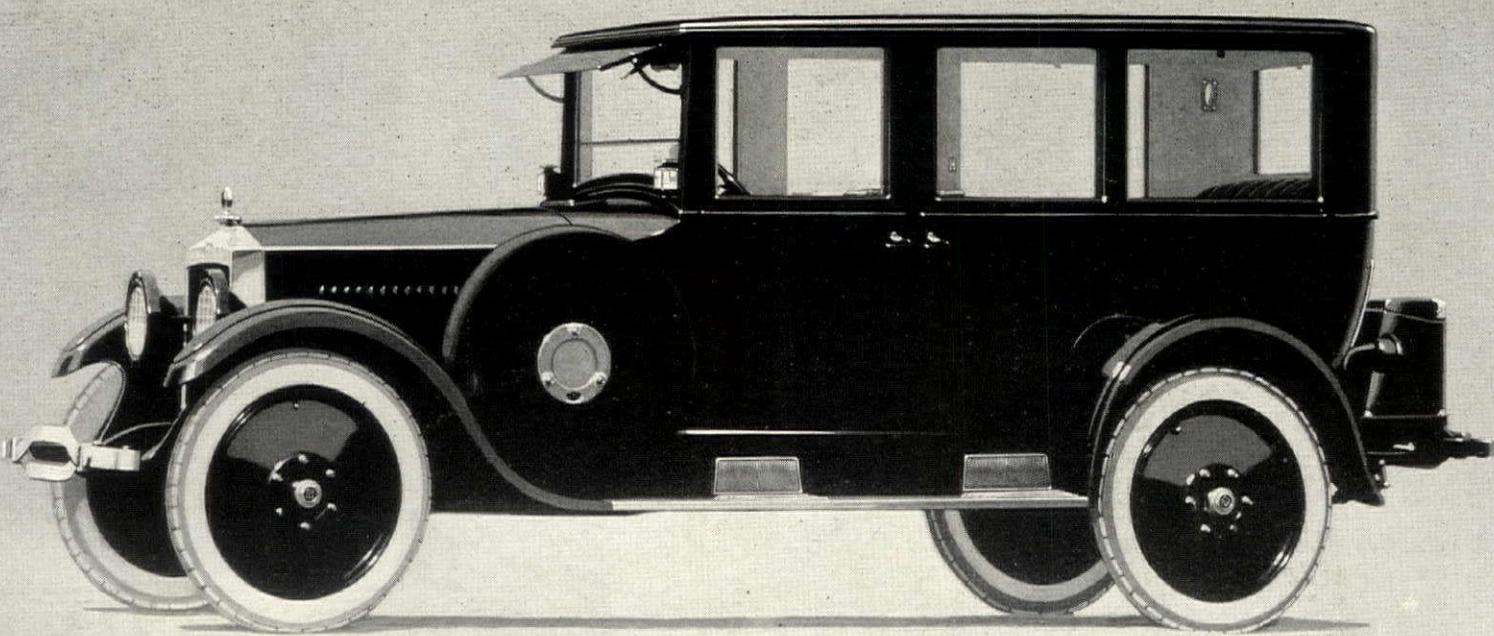
WORKMEN trained in our own plant—up-to-the-minute machinery, a large part of it designed by our own engineers—thorough organization—maintained quality for thirteen years—a model modern plant. Result:

*Twenty-four hours a day
year-round production!*

Again, result: Substantial savings which the intelligent buyer of Vacuum Cup Tires and "Ton Tested" Tubes quickly perceives and avails himself of.

PENNSYLVANIA RUBBER CO. OF AMERICA, INC.
Jeannette, Pa.





H E 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

IN the Studebaker Big-Six you get all the performance, all the comfort, and all the dependability that any car can give—at a price smaller producers cannot even approach.

The Big-Six Sedan is a luxurious seven-passenger car with a seven-passenger motor and seven-passenger dimensions throughout. It distinctly is not a seven-passenger body mounted on a five-passenger chassis.

The Big-Six will take the steepest hills high. It will maintain a high rate of speed over long stretches hour after hour. Yet no car is better adapted to constant city use. None provides more

restful riding—none is easier to operate. None is freer from frequent repairs.

And all the equipment you will ever want or need is an integral part of the car. It is complete even to two extra disc wheels with tires, tubes and tire covers.

Its low price is due to large volume and to the fact that Studebaker overhead is shared by three models—all sixes. Then, too, only one manufacturing profit is included in the Big-Six price because all vital parts are manufactured in Studebaker plants.

If you spend more than the Big-Six price you can buy more weight and bulkiness and pay more for overhead

and operation but you will not get a better automobile.

The name Studebaker is assurance of satisfaction.



Partial List of Equipment of Big-Six Sedan

Two extra disc wheels complete with cord tires, tubes and tire covers. Handsome 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.

Aluminum-bound running boards with corrugated rubber mats and step pads. Aluminum kick plates. Heater, vanity case, smoking set and flower vase. Snubbers. Jeweled eight-day clock. Upholstery of rich mohair velvet plush with top lining and floor carpets to match.

Power to climb in high gear any climbable hill

MODELS AND PRICES—f. o. b. U. S. factories		
LIGHT-SIX 5-Pass., 112" W.B., 40 H. P.	SPECIAL-SIX 5-Pass., 110" 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
Coupe-Roadster (2-Pass.).. 1225	Coupe (5-Pass.)..... 1975	Coupe (5-Pass.)..... 2550
Sedan..... 1550	Sedan..... 2050	Sedan..... 2750

Prices Subject to Change Without Notice



STUDEBAKER

Detroit, Michigan

South Bend, Indiana

Walkerville, Canada

Address all Correspondence to South Bend

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



"No dust or dirt—and my curtains and walls stay so clean, too"

We Ask That You Send the Coupon Below—Now

For a Free Estimate On the Cost of Weather Stripping Your Home

If you would reduce next winter's coal bill 25% to 40%, if your house is draughty and the windows leak dust, soot and rain, or rattle, don't hesitate to send the coupon below. More than 7000 home owners already have requested a free estimate in this way.

Don't postpone action. Clip the coupon and drop it in the mail. An estimate showing the cost of installing Chamberlin Metal Weather Strips will be furnished immediate-

ly. You incur no obligation to buy.

Low Cost Will Surprise You

Chamberlin Metal Weather Strips are sold and installed by our own organization. Because our carefully trained experts make the installation we can guarantee Chamberlin equipment for the life of the building.

Any need for service no matter how

many years hence is cheerfully attended. With Chamberlins you take no risk. Get your estimate now. You will be surprised how really little it costs to equip your home or business building with Chamberlin metal weather strips. Order the strips early if you decide to buy. Then your installation will be made promptly. We urge this because our records show the greatest demand comes usually in August and September. At least get all the facts now.

C H A M B E R L I N

Metal Weather Strips

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

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

Just Send the Coupon

Chamberlin Metal Weather Strip Company, Detroit, Michigan

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.)

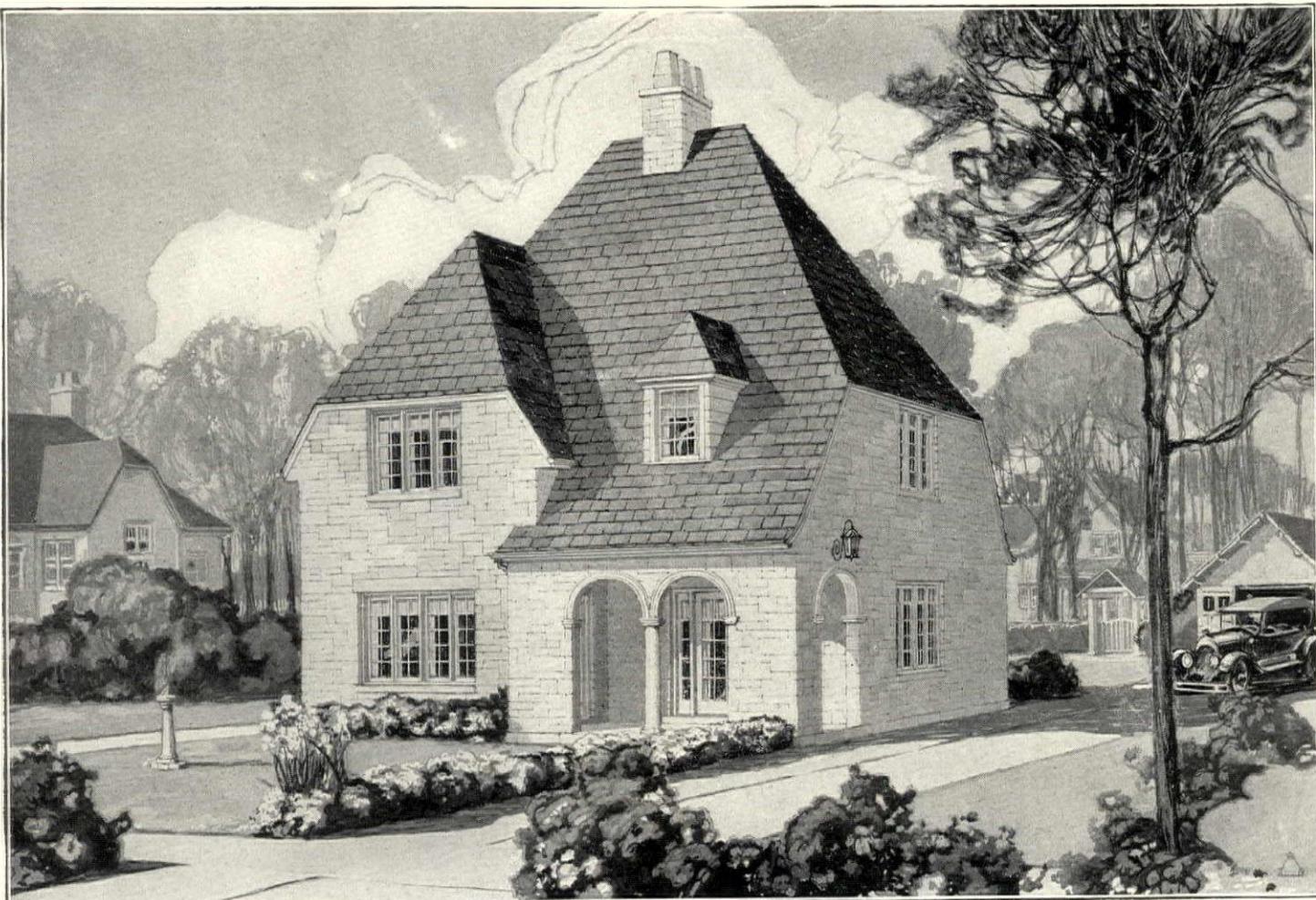
Give number of outside doors _____
windows _____

Name _____

Address _____

City and State _____

Eng. Dept. F-9



What is Indiana Limestone?

Indiana Limestone is a *Natural Stone*, not a manufactured product. It is a fine, even-textured, non-crystalline limestone of beautiful, soft color tone, ranging in the various grades from a somewhat grayish buff, on through silver gray to a medium toned gray of slightly bluish cast. The massive deposit forming the ledges in the hills of Southern Indiana from which this easily-worked, yet durable and perma-

nent stone is quarried, constitutes one of the most wonderful and probably the most useful of building stone deposits in the world.

While many of the finest mansions in our cities and suburban communities are constructed of Indiana Limestone, yet its use is not limited to large residences; small homes built of this stone may be made equally as beautiful and practical.

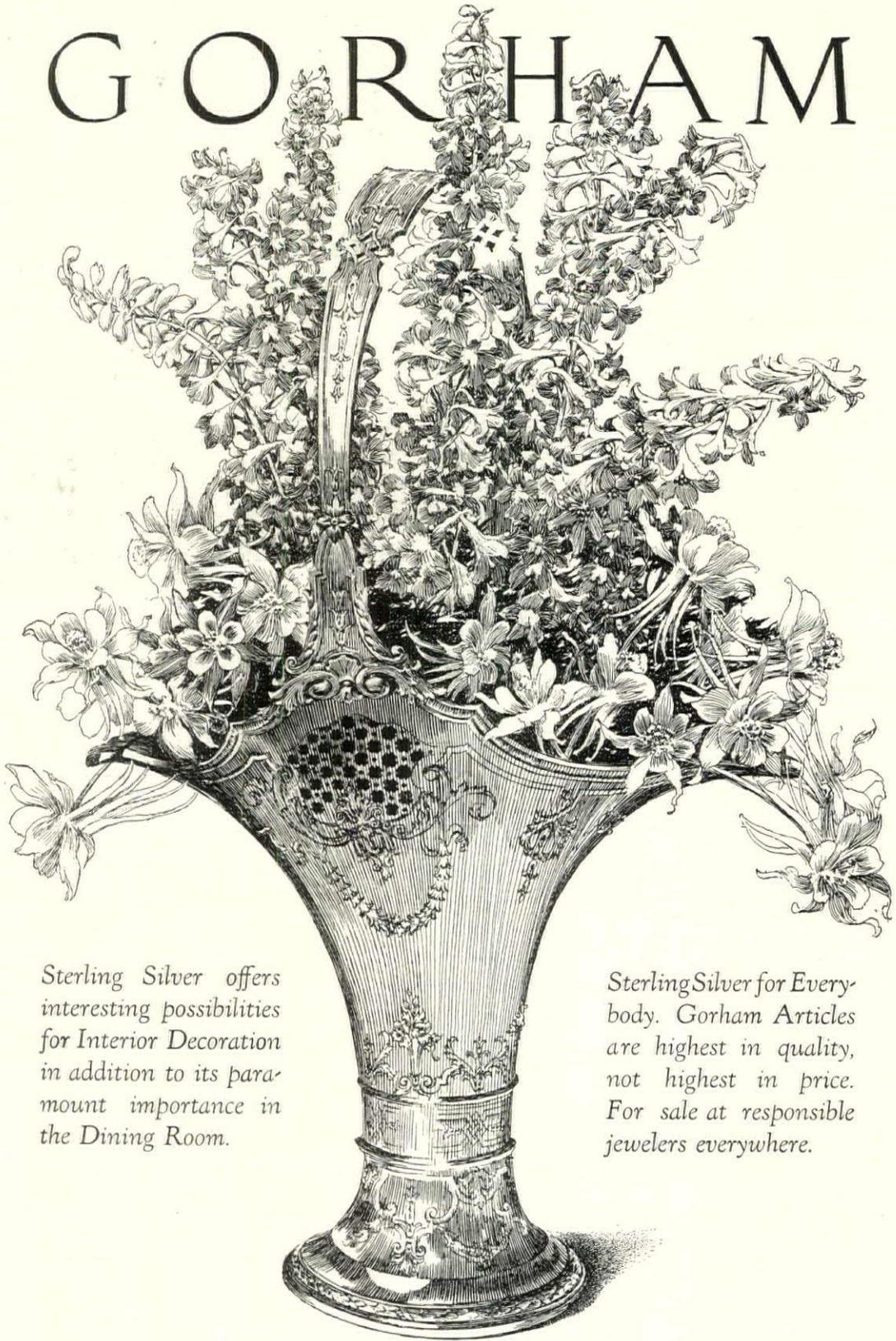


Indiana Limestone
pedestal for sun dial

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 G-782, Bedford, Indiana.

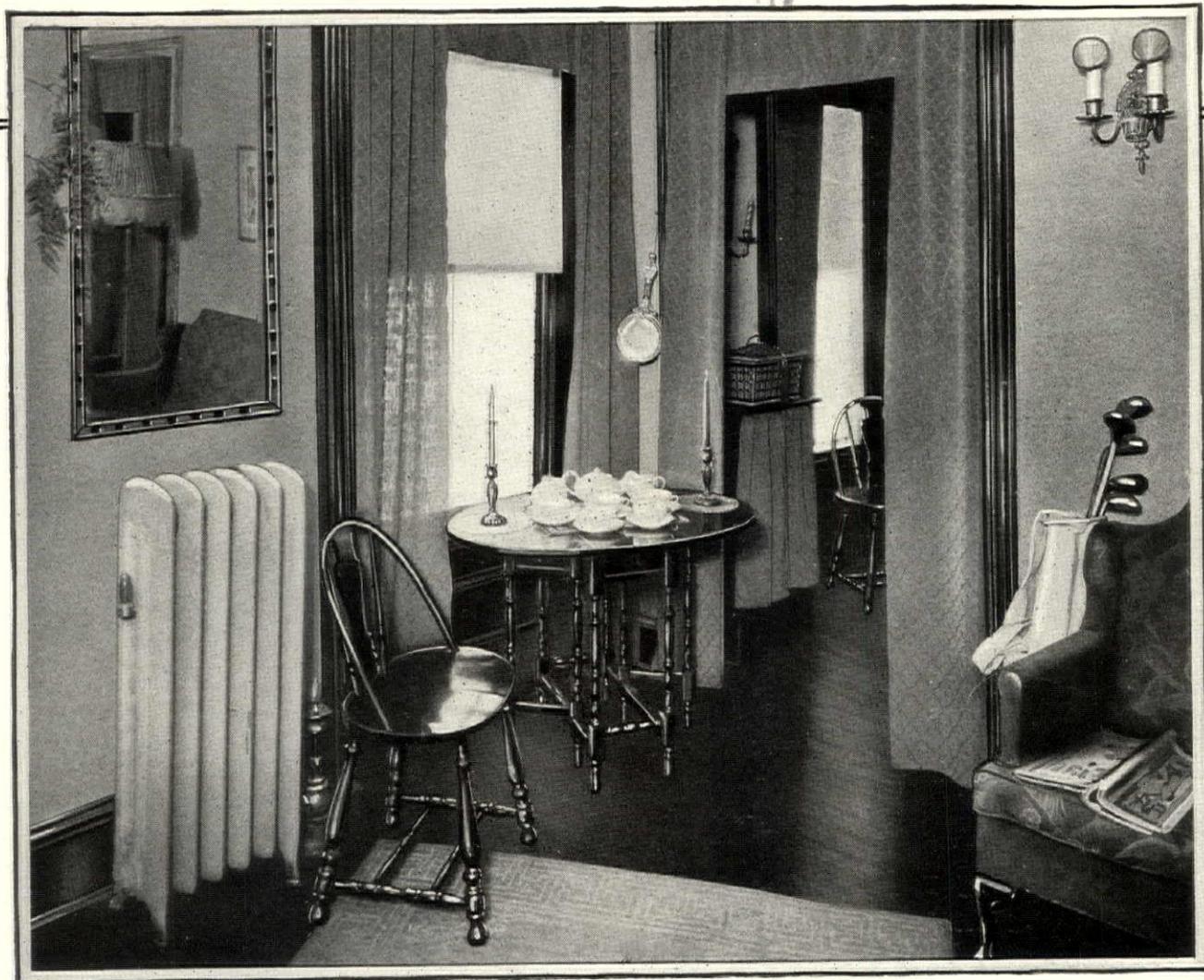


G O R H A M



Sterling Silver offers interesting possibilities for Interior Decoration in addition to its paramount importance in the Dining Room.

Sterling Silver for Everybody. Gorham Articles are highest in quality, not highest in price. For sale at responsible jewelers everywhere.



Would you buy an artificial diamond?

CERTAINLY NOT, especially if you could get a genuine stone for a comparatively slight increase in cost.

Then why allow **imitation** mahogany furniture or interior woodwork to come into your home when **Genuine Mahogany** may be had at a cost little above that of less beautiful, less durable cabinet woods?

Do not be misled into buying some other wood masquerading as mahogany under the misleading name "**Mahogany Finish**"—it is 100 per cent imitation. The term is never used in connection with **Genuine Mahogany**.

Again, the so-called "Combination Mahogany" too often means the use of other less desirable woods with mahogany veneer only on the prominent parts.

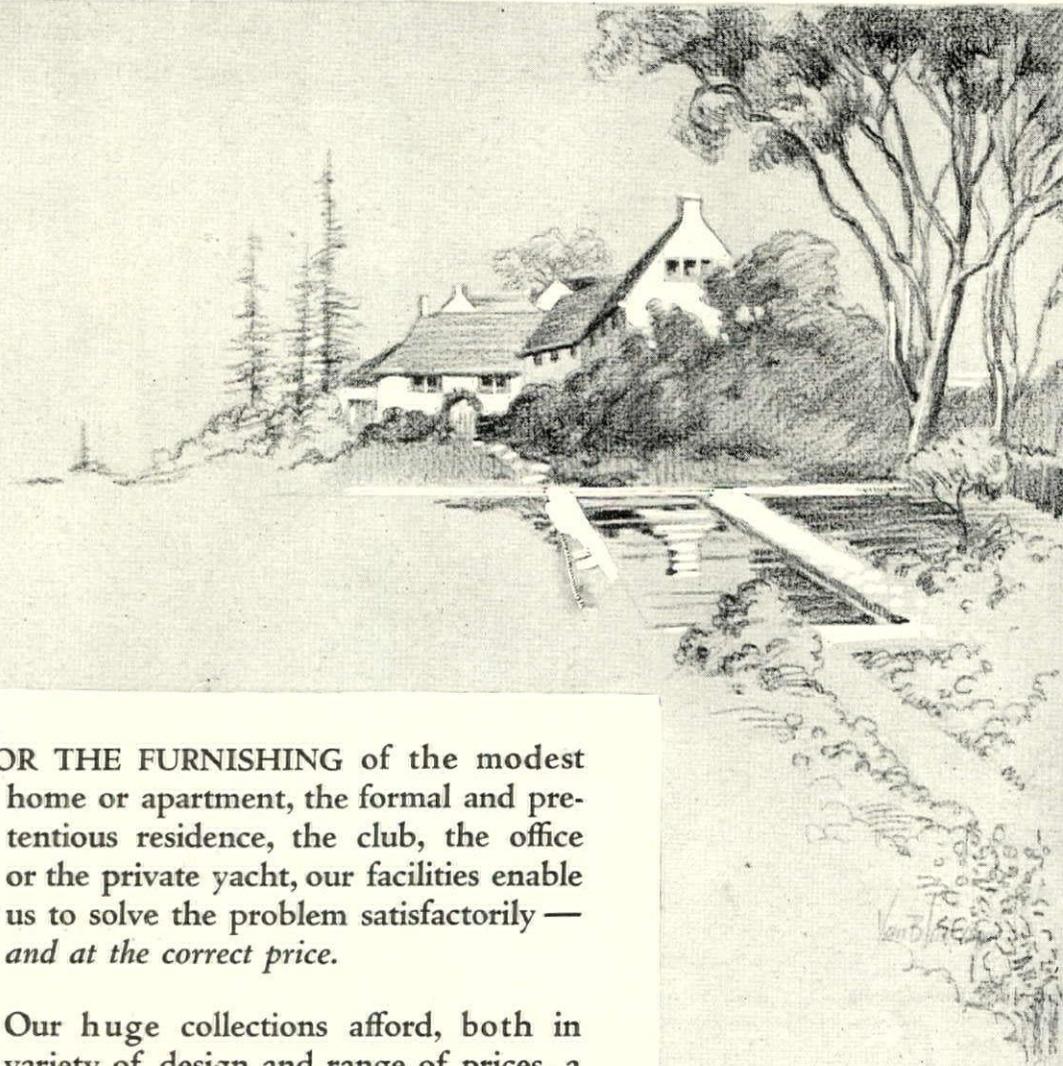
When you buy furniture insist upon receiving a guarantee that what is represented as mahogany is **Genuine Mahogany** and that every surface ordinarily visible is **Genuine Mahogany**. Apply the same rule when dealing with your Builder or Decorator where interior woodwork is involved.

The Mahogany Association has nothing to sell. It is always glad to serve you, without charge, in any matter pertaining to Mahogany.

Folders on Period Furniture and "Home Beautiful" will be sent to you upon request.

after all—there's nothing like

MAHOGANY



F

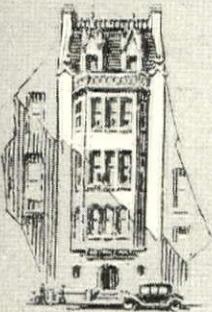
OR THE FURNISHING of the modest home or apartment, the formal and pretentious residence, the club, the office or the private yacht, our facilities enable us to solve the problem satisfactorily — *and at the correct price.*

Our huge collections afford, both in variety of design and range of prices, a choice which cannot be equalled in any other establishment.

With these we offer, at no premium in the cost, the services of a trained and competent staff whose function it is to advise and help when desired.

The Sloane Vacuum Cleaner, developed from our experience gained by eighty years of handling and caring for rugs and carpets, is designed not only to clean the floor covering thoroughly, but to do it harmlessly as well. *Complete with 8 attachments - - \$48*

Accepted by and supplied to the United States Government for use in government buildings.



W. & J. SLOANE

FIFTH AVENUE AND 47TH STREET

NEW YORK

SAN FRANCISCO

WASHINGTON, D. C.



Wall panels and draperies are effective uses for this Schumacher damask

An old Italian velvet suggested the design for this damask

CENTURIES ago the velvet weavers of Italy produced fabrics which are still unsurpassed for beauty of design. No motif seemed too intricate, too lavish for these Italian artists.

Today the designer finds these rare pieces a great source of inspiration to guide him determining the patterns for modern decorative fabrics.

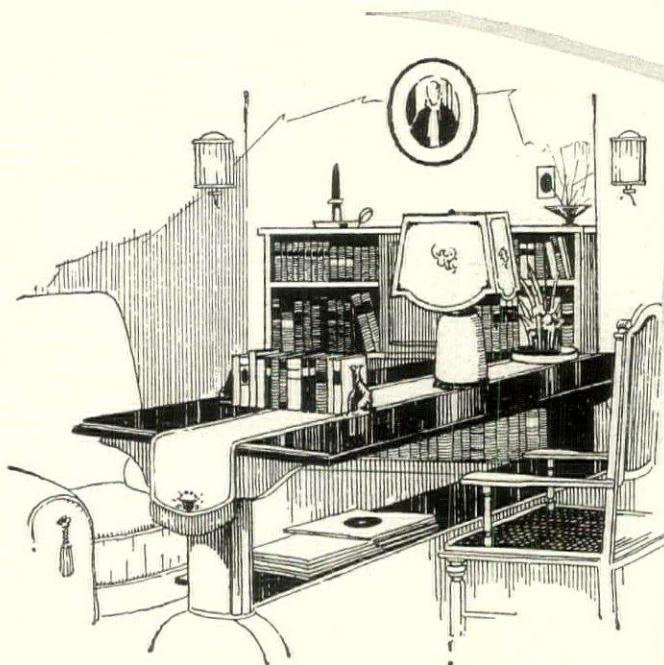
This Schumacher damask was inspired by one of the old Italian velvets of the Renaissance period. In executing the design for this damask the modern processes used give it unusual qualities. It is the correct weight for hangings and

because it is reversible requires no lining. Its texture is strong and durable, permitting its use for furniture and wall coverings as well as hangings. This damask may be had in several different colors—each absolutely sunfast.

Your own decorator or upholsterer will make arrangements for you to see the Schumacher fabrics, including the damask illustrated here. He will also arrange the purchase for you.

F. Schumacher & Co., Importers, Manufacturers, Distributors to the trade only, of Decorative Drapery, and Upholstery Fabrics. 60 West 40th Street, New York City. Offices in Boston, Chicago and Philadelphia.

F-SCHUMACHER & CO.



Use
PLATE
Glass

Your table deserves it

A LIBRARY table exists for its beautifully finished top. That broad, flawless expanse of nicely grained wood, carefully worked, stained and polished, is justly the object of its owner's pride.

But decorative schemes call for lamps, vases, book ends and other objects of art. Then the beautiful surface begins to grow dull and ugly with myriads of tiny bruises, dents and scratches.

Plate glass will not only protect the table top, but will add an elegant finish it could not have by any other means. A table is no older than its top, and as long as the top retains its fine finish the table will be as good as new. Your table deserves this protection.

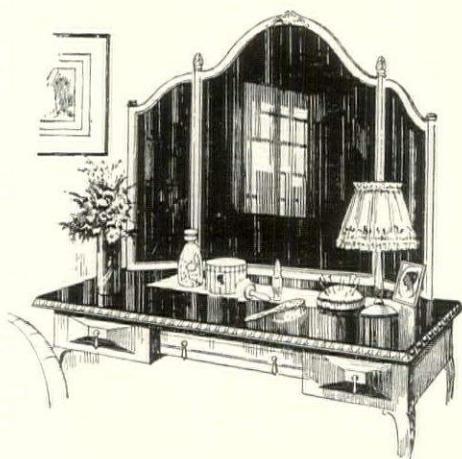
A plate glass top for the dining table will save an expensive piece of furniture from the certain disfiguring of every-day accidents. It is a profitable investment in table insurance. Use plate glass on

the buffet, serving table and tea wagon, and on the console in the reception hall. Plate glass is the only certain protection to a dresser top from the ravages of the alcohol in perfumes and cosmetics.

Besides these, there are many other happy uses for plate glass about the house. Small plate glass shelves for bathroom or kitchen are always shining bright, clean and neat looking. A small slab of plate glass makes an excellent bread and pastry board. Plate glass push-plates on swinging doors are much better than metal, because they do not tarnish and may be easily cleaned with a damp cloth.

Your hardware or glass dealer can deliver plate glass cut in any size or shape, with edges nicely smoothed or beveled, to suit your needs. If you are building a home, have your architect specify plate glass for the windows and glass doors. It makes a tremendous difference in appearance at very little extra cost.

PLATE GLASS MANUFACTURERS of AMERICA



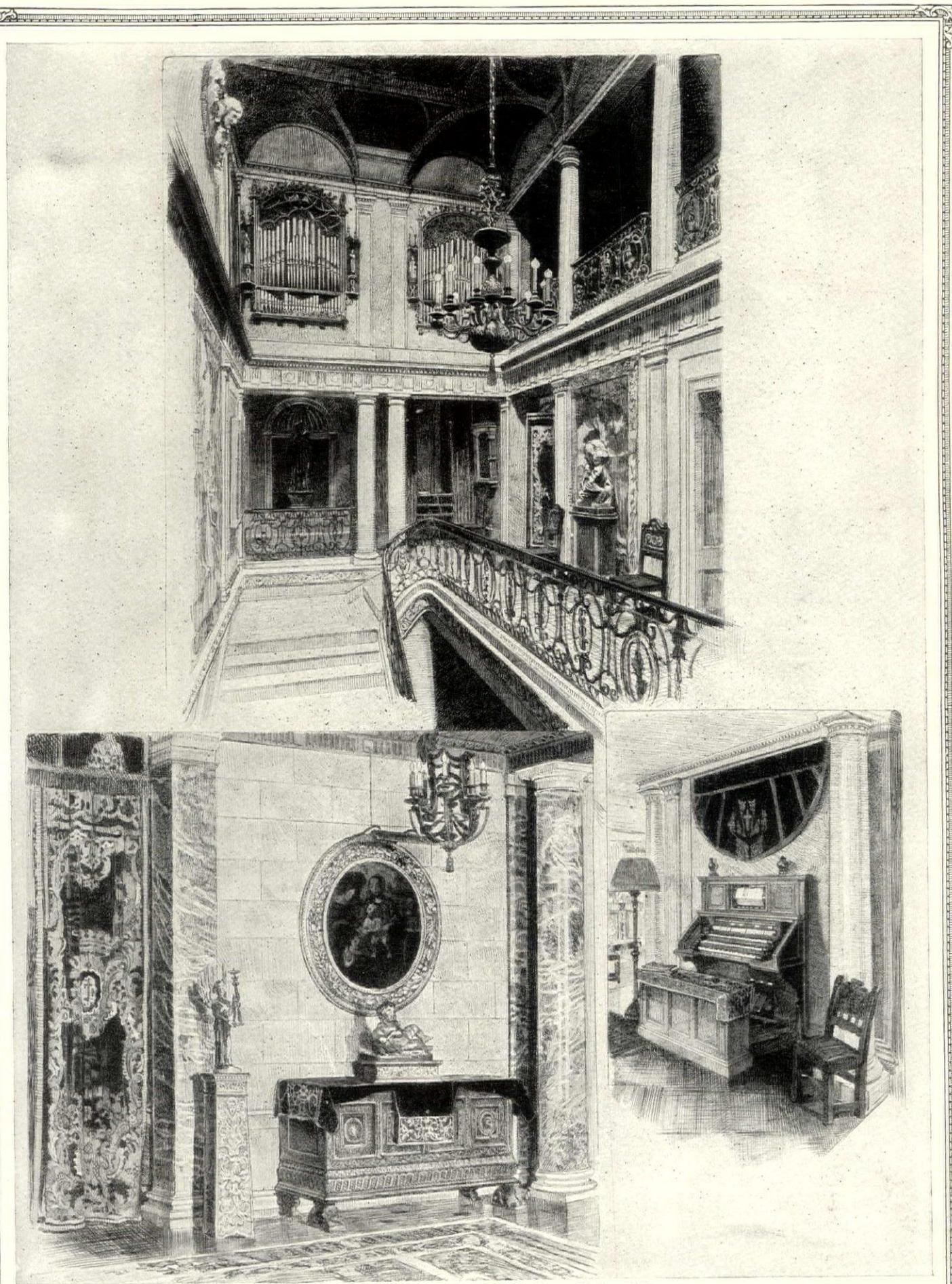
Genuine
PLATE GLASS



Nothing Else
is Like it

*Plate Glass is
best for:*

Windows
Ventilators
Windshields
Closed Car Windows
Mirrors
Desk Tops



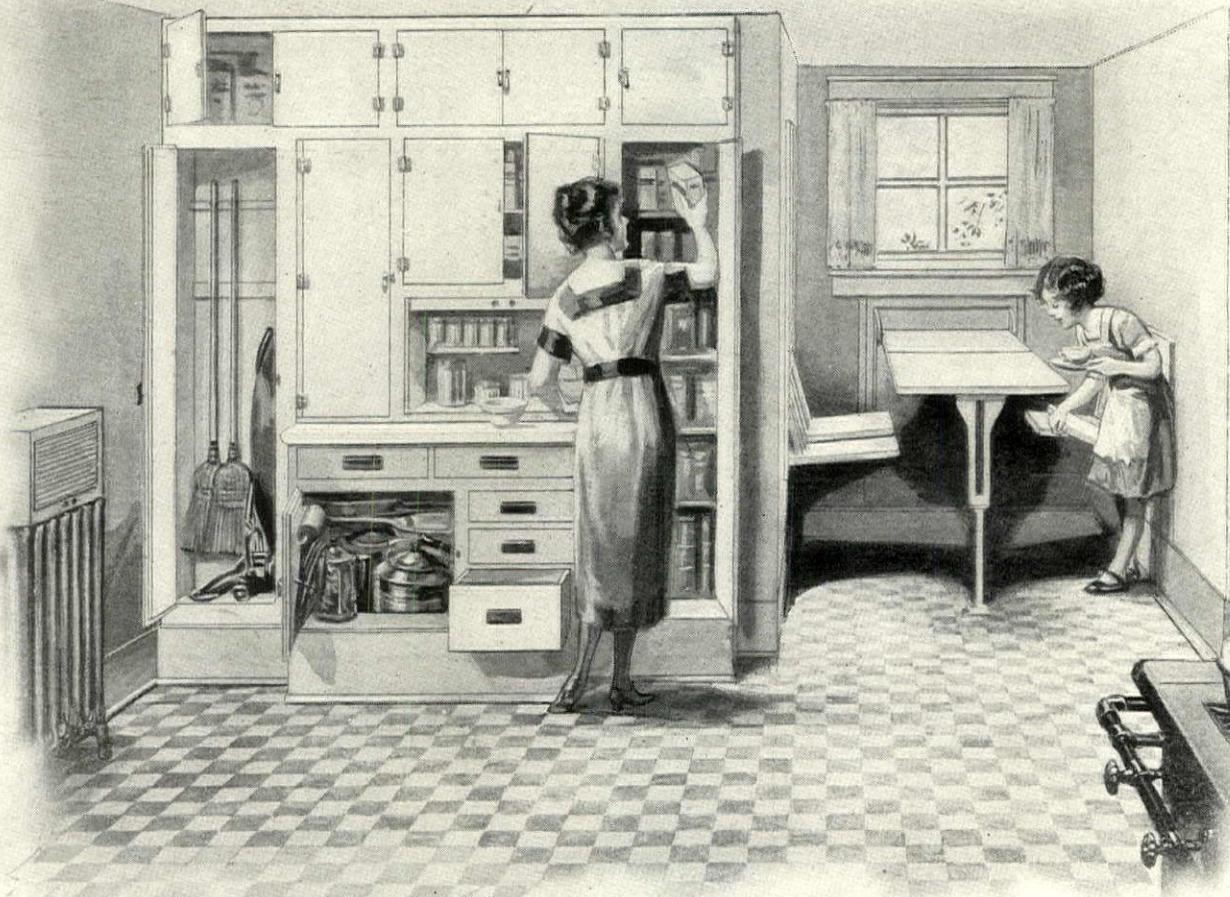
Welte Philharmonic Pipe Organ in a Private Residence in Yonkers, N. Y.

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
THE WELTE-MIGNON STUDIOS, 665 FIFTH AVENUE, AT 53rd STREET, NEW YORK

ALSO OWNER OF THE WORLD-FAMOUS ORIGINAL WELTE-MIGNON



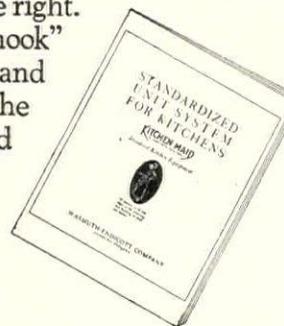
Now the kitchen of your dream becomes a fact through the KITCHEN MAID

Imagine a kitchen where your ironing board appears as if by magic from a handy space in the wall — where you have a special closet, just large enough to hide brooms and mops away — where the table and chairs of a breakfast nook may be unfolded or folded away as you want them — and where a Kitchen Maid kitchen cabinet is surrounded by additional shelf space to increase its convenience.

All this you may have, as a practical fact, because the helpful idea of the Kitchen Maid cabinet has been expanded to include a complete family of kitchen units. In the picture above, you see the Kitchen Maid with a broom cabinet on the left, shelf space for dishes or linens above and at the right. Still farther to the right is the "Pulmanook" — where the seats unfold from the wall, and the table from a compact case beneath the window. The ironing board is concealed above one of the "Pulmanook" seats.

WASMUTH-ENDICOTT CO., Andrews, Ind.
208 Snowden Street

Read all the details in this book — Investigate all these conveniences and many others which will make a kitchen in your new or old home more pleasant — and add to the selling or renting value of residence property. Send for fully illustrated catalog.



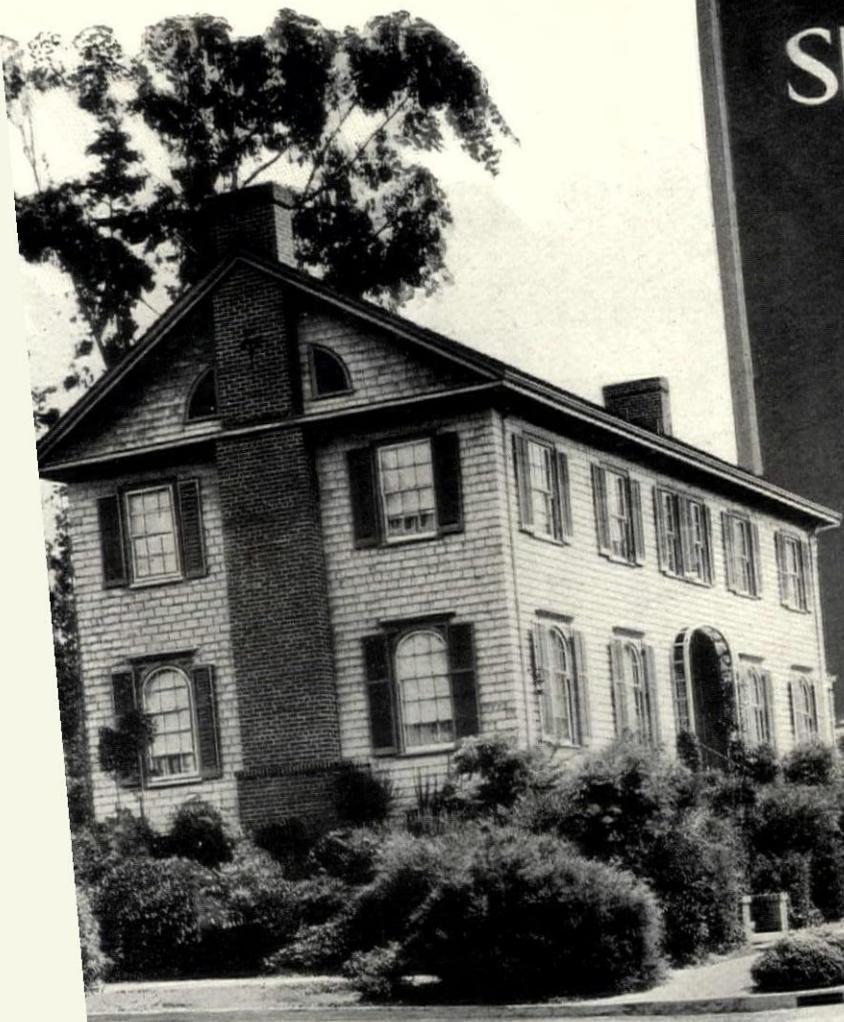
KITCHEN MAID

STANDARD UNIT SYSTEMS



The Kitchen Maid, smooth surfaces, rounded inside corners, 78 dust catching corners eliminated.

ust, 1923



THE TREE OF LIFE" is the descriptive name given by the Siwash Indians to British Columbia Red Cedar. The Indian's woodcraft led him to select British Columbia Cedar in the building of his gigantic war-canoes and canoes, which entailed years of labor and were continuously exposed to the destructive forces of the elements. Nature has favored British Columbia Red Cedar with a decay-resisting preservative. Rot-promoting fungi, destructive insects, torrid rains, scorching suns and penetrating cold can find no resistance in Nature's defence. These qualities of long life, endurance to heat and cold, and their beautiful, soft reddish-brown coloring that blends artistically with shrubs and flowers make this wood peculiarly suitable for roofs and side walls in all forms of **BRITISH COLUMBIA EDG-GRAIN SHINGLES.**

BRITISH COLUMBIA EDG-GRAIN SHINGLES are cut one hundred per cent. edge-grain. This prevents warping, cupping and curling, as all stresses and strains are parallel and equal. An **EDG-GRAIN SHINGLE** gives you a side wall or roof that will last a life-time and practically eliminates the fire hazard. Ask your contractor and architect to supply shingles bearing this trademark. If your local dealer cannot supply you, write direct, sending your dealer's name.

Send for your book—

"Shingle Suggestions in Home-building" — A beautiful book of one hundred pages, illustrated with actual photographs of attractive homes; offers many helpful and practical suggestions in the building of new homes and how to make old homes new. We will gladly mail your copy on receipt of 25c (coin or stamps) to cover mailing costs.

**SHINGLE MANUFACTURERS' ASSOCIATION
BRITISH COLUMBIA**

Dept. A
**METROPOLITAN BUILDING
VANCOUVER, CANADA**

Dealers: Upon request we will be glad to supply list of mills that are manufacturing **EDG-GRAIN SHINGLES.**

Red Cedar



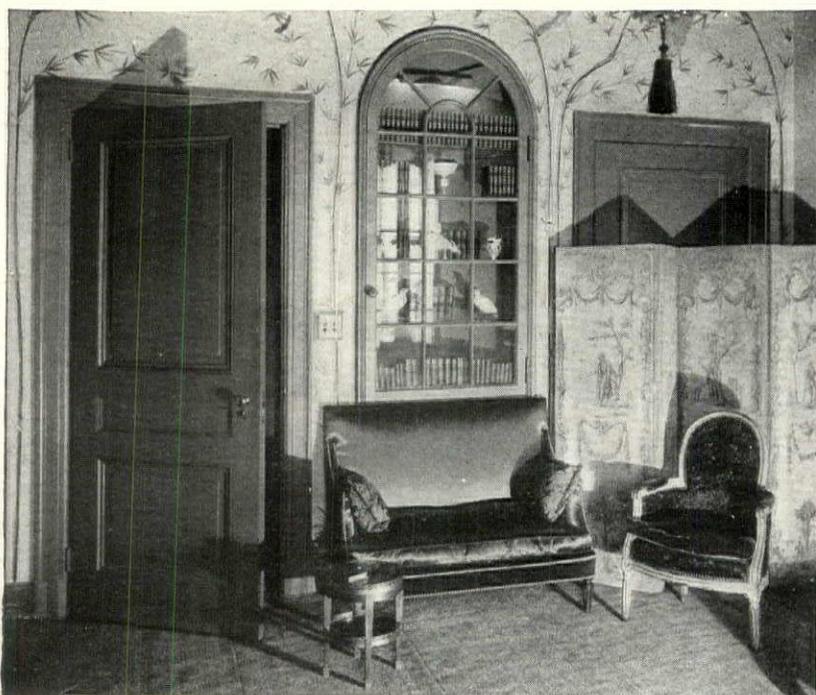
Shingles

Vogue Presents a Problem to Interior Decorators

How they solved it with charm and economy is told in the current issue of

VOGUE

dated August 1



One corner of the Elsie de Wolfe drawing room. Creamy pink paper with chinoiserie in green; Louis XVI sofa and bergere; mauve blue and cream screen, copied from a Louis XV original; French satin-wood two-tier smoking table with brass galleries; and recessed cupboard for books and porcelains

© Vogue

SAID Vogue to seven of the cleverest decorators in New York, "Here is a problem I'd like you to solve. Furnish a house for us—a house of real distinction, real charm and perfect taste and—here is the problem—don't let it cost a penny over \$15,000."

And they said, "Command us!"

"Design for me," said Vogue to the first interior decorator, "a lovely drawing-room, in the best taste. Have everything in it purchasable. Arrange it, down to the tiniest trifle on the smallest table. And the cost of everything must be within \$4,000."

Said Vogue to the next decorator, "Make a library worthy of a scholar"; to the next, "Make a master's bedroom and dressing-room to which even a valet couldn't take exception"; to the next, "Make a mistress' bedroom and boudoir"; to the next, "Make a dining-room"; to the next, "Make a sun-room and entrance hall to welcome the well-disposed"; and, to the last, "Make a guest-room where the fortunate will desire to remain forever."

And they all did it.

What they have done is in the August first number of Vogue, and just what every article costs. You may copy any room. You may buy any single thing, from the wallpaper to the ash-trays. You may order the whole, if you like, for Vogue's quoted price, \$15,000 from anywhere in the United States.

Paris sends the latest indications for the coming autumn fashions—new costumes—hats—furs. Important, as it states authoritatively the trend of the mode for next season. There is an article on the resorts of France, and sketches of smart clothes worn. Vogue also tells how advantageous it is to plan the buying of new and the remodelling of old furs just at this time.

Then there are other things in this issue—two pages of flower arrangements—an article on cold first courses for hot weather, with recipes wheedled out of a famous chef—some gardens in full summer glory—and shops and patterns for summer.

VOGUE

Condé Nast, *Publisher*
Edna Woolman Chase, *Editor*
Heyworth Campbell, *Art Director*

19 West 44th STREET, NEW YORK CITY

35 cents a copy
\$5 a year

Twice a month
24 copies a year

Good Buildings Deserve Good Hardware

CORBIN



Good Hardware—Good Service

—you get both when you go to the Corbin Dealer

THE Corbin dealer in your city is a specialist in Builders' Hardware. He knows how to read architects' blue-prints and specifications. He knows how to select the right hardware for each individual window and door in your home.

Every Corbin dealer has back of him a complete line of builders' hardware made by a firm that has been a leader in its field for seventy-four years.

You will probably buy hardware but once—all the more reason for buying good hardware when you do build.

Visit the Builders' Hardware Department of your local Corbin dealer. The truth that "good buildings deserve good hardware" will there be revealed to you in its full meaning. If you don't know who the Corbin dealer is, write to us.

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

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

NEW YORK CHICAGO PHILADELPHIA

Why Architects,
Contractors and
Dealers
Recommend

Andersen FRAMES

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



Courtesy White Pine Bureau.

Choose Frames That Resist Time and Weather

NOTICE the good condition of the window frames in America's oldest houses. They are almost perfectly preserved after many years of constant exposure.

The durability you see in these old houses is due to their White Pine construction. This same long life is built into Andersen Frames, because all exposed portions are made of the wood which lasts for centuries.

In addition to giving continuous service, White Pine preserves the original accuracy of Andersen Standard Frames. Because the wood will not warp, shrink, crack or rot, windows run smoothly and yet fit snugly enough to exclude all weather.

Send For Free Booklet

Write to us and learn of the other economies that go with Andersen White Pine Frames. Please tell whether you are building your own home, or whether you are interested as an Architect, Contractor, Carpenter or dealer.

Andersen Lumber Company

Dept. N-8

Bayport, Minnesota

Andersen FRAMES



YOU just pin the hooks on the drapes. Then you hook the drapes on the support! Valance, side drapes, lace or net curtains—all on the one Hook-on Drapery Support! Done in five minutes!

Send for free booklet—
 “Drapes—and How To Hang Them”.

Lennon

PERFECT draperies for **YOUR** home—hung perfectly! The easiest thing to accomplish imaginable—with the Hook-on Drapery Support! The square, cornice effect; the sagless, evenly spread valance; the broad, smooth front—every feature you’ve wanted and hoped for is now available to you!

These Special “Hook-features

Simply hook the drapes, as in the picture right.

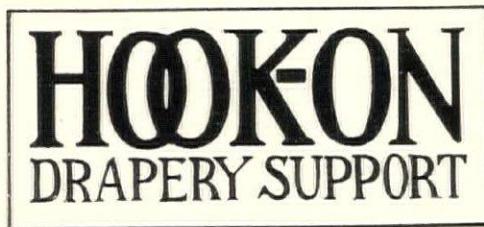


Then—you hook the drapes on the support, as illustrated to the left. Nothing could be easier!

Outline of the Hook-on Drapery Support is given below—just to indicate its amazing simplicity. “A” indicates the brackets which are slipped over the screws—that’s all you need to hang the support! “B” and “C” show where the drapes are hung. “D” indicates the extension feature; “E” shows slots for lace curtains.

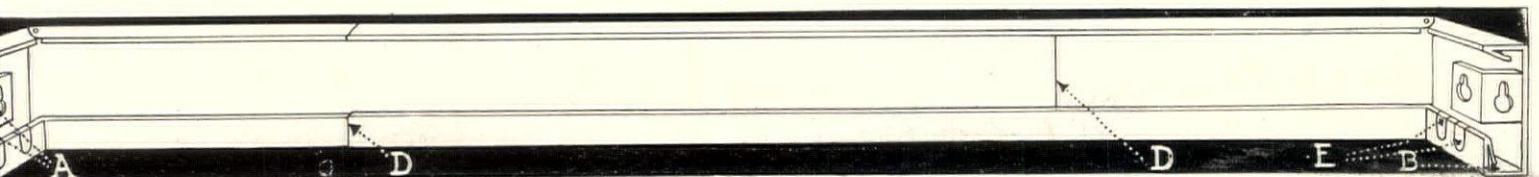
Best of all, you have no casings to make, no careful fittings or laborious adjustments. Two screws are provided with each support—it will take you about two minutes to put up the support itself. Two dozen pin-hooks are also provided, FREE. The drapes are hooked on in two minutes more!

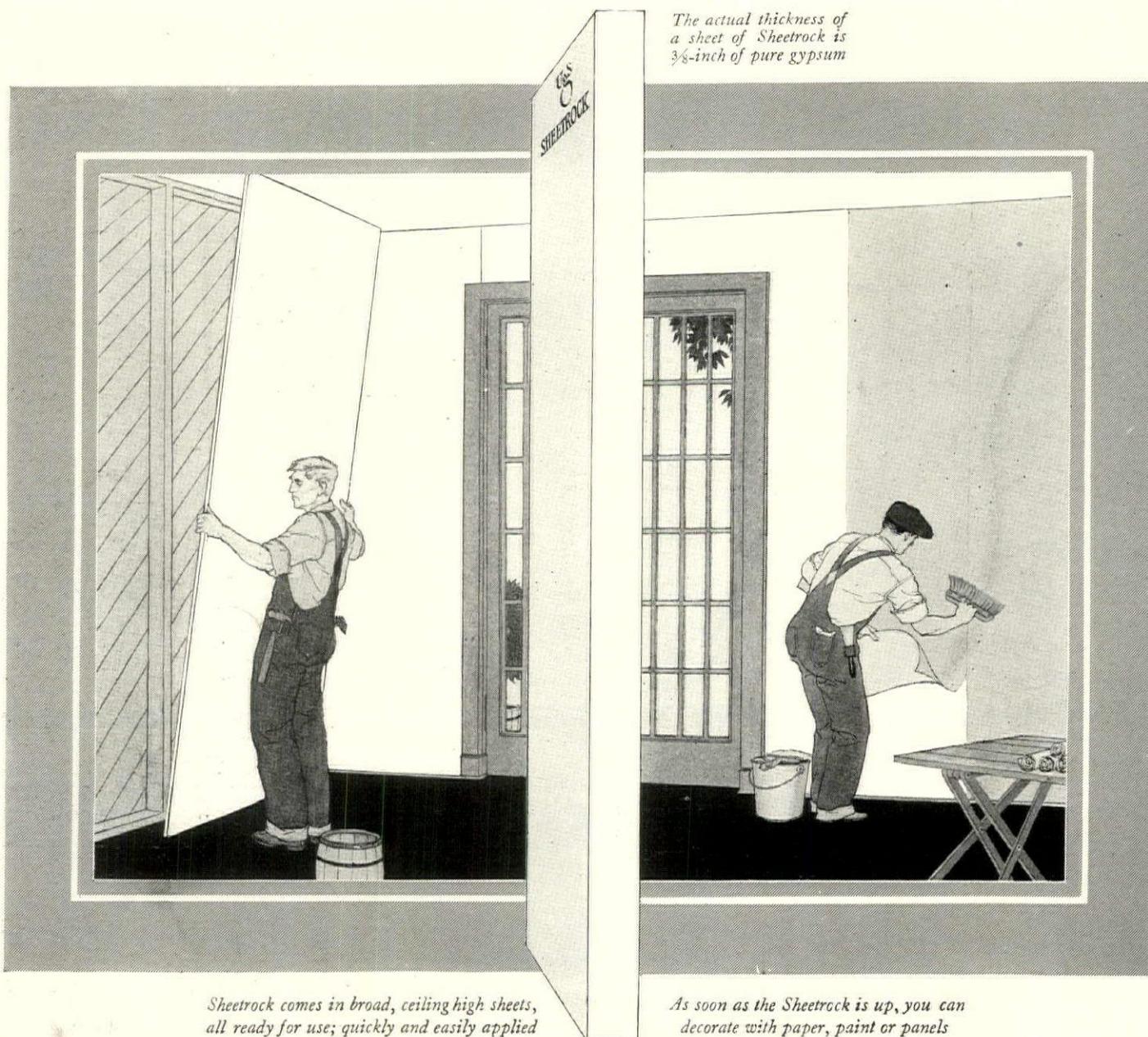
The Hook-on Drapery Support extends to fit any window; its solid patented construction prevents sagging and gives the same effect as the costly, complex wooden cornice. All good dealers sell the Hook-on; if your dealer cannot supply you, send his name and \$1.00 each for as many Hook-on Drapery Supports as you’ll require; sent prepaid and guaranteed satisfactory or your money refunded.



Pat. Sept., 1916. Other patents pending.

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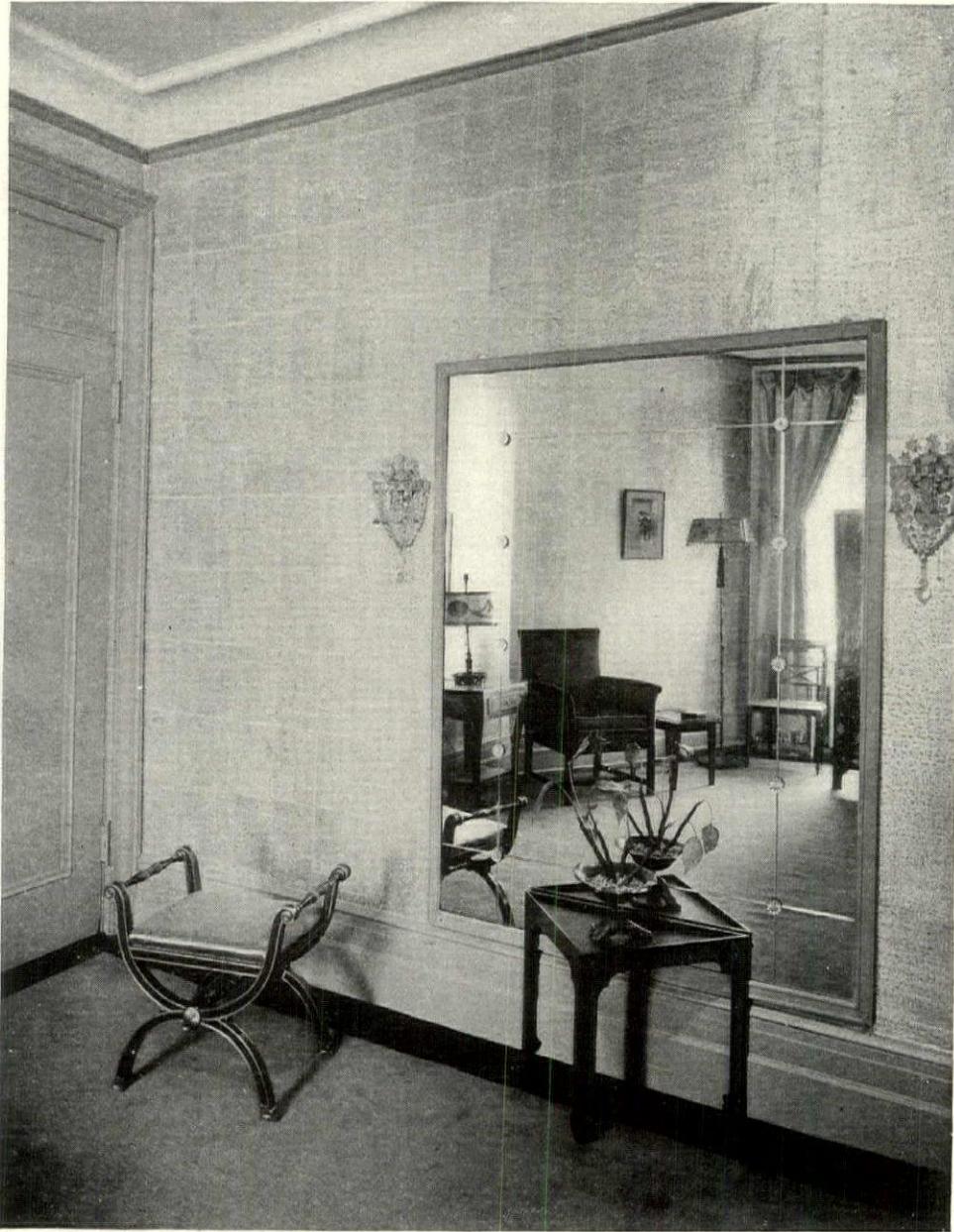
A booklet which tells you all about oak floors, with colored illustrations of finishes, will be mailed on request. Write for your copy to Oak Flooring Bureau, 1047 Ashland Block, Chicago.

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**Autumn
Furnishing Number
dated September 1st**

PERHAPS you'll be most interested in the article on the English cottage manner—or the rambling old house on Long Island done in the Early American feeling—or the two pages on the Italian spirit in a room—or the six unusual pictures of a California house where Spain and Italy and Early America live in the most amazing and decorative friendliness. There are three pages of sun porches and breakfast rooms, too, any one of which would ensure many happy returns of the day. There's a thing called "Footlights

and Furniture" in which a dramatic critic makes next winter's play a lot more interesting because we'll now be able to look at them from the inside; and a talk about china as decoration; and a page of cornice boards (do you know the Hookon cornice?); and a page of new fabrics; and—

But we can't add a wing to this page. So you'll have to take the rest for granted—the lilies, and the tulips, and the well-head designs, and the grapes, and the things a man should know before he goes to his architect!

*A lovely number? Of course.
But they all are.*

HOUSE & GARDEN

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Heyworth Campbell, Art Director

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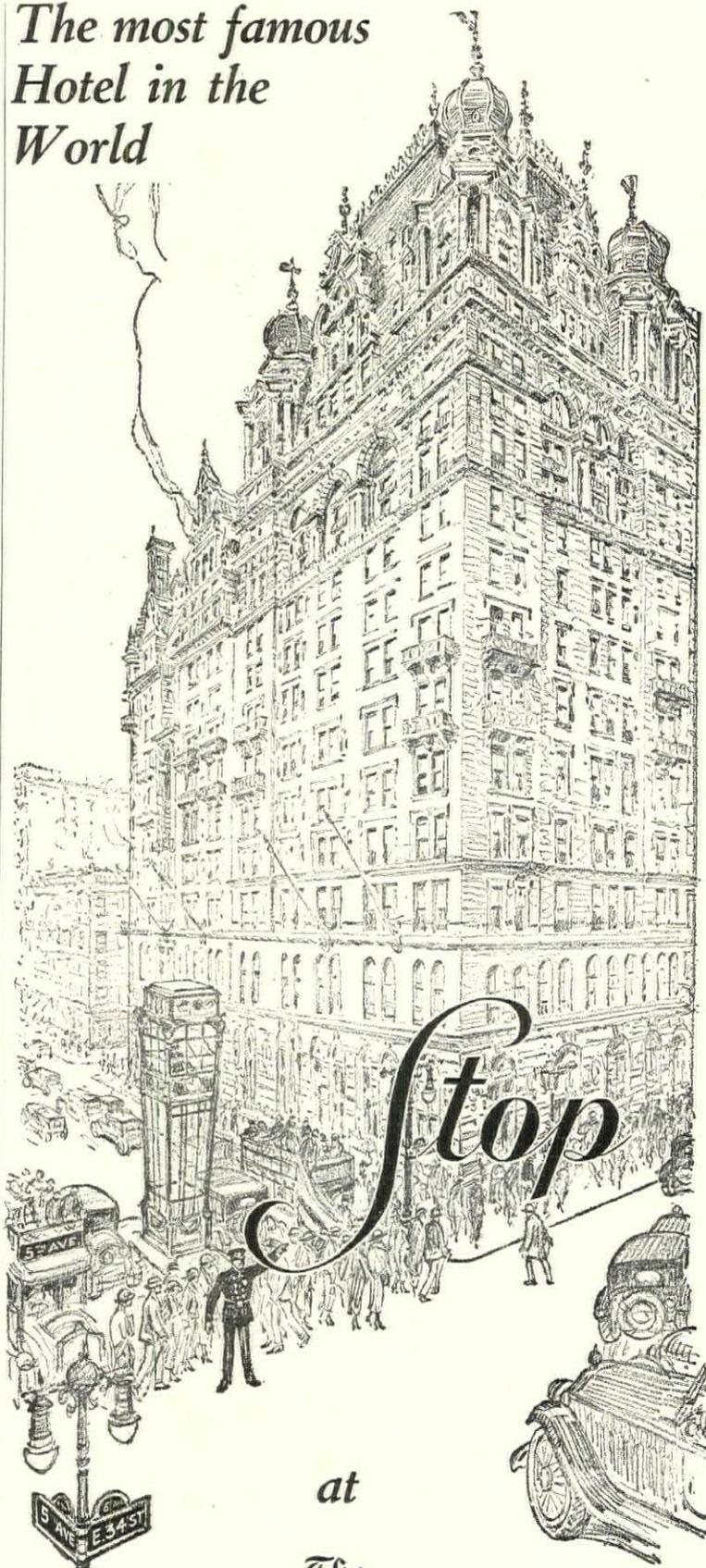
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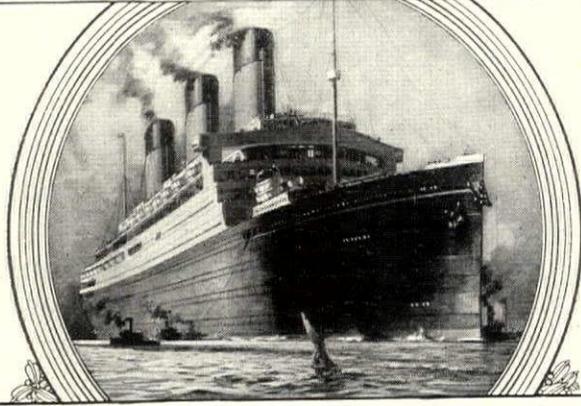
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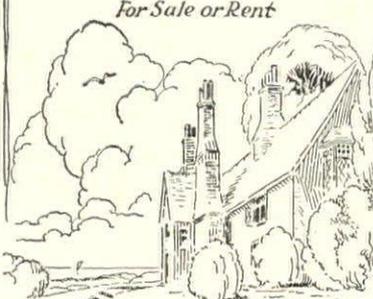
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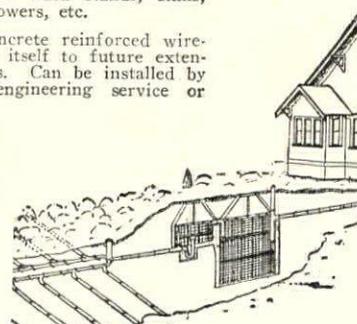
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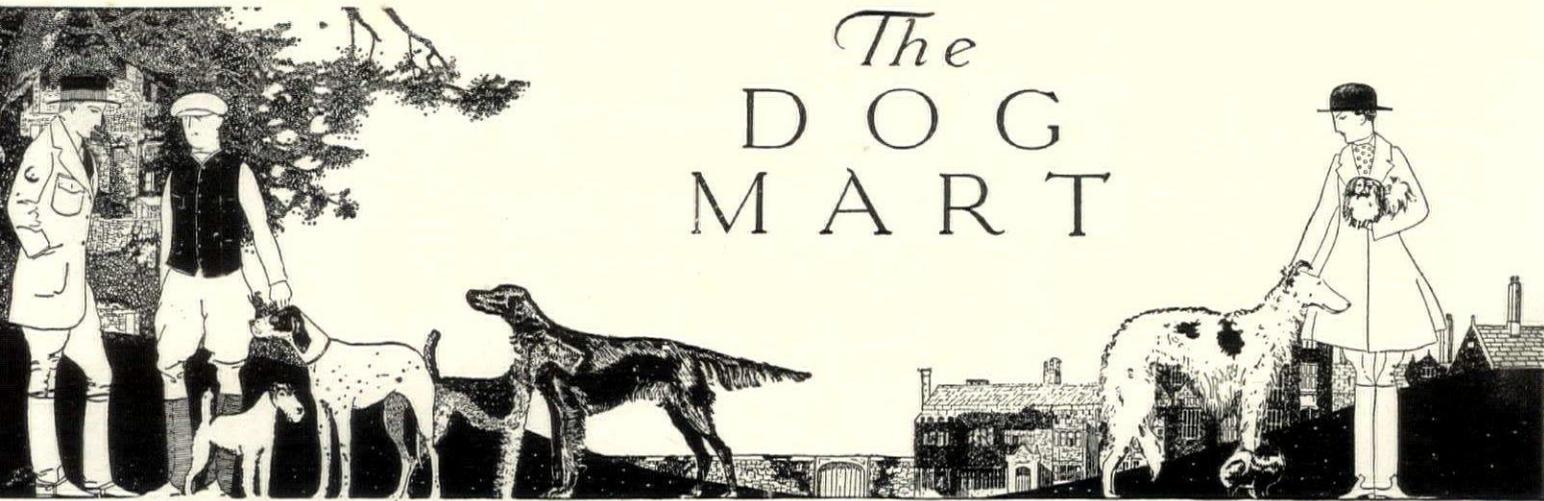
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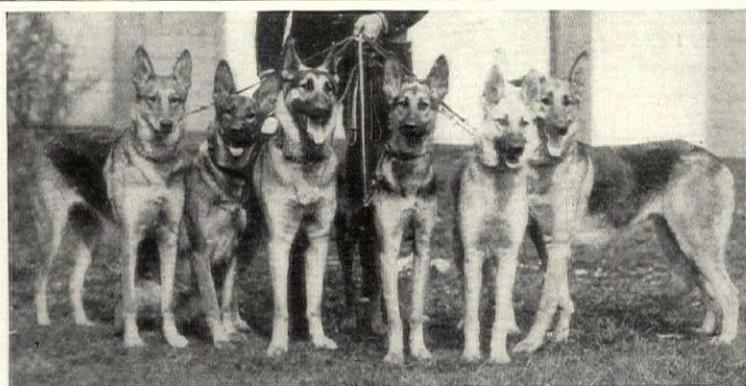
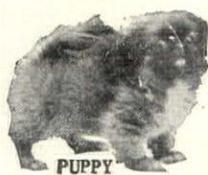
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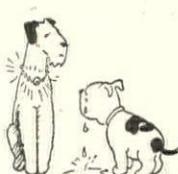
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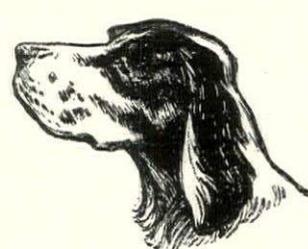
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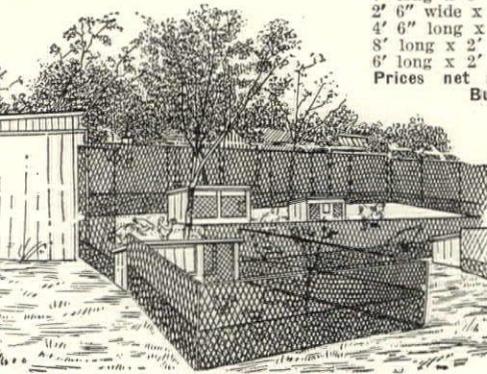
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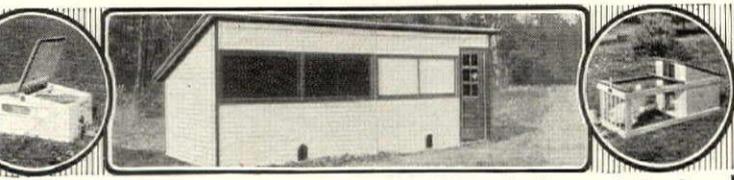
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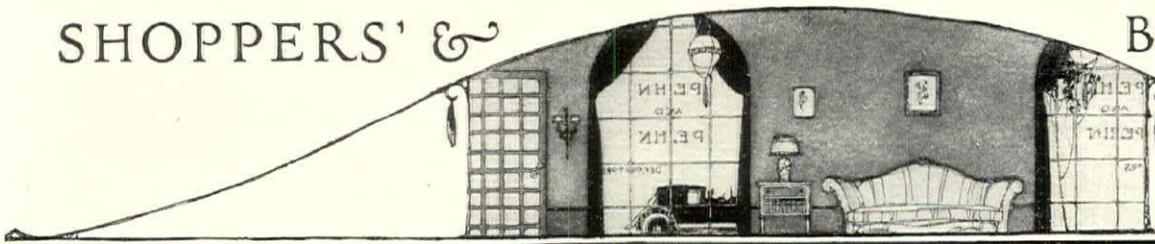
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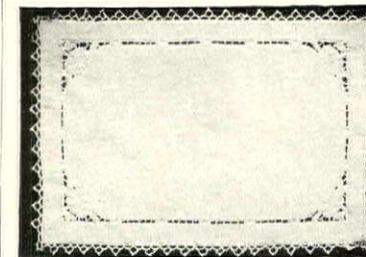
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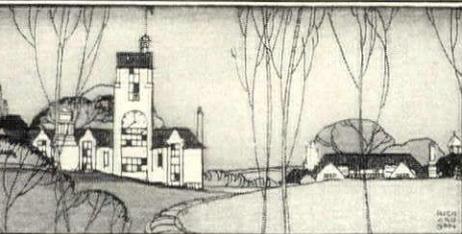
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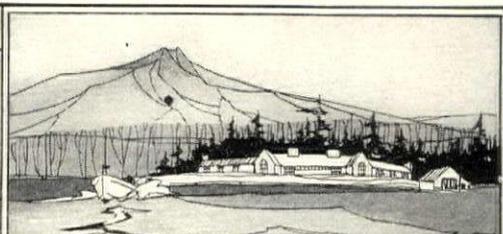
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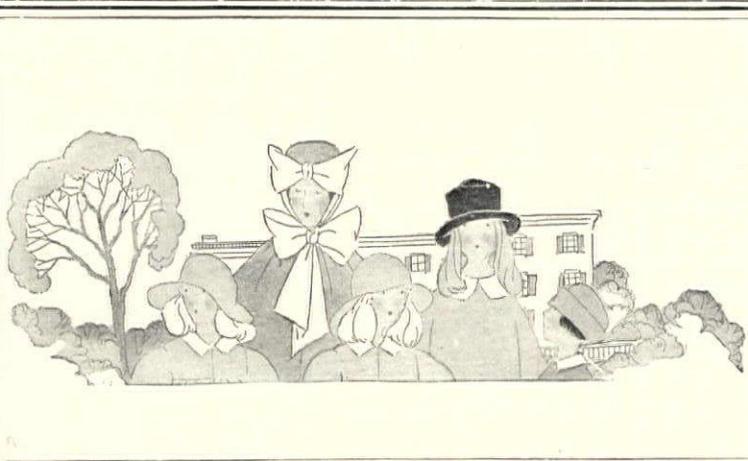
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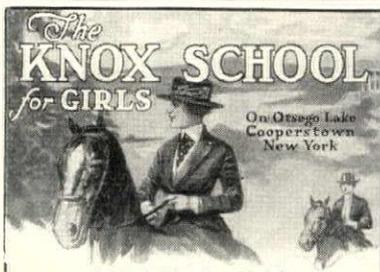
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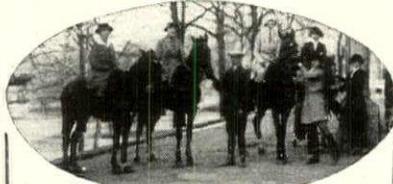
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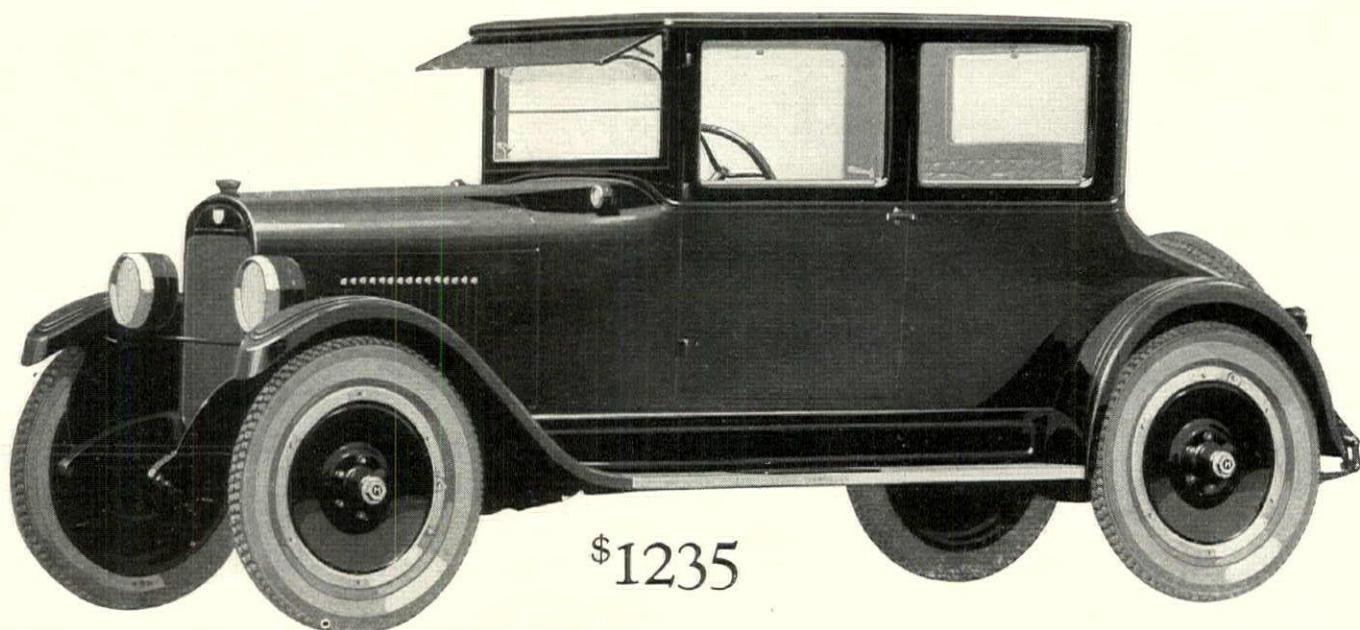
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The good Maxwell deserves to dominate its own market, on the strength of its wonderfully fine owner-records, and every passing day brings that domination closer to complete accomplishment.

Cord tires, non-skid front and rear; disc steel wheels, demountable at rim and at hub; drum type lamps; pressure chassis lubrication; motor driven electric horn; unusually long springs; new type water-tight windshield. Prices F. O. B. Detroit, revenue tax to be added: Touring Car, \$885; Roadster, \$885; Sport Touring, \$1025; Sport Roadster, \$975; Club Coupe, \$985; Four-Passenger Coupe, \$1235; Sedan, \$1335



MAXWELL MOTOR CORPORATION, DETROIT, MICHIGAN
MAXWELL-CHALMERS MOTOR COMPANY OF CANADA, LIMITED, WINDSOR, ONTARIO



House & Garden



Among the many interiors in the September issue is this example for a small house

THE other day a reader— not too gentle a reader— explained that he didn't like the way we mixed advertising and editorial matter in the back of the magazine. As he had his share of the argument and we were on our side, it was only fair that his complaint should be explained. So we set about to show why this was done.

(1) It is a more expensive arrangement, but we want the readers to get their money's worth. If there were no "run-over" on the "back of the book", if articles were written and cut to fit exactly at the bottom of a prescribed editorial page, we could group all the advertising together and save an immense amount of money on our paper costs. But the articles would be shorter, contain less information and afford the reader less service.

(2) It is a much more difficult arrangement, but we want to help the reader. A magazine of the HOUSE & GARDEN's type is essentially a publication rendering a service to its readers. The people who subscribe to it are, for the main, those who are planning to build or are building, or are planning to furnish or are furnishing and those who are gardening. This is a continual process. One doesn't sim-

ply build a home and then lose interest in HOUSE & GARDEN; the furnishing and the making and maintenance of the garden are eternally live topics. That is why readers resubscribe year after year to this magazine.

Now people in this state of mind, people who are building and furnishing and gardening want to know three general things; they see a page of the magazine or read an article and they expect that page or that article to answer the first question—"How do I do it?" The next two questions are just as pertinent—"Where can I get it?" and "How much does it cost?" for which they turn to the advertisements. In short, the readers of HOUSE & GARDEN are people who want to spend money and spend it wisely. The editorial pages awaken in them a natural and laudable desire for ownership; the advertising years ago on certain advertising pages assisted in the accomplishment of that desire.

In a jocular moment many years ago a certain advertising man called the editorial run-over in a magazine "contaminating matter", as it seemed to him to contaminate the advertisements. In this more enlightened age, neither editorial nor advertisements are contaminated, but are mutually helpful.

Contents for August, 1923.

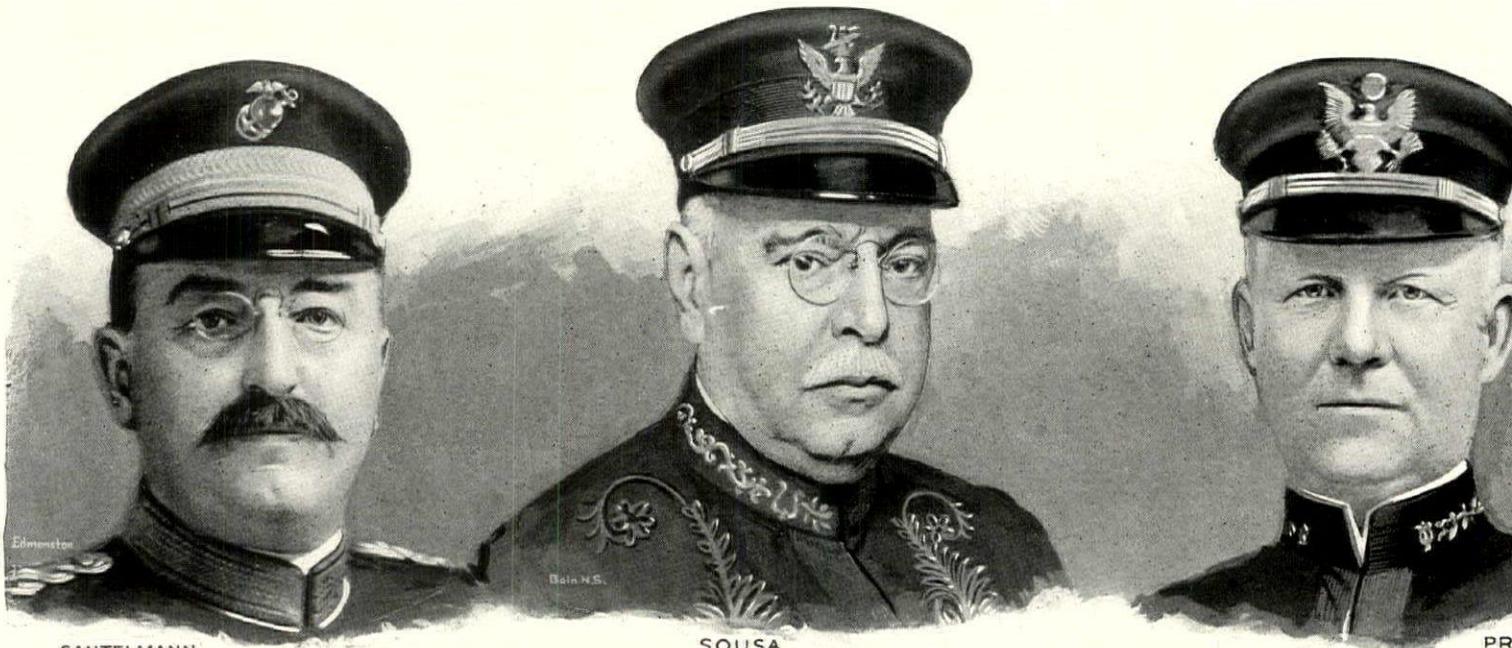
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SANTELMANN

SOUSA

PR

The Victrola and the great bands of the world

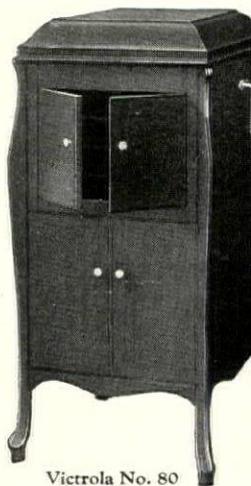
Summer-time is band time. Hundreds of bands are delighting millions of people at the parks and seashore playgrounds of the nations. Here, Sousa's Band, Pryor's Band, and Captain Santelmann with the United States Marine Band; in England, the Band of H. M. Coldstream Guards; in France, the Garde Republicaine Band; in Italy, the Banda Municipale of Milan; in Spain, the Banda de Alabarderos; in Brazil, the Banda do Corpo de Bombeiros; in Mexico, the Police Band of Mexico City.

To record and reproduce the soul-stirring music of a military band is a matter of the greatest difficulty, but with Victor Records played on the Victrola you miss none of the thrills you would get in attending the concerts by these famous bands.

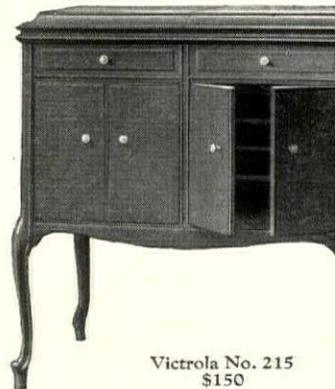
Records by all of these great bands are listed in the Victor Record Catalogs and are on sale by thousands of dealers who will gladly play them for you. You may enjoy them in your home and whenever you choose.

We especially recommend

Stars and Stripes Forever—March	} Sousa's Band	35709	\$1.25
Golden Star (A Memorial March)			
Garde du Corps March	} Arthur Pryor's Band	17957	.75
National Emblem March			
Marche Turque—Patrol	} U. S. Marine Band	18894	.75
The Messenger—March			
Vespri Siciliana—Ballad Selection	} Band of H. M.	35434	1.25
Vespri Siciliana—Selection			
Princesse Mignonne	Garde Republicaine Band	67266	.75
Amoureuse—Vals	Banda Municipale of Milan	65846	.75
Paquetita—Vals	Banda do Corpo de Bombeiros	69236	.75
Minuet (Military Symphony)	Banda de Alabarderos	62660	.75
Semiramide Overture	Police Band of Mexico	35167	1.25



Victrola No. 80
\$100
Mahogany or walnut



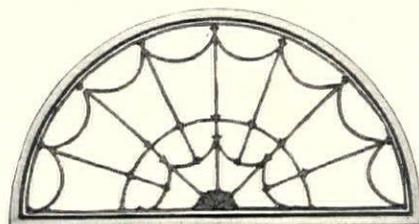
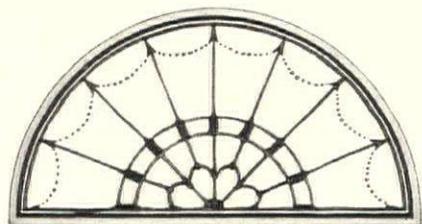
Victrola No. 215
\$150
Mahogany or walnut



Victrola

Look under the lid and on the labels for these Victor trade-marks
Victor Talking Machine Company, Camden, N. J.

The
HOUSE & GARDEN
BULLETIN BOARD



WE'VE just been playing Mah Jongg, or Pung Chow, or whatever it is called. It's like editing a magazine, this Chinese game: you can "dog" your hand, which is easy, or you can play for suites, which is hard. You can dump the contributors' mail into the press, thereby dogging your magazine, or you can select and play skilfully until the right articles are assembled for the right issue. We pride ourselves on having played for suites in the forthcoming September issue.

It is the Autumn Furnishing Number and the three big suites are decoration, gardening and building, with two of a kind represented by household equipment and the shop pages. Thus, if you are interested in the Decoration Suite you choose the following: an article on cottage furniture, the photographs of a Long Island farmhouse decorated by Elsie Sloane Farley, the page of cornices, the three pages of enclosed porches and breakfast rooms, the article on how to put the Italian spirit into an interior, the page of new fabrics, the three pages of the Portfolio showing the rooms in a remarkable California bungalow, the page of color definitions, of china as decoration, and the garden aspect of tapestries. If you play the Gardening Suite you will select the article on lilies and how to make a lily garden, the page of designs for well heads, the suggestions for the care and pruning of grape vines, and the plans for tulip arrangement in the garden. If your choice is Building, then you turn to the questionnaire on what you should know and decide before you start to build, to the two remarkable houses by Frank Forster and to the article on decorative woods. In the two of a kind, Miss Peyser writes on beds and bedding, and the HOUSE & GARDEN Shoppers select an inviting array of new and tempting articles from the shops.



WHILE we do not believe much in mottoes indoors, in saying tender sentiments along a fireplace mantel, every once in a while a poem comes to hand that appeals mightily. In an old issue of the Spectator we found the following verse. Decently lettered and framed, it might find a place on the guest room wall:

THE PERFECT GUEST

She answered by return of post
The invitation of her host.
She caught the train she said she would
And changed at stations as she should.
She brought a small and lightish box
And keys belonging to the locks.
Food rich and rare she did not beg
But ate the boiled and scrambled egg.
When offered lukewarm tea she drank it,
And did not crave an extra blanket,
Nor extra pillow for her head.
She seemed to like the spare room bed.
She brought her own self-filling pen,
And always went to bed at ten.
She left no little things behind
But stories new and gossip kind.



THOSE to whom the glory of the narcissus is part of spring may well remember that, unless the powers behind Quarantine 37 change their minds, this innocent bulb is to be forbidden in three years. You can't imagine spring without its hosts of daffodils dancing in the breeze? The pest hounds at Washington can. If they could, they would forbid the breeze because it carries spores of plant diseases! Perhaps they would also forbid spring because that is a season when pests awaken to their nefarious work! However, this is the cloud—no bigger than a pest hound's hand—that presages the coming storm. In these three years we must stock our gardens. After that the narcissus will join whiskey and be forbidden these shores. Perhaps the day will come when bulb-leggers from Holland will anchor outside the three-mile limit and garden lovers in small boats will sneak out under cover of night to buy their share of spring glory.



FOR the gardener August is essentially a lazy month. By this time the annuals are flowering abundantly, the perennial seedlings growing along and the biennials fattening into healthy clumps for next year's bloom. In August the gardener hasn't much else to do than water occasionally, scratch the soil to make a dust mulch, powder the phlox to keep down mildew and read the bulb catalogs. To these he can add the enjoyment of contemplating his handiwork—of lying lazily in the shade and beholding the flowers his efforts have brought to blossom. Too few gardeners do this. So engrossed are they in their work, so busy at this and that, so rushed to finish before sundown, that they do not behold their garden with an eye seeking for beauty. Some part of every day should be given to that quiet enjoyment. Some month of every year. Dusk is the ideal time of day and August is the ideal month. After that comes September and the heavy work of autumn gardening begins. August is the garden's lull before the storm.



OF THE contributors to this issue—Estelle H. Reis is a widely-published writer on subjects appertaining to the house; E. P. Felt is the New York State Entomologist; Elsie Cobb Wilson is a well-known New York decorator; Darragh Aldrich is an architect in Minneapolis much sought after as a designer of cabins and camps; Norman Collart and Burton Elliot are authorities on the uses of paints and stains; Mott B. Schmitt is a New York architect; Murphy & Hastings, California architects, and Mellor, Meigs & Howe, and Soule & Edwards, Philadelphia architects.



FROM time to time readers of HOUSE & GARDEN ask why this magazine does not sell plans and why, in publishing a house, we do not give its cost. Both of these we have never done and there is ample reason.

We do not sell plans because the making of plans and the designing of houses is the business of an architect, whereas the business of a publisher is to issue magazines and books. A magazine of the standing of HOUSE & GARDEN must respect the work and ideals of the architectural profession. To sell plans would be working directly against those whose creations are shown in these pages.

The architectural profession is sustained by high ideals and its code of practice is well defined. Working *with* such a profession is the only way the architectural standards of this country can be raised. Working *against* it would lessen our value to readers of taste and destroy the architectural ideals and prestige which for years have given HOUSE & GARDEN its standing in the magazine world.

We do not publish prices of houses for two distinct reasons: if the house has already been built and the owner is occupying it, would it not be bad taste to publish to the world what it cost him? That is one reason. The other is that any such figures are approximate, and as such are undependable and misleading.

Except in rare instances we do not show designs of projected houses, that is, pretty drawings of houses which haven't been built. These also are misleading. And when approximate costs accompany them, they are doubly so. Imaginary houses may be entertaining to look at, but the photograph of the completed house carries conviction.

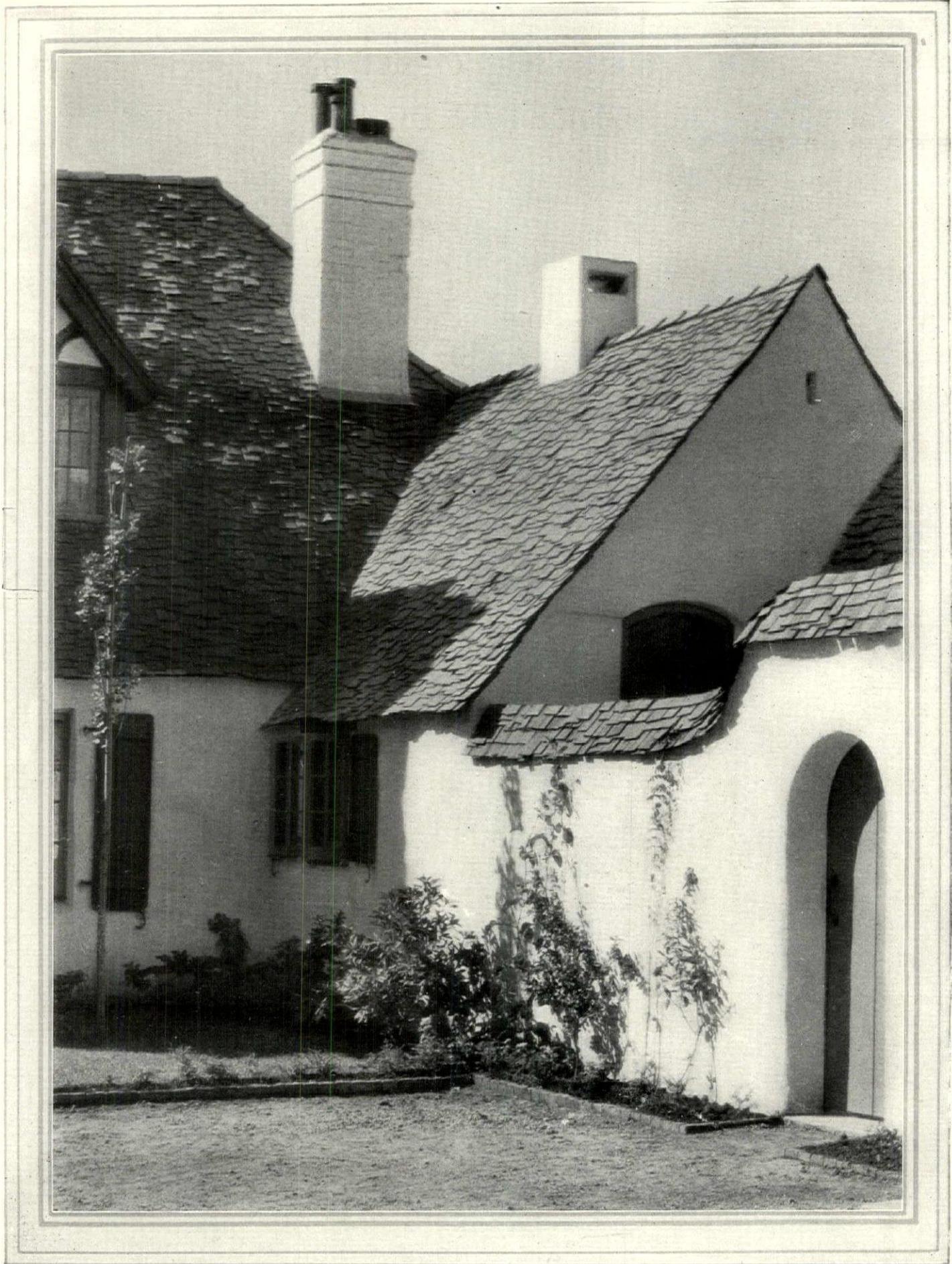
The standard of architectural taste in this country is gradually being raised, but despite that effort at education, monstrosities are erected on all sides. In this warfare against ugliness, against shoddy building, against cheap, perishable workmanship those alone who maintain their ideals of taste and honest work will survive.



FASHIONS in furniture and interior decoration come slowly and change slowly. This is not surprising, in view of the length of time it takes to design, make and distribute furniture, and the length of time it takes to establish new ideas over an area as large and as sectional as these United States.

For some time there has been a popular demand in Florida and on the Pacific coast for Spanish furniture and for Spanish interiors, and this popularity is only just beginning to show itself in isolated instances in New York and elsewhere. It may or may not be a significant fact that the first prize in the Annual New York Flower Show this spring was won by a Spanish patio. And four years ago, the architects Warren & Wetmore designed and furnished the main lobby of the Hotel Commodore in New York to resemble a Spanish patio. The revival and wide acceptance and adaptation of the decorative style of Renaissance Italy began with isolated instances and grew to be a formidable rival, if not a victor over the Georgian English style, with its attendant *chinoiserie* that was popularized by the decoration and furnishing of the Ritz Hotels and the Hotel Vanderbilt.

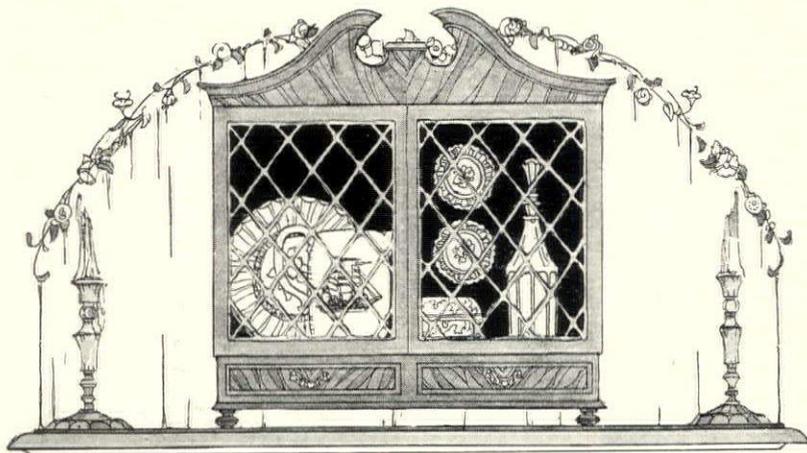
Renaissance Italian and Georgian English had, in turn, displaced the earlier modern French decorative ideal of voluptuous detail, of mirrors, gilded plaster and potted palms. So it goes, and when (or if) general appreciation and acquaintanceship with the interesting possibilities of the style of the Spanish Renaissance gather unto itself enough momentum, we may find ourselves, with seeming suddenness, in the midst of a new phase of decorative adaptation.



FRANCE *in* CALIFORNIA

"Le Petit Manoir" in Montecito, because of its unusually pictorial quality, reminds us of how generally this opportunity is neglected. Even if the pictorial quality is accomplished by some such frank artifice

as the ragged shingle roof—why not? This kind of thing is sanctioned by its success in a given instance, and when it is definitely used to gain a definite effect. F. L. Baxter, owner; Soule, Murphy & Hastings, architects



BUILDING INGENUITY *into the* HOUSE

A Proof That Architects Do Not Forget Closets, and Can Think of Other Conveniences Besides

ESTELLE H. RIES

NOT without reason is the popularity of built-in furniture growing constantly greater. For by its use, each room may be provided with features reflecting an air of stability and at the same time making it more truly livable.

In the small room, such furniture affords greater floor space because it is built into the wall itself and, for certain types of pieces, need not project into the room unless desired. It utilizes space that would otherwise serve no purpose, and conserves room where it is really required. Since built-in furniture is structurally a part of the room, it is safe from injury by movers or cleaners. In the types that may be set into the wall, dusting is greatly simplified, as there is but one side to be cared for instead of three or four as when the furniture is out in the room.

In rooms both large and small, the structural character of built-in furniture makes it an architectural asset. It may be selected to conform exactly with the spirit of the room, and by judicious planning, may be so located as to have direct decorative relation with it as an entirety just as all furniture should be considered but too often is not. In keeping its place as part of the wall, built-in furniture is more reposeful than the sometimes restless pieces otherwise planted about the room. Its permanence lends dignity, and by its use the

young house-keeper is released from large expenditures for movable furniture which lacks many of these advantages.

Most built-in features serve the purpose of closets in one form or another. Whether they are china closets, kitchen cabinets, linen chests, inter-room openings, built-in bookcases, window seats—usually, if not

always, there is space for storing things. This is not invariably the chief purpose, but it is generally a subordinate one.

For this reason, if for no other, built-in features are popular with housewives. The easiest thing in the world for a woman is to find things to tuck away in closets; whether it be clothes, linens, china, papers, childhood relics or what not, there are always more of these than she can usually accommodate.

The time honored wooden china closet with its bent glass front and sides may well be dispensed with in the dining room. A well designed built-in cabinet which becomes structurally a part of the house, logically provides a place to keep the china and will not suggest a museum exhibition as these things so often do.

Many types of china closets and sideboards may be had "built-in". Some of these are glass at the upper part, with small panes or fanlights suggesting the good old Colonial types, the lower part being a closed cabinet. Other architectural styles are available. Some may be selected that as far as the visitor knows, may be simply closed doors leading to another room, but they are in effect closets given to shelves for china and drawers for table linens, cutlery and other accessories.

The built-in china closets and sideboards may either be flush with the wall, or may project into the room.



Clark

Built-in cupboards add very greatly to the convenience and accommodation of a study, where there are always magazines and loose papers which should be accessible but invisible. Donn Barber, architect



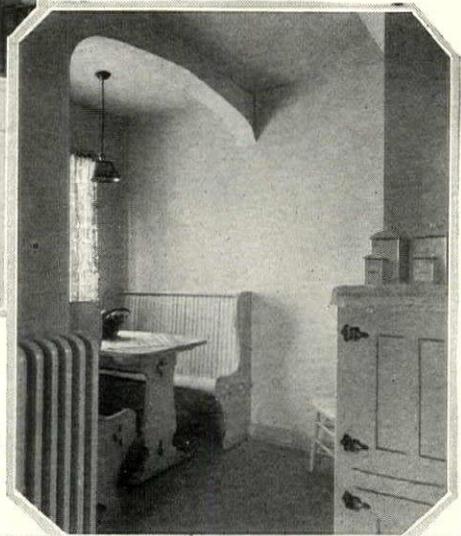
Wallace

Here shelves and cupboards occupy the spaces on either side of the fireplace. The hardware is copied from old local Pennsylvania models. The house is a recent alteration and R. Brognard Okie is the architect

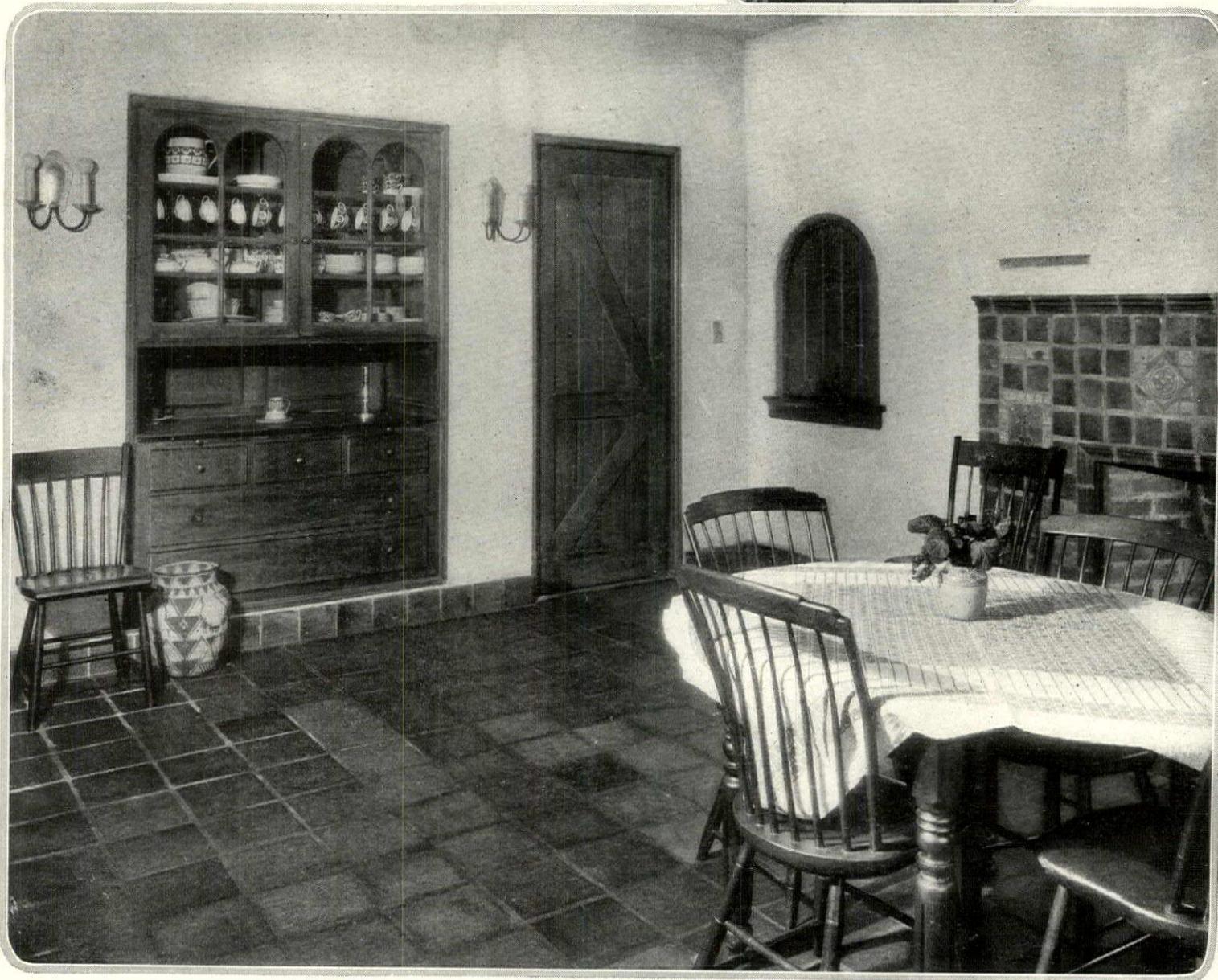
This built-in sideboard and china closet performs more than usual service, for the back panels open into the kitchen, and the top drawers pull both ways, into dining room or kitchen. Herbert Lippman, architect

The Colonial types of china closet may be had triangular to fit into a corner, and where these afford sufficient capacity, are very delightful features.

Much labor is saved, and much charm produced, by the use of dining alcoves for informal meals. These alcoves consist of a narrow little table paralleled at the long sides by a bench. The structure suggests a "diner" on a Pullman train—two seats facing each other and a small table between them. This will accommodate three or four persons, and may be treated



The breakfast alcove off the kitchen has become an accepted feature of planning in these days of greater domestic efficiency. William Gehron, architect

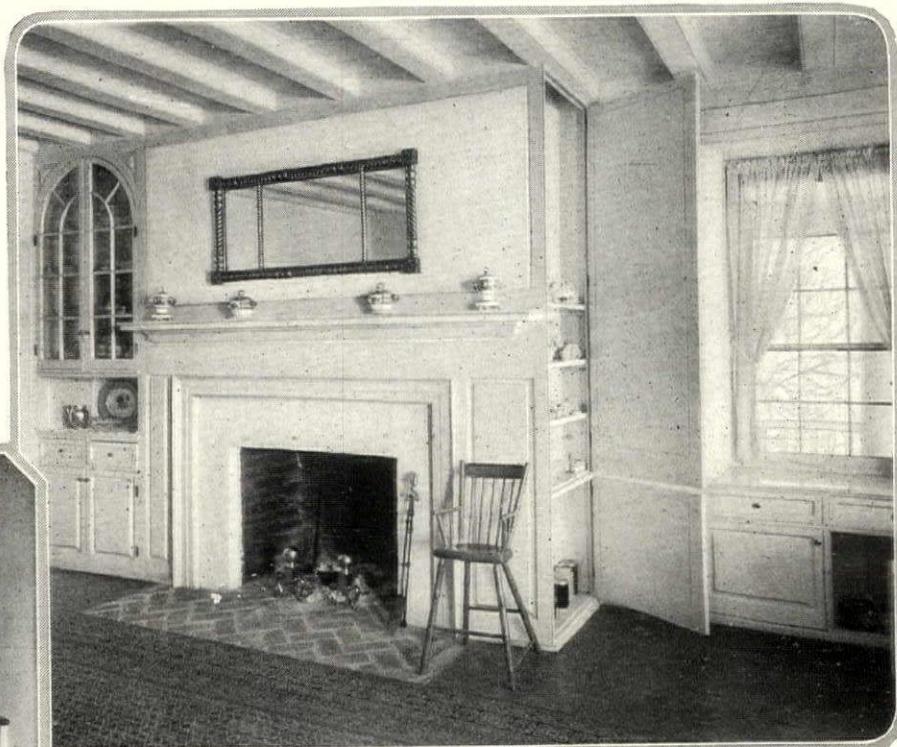
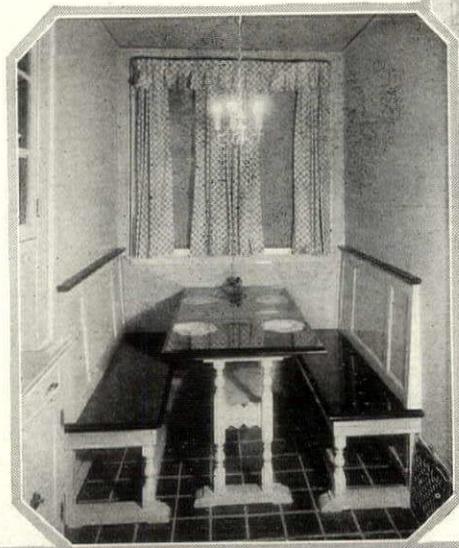


so much color and character that breakfast and intimate little lunches will always be served there. Here, too, the children may take their afternoon snack without invading the more formal dining room. Since this little dining alcove is a part of the kitchen or very near it, the effort is saved in serving and clearing up.

There is always use for tables, and those that fold up out of the way when not in use commend themselves for several

(Continued on page 94)

and floor and a topped table in this break-alcove as easy to look at; all which makes it an arrangement suited to an apartment

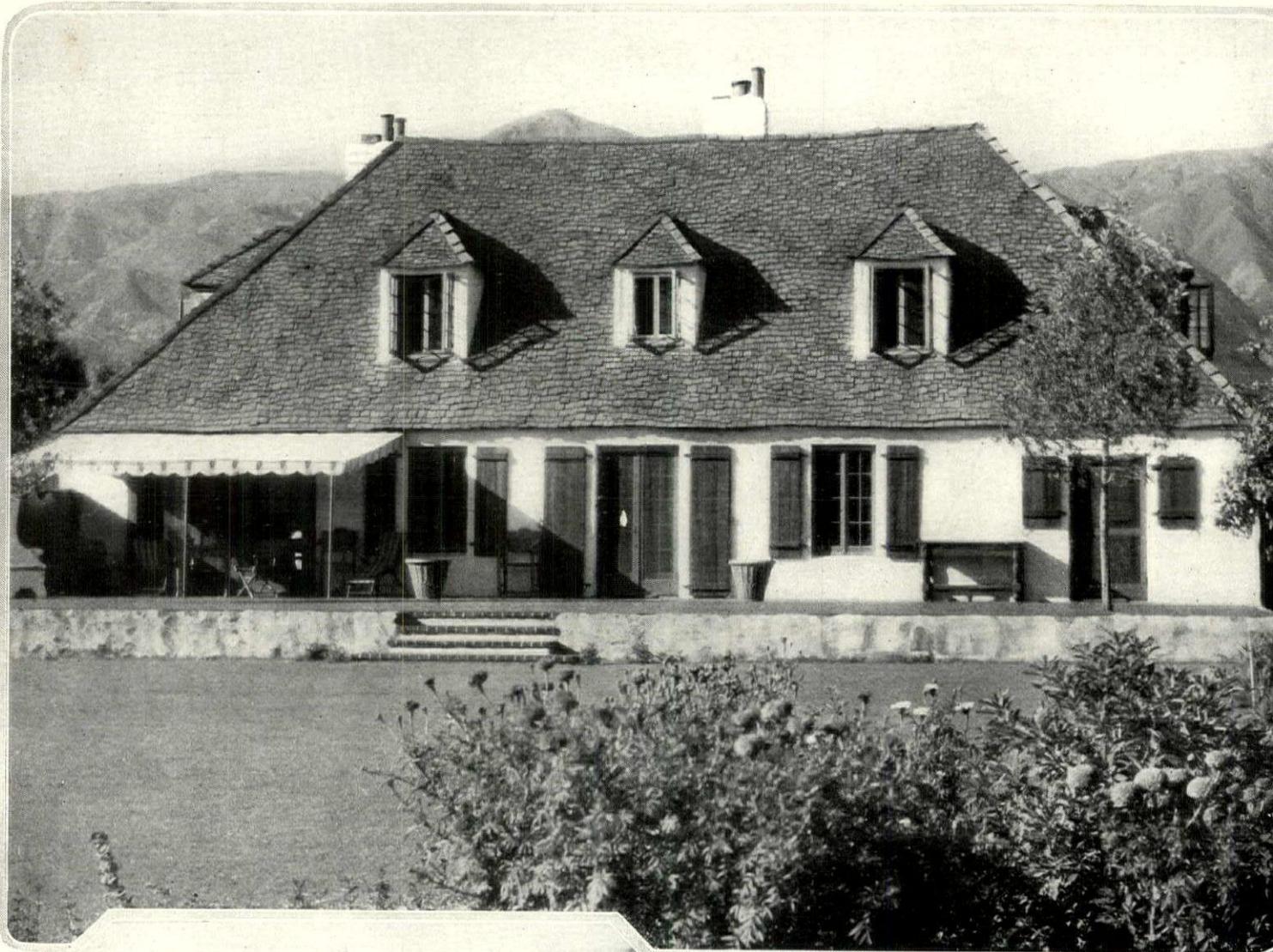


Wallace

Old Colonial tradition is attractively followed in the chimney cupboard at the right, as well as in the china closet at the left, while additional storage is built in the deep window. R. Brognard Okie is the architect

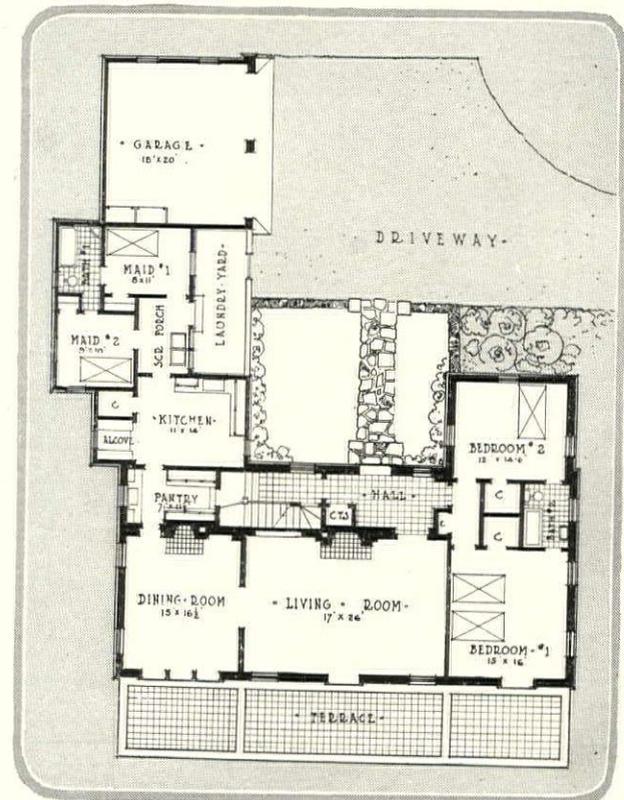
A fireside alcove, with settles, designed with a careful attention to detail which makes it an integral part of the whole room, as well as an interesting feature. The ceiling follows the lines of the arched opening



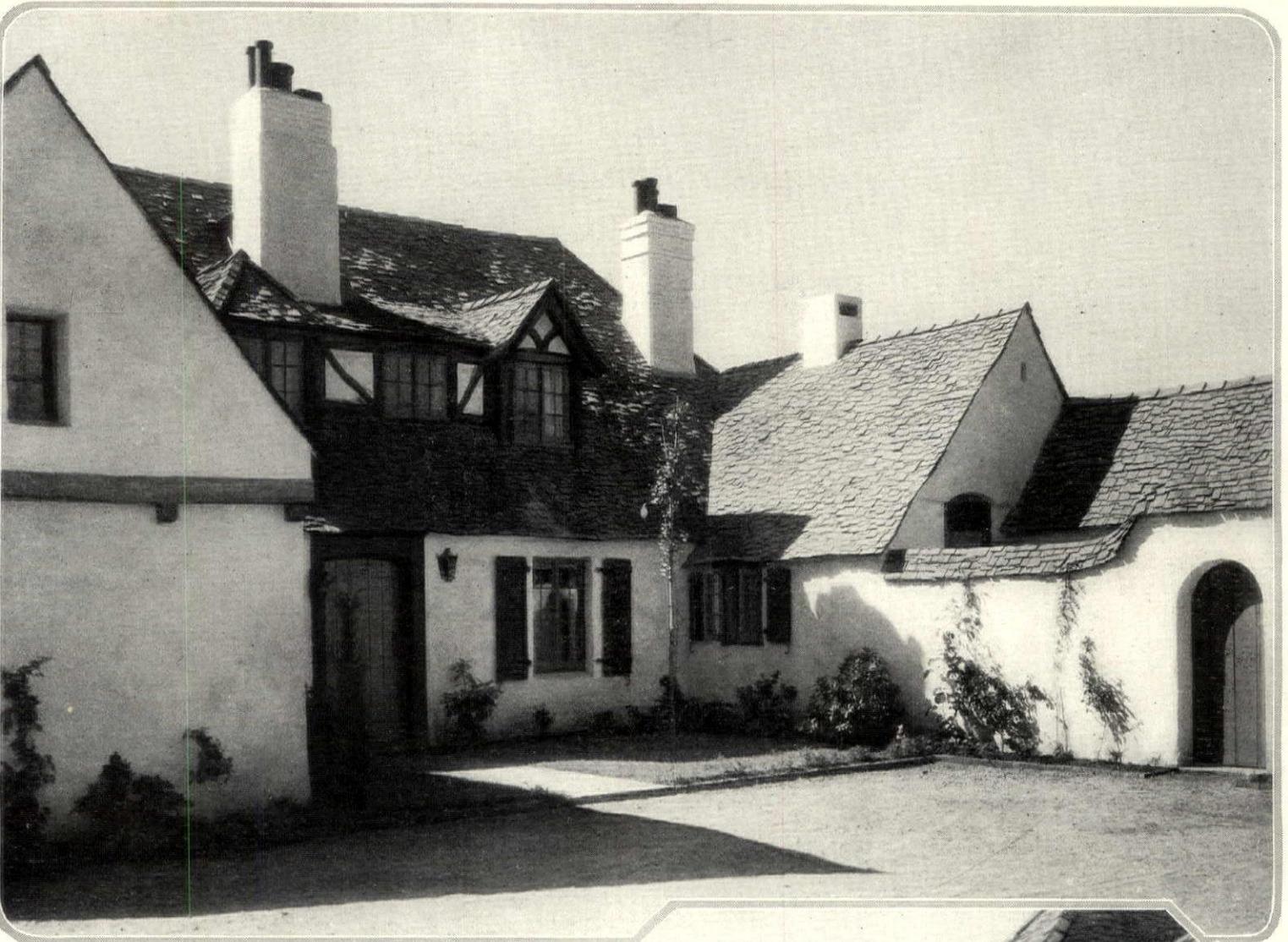


The simplicity of this front is made interesting by the texture and profile of the shingle roof and the battened shutters

The first floor provides most of the accommodation. The service wing and rear are attractively and nicely planned



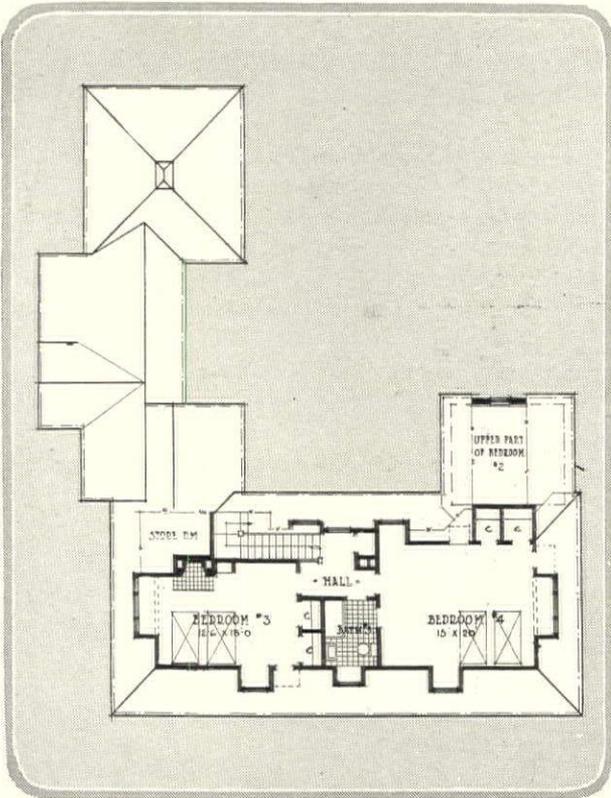
“LE PETIT MANOIR”
Montecito, California



Collinge

There is a distinct feeling of the ancient French farm in this California house called suitably "Le Petit Manoir"

The second floor plan shows the disposition of the roofs, and also the two bedrooms and bath of the second floor



OF FREDERIC L. BAXTER
Soule, Murphy and Hastings, Architects

J O H N R Y D E R , F E C I T

*This Is An Excellent Year To Start the Custom of
Letting the Architect Sign the House He Designs*

ON AN obscure corner of the house, where a honeysuckle drapes it from too public and curious a view, we have placed a small board on which is lettered:

JOHN RYDER,
FECIT
1845

This, with due family ceremony, was put in place one June day, when the peonies and iris and blazing Oriental poppies made the border jubilant with color.

We were prompted to place it there after reading what Royal Cortissoz said recently on the occasion of a presentation of a medal to Mr. Henry Bacon, architect of the Lincoln Memorial in Washington. This was the first time, it seems, that the United States Government has taken the trouble to honor an architect with a public ceremony. Mr. Cortissoz wondered why it wasn't more often done. And, following his thought, we wondered why people who build homes don't take the trouble to give the architect some permanent credit for their work. Perhaps the reason is because so many well-intentioned clients, having suggested an extra bathroom to the architect, consider themselves responsible for the designing of the entire house. So far architects have been satisfied if they are paid, much less honored.

IN ALL my wanderings through other people's houses I have found only two homes in which such honor was given. One to Stanford White—a little tablet in the hall of a country house—and one to the architect of a home in Elmira, N. Y.; the architect's name and achievement being carved on the mantel edge in the library.

Granted that a home builder's relations with his architect have been pleasant, and granted that the bill has been paid without recourse to law, why not let the architect sign his work? Why shouldn't the mark of such a great architect as Charles A. Platt on a house give it authenticity and value just as the butterfly gives value to a Whistler painting? If the client has so interfered that the architect isn't proud of the house, he need not sign it, just as etchers do not sign proofs with which they are dissatisfied. The poet signs his poem, the sculptor his figure, the musician his composition, the artist his painting, the writer his story,—but the architect joins the vast majority of Anonymous.

It is not uncommon for the architect's name to appear on a public building. Mr. Cass Gilbert, I believe, is to be found smiling down from a capital in the corridor of the Woolworth Building, which he designed. Ivan the Terrible, legend reports, honored the archi-

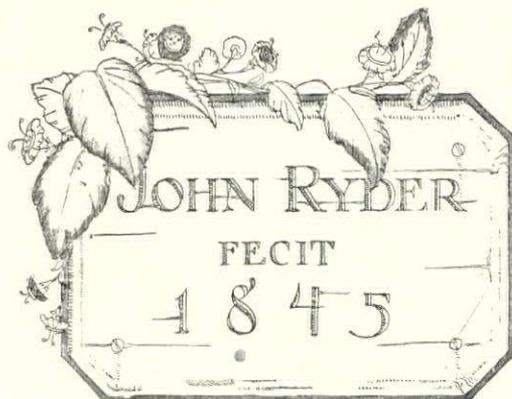
tect of his huge Cathedral in the Red Square at Moscow with the pleasant little ceremony of putting out his eyes; he didn't want the design duplicated, was the reason he is said to have given. Sir Christopher Wren doubtless received great honor in his day, and he has recently been receiving more encomiums, on the occasion of his duo-centenary. Mr. Ralph Adams Cram, I have heard, on the occasion of the first service in a church designed, was permitted to march in the procession in full doctor's regalia. Such occasions are rare; the architect usually seems obliged to take his cash and let the credit go.

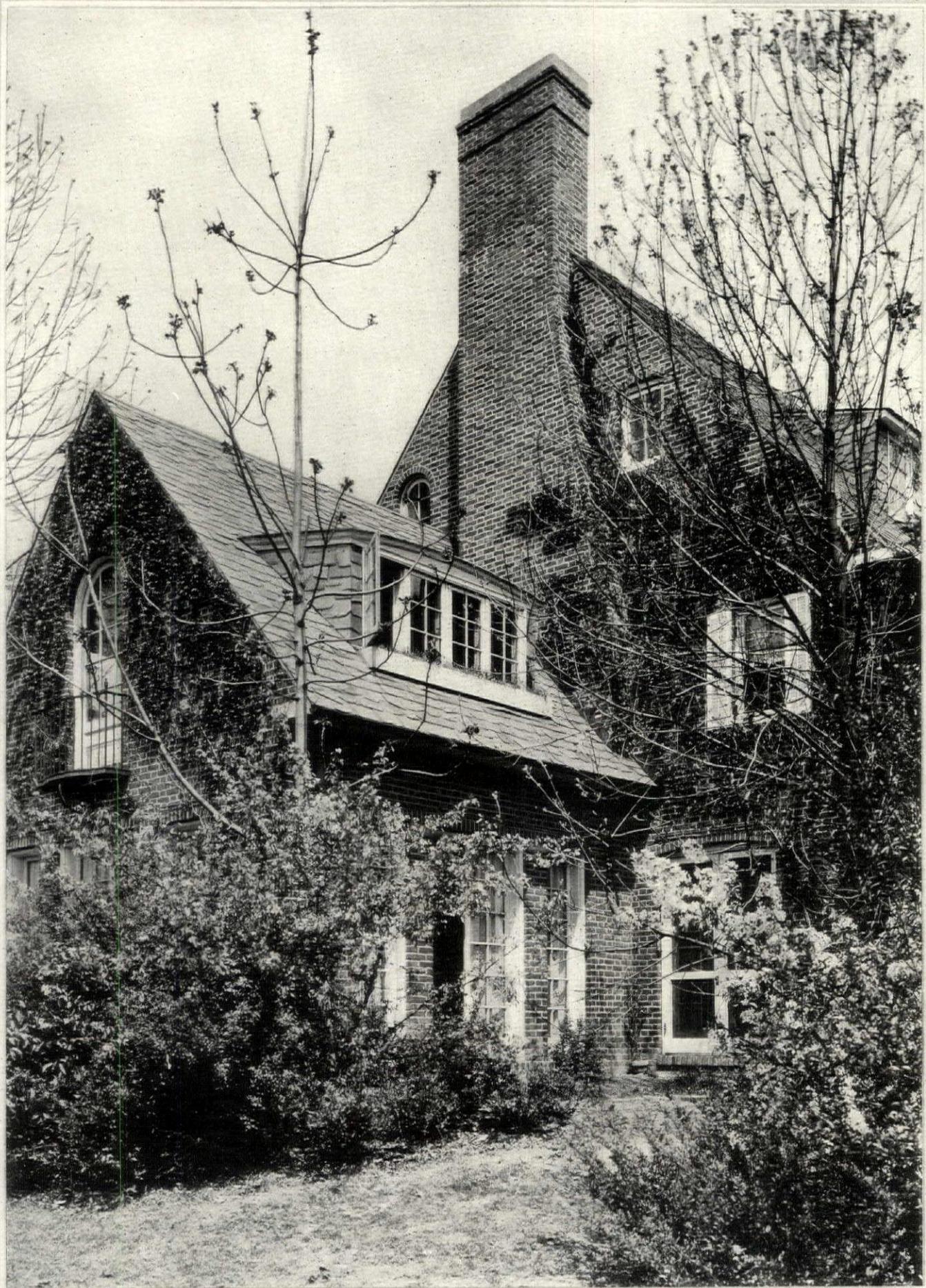
Since this year of grace 1923 is as good as any to institute an excellent custom, why not mark it as the time in the history of America when home builders began to honor their architects by asking them to sign the homes they designed?

Just how the house can be marked will depend on the house itself. It is not uncommon to find inscriptions on the door lintel of Colonial homes; in an English type of home, the architect's name can be cut in an exposed beam; it could be stamped modestly in a piece of the wrought iron in an Italian or Spanish house. Perhaps the architect can best select the spot and the manner of marking.

While English is an excellent language, Latin is the accustomed tongue for inscriptions and the simple "Fecit" tells the whole tale in two syllables. Or one might use the Latin for architect, which is *architectus*. Of course, the date would be included.

IN OUR own case there was no architect. According to the ancient son of the man who built this house, "Pop did it himself." On further questioning (for this old fellow was reticent), "Pop took it from a book because Mom liked it." "Pop", by the bye, was a master carpenter, a worthy man in any age. And there must have been some excellent books of house plans in those days, for "Pop" chose a good one—simple, severe, classical, in the Neo-Greek style that prevailed in this country from 1800 up to the Civil War. This John Ryder, for such was his name, built the house for his bride, tucked it on the side of a Connecticut hill facing south so that the north winds would not make living unbearable in winter time. In front he planted two elms, one for his bride and one for himself—and they still shadow the old house with their generous branches. Successive generations of owners have had respect for its lines and such additions as were made have only given it nobility... If, on some starry summer night, the shade of old John Ryder should lift aside the honeysuckle and read his name inscribed there, we hope he will be pleased.





RELATED ROOF LINES

The wing of a house is at its best when its roof lines are easily and gracefully related to the main building. Here is a pleasant relationship, with the chimney rising between house and wing and adding its vertical lines

to the oblique lines of the two roofs. The house is of brick and slate, with white painted wood trim. It was designed for A. K. Wampole, by Mott B. Schmitt, architect, and is located at Guilford, Baltimore, Maryland

A CABINET-MAKER of COLONIAL AMERICA

*In William Savery of Philadelphia Collectors May Find
a Figure to Rival Duncan Phyfe*

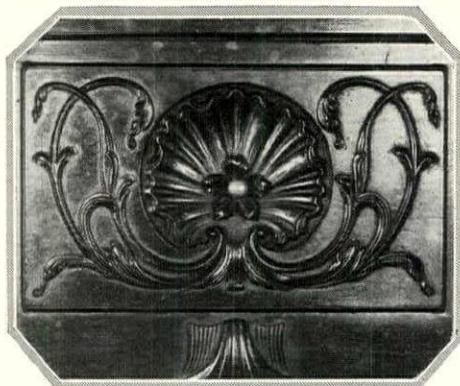
GARDNER TEALL

WHILE wide publicity has been given the name of Duncan Phyfe, the early New York cabinet-maker, few are cognizant of the fact that Colonial America produced in the person of William Savery of Philadelphia a master-craftsman whose work, so far as we have been able to identify it, is, from the point of view of artistic worth, superior to that of the New Yorker.

For a long time speculation has been rife as to the origin of certain unusually fine pieces of furniture which had come down through generations in certain Philadelphia families, and as to furniture found in other eastern states whose kinship with the Philadelphia pieces was unmistakable. Even as late as the appearance of Mr. Luke Vincent Lockwood's valuable and scholarly two-volume work on "Colonial Furniture in America" (edition of 1913), William Savery's activities as a Colonial cabinet-maker were practically unknown to students of the history of American furniture. Then came the discovery of the printed address-label of the maker of a very beautiful mahogany dressing table (or lowboy) preserved in the old Van Cortlandt Manor House, New York, reading as follows, and first reproduced in Mr. Lockwood's book: "William Savery, at the Sign of the Chair, near the market on Second Street". It was the discovery and publication of this label that



A tripod table of mahogany, which is attributed to William Savery. From the collection of the Metropolitan Museum of Art in New York



Detail of a Savery highboy, showing the decoration of a drawer, with rosette shell motive surrounded by acanthus scrolls. The Rosenbach Co.

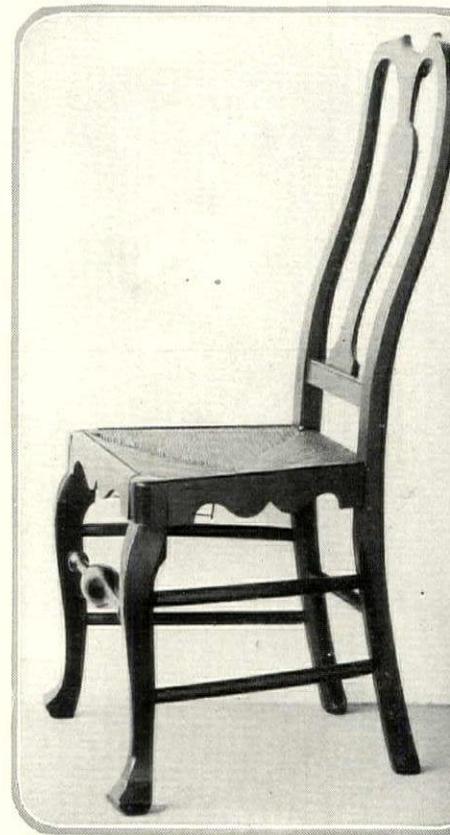
(Left) Front view of a chair made by William Savery of Philadelphia about 1760 and now owned by Mr. A. H. Savery. Pennsylvania Museum

(Right) A silhouette view of an authentic Savery chair. This is one of six made for an old Pennsylvania family by the Colonial cabinet-maker

awakened interest which led to the recovery of such information as we have to the present regarding the old Philadelphia cabinet-maker whose name had rested in obscurity too long, although his works were treasured by their owners and eagerly sought by discriminating connoisseurs who recognized their superior quality although they were ignorant of the name of the master who created them to the glory of American craftsmanship. One of the collectors was Mr. George S. Palmer, whose taste and enthusiasm were rewarded by the acquisition of some of the finest examples of Colonial American furniture coming to light. These passed into the possession of the Metropolitan Museum of Art, and in due course will be installed in the new wing of American art now being erected through the munificence of Mr. and Mrs. Robert W. de Forest.

The pieces in the Palmer Collection and others of the same genre awakened the interest of Mr. R. T. Haines Hall (to whose researches the present writer is greatly indebted), and he set about to discover all that was discoverable concerning Savery. With the assistance of Mr. Alfred C. Prime some interesting facts were brought to light, and it is from these records that the meagre biographical data which we have of Savery are derived.

The surname of Savery is not an uncommon one in Colonial America. Ea-



In the Seventeenth Century there were Saverys in the Massachusetts Colony and elsewhere, and a family of Saverys had likewise established itself in Barbadoes somewhat later. Whether William Savery of Philadelphia was born in the Colonies, Barbadoes or in England, we do not know. It is possible that he found his way from New England to New York and there served an apprenticeship to one of the many cabinet-makers plying their trade in that city before finally locating in Pennsylvania. It seems to me quite as likely that he went from Pennsylvania to New York, and returned to Philadelphia. We do know that Savery was a Quaker, that he was born in 1722, married Reese Peters April 19, 1746, and died in 1787. The year of his birth is derived from the entry of his death which states that this occurred in his sixty-fifth year. Further records, brought to light by Mr. Halsey and Mr. Prime show that William Savery was an assessor in one of the Philadelphia old city wards during 1754, and that some thirteen years later he was agent and collector of taxes for the guardians of the poor. Like many other thrifty members of the Society of Friends, Savery appears to have prospered exceedingly well.

He became a property owner early in his career for at twenty-four he was receiving an annual rental of £52 for a house on Third Street, some twelve years after his tax bill was no less than £37 and by 1780 he was being taxed on some \$46,000 worth of property. William Savery appears to have been a God-fearing, public spirited, industrious and provident citizen. As a craftsman his work shows a surprising degree of excellence; it is comparable with the finest English work of the period. Considering the fact that the few records we have of his life

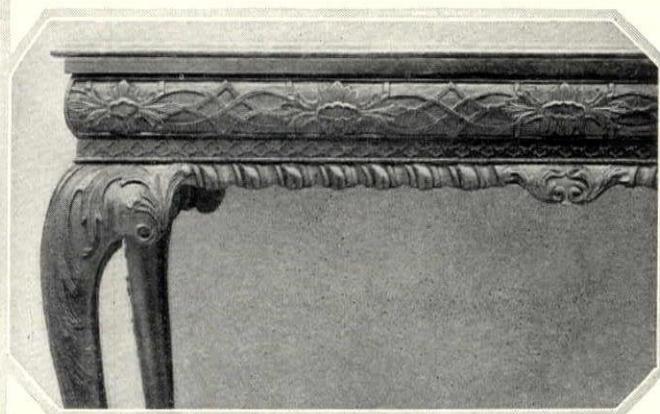
(Continued on page 104)

(Right) A high chest of drawers or high boy by William Savery. Courtesy of the Rosenbach Co.



Detail of the leg of a dressing table by Savery. From the Anderson Galleries

(Below) Detail of a pier table of mahogany with marble top, showing an elaborately carved apron and cabriole leg in the well known Chippendale manner



This pier table, from the Metropolitan Museum of Art, shows in its style of carving the influence of the French and of Chippendale, which came to early American cabinet-makers through the publications of Chippendale, Ince, Mayhew and Decker of London.

HOW TO KNOW THE COLOR

So Many Shades and Tints Are Being Created That the Decorator

Must Keep Acquainted With Their Names

IN talking about color three words are employed more often than any others. They are *tint*, *shade*, and *tone*. They are used constantly—and pretty much at random. Only *tone* retains its individuality, largely because it refers to *any* color quality. A *tint* is something quite distinct. It is a color lightened by the mixing in of white, and is in direct contrast to *shade*, which is a color darkened or intensified by the mixing in of the same or another color.

Paille, primrose and maize, of the yellow

THIS IS FIRST OF A SERIES OF SIMPLE DEFINITIONS OF THE NAMES OF COLORS CONSTANTLY USED IN DECORATION. THE FIRST TWO COLORS CHOSEN ARE RED AND YELLOW. THE GREENS WILL BE CONSIDERED IN SEPTEMBER.

lowers listed below, are *tints*, because they are definitely lighter than true yellow, and have been made so by the addition of white. Mustard, gold and saffron, on the other hand, are *shades* of yellow, being deeper in

tone than the type. Of the various shades of red, crimson, garnet and claret are all *shades* and peach-blow, rose and salmon are *tints*.

Tone is a rather elusive word, when it comes to giving it a brief definition; but its meaning is generally instinctively understood. Speaking of primrose it might be said that that tint is a fine fresh *tone* of yellow, or, speaking of claret it might be said that that shade is a much less usable *tone* than cinnabar.

AMERICAN BEAUTY, called after the rose of that name. A light, purplish red.

BRICK, a dark, dull, orange red.

CARDINAL, bright red but not so vivid as scarlet. The color of a Cardinal's robes, between scarlet and crimson.

CARMINE, a rich red with a purplish tinge.

CATAWBA, a dark, purplish red, taken from the name of a grape.

CERISE, the French word for cherry. A bright, clear red, also a dark red purplish in tone.

CHINESE, sometimes called lacquer red, because it is the tone one finds in much of the Chinese and Japanese lacquer work. A clear, vivid red with a great deal of orange in it.

CINNABAR, brilliant red with an orange tinge, named from the mineral substance of that color.

CLARET, dark, bluish red, named after the wine.

CORAL, this color according to scientists, takes its name from the internal calcareous skeleton of one of the group of Alcyonaria! It is a light, pinkish red, on the vermilion tone.

CRANBERRY, a bright, dark red rather bluish in tone, named after the fruit.

CRIMSON, a deep red color tinged with violet—a tone ranging from deep scarlet to a purplish red.

CYCLAMEN, named after the flower, a rather hard, purplish pink, not as deep as magenta.

GARNET, a very dark red, the color of the semi-precious stone.

HENNA, an orange-reddish dye obtained from the leaves of an Asiatic plant. It also grows in Egypt where it is called Egyptian privet. A paste of powdered henna leaves is used to a great extent in the Orient as a cosmetic. A brownish, red color on the copper tone.

ITALIAN PINK, a beautiful pale pink with a great deal of yellow in it. Much used in Italy for tinting plaster walls.

MAGENTA, a bright, hard crimson with a preponderance of purple. Named in honor of one of Napoleon III's famous victories.

OLD ROSE, the color of dried rose leaves, a deep, dull, purplish pink.

PEACHBLOW, a delicate, purplish pink color, the tone found in rare Chinese porcelains.

POMPEIIAN, a rich, orange red, due to the use of red ochre. The color of many Italian houses.

ROSE, usually means a clear pink or light crimson. Rose red sometimes refers to the deep crimson of Maréchal Niel rose.

RUBY, a clear, deep crimson, the color of the jewel.

SALMON, called after the fish—a light red or buff pink.

SCARLET, a pure, vivid red, the color which leans neither to orange or violet. The shade of the coats worn by British Army officers.

TERRA COTTA, the color of a baked clay used for tiles and pottery. Usually a brownish red or yellowish red.

VENETIAN, deeper than scarlet, a clear red with a tinge of orange in it. The color of Venetian sail cloth.

VERMILLION, a light, vivid and brilliant red verging on the orange tone.

AMBER, the color of a yellowish translucent resin. A deep yellow, sometimes with a greenish tinge.

APRICOT, the color of the fruit, a warm pinkish yellow.

BURNT ORANGE, a deeper tone than orange, some reddish brown in it.

CANARY, a light, clear yellow named after the color of the bird's feathers.

CHARTREUSE, a light, greenish yellow, the tone of the liqueur made in the Chartreusian monastery.

CITRON, the French word for lemon, a clear, bright yellow.

DAFFODIL, cool, light yellow the color of the flower.

GOLD, the hue of the metal.

MAIZE, the color of Indian corn.

MUSTARD, a deep yellow on the greenish tone.

OCHRE, the color of earth used for coloring paints, brownish yellow.

OLD GOLD, a brownish, dull gold.

ORANGE, the color of the fruit, the color on the spectrum midway between red and yellow.

ORIOLE, a bright yellow verging on orange tone, named after the color of a bird's breast.

PAILLE, the French word for straw, a soft, pale yellow.

PRIMROSE, a very pale yellow.

SAFFRON, a deep orange yellow, the color of the stigmas of crocus or safflower flowers.

SULPHUR, a light greenish yellow.



This child's secretary is perfect in each detail

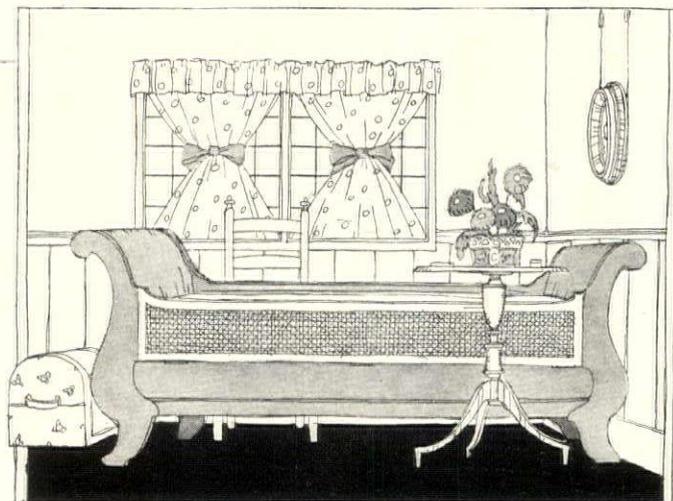
A room completely furnished with child-size Colonial pieces is to be found in the Jane Teller Mansion, New York. The pieces are being reproduced



Hewitt

ROOMS for CHILDREN

*Their Furnishing
and Equipment*

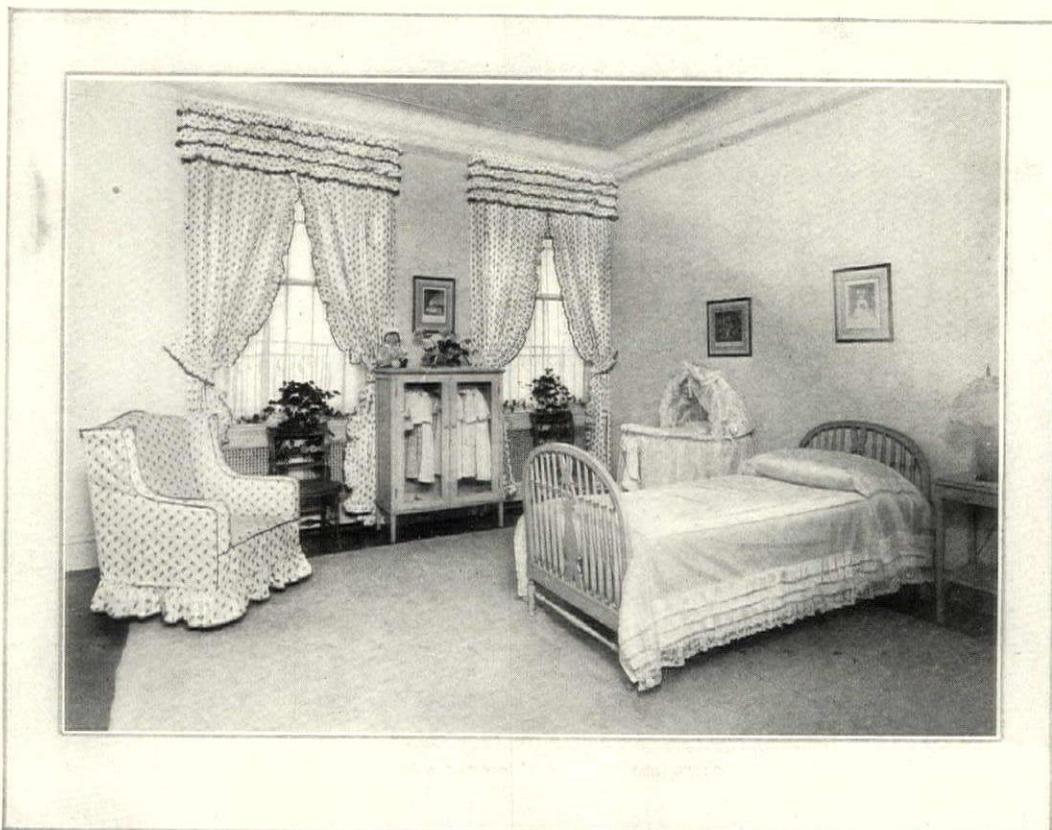


In a country cottage nursery one might transform a miniature sleigh bed into a child's bed by rattan side boards

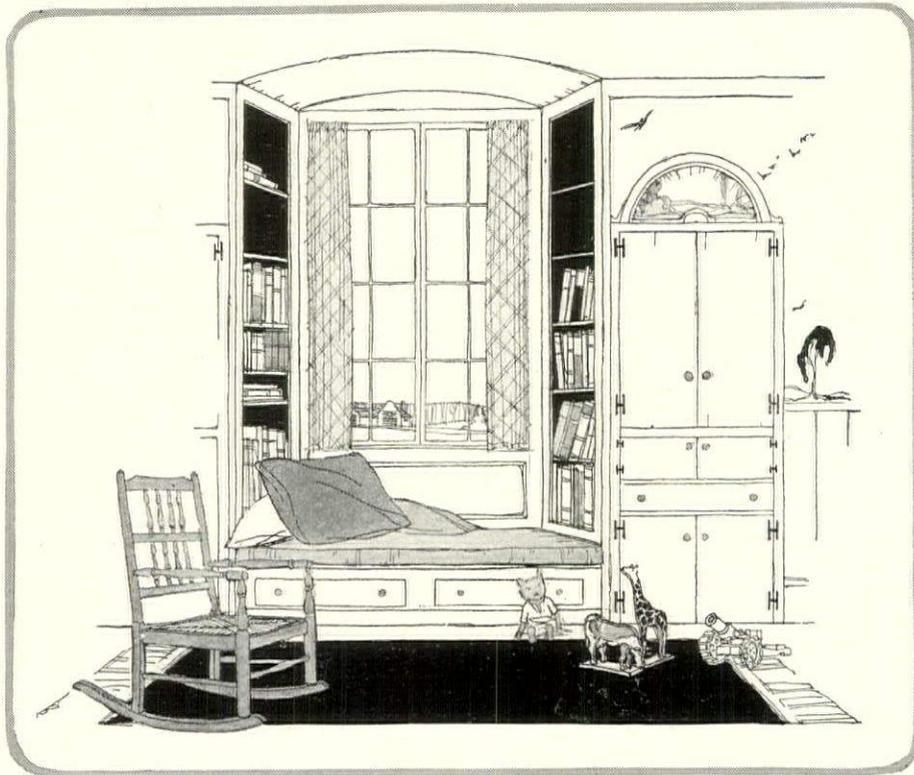
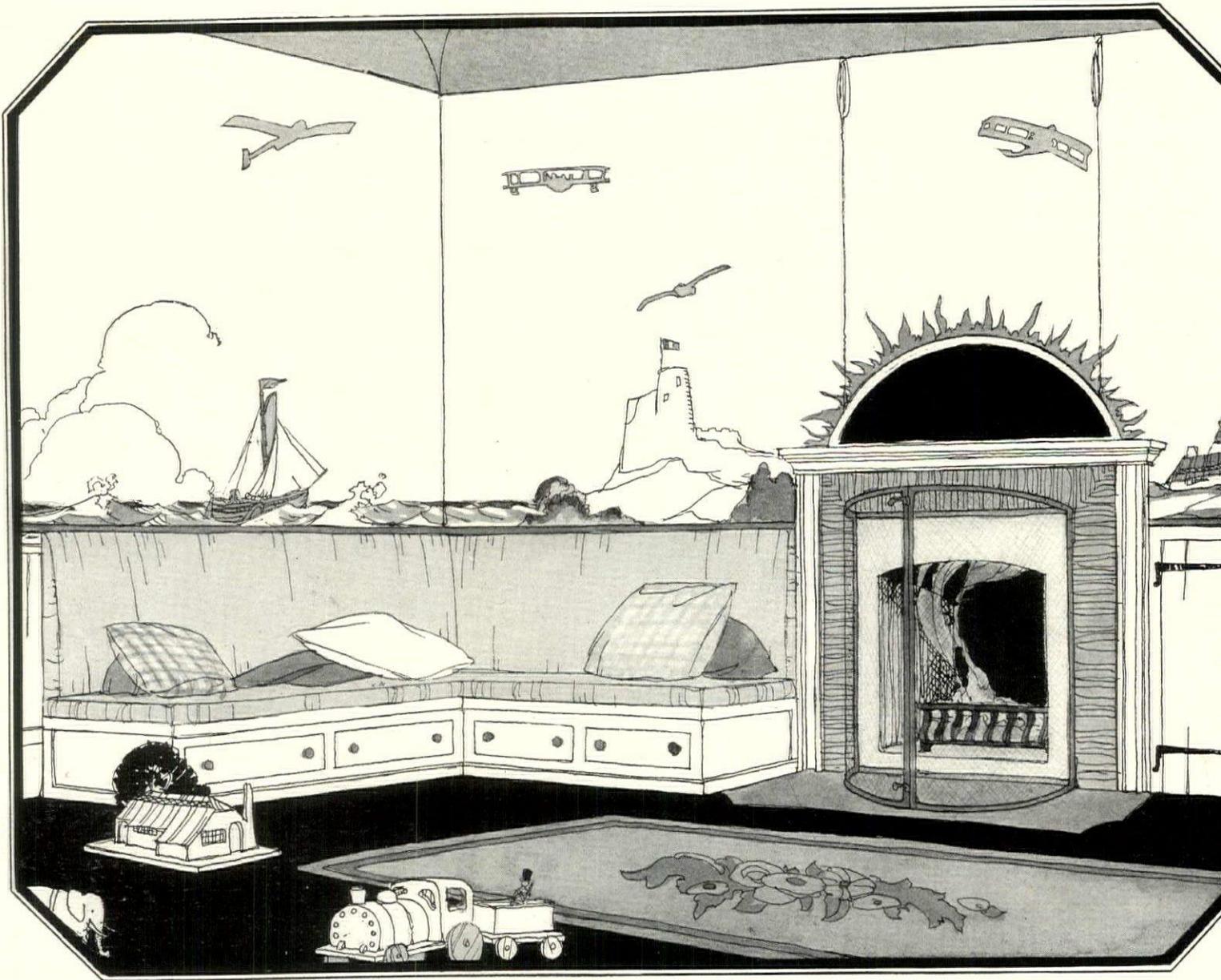


The toy cupboard in the Jane Teller collection is of Dutch extraction and design

Pale shell pink walls and woodwork, white glazed chintz with pink rosebuds and cream painted furniture make this girl's room. Tate & Hall, decorators

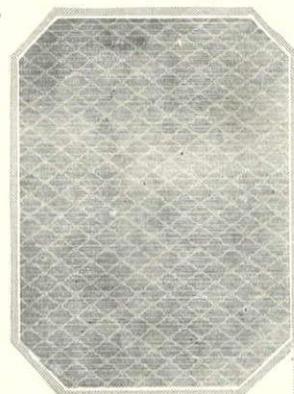


Duryea



Imagine a nursery without a window seat! Here the seat is wide and comfortably cushioned. On each side are bookshelves which can be filled as the child grows taller. Toy drawers are underneath and a child's rocker close at hand. Chair from Somma Shop

This playroom for modern boys has a blue painted ceiling and walls papered a soft white. A scene is transferred to the paper, sketchily rendered in red crayon, with spots of blue and green painted with water color. A wire hopper offers protection for children and toys. Felt rugs with applied felt designs are soft and durable. Rugs from Agnes Foster Wright



A lattice paper with either pale pink or blue ground would be suitable for a nursery. Mrs. Gillette Nichols



Another suitable paper has flowers in pink, blue, yellow and lavender on a white ground. Mrs. Gillette Nichols



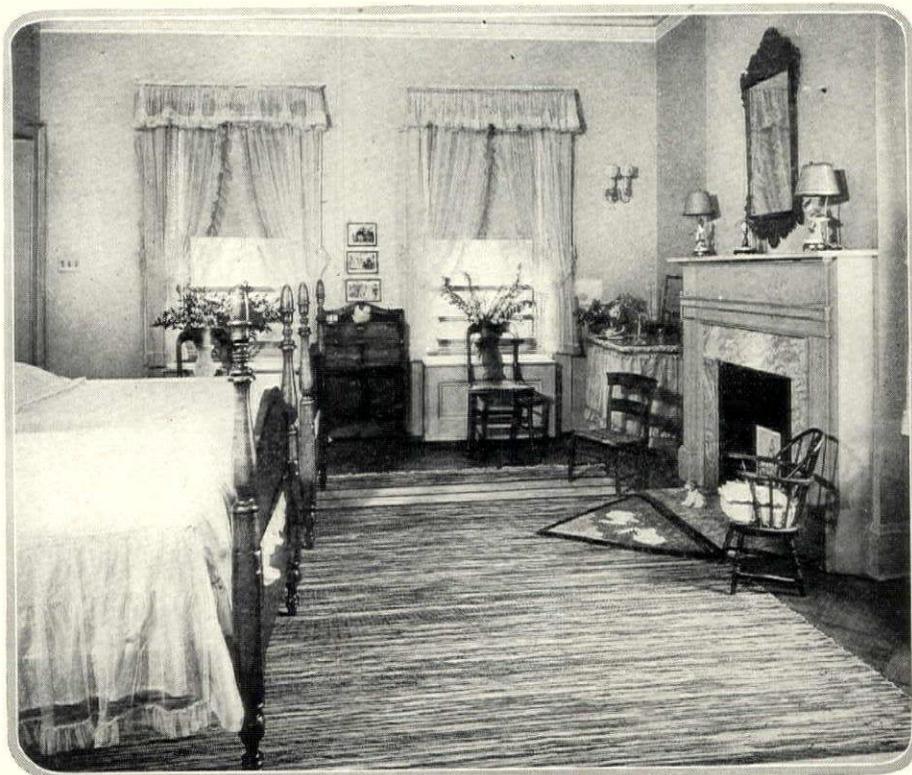
Harding

Patricia, daughter of Billie Burke, has a sitting room all to herself, with walls and woodwork of green blue and curtains of cream net with canary yellow taffeta ruffles and valances. The furniture is maple. A yellow and cream striped fabric on the Patricia-size rocking chair adds a fine note of color to the room. Elsie Sloane Farley was the decorator

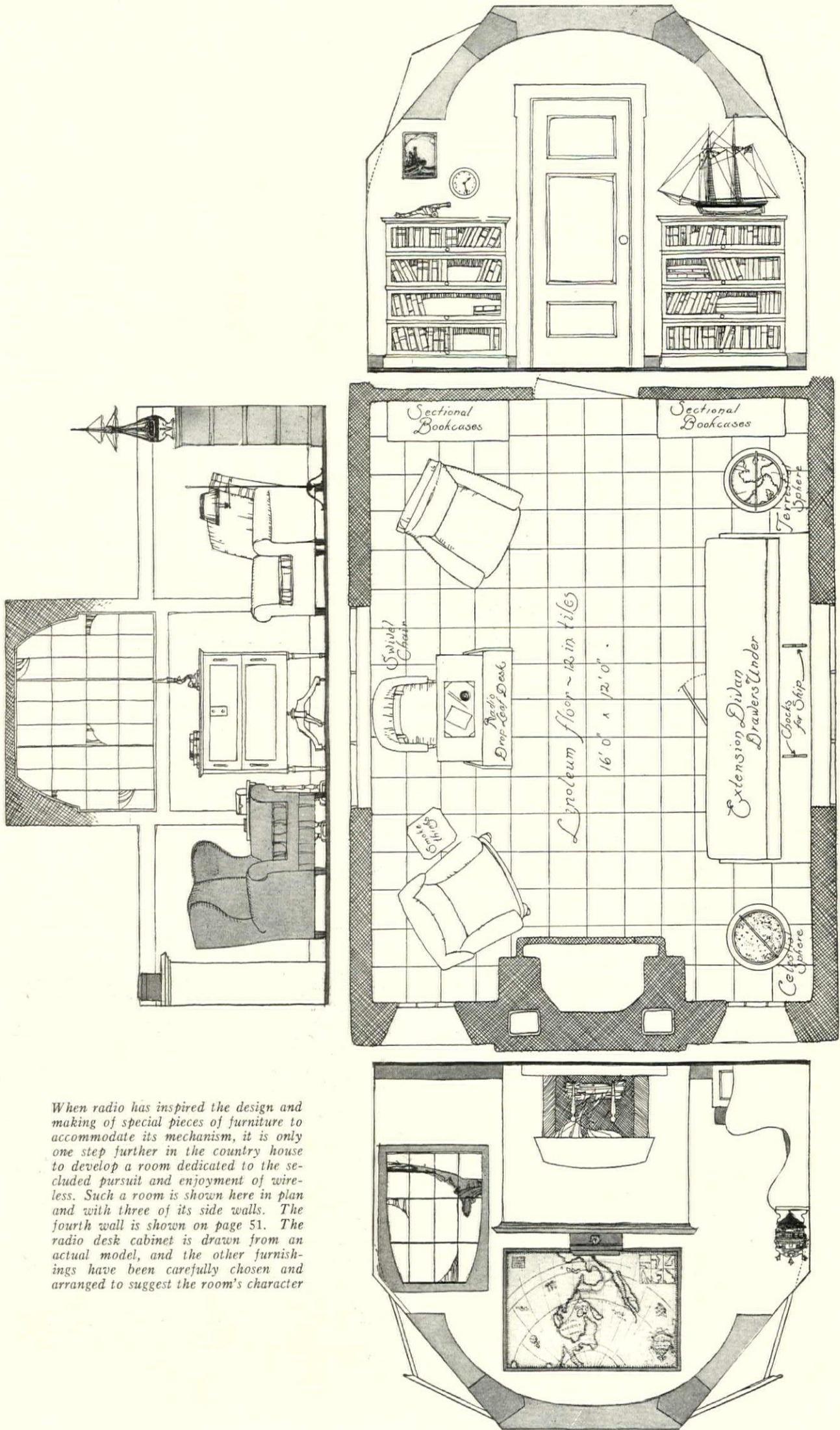
Delightful chintz for nursery has children's scenes in various shades of blue. 35" wide. From the Chintz Shop



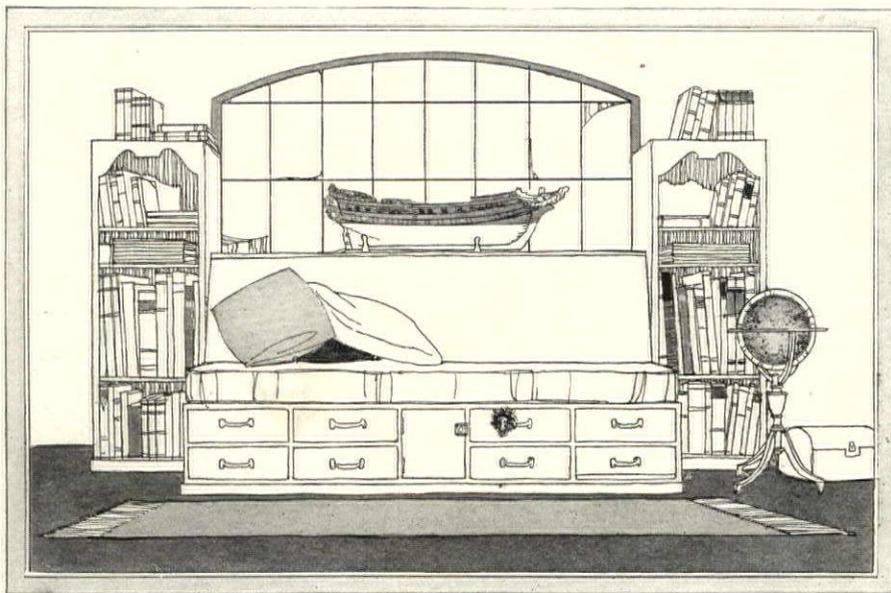
For a little girl's room comes this chintz of rose pattern on a shell pink ground. 31" wide. From the Chintz Shop



Besides a sitting room, this fortunate Patricia has a bedroom, with cream net ruffled curtains and green blue walls and woodwork. The dressing table is of cream net over yellow taffeta, and the bedspreads are of the same. Elsie Sloane Farley, decorator



When radio has inspired the design and making of special pieces of furniture to accommodate its mechanism, it is only one step further in the country house to develop a room dedicated to the secluded pursuit and enjoyment of wireless. Such a room is shown here in plan and with three of its side walls. The fourth wall is shown on page 51. The radio desk cabinet is drawn from an actual model, and the other furnishings have been carefully chosen and arranged to suggest the room's character



This specially designed seat is built on standard sectional drawer units, and is convertible into a bed. It is fitted with a box spring, with a cover to match the chairs shown in the main illustration

DECORATING *the* RADIO ROOM

A New Thought for the House in Town or Country Where "Listening In" is Getting to be One Serious Pastime

ALWYN T. COVELL

WHEN tea-drinking became the fashionable thing to do in Queen Anne's time in England, and the collecting of Oriental porcelains, at the same time, became a fashion and a passion, furniture designers at once rose to the occasion with a variety of tea-tables and glass-door cabinets. So closely does the design of furniture follow the demand of the hour.

Within the year that radio "panels" began to appear in every third house, and the acceptance of words and music from the air became an accomplishment no longer confined to the rare electrical genius, furniture design has provided special desk-cabinets to hold the apparatus. It was the same with the phonograph, but radio involves rather more: from its very nature it suggests something more in the way of environment; it is a thing of great distance and far horizons.

With the new radio desk cabinets as a point of departure it is not difficult to imagine a special radio room, developed in an attic wing, and furnished in a manner befitting its purpose.

A room of masculine character, obviously. No frills or trimmings. The first thought, for some psychological reason (perhaps the primary use of radio at sea) is of a room with a nautical air. Not an imitation ship interior, by any means, for attempts to do this usually produce something very unreal and sometimes silly. A room can have a nautical air without being in any way an imitation of the interior of a ship.

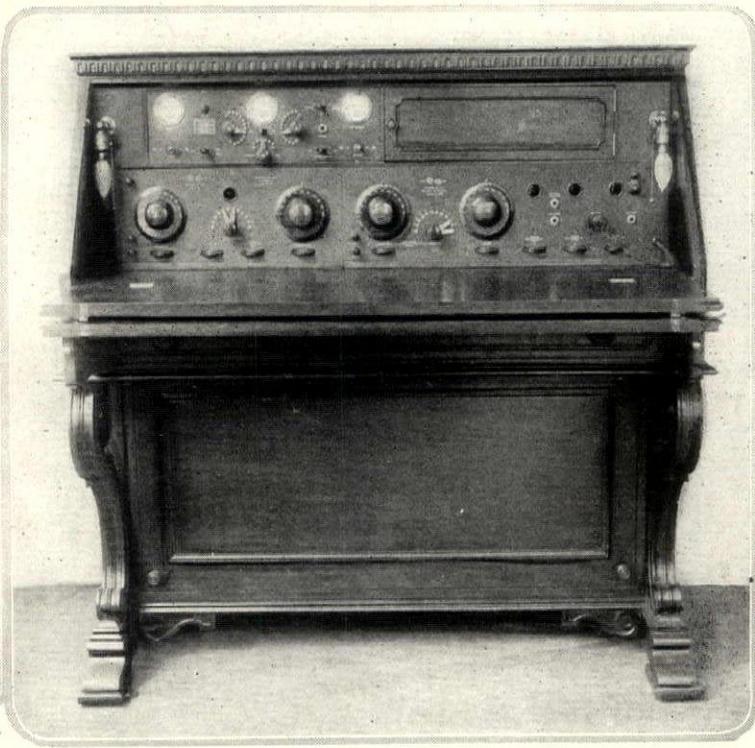
The floor, in the sketch plan with this article, is of tile linoleum, in two shades of slate gray, and the walls are of sand-finished plaster, tinted. The furnishings are of the simplest, and the nautical air is given by the accessories rather than by an architectural device.

On either side of the door on one end wall are sectional bookcases, finished in dark brown oak. On the long wall to the right of the entrance, the radio desk is centered before a dormer window through which the aerials would be brought. The windows are all leaded, and their casings cut to give them a pointed effect. These casings, as well as the cut of the ceiling beams, while not strictly nautical are designed to give the whole room an unusual

feeling, and to suggest, without attempting to imitate, the interior architecture of a ship. Two comfortable chairs are placed on either side of the radio desk, and these might be covered with dark blue mohair, corduroy or reps.

The fireplace end of the room explains itself, and suggests a setting for an old map. The remaining long wall is shown in another sketch, and is treated with a specially built seat and bookcases. The seat consists of a box spring placed on a base which is made of standard sectional drawer units—a convenient place for papers and maps. Also a compartment behind it where pillow and covers are stored away. Terrestrial and celestial globes serve both useful and decorative purposes in the room.

The ever growing popularity of radio has resulted in the design and production of radio desk cabinets which are patterned in their exterior guise after furniture of the historic periods. From A. P. Merchant Co.



HARSH TREATMENT FOR TREE PESTS

How the Destructive Insects may be Recognized and the Various Methods by which They may be Destroyed

E. P. FELT

THE last fifty years or thereabouts have witnessed the introduction of a number of destructive tree pests, such as the elm leaf beetle, the gypsy moth and the leopard moth; while native insects, like the white marked tussock moth, the bagworm and the sugar maple borer have not been slow to take advantage of extensive and reliable food supplies and a considerable degree of protection from bird life. These recent developments have resulted in a gradual increase in insect depredations which for the most part have been regarded as of little consequence, or considered as inevitable, and a careful examination of our trees at the present time shows the effect in a lamentable scarcity of perfect specimens, many of them with appreciable injury and not a few seriously deformed as a result of insect work. The operations of the sugar maple borer are particularly insidious, since a period of five to ten years may elapse between an apparently insignificant injury and the death of a considerable proportion of a symmetrical maple in its prime.

THE long period between planting and the attainment of maturity makes trees particularly susceptible to insect attack. It requires a generation to produce even a moderate sized tree, while the stately monarchs on lawns and in parks may have complacently viewed the passage of five or six human generations. Tree hazards are immensely greater than they were fifty years ago and we who have benefited by the foresight of our predecessors should recognize this and take precautions which will make it possible to hand down an unimpaired inheritance. This can be done only by recognizing the dangers and anticipating injury, rather than waiting until it is necessary to reshape badly deformed trees or reinvigorate those which have been devitalized.

The acceptance of insect ravages as inevitable is an inheritance from an age which knew little or nothing of arsenical poisons, and had no knowledge of a spraying apparatus better than a whisk broom or a hand pump originally designed for the washing of windows. Generally speaking, insect depredations may be prevented, and this is particularly true of the more valuable trees on lawns and in parks, and to a less degree in the case of woodland areas, though much can be accomplished in bettering the forest situation by modifying the conditions which affect the abundance of insects, and particularly by protecting certain of the more efficient insect enemies, the birds.

Our favorite shade trees are the American elm and the sugar maple, though

horse-chestnuts, European elms, Norway and soft maples are strong competitors; the last named and the Carolina poplar being somewhat generally planted in certain localities on account of their rapid growth. These latter are cases where permanency is sacrificed for early effect, and in the case of the Carolina poplar at least it would usually be advisable to make provision for the future by the judicious interplanting of more permanent trees.

All of these trees and others, which are occasionally planted on streets, lawns or in parks, have their insect enemies, certain of which are serious. Some of the more important of these pests are briefly discussed below in the hopes that it may result in the better protection of the trees and a fuller realization of possibilities in the growing of these beautiful and inspiring natural ornamentals.

The American elm is an exceedingly valuable shade tree in spite of its being subject to attack by a number of destructive insects, such as the elm borer, the leopard moth, the European elm bark louse, the elm leaf beetle, the white marked tussock moth, canker worms and various scale insects. This constitutes a rather formidable array of enemies, yet elms are still very prevalent in the country, though in some areas they have suffered grievously, and in not a few instances magnificent trees have been hopelessly and usually needlessly deformed, simply because they were not given a reasonable degree of protection.

A WEAKENED tree should always be carefully examined to learn the cause of the trouble, and if this is irremediable it is frequently better to remove the tree rather than allow it to persist for years in an unfavorable condition and be a possible source of danger to trees nearby. Sometimes this condition results from poor drainage, drought, winter injury, loss of important roots, injury by gas, etc. The development of weaknesses may easily afford conditions favorable to insect attack and result in a series of depredations which may not only destroy the one tree but spread to others with disastrous results.

The weakened or dead limbs in the top of a tree, or on one side, may be due to the work of borers, and in such cases the early cutting of the affected portions and the treatment of the cut surfaces with a protective material, such as a good waterproof paint or tar, is by all means advisable. The early work of the leopard moth is limited mostly to the smaller limbs or branches, and consequently systematic cutting and burning of the infested branches will do much to check the pest.

The destructive leaf feeders occurring so commonly upon the elm, namely the elm leaf beetle, the gorgeously colored, dark tufted caterpillars of the tussock moth and the dark looping canker worms are readily controlled by early and thorough spraying with a poison, such as arsenate of lead, using three pounds of the paste to fifty gallons of water, and in the case of the elm leaf beetle take particular pains to apply it to the underside of the leaves. The work is done sometime in June, because the grubs feed only on the lower surface of the foliage. Timely applications will protect trees from this insect even if those nearby are badly injured.

OCCASIONALLY small branches of American elms die because of a rather thick incrustation with a brownish, oyster shell-shaped scale about 1/10" long. This insect and the related scurfy scale, the latter easily recognized by its whitish color, are sometimes rather injurious. In the winter they are very minute, white and reddish eggs respectively, the young appearing the latter part of May or early in June. Both can be checked by early spring application with a miscible oil, 1 to 15, or with a tobacco soap combination when the tender young are crawling.

The European elms, especially the Scotch elm, are occasionally seriously injured by the elm case bearer, a small caterpillar which lives in a somewhat flattened cigar-shaped case about three-eighths of an inch long, eats a hole through the epidermis of the leaf and devours all of the more tender inner tissues in a somewhat characteristic angular excavation, the maximum dimensions of which are limited by the length of the miner's body. Badly infested leaves have a peculiar spotted appearance. A closer examination would disclose a small hole about the size of a pin head near the center of each spot. Early spraying with arsenate of lead, three pounds of the paste to fifty gallons of water, is effective.

The European elms are very susceptible to injury by the somewhat recently introduced elm bark louse: an oval, brownish insect about 1/10" long, which winters upon the twigs in a partly grown condition and may be easily killed by oil applications as described above. This insect occasionally becomes so extremely abundant that portions of twigs and leaf stalks are yellowish with the numerous young in early July and the walks under infested trees kept moist with honeydew during the hot dry weather of mid-summer.

The foliage of European elms is sometimes greatly disfigured by the irregular

(Continued on page 82)

A LITTLE PORTFOLIO of GOOD INTERIORS

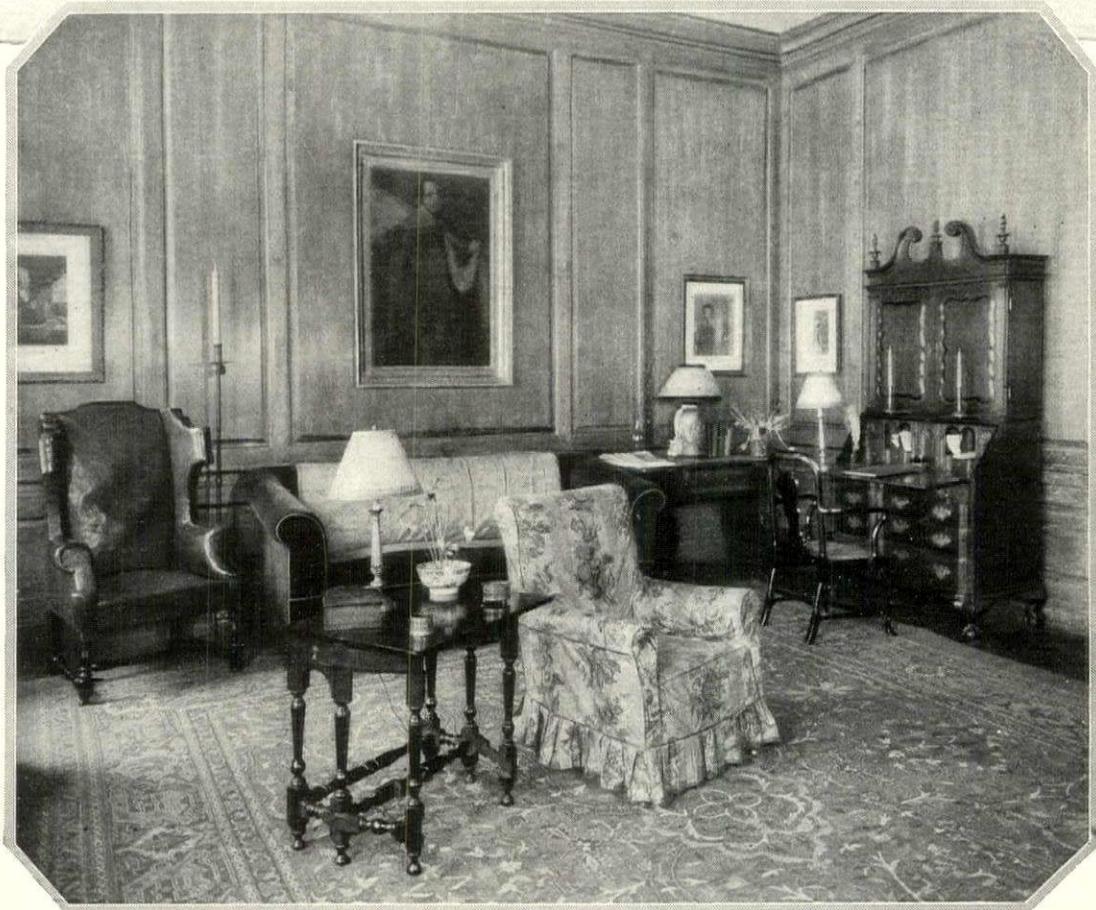


L. E. Hewitt

The Portfolio this month shows six views of the New York home of Mrs. Henry W. Howe, of which Elsie Cobb Wilson, Inc., was decorator. Above is the morning room, with yellow walls and wood-work and nasturtium color chintz hangings



Old pieces give quite an unusual flavor to the hall. Here the walls are putty color and the rug a Persian in subdued tones. The furniture is mainly old Jacobean pieces with one or two early American accessories in quite brilliant contrast



The past two years has
a revival of interest in
as a wood both for furn
and paneling. Original
paneling is much sought
for the creation of rooms
as this well designed li

Against the background
the old pine paneling
been used hangings of
amber brocade. The ru
Persian. Some of the f
ture is covered in blue
some in blue and tan c



Two views on this page of the owner's bedroom which, like the other rooms in the house, are done in the American taste. Here the walls are putty color and the furniture mainly maple.



The windows and on the draperies are of blue and white chintz with a border of block print chintz. A new rug is enlivened with red mats. The cupboard has a fine china collection.

PLANNING *the* MODERN KITCHEN

Proper Equipment Properly Placed Solves Most of the Service Problems in Well-Conducted Houses

HOWELL TAYLOR

THE step-saving kitchen is one of the boons which the modern architect has given to the housewife, and the co-operation between manufacturers of carefully designed kitchen equipment and able architects is notable.

The domestic kitchen should be logically planned. Its importance has been neglected too often in installing the new and attractive fitments that have been placed on the market in recent years. There is no need for inefficient or wasteful planning of space in the service end of any dwelling house any more than in any manufacturing plant if an analysis of activities is made and a careful layout considered to fit individual needs. The woman who must cross her tracks a score or so times in preparing any simple meal has not done this, or else the limitations of the existing plan of her house are very severe.

Writers on the activities of the domestic kitchen are generally agreed that two headings will cover every process that takes place. These are (1) preparation, and (2), clearing away, and every piece of kitchen equipment can be fitted into these two processes in such a way that the arrangement will be efficient and logical, saving innumerable steps and affording more pleasant working conditions. Included in preparation are all operations necessary to setting the foods on the table.

For preparation are needed the store closet, refrigerator, sometimes the cellar, a work table or cabinet where immediate small utensils and supplies are at hand; the stove, a serving shelf with warmed serving dishes nearby and direct access to the dining table.

For clearing away are needed garbage disposal, refrigerator, sink, and dish cupboard with direct access to the dining table from the cupboard.

Considering these two processes together, a plan is

immediately suggested, which places the outside and cellar entrance with refrigerator at one end of the room and the dining room door at the other with the articles of equipment arranged along each side. The diagrammatic layout of logical positions on page 57 follows this arrangement, and suggests the plan that should be sought for every kitchen wherever its location in any house.

Some objection may be raised to the re-

lation between the sink and the work table for many cooks feel that they must have sink adjacent to the work table. More carefully considered, however, it is easily seen that the use of water in preparation is secondary to its use in cleansing dishes and other articles. The preparation of vegetables at the sink is a separate process, which may be done at odd times, the prepared vegetables being set away until wanted.

In elaborate establishments where more than one person is occupied in the kitchen an auxiliary cook's sink located near, or set into, the work table is desirable.

The three model plans shown need little explanation for the dotted lines indicate the direction of both processes. Each is a logical plan for four types of kitchen, (1) the average small house, (2) the apartment, and (3) the large house.

The same relative positions for equipment are followed in each with one exception, namely, the apartment plan. The position of the kitchen in so many modern apartments is such that only one wall is available for outside light. A typical apartment kitchen has been chosen to illustrate desirable positions in placing the equipment. It is seen that the refrigerator only is out of place.

Ideal conditions are usually obtainable in the other two kitchens and the model plans are typical. The medium-sized kitchen might have a pantry attached near the outside entrance, where space is limited and ample cupboard and sink room is provided in the kitchen itself, many housewives prefer not to bother with it. A dumb waiter to the cellar in any kitchen is a great step-saver and where no bins are provided in the kitchen for a few days' supply of fruit and vegetables becomes a desirable feature.

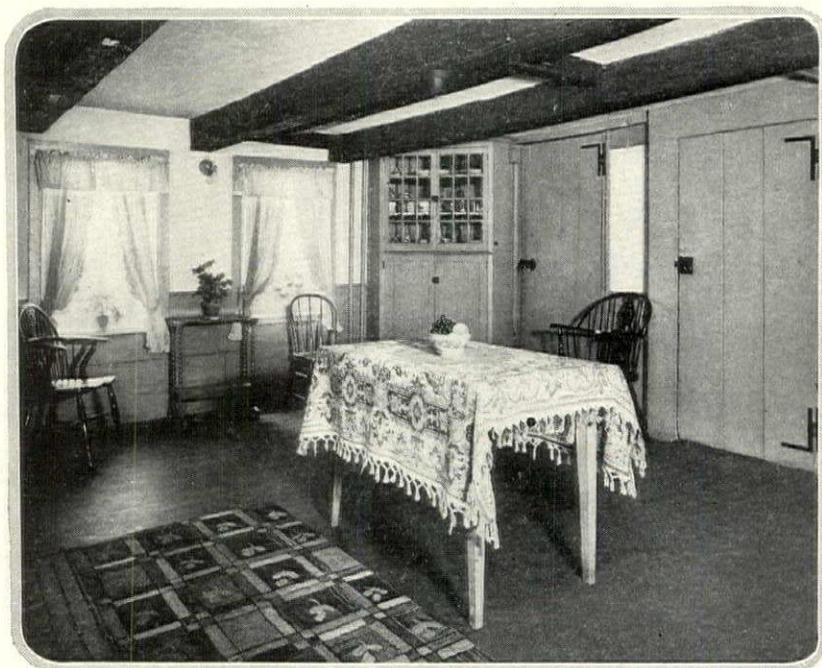
In the more elaborate kitchen for the large house

(Continued on page 114)

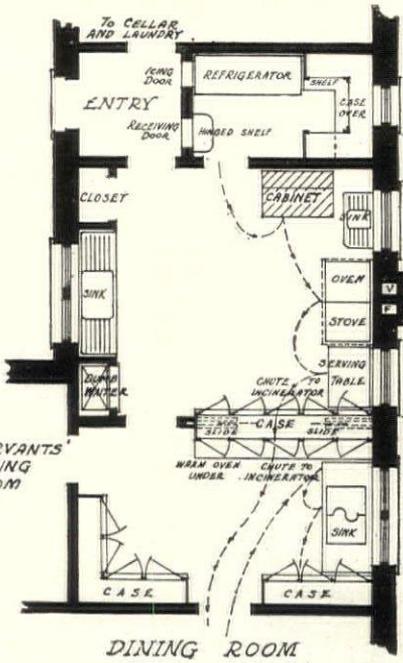


Harting

In an old house where the kitchen is reminiscent of the past it is more pleasant to preserve this atmosphere than to destroy it or disguise it in modern dress. It can be made a servants' dining room



The beams, cavernous fireplace, old doors and corner cupboard have all been kept in this kitchen, and the curtains and hooked rug are in complete harmony with them. Elsie Sloane Farley was the decorator



Plans for the kitchen of a large house with logical arrangement



Gillies

A preserving kitchen is a handy adjunct to a country house. In the home of James B. Taylor, Oyster Bay, N. Y. William Adams, architect

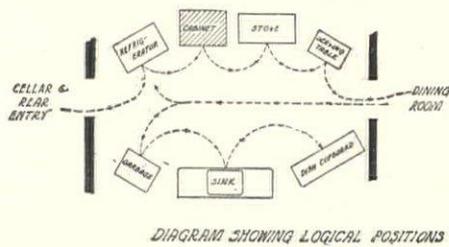
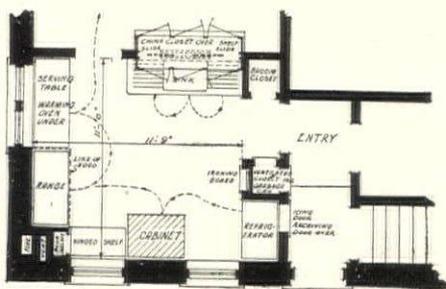
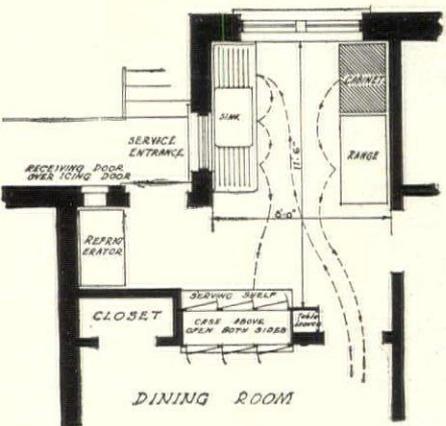


DIAGRAM SHOWING LOGICAL POSITIONS

Proper arrangement of equipment effects economy in steps and energy



A model arrangement for the kitchen of a medium-size house

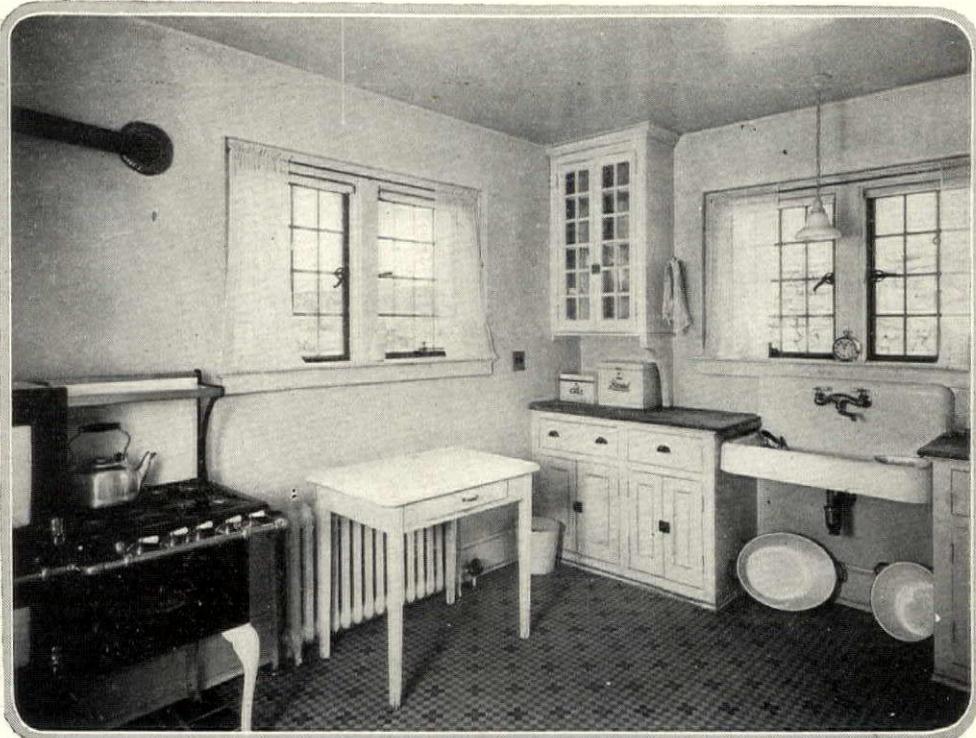


An apartment house kitchen. Designed by Schmidt, Garden & Martin for the G. I. Sellers Co.



In large and small houses the pantry should be equipped for smoothly running service. F. H. Behr, architect

Built-in cupboards, modern stove and work table make the kitchen below easily working. Julius Gregory, is the architect



THE TEXTURE of PAINTED WALLS

*Many Beautiful Effects Can be Obtained on Washable Surfaces
by the Various Methods of Stippling, Blending and Stenciling*

NORMAN COLLART and BERTON ELLIOT

TO MOST of us, *texture* means something we can feel or touch, while *pattern* is thought of as something to see. Thus a child assures himself that an object looks a certain way because he has felt of it, and because his fingers have told him so. The average grown-up, even, doesn't trust his eyes when buying a piece of silk or woolen goods, for example. The fingers once more become the secret-service agents of the eyes and ferret out hidden qualities that might indicate whether or not the piece is as good as it looks.

Your first impulse in viewing a piece of furniture, decorated wall or bit of nicely varnished or enameled woodwork, is to feel of it. Good enamel or varnish work feels smooth as plate, and any roughness detracts from your estimate of the quality of the finish, even if the color is all right. And how quick we are to condemn any imitation effects—something that seems to be that which our touch tells it is not!

Now, *pattern* is too loose a term to use to express the idea of appearance in fabrics as well as in decorative effects. Take Scotch homespun for example. There are usually several colors in the weave of an interesting pattern. The yarn is generally uneven with the result that there is a scattered spotting of color. Remember the old salt and pepper effects in black and white—these can't be called pattern, surely. It is simply the roughness of the surface and the rough broken color effect that distinguishes this texture from the texture of broadcloth, silk, linen, or anything else and gives it its charm. It is this principle of texture that is so extremely useful in decorative art, and especially home decorating; many colors going into one surface to blend or melt into one common, soft, intermediary hue. These colors entering into this texture treatment naturally can be handled so as to harmonize with a dominant color note, and herein lies its application to decorative wall treatment.

In the average home, the use of texture is the most suitable effective and practical method that can be employed to secure proper interest in wall color. In decoration this does not necessarily mean tangible texture, as in fabrics, for the texture that is indicated by pleasing contrasts in light and dark color will readily satisfy the eye, and a wall covering that is smooth to feel may have a most pleasing visible texture.

IT is usually some difference in designed texture that marks the difference between the richer, more harmonious and more high toned decorative effects immediately sensed in entering some homes, and the ordinary non-impressive decoration of

others. Texture is of many varying degrees, so that appropriate effects may be obtained for different sizes and types of rooms.

Pattern and texture have always been available in wall paper, and every housewife knows how cozy a room can become with just the right interest in wall color. While the average home owner has known and appreciated the economical and sanitary advantages of painted walls, it has never been widely known that beautiful textured walls are obtainable in these painted effects. They have only in the past few years come into general use in home decoration, and are the newest thing in wall and ceiling decoration. The best part of it is that these richly textured effects may be obtained by processes so very simple and practical that there is no home in which they cannot be used.

There are two separate methods of producing these effects:—One of these is by cloth stippling or mottling, generally known among decorators as "glazed effects", the other by sponge stippling; both being produced over foundation brush coats of flat oil wall paint.

Regular colors of flat oil wall paint, together with a flat wall brush and a sponge (with a little varnish-size for the first coat), are all the materials and equipment one requires for the work.

FIRST apply two or three brush coats of the flat wall paint. Two coats are sufficient to cover well with all but the lightest colors, if the surface is in ideal condition. Three coats should be applied if necessary to produce a good uniformly even surface. If applied direct to plastered walls, the first coat of flat wall paint should be mixed half and half with varnish-size properly to seal the surface and prevent undue absorption of the paint by the porous plaster. If the walls have been previously painted with an oil paint the addition of about a half pint of varnish-size to a quart of paint will tend to produce an affinity between the previous finish and the new coating, and cause the new coatings to adhere with greater tenacity.

After the foundation brush coats have been applied, the sponge is used to print or stipple the texture over the background of the flat wall paint. In selecting the sponge, care should be taken to obtain one that has a good, even, open texture, or, in other words, an interesting pattern. The bottom of the sponge is the surface to use for stippling and it should be trimmed by slicing off with a knife to get an interesting flat printing surface. To do this, wash the sponge out carefully and allow it to dry

hard. It can then be cut very easily with a large knife. The sponge can also be cut wet by using a large pair of shears.

When ready to stipple, wring out the sponge so as to soften and open it up, then use it quite damp. Pour out on a board, cardboard or piece of tin, a small quantity of the stippling color, which is the same flat wall paint used for the brush coats, but of another color, selected for the stippling color. Rub the bottom of the dampened sponge into this. Tap the sponge once or twice on the dry part of the paper to remove any excess paint. It is then ready to stipple on the wall. Having too much paint in the sponge will make a dauby impression, and too little paint will produce an uneven print and one that is too light.

IN stippling, simply keep tapping the sponge on the wall until the entire surface has been gone over. Tap the sponge straight onto the wall, without any turning or twisting motion. A firm, confident, but not too heavy stroke is best. Ten minutes practice on a big sheet of wrapping paper will give enough experience to get the hang of it, so that you can go right ahead with the stippling on the wall with the best of results.

One can make a surprisingly large number of prints with one loading of the sponge—sometimes twenty or more—depending upon the sponge. Rough plaster takes up the paint faster than smooth plaster.

In stippling avoid going in straight lines. Work around and around. Do not plan the first print after "loading" next to the last one where the sponge was getting dry; the difference in prints would be too noticeable. Start away a bit and work back, filling in.

For doing the wall close to woodwork and ceiling, use a small piece of sponge cut off from the opposite side to that being used regularly for painting. The ceiling ordinarily should not be stippled, but should be in plain color of some light shade such as soft ivory or cream.

Two or more stipple colors may be applied, stippling the first color over the entire wall; then clean out the sponge and stipple the second color directly over the preceding color.

To clean the sponge, wash out in benzine, gasoline or turpentine. If it is to be put away permanently, wash with soap and water and place in a paper bag to keep free from the dust. Otherwise, wring in clean water and it is ready to use again.

The beauty of these effects, of course depends upon the harmony of the colors.

(Continued on page 80)

NEW HOUSES FOR OLD

*in the Hand of the Architect May
Not Only Design But Transform*

MATLACK PRICE

Today, owing to the condition of the building market, anything with a roof possibilities as a house. Ruinous old houses, and dilapidated houses which have even the simple dignity of most farms being viewed through the eyes of imagination and envisioned as altered into charming country homes.

Outside the architect's problem, an alteration which will make a new house out of an old one calls for two things—imagination and courage.

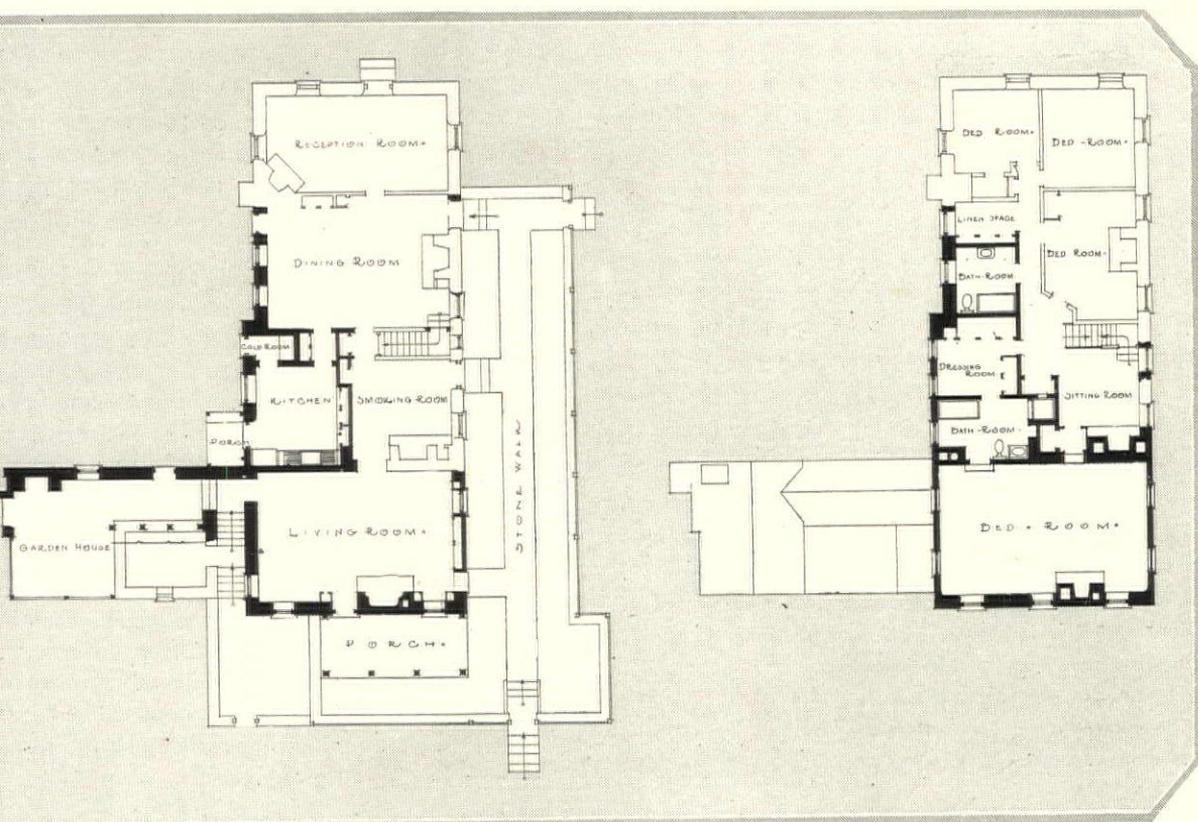
Imagination, first, to see the house that may be evolved from the humblest and most promising old ruin, and then courage to go to the place and accomplish the job of remodeling.

A lover of architecture in general might be dismayed by the present high costs of building and the unimproved national affliction. He could entertain the hope that for every new house isn't built, some unsightly relic of the past of bad taste will be salvaged and made into a house of permanent architectural class and beauty.

It is divided broadly into two main types, the one is the alteration which seeks to entirely transform the old house so that the new one has nothing whatever in common with it, and the alteration which seeks to preserve as much as possible of the original, and to add to it more in size and conveni-

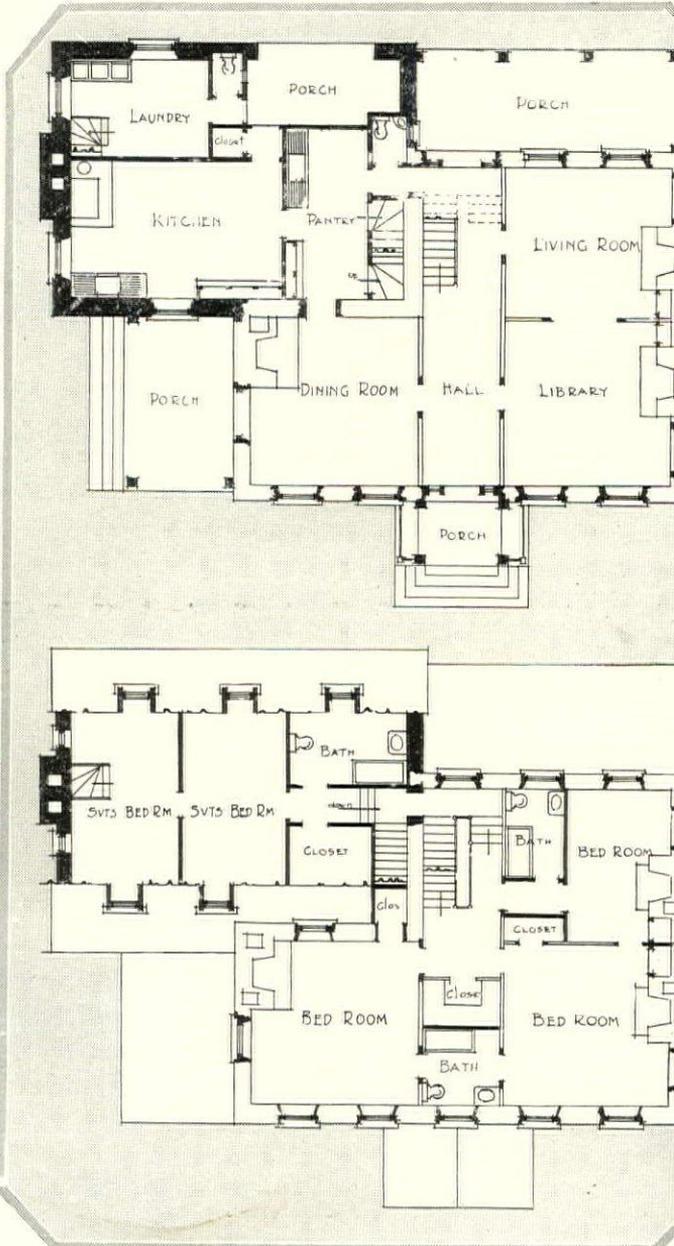


The remodeling of this house has preserved much of the local architectural technique of the original building, but has entirely altered its form. No elaborate details are employed to give the new house its rejuvenated appearance. The owner is H. Gregg Danby, Chadd's Ford, Pa.



THREE
ALTERATIONS
BY
R. BROGNARD
OKIE

The original house in solid black, the additions in outline show that radical changes were made in the plans, which practically doubled the size of the house. Two views of the garden house are on page 126



The altered house and a snapshot of the original house, from a similar viewpoint. The curious broken gable has been preserved and the box-like extension has been transformed



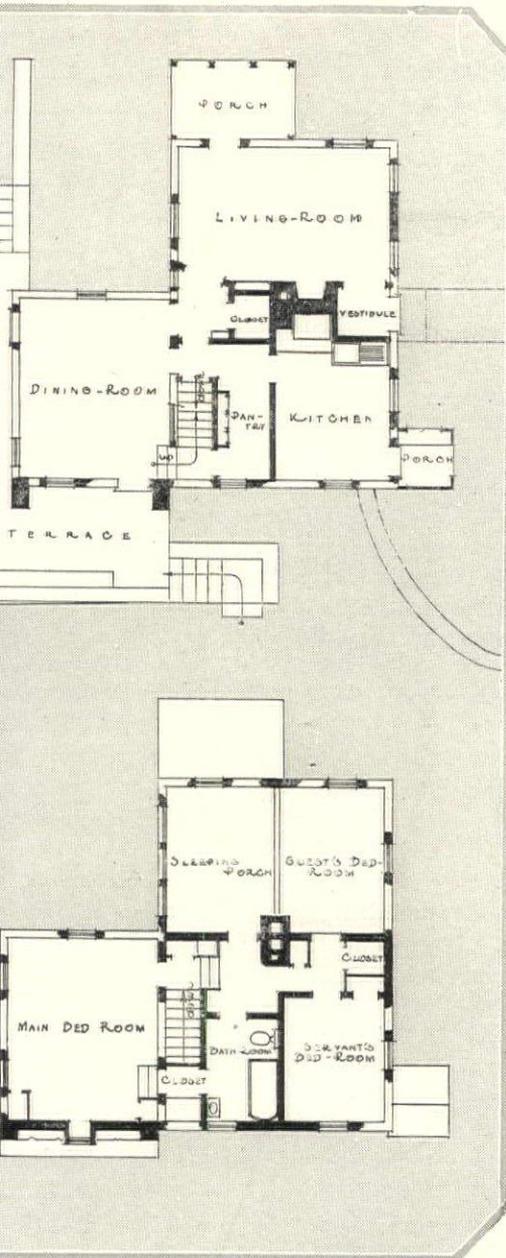
"Before and after" seen in a snapshot of the original house and remodeled house. Architectural salvage and planting effected the change. Mr. Okie's house, near Philadelphia

The location of the main entrance remains, but little else of the original plan, except the window arrangement, was retained



ence than in character. The type is the more frequent, because the original house in most cases possesses nothing worthy of preservation, and the second type presupposes an old house which has a charm and character which would be most unfortunate to dilute.

Although the complete transformation of an old house into a new one may seem to many people to be a greater undertaking than the "restoration" type of alteration, it is as a matter of fact easier. Under conditions other than those imposed by cost need to be observed. The very entrance may be moved from one side to another, and the original building is of value only because of the economy it effects in excavation, foundations, walls, and roof. The important point is to decide at once which kind of alteration will make the most of the old house.



thing was added to the area of the plan in instance, but there was a rearrangement of partitions and windows



The rear of this frame house has been altered from an appearance of actual squalor to one of livable attractiveness, and the transformation has been made without elaboration



The transformation of this old house into a new one affords an excellent example of what can be done without restoring to architectural pretentiousness. Done for Dr. Ralph Pemberon, at Paoli, Pa.

illustrations of this article new houses made from old ways, by an architect imagination and conscientious achieve unusually happy in this kind of work.

The first example the farmhouse shows little in common with the original except the characteristic local combination of stone masonry partly exposed and partly stuccoed. A note of simplicity, too, has been kept as a keynote, and it is a technique excellently suitable for the remodeling of old farm-houses elsewhere than in Pennsylvania.

As will be seen from the plans the old house has been enlarged in size, and given an entirely new arrangement, while the new house has been treated so that the whole new house has the expression which is one

(continued on page 126)



HOW TO BUILD A POOL

A Practical Explanation of Methods to Follow in Performing What is Perhaps the Most Difficult of All Garden Feats

RICHARD H. PRATT

SOMETIMES pools are called Nature's Mirror, sometimes The Soul of the Garden. And there have been other names for them in garden writings, containing sentiment just as pretty. But it seems almost impossible to find any printed record of what they are called when they seep dismally away through an unexpected crevice, or when, on a winter's night, they crack with frost. Unfortunately, there is no way to put a stop to those sweet banalities of the first instance, but there is a way to make the latter epithets unnecessary. That is by building pools which will neither crack nor leak. And that is easier said than done. But it can be done with a very fair measure of luck if the methods outlined below are used.

One hazard will lie in the fact that there is a temptation to undertake all garden affairs with your own hands. None but pool building should be resisted. Here you should stand firm, and turn the actual work over to skilled mechanics. For there is something about the crafts of plumbing and concrete-mixing which requires for a successful performance some previous substantial experience. The situation of the pool, on the other hand, together with its size and appearance, should be determined by you or by your garden designer or architect. These matters will be touched upon towards the end of the article. The immediate concern is practical.

Generally speaking, an inside depth of 2' is plenty for any but a swimming pool. It is plenty for the growing of almost any kind of water plant, and for the sort of

fish suitable for pools. Less depth is sometimes preferable in pools which are to be lined with brightly colored tiles and filled with sparkling, transparent water and darted with flashing gold and scarlet fishes. The depth is mentioned first because it partly controls the depth of the excavation, which is the first important step in the operation. The other thing which controls the depth of the excavation is the frost line.

The distance below the surface of the ground reached by frost varies with the climate of the locality and the severity of the season. The frost line at your pool is not the depth to which frost goes in an average winter, but the greatest depth to which it has ever been known to go there, with 6" added to the distance for good measure. This distance may be as great as 5' in rigorous climates, while in the far south and on the lower Coast it seldom needs consideration.

Regardless of the depth of the pool the outside walls must go below frost line. Otherwise there will be freezing underneath and the consequent expansion will more than likely crack the floor of the pool. Frost cannot get under to this vulnerable spot if the side walls are sent down to the proper depth. I have made a drawing, shown below, of a section through a typical pool, which will illustrate this point as well as the others as they come up. Here the inside depth of the pool is 2', and the frost line is considered to be 3' 6" below the surface of the ground. If the outside depth of your pool comes below frost line, as it very often will, there is of course no

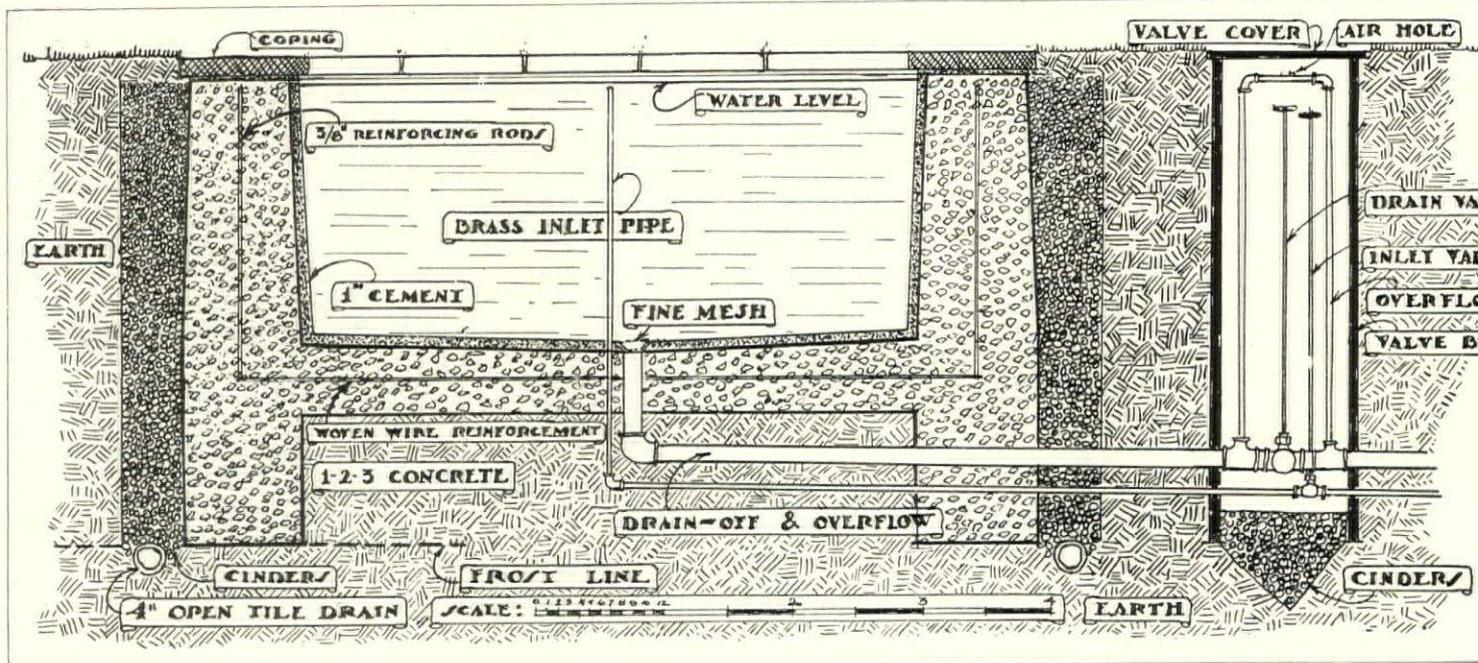
need to carry the outside walls below bottom of the floor.

Another preliminary consideration, a very important one, is that of setting the pool upon solid ground. Any settling of the earth upon which the pool rests is bound to result in a strain on the structure which it may or may not be able to withstand. If it should resist the strain of the walls and floor it might shift bodily from a true level and the water line would lie on a disturbing angle with the coping, while if it should give way it would sink and drain off in a manner that was part of the original scheme. Therefore the pool must be built on a fresh fill of earth, the side walls go down to solid ground, and the earth well before pouring concrete of the floor.

Frost, next to poor construction, is the chief enemy of pools, the more care taken to prevent damage in this direction the better. Thus the caution is suggested of filling in behind the side walls with a 6" layer of cinders and the laying a bottom of this cinder fill, below the side walls, of sections of open tile drain which will carry off the water that seeps easily through the cinders. Without cinder backing, water is apt to collect against the walls, and, freezing, perform its devastating stunt.

In setting the forms for the side walls another bit of safety may be practiced by giving both faces a slant (technically known as a "batter") of an inch or more from the bottom to the top, toward

(Continued on page 100)



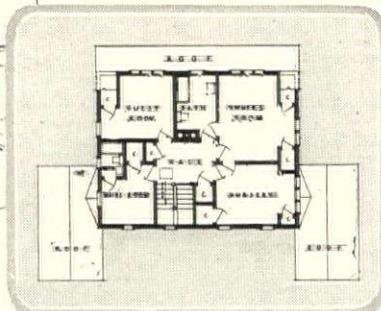
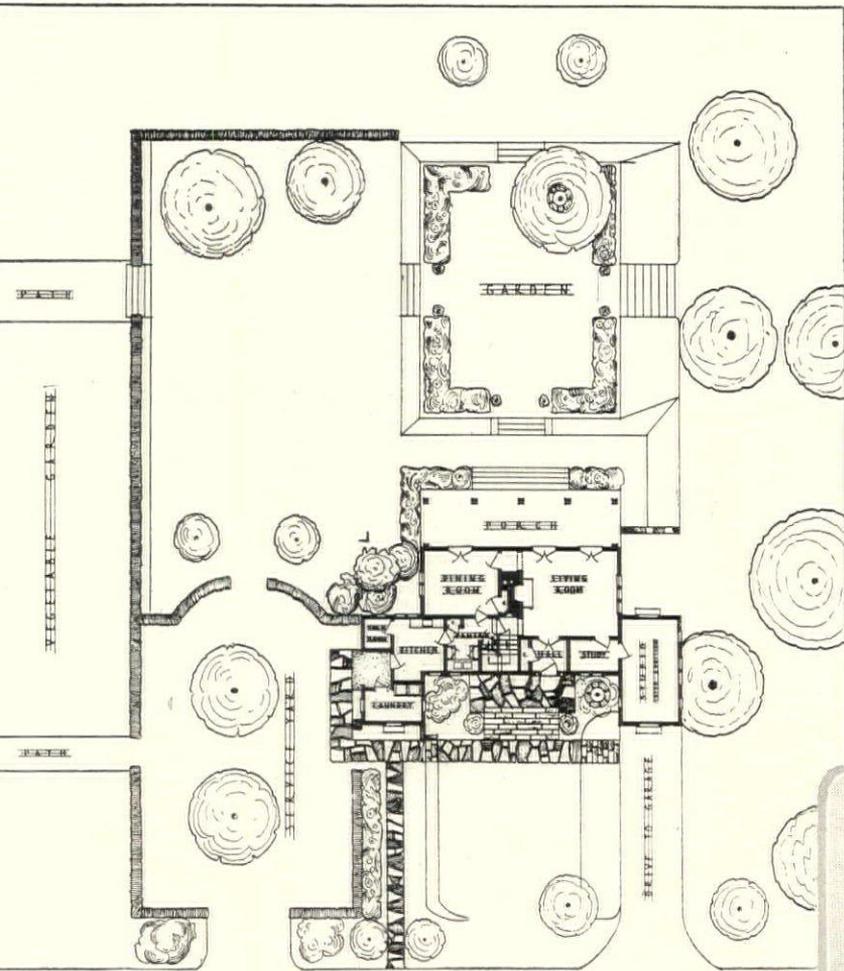
A cross section through a typical garden pool of concrete, showing the methods of construction which may be used and the principles of design which may be applied on pools of almost any size or shape.



Wallace

The house of Mrs. E. N. Edward, Paoli, Pa., takes advantage of its sloping site, and presents two very different aspects.

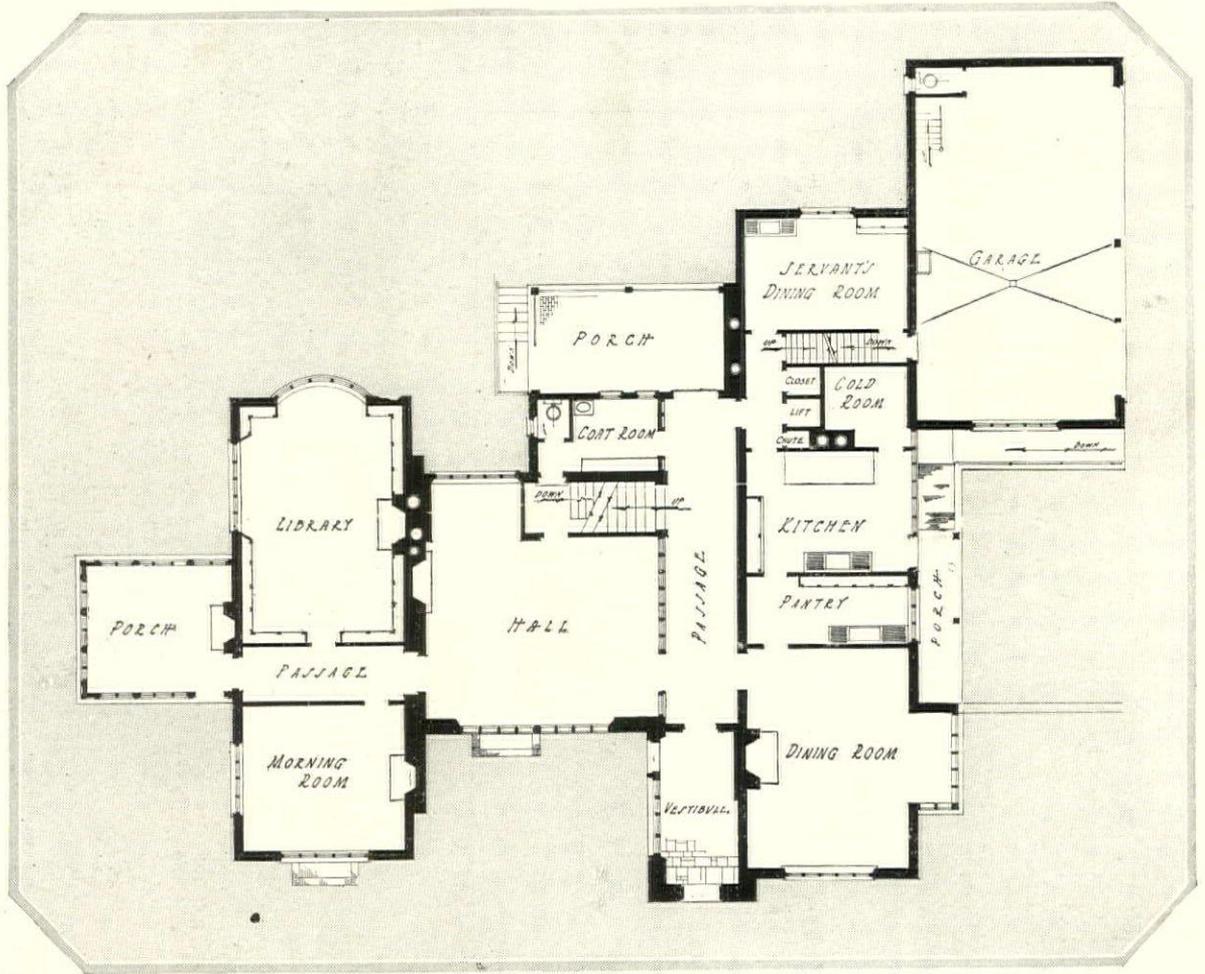
It illustrates, too, the effect of a simple treatment of stucco and lattice work. E. Nelson Edward, Architect



A GROUP of TWO HOUSES



A well-studied example of the semi-formal English type of brick country house. The entrance is definitely Tudor and the use of metal casements is characteristic of the same style



The plan is a large area arranged about a great central hall, in the English manner. In a corner of this entrance long passages are necessary to give access to its several wide passages

THE HOME OF CHRISTOPHER L. WARD

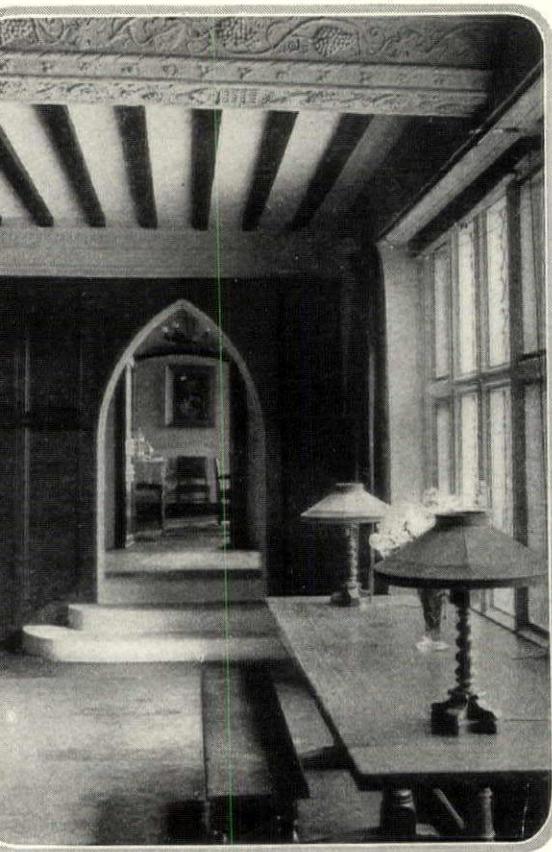
Centerville, Delaware

MELLOR, MEIGS & HOWE

Architects

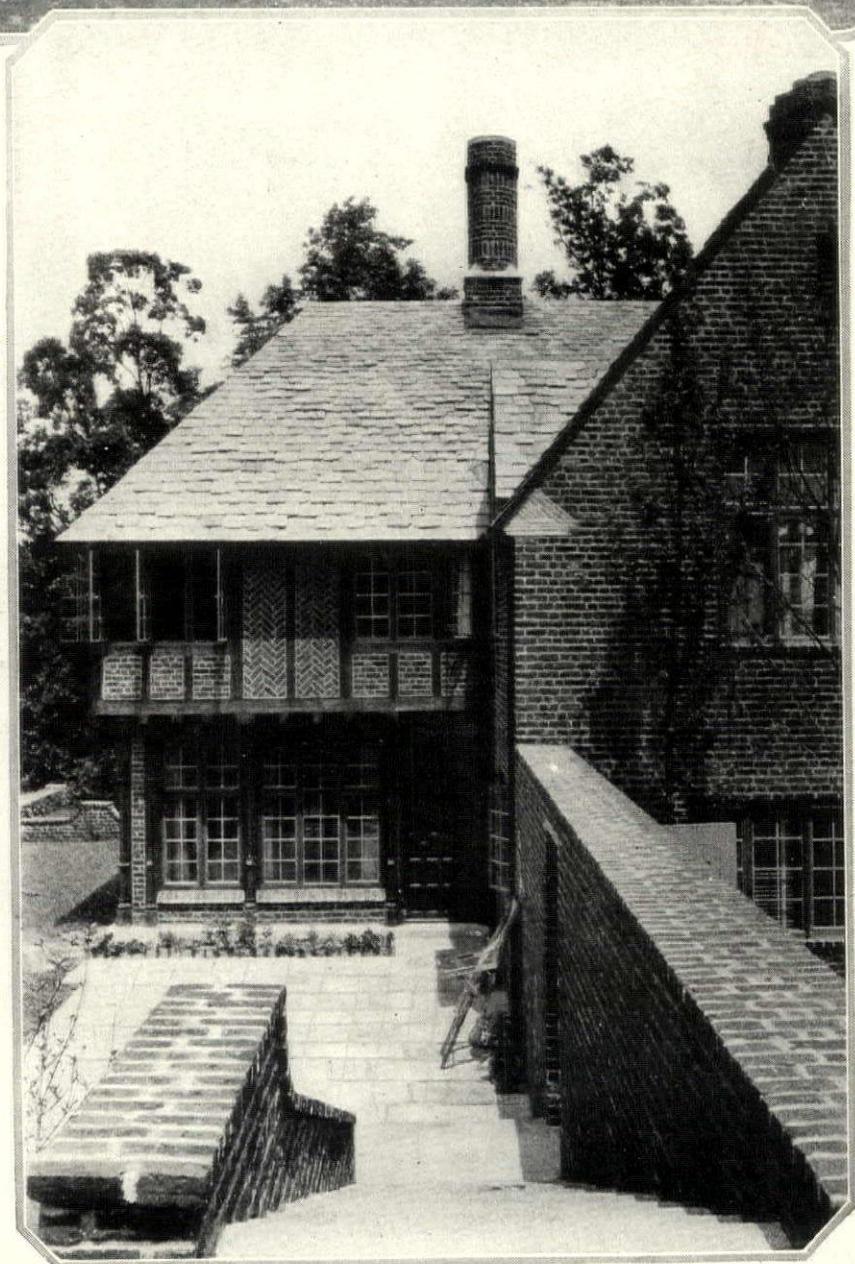


The garden front presents an interesting composition of roof lines and chimneys. A house of this type, conservatively designed, built of impervious materials, gains attractiveness with age



Looking into the dining room through the passage between the library and morning room. The decorative plaster beams and pointed doorway give distinction to the interior

The sleeping porch, in the wing of the garden front. This detail affords a good illustration of the brick "nogging" in true half-timber construction with brick between the timbers





(Right) *Sir Watkins* is a bold, handsome flower with a sulphur yellow perianth and a yellow, orange-tinged cup



In a meadow, orchard narcissus can be naturalized in quantities for spring display

"White Lady" is a *Leedsii*—a white perianth with a small cup of pale canary

THE DELIGHT of DAFFODILS

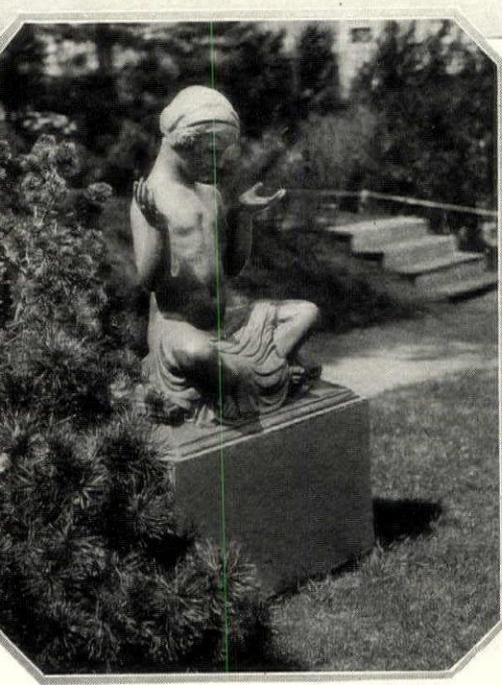
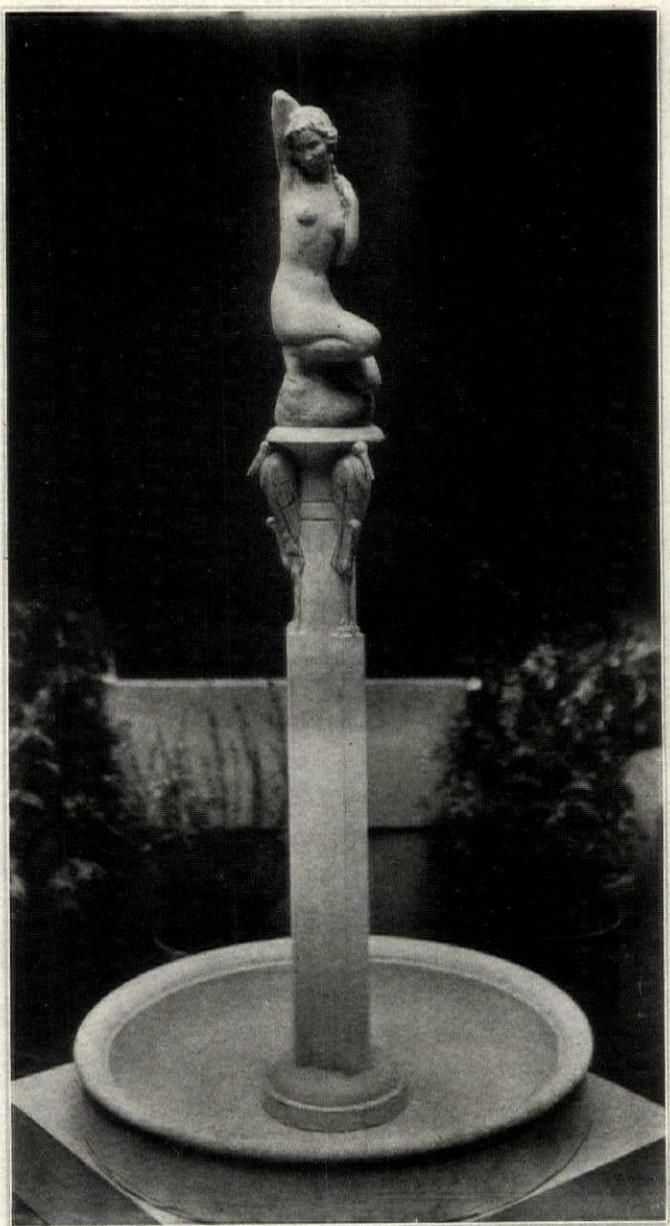
H. STUART ORTLOFF

THE daffodil is, without a doubt, the most popular flower of early spring for there is no other manifestation which gives us quite the same thrill, nor makes us feel, as we see it nodding and swaying in each passing breeze, that summer is actually on its way and that the fierceness of winter is over.

Like the other things which delight us with their early spring bloom, we have to plan for and plant daffodils in the fall of the year in order that they may be in the places and ready to respond to the first warm rains of spring. They may be planted as early as it is possible to procure them, or as late as we are able to dig in the ground, but October is the best possible time. Planted then, they are able to make sufficient roots to be ready for an early start, and not enough top growth to be endangered by the winter cold. Election Day has been in the minds of many as the acme of the bulb planting season. Public duty accomplished early in the day, what can be more pleasant than to spend the rest of the holiday burying small bulbs whose glory will be culminated in the day?

Wordsworth has given us a most glowing
(Continued on page 86)





Ernest Wise Keyser's "Orienta," an exotic, perpendicular pool figure, would effectively end a long path in a small garden

The same sort of situation would be suitable for Arthur E. Lorenzani's "Fountain of the Golden Age" with its graceful lines

A garden whose entrance were flanked by two goats, like Albert Laessle's "Billy" would begin with a bit of decorative humor

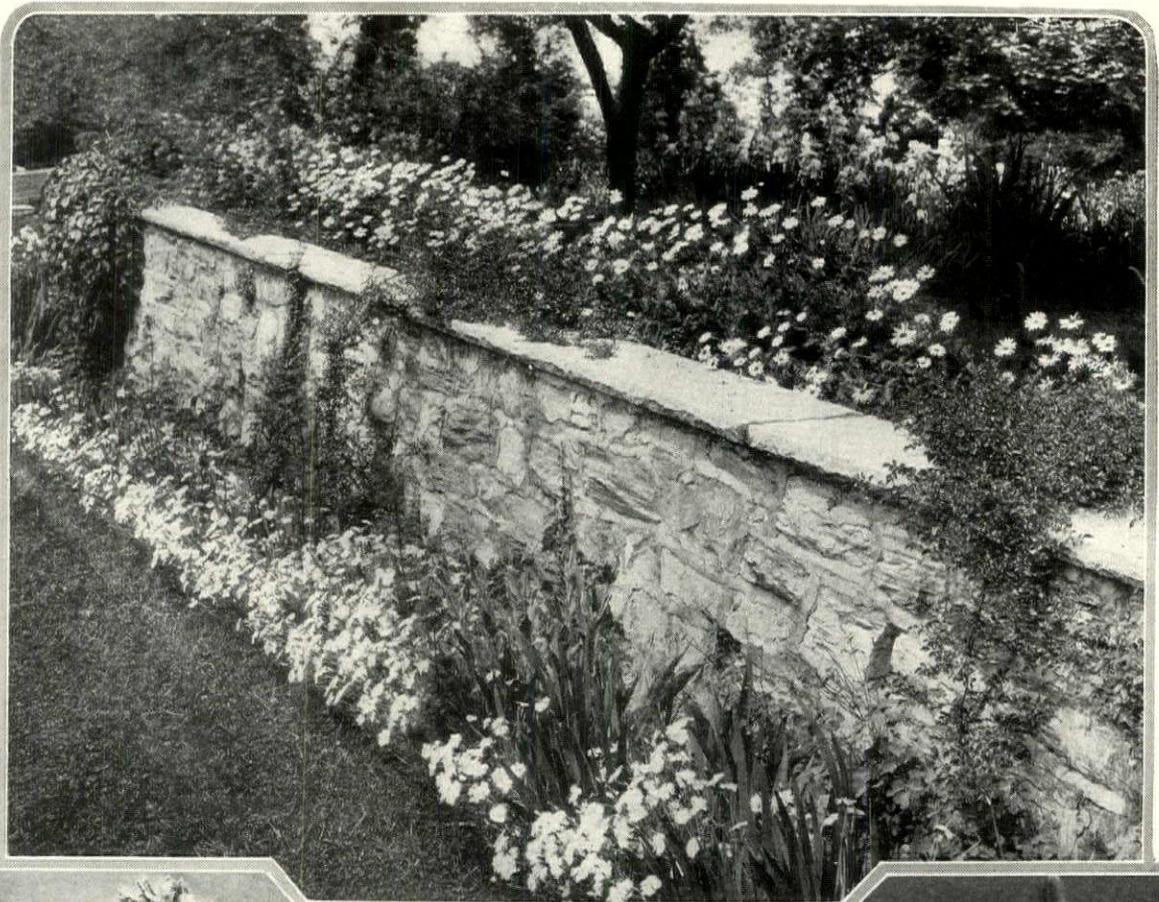
Jane Scudder's bird bath figure and the others here are from the current National Sculpture Society's exhibition in New York



M. E. Hewitt

SOME RECENT GARDEN PIECES

Shown at the Hispanic Museum by American Sculptors



Border
mixed
pyreth
the bas
wall m
excell
mer e



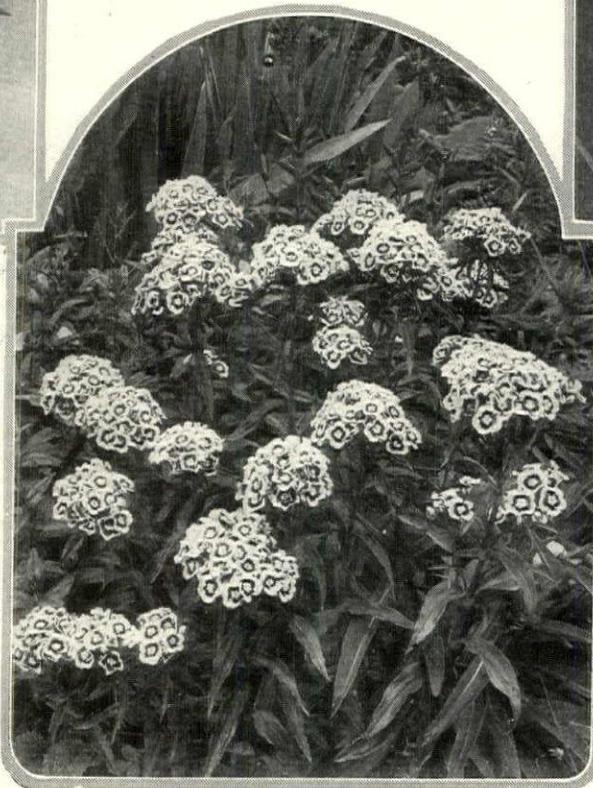
Although they lack fragrance the Chinese and Japanese pinks give abundantly in color and form. They are easily raised from seed

LIKE the Smiths, the Dianthus or Pink family is a large one. It has its direct descendants and its collateral branches. No one, unless he be a botanist or a great authority on the subject or an unredeemable flower fiend would ever attempt to meet all the members of this family either in their native haunts or in local garden soil. For, beside being a numerous tribe, this family is widely scattered and its members have adapted themselves equally well to the rigors of a glacier, to dry meadows, to chinks in rocks, and to innocuous and sheltered positions in garden edges. Like the Smiths they

THE FAMILY of PINKS

Meeting the Dianthus

RICHARDSON WRIGHT



Without Sweet William, *Dianthus barbatus*, a garden is not complete. It makes its grand showing in mid-June in the locality of New York. For massed effects the single colors are better than the vari-colored pheasant eyed kind shown here



Grass or Scotch pinks, *Dianthus plumarius*, are another favorite giving a delicacy of bloom and color and a pungent fragrance

are big and little, short lived long, given to diseases, annoyed pests, and possessed of certain idiosyncrasies as to soil, climate and moisture.

At the present, six members of the family are thriving in my garden. In fact June is a big pink month with us. There are the masses of Sweet William (the collateral branch mentioned above) in Newport pink and Sutton's scarlet—both glowing colors worth all the other tints put together. Cheddar pinks or *D. caesius*, grow into huge mats of white and pale deep pink from seed in one year,

(Continued on page 98)

A C K T O L O G C A B I N S

*In This Second Article the Architect Tells How to Build Fireplaces,
Porches and Construct the Walls*

DARRAGH ALDRICH

DEAR Mac:—

Your cheery, "All set—let's go!" is in your hands. It's a great little spirit which to start building anything. It goes on to it even when you find out that it takes twice as long to put up your cabin as you had planned. As soon as I had finished as far as the "three rooms with central fireplace," I ran through my mental prints of "Seven Glens"—the three room cabin we put up last year. "Seven Glens" means two strap-ported big woodsmen with their muscles and a knack for swirling logs as if they were fence rails. My job is heavy bossing and setting up the fireplace, and a lift now and then of the one or two-hundred pound rocks. The logs tell the story of our work, but joyous job—from the time the cabin lay in the harbor. It's a lift—if you know how.

First of all, clear your way of all your big trees, and strip what you can—of the small growing logs transplanting as many as you think will grow well. Don't let your work begin with ruthless removal. Strike the key log at once, or they will probably have the place going as if an earthquake had brought up your cabin from the depths of destruction instead of giving it the appearance of being grown up amid surroundings of untouched beauty.

Don't think that because a man lives in the woods all of his life he is a lover of wood things—very familiarity with wood often makes him contemptuous. The abominable of desolation about my first cabin I built—despite all I could do—still makes me sick in retrospect. In "Seven Glens"—the construction of 32' x 40' cabin—all—even the trees which touched the sides of the building when it was

completed were unharmed—and the moss still clings to the nearby rocks. I got an entirely new conception from my crew of what the term "gentlemen" originally meant.

After we had staked out the building, we dug away from the ground within the

lines all that might be a firehazard or carry a smouldering running flame, and piled up the rocks about the site marked for the fireplace. Then the logs, peeled and dried, were brought up.

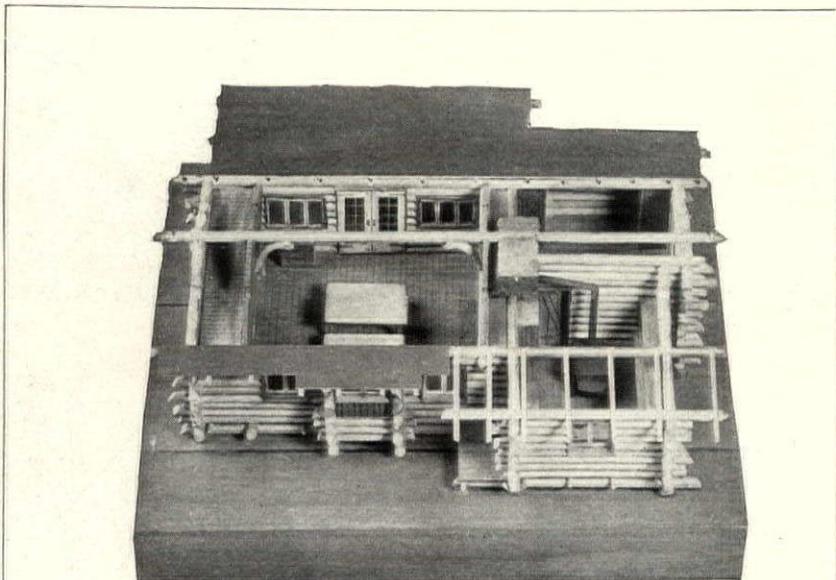
Ready now for the underpinning or supports for your sill logs. Probably you will find plenty of rock for that—but you can utilize cement piers if you prefer them. We used rocks throughout—and managed to level up pretty well. Your sill logs you lead from your longest and strongest suit in this game, and bridge across your supports, leveling up with more care than you ever put into anything else. In plane with the sill logs are adequate supports through the center of the building, likewise resting on rock underpinning. Upon these are laid your floor joists, spiked down into place.

Then the first logs of all walls are laid all around—this means the partitions as well as the outer walls. Then comes the rough flooring fitted to the first log and nailed to the joists. During this time carry the fireplace masonry up to this level—where, unless it is in the outside wall, it can await the pleasure of the mason for a time.

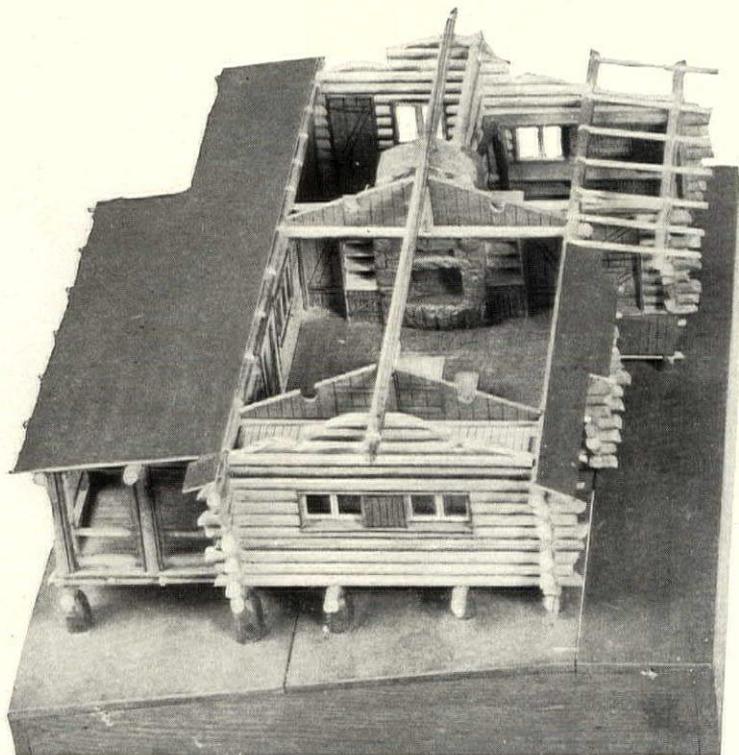
In starting your wall logs, cut a saddle in the lower log at the corners of your building and a notch in the upper log to fit it, spiking well with nine or ten-inch spikes into place. Set your door frames and cut your logs accordingly, spiking well into the door frames.

Carry the wall up thus to height of window sills and set the window frames, building the wall logs to them and spiking through the frames into the log-ends.

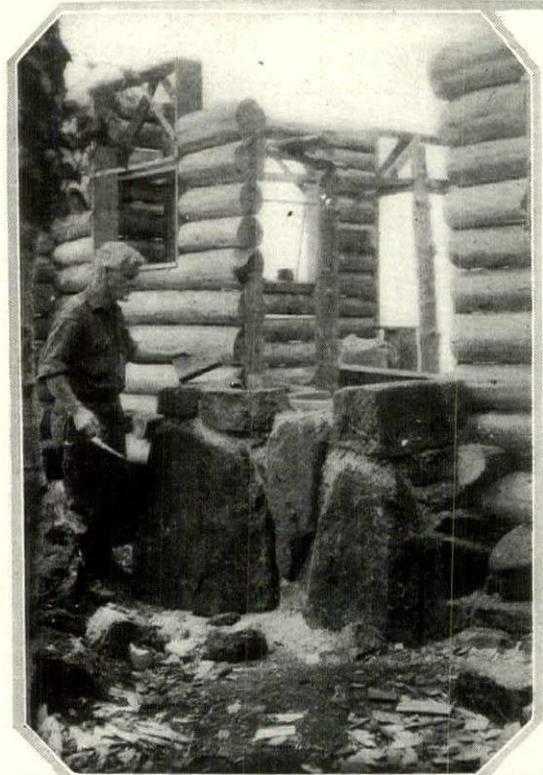
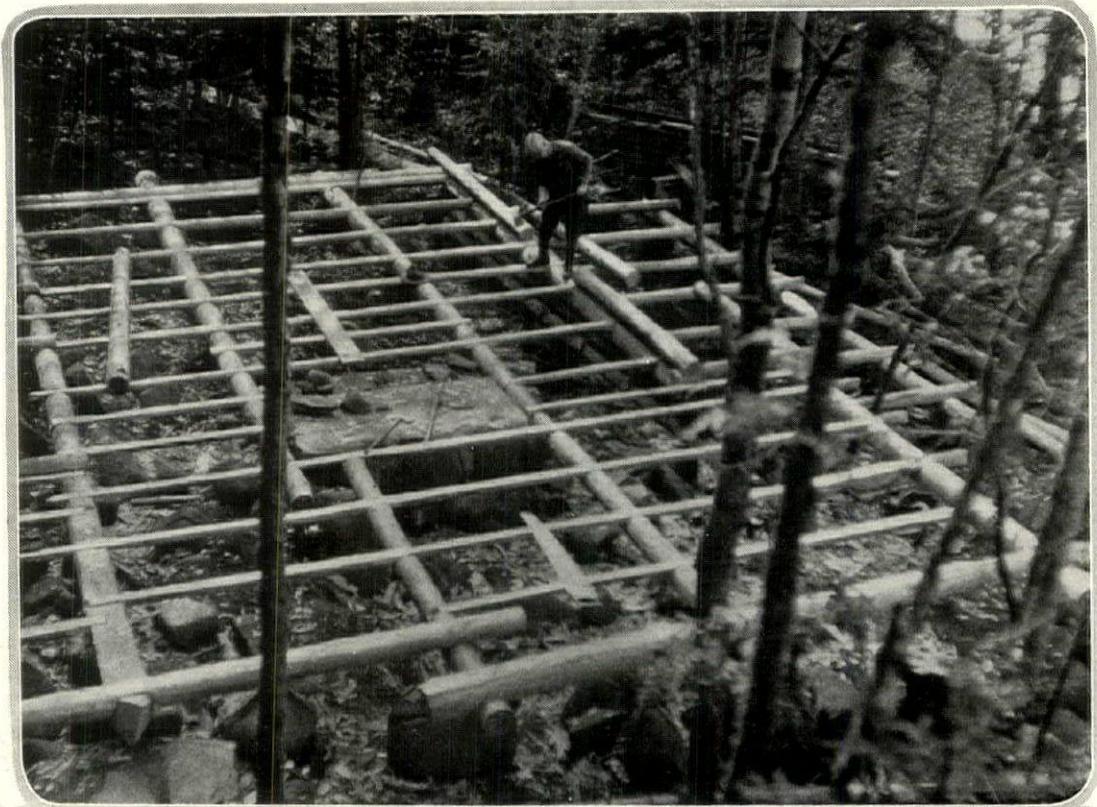
We have found it, by the way, a great saving in time and material to set the frames and build to them instead of constructing as



Looking into an un-roofed scale model of "Seven Glens". The point of view is from the rear, looking toward the front door. Everything is made at a scale of half an inch to a foot



In this way vision is granted to the prospective cabin builder. A gable-end view of the model shows the structural facts of the cabin. Darragh Aldrich, architect and artificer



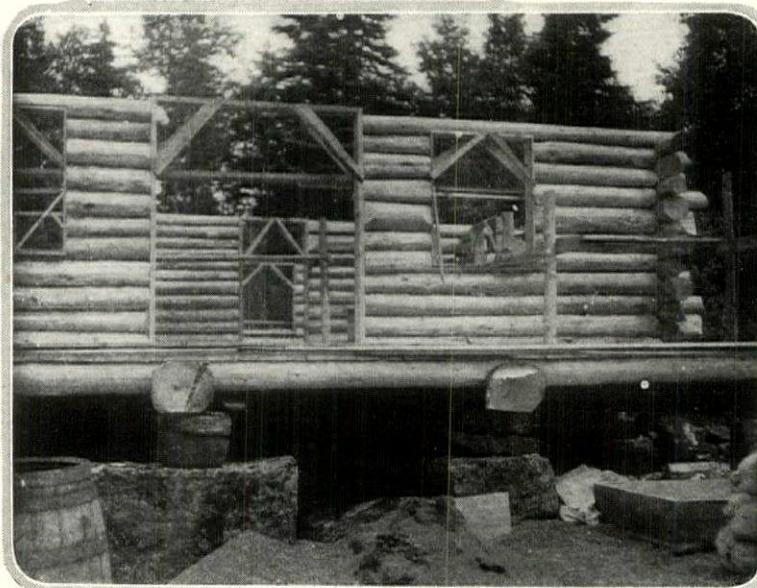
Here the project begins to take form. The layout of the floor logs reveals the shape and size of the cabin, and the method of framing

At the left: The base of the stone chimney is laid, and its structure built into the opening in the wall which has been left there for it

At the right: A detail of porch construction, in which a frame of milled strips, nailed to the logs, is provided to take the screens

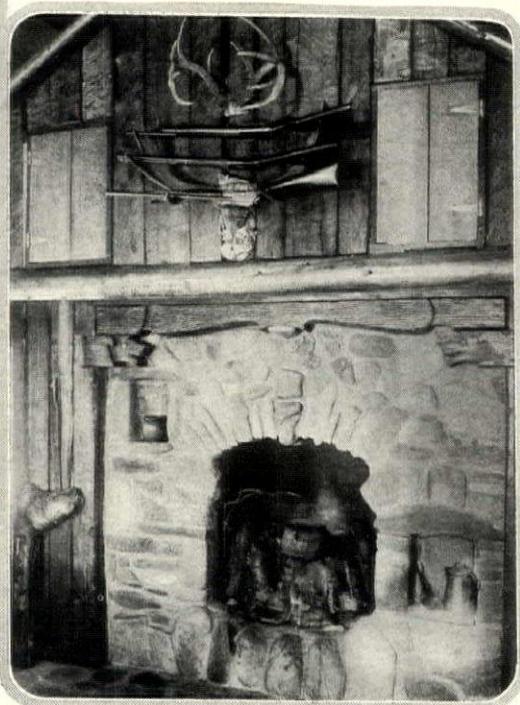


Below: The front wall and porch of a cabin nearing completion, with the framed openings temporarily braced. Two cabiners, in the other picture, are rolling a log into place for the roof





The technique of the most primitive stone masonry is the thing for the really consistent log cabin fireplace



Above this cabin fireplace are rough log slabs, and below the cross-tie log, a bit of quaintly crude carving for decoration

The cabin fireplace of "Seven Glens", which is seen in its setting in one of the illustrations of the scale model

average woodsman does—cutting the logs and doors through the logs after they are in place. You can see for yourself how it is possible to utilize shorter and more manageable logs in the former

However, it is unwise to cut into your wall log—your plate log—to accommodate your frames. Try to have one uncut log carrying across above your opening in order to make firm your walls and tie the walls together properly.

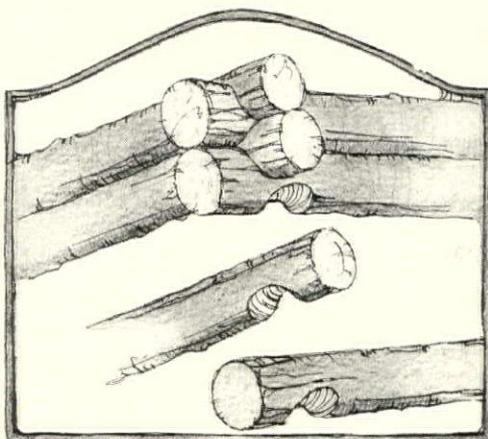
The gable ends are then spiked on up to the required height. Establishing the pitch of your roof, cut your gable logs to fit. The ridge log is cut into the peak and the purlins into the slanting ends and are well spiked into place. The top logs, the ridge, and the purlins must be long enough longer than the walls to carry the section of your roof at each end.

They are cut in your rafters at intervals of more than 3½' and lay on your roof as a gable.

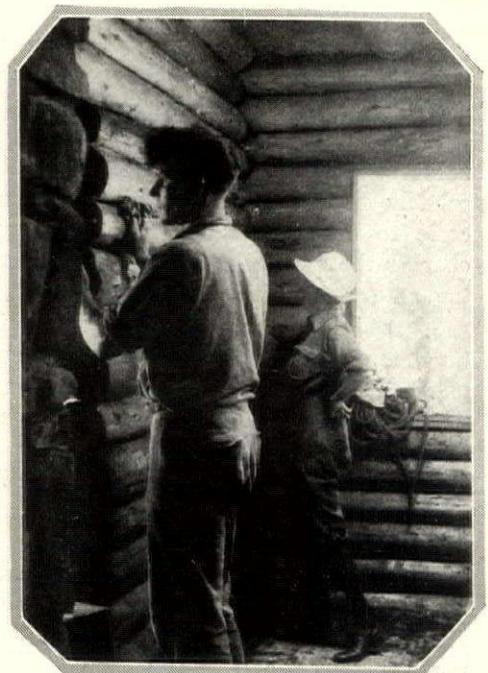
The logs carrying your porch roof are spiked into your walls if the design calls for it, thus making the porch an integral part of the building instead of being an addition on afterward—and looking the part.

The fireplace can be made a veritable backbone of strength to your building by combining it with the masonry as your porch ascends, tying your logs right into the masonry and mortar structure.

If you are utilizing any of the composi-



This is the manner of notching the logs at the corners—an essential of construction



The operation of calking the logs, in which all hands can assist, is another essential in the making of a log cabin

tion roofings, this should be unrolled, cut to fit, and left to stretch in the sun before nailing down unless you desire a ruffled effect atop your cabin. Needless to say, this roofing must be well-nailed and well-pitched where it laps. Remember that pitch and nails come inside the roofing-rolls.

Now a matter which is often a bone of contention amongst cabin-builders is whether or no there shall be skylights. We are all for them and many a one who has seen the cheeriness of our cabins in the woods as against the gloominess of the average woods house has gone back and cut a hole in his own roof. Particularly in the room used as a kitchen is a skylight a boon and on a stormy day the living room will be a lot more attractive with a bit of light filtering in from overhead. A curtain can be arranged, if need be, to obscure or tint the light upon days of brilliancy—but I assume that you are not erecting your woodland home in a blistering spot anyhow.

In building the skylight, the frame of it should be several inches above roof level and adequate flashings provided about it to prevent seepage of rain or melting snows. The fireplace chimney, of course, must have flashings at the roofline for the same reasons. These may be of tin or roofing—our own being all that they should be though originally discovered in old tin cans about the can dump. Hammered out and painted, this salvage has kept us perfectly dry.

(Continued on page 108)

A CHANGE of AIR at HOME

Used for Cooking, Ventilating, Drying and Heating, the Electric Fan Has Become a Permanent Item in the Household Equipment

ETHEL R. PEYSER

THE fan is a valuable asset in a room because of its power to change the air and create a moving air in the room. The latest theory in ventilation lore is that moving air is more necessary than fresh air. A radical sounding statement, but one with considerable reasonableness behind it.

For many years people maligned the fan and felt that its only function was the making of drafts. But at the present stage of things the fan only makes drafts when drafts are insisted upon or when they are desired, and it is probably becoming one of the most needed tools in the home. It is the same old story that the best of things can be used so as to render them a danger or a menace while the same things rightly used are life giving, useful and endearing.

It depends entirely upon where you place and how you place the fan, and what you want it for, as to what it will do. In our case during the year—summer, winter, fall and spring—we wanted it for many reasons:

1. To keep the air moving and vital
2. To increase the heat in the room
3. To dry the hair after shampoo
4. To dry home laundry
5. To keep cool

Taking up these five uses: (1) If you put the fan by a window you can whirr the air so that the bad air goes out and the good air comes in. (2) If you direct the air sent off by the fan toward a radiator you will increase the heat in the room and get more value out of the heat that is generated. (3) One of the ways of drying the hair is by the electric fan. Do not put it directly at the back of your neck. Draw the hair to the front and then to the side, and so on. (4) It is amazing how rapidly you can dry a chemise or pair of gloves when you want them in a hurry with the help of the electric fan. Drying is accomplished by the means of circulating air. The best driers on the market are based primarily on circulation of air and some have the best electric fans in them to accomplish this. (5) Of course we all know that the fan will keep us cool. Here, unless you place it correctly, you will get a too direct draft. But if you place it so that you get the air and not the draft you will have the change of air in the home instead of going to the expense of beaches and hills.

IF you place the fan so that the air is reflected against the wall near where you are reclining after a hard day's work you will get the most delightful relaxation and coolness. Try it sometime. Keeping cool with a fan doesn't mean that it is necessary to be drafted by a fan.

To get the best results from an electric fan, without having drafts on any person in a room, the fan should be placed toward the ceiling of the room, so that it keeps the air in circulation, or it may be placed in a window, facing it toward the room, in which position it draws fresh air into the room.

The winter as well as the summer includes the use of the electric fan, for as we said above, the very fact that you can increase your heat by using it would make its winter use worth while. Then too, you can supply a draft to your furnace if by chance the natural draft is faulty. As you know, the fact of having a faulty draft causes the coal to burn uneconomically, but by the use of the fan, which in this case (rightly) creates a draft, your coal will be properly supplied with oxygen laden air and will burn to a finer ash. This in itself is a saving. Coal that isn't used up is paid for over and over again. The fan helps to burn the coal to the bitter end and saves money for you.

WE have already told you how the fan is used in some laundry driers. Well that is but one use. It is invaluable as a means of wafting out the steam from a laundry so that the worker does not become discommoded by steaming. Oftentimes a laundry becomes intolerable by being steam fogged and you can hardly see an inch before your eyes. The fan properly placed will waft this steam out and through the window. This is worth considering. The office manager considers his subordinates and it is well for the Domologist too, to consider her domestic's comfort...and it seems to us that this is a very inexpensive way of insuring comfort in every season of the year, and also of insuring the staff.

As the sick room, more than any other, needs to have pure and changing, yet absolutely draftless, air, the electric fan has come to be a particular boon here. It changes the air while giving no draft and the patient is vitalized and not vitiating.

We could go through all the rooms in the house and, say, buy a fan for each one. This would include the nursery, where, of course, the air must be clean and sweet.

There are several firms who have utilized the electric fan in the neatest way for kitchen and industrial ventilation. It is merely an exhaust fan which is easily and rapidly installed over the window or in the flue, where it whirrs silently and removes smoke-laden, odor-laden, steam-laden air. This fan is so made that it takes little or no time to put in and makes

absolutely no mess during its swift incorporation into the home's comfort kit. The maker is so solicitous of your ease that he has this fan installed in a panel so you can hang any place, so easy is it to put in position. Over the top of the window it will hang as if born there, and at home will it be. Its great good in the kitchen affects the whole house, because it removes all the odors of cooking. Also the fan can promote flue action so the stove won't draw.

In this way, too, can the fan not only keep the tone of our home in keeping with our desires—free from odors, but it keeps moving soot, gas and dust through the window and out of the window, it helps to save draperies, curtains, walls, furnishings, floors, and saves over-much window painting. This exhaust fan can be installed in three ways: (1) in a square cut in the wall, (2) in the flue leading from the hood over the range into the chimney, or (3) a section of the upper sash of the window and in other ways when necessary. As a ventilator this is superb, inexpensive and un-ugly. An electric fan well placed in the kitchen will keep the domestic sweet place—and don't forget this, as it is as important as moving the air. It is amazing what the element of circulation of air does—besides driving yachts? It is circulating air that does the trick that only.

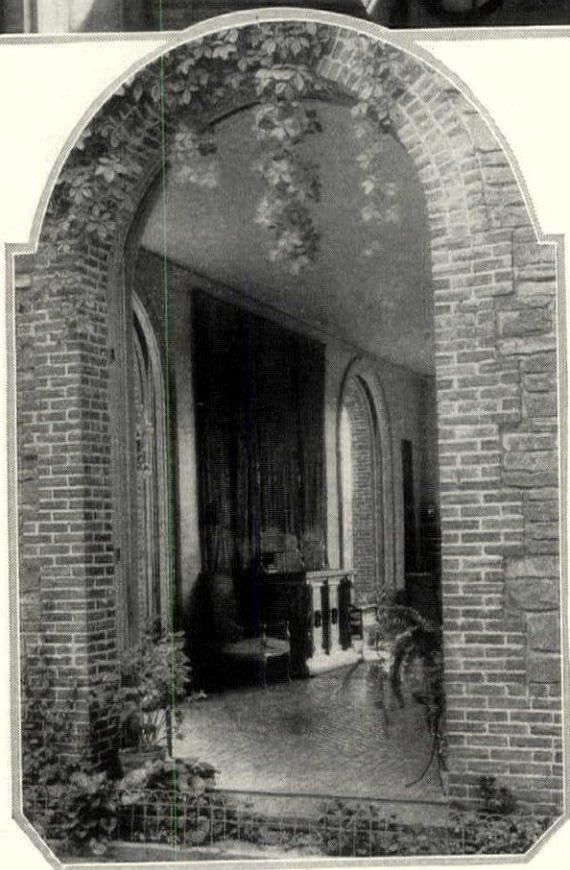
In last month's HOUSE & GARDEN we told how the fan can be used in drying fruits and vegetables for preserving. We need not speak of it again, only remind you that dehydration saves much time and trouble.

There is but one way to buy electric fans and that is to buy them of the best makers. The test of the fan is the motor. If the motor be bad your fan will be bad. The only way you can get a good motor is to buy the fan off makers whose motors are of the highest grade and not swerving from this.

FANS are usually four-bladed and protected from you, and you from them, by some sort of wire cage. However, whether a fan has a cage or not, it is not to be taboo as a toy, because no cage is likely to reach the keenness of a child when he desires to reach anything.

For domestic use the fan comes in sizes from 10" to 16" in diameter. One firm makes a very dainty nickel plated fan which is really a beauty in every way. However, the established makers are making so many good fans that there is little to

(Continued on page 92)



Looking out into a courtyard from one of the tall windows of the living room illustrated at the left. The disappearance of the glass doors creates much the effect of a great open loggia

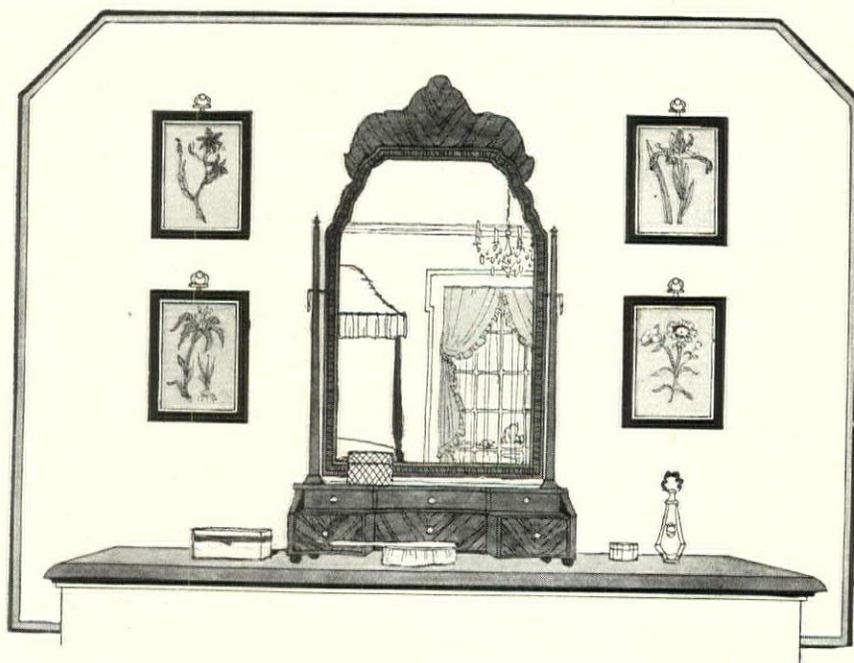
The grouping of windows with a door always creates a picturesque impression, whether from in or outside the house. In this case the door has been designed to match the windows, so that the arrangement has not only charm but fine unity



Looking into a living room through a tall arched window, the glass doors which disappear into pockets in the thickness of the wall. A window like this is a splendid frame for vistas beyond

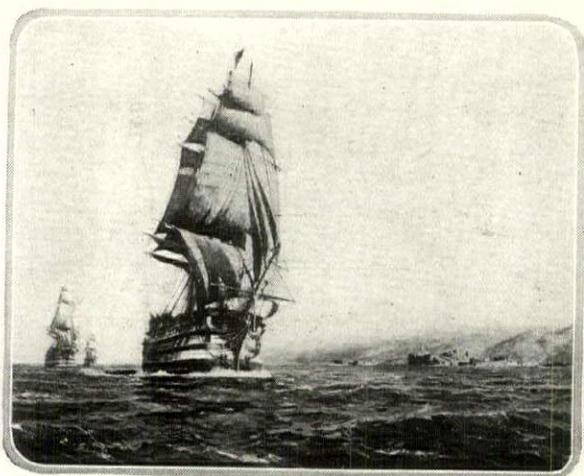
WINDOWS FROM INSIDE AND OUT

Mellor, Meigs & Howe, Architects



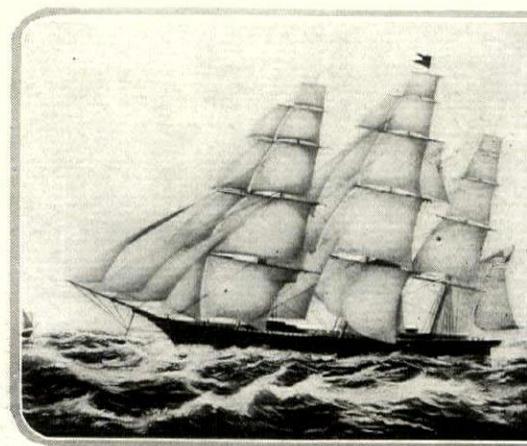
Flower prints are attractive hung in pairs. Here they are unusually decorative above a dressing table on either side of an old-fashioned mirror.

COLORED PRINTS

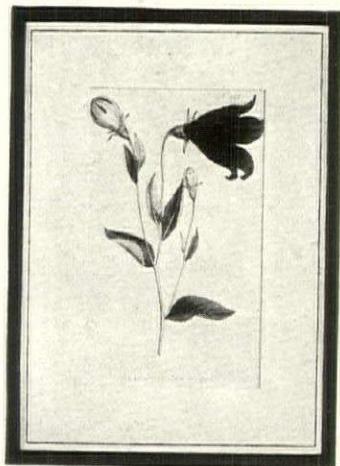


Unusually romantic in feeling is the colored print above, of a Spanish galleon. From a painting by Prof. Diemer, framed in bluish-green, 24" x 19", \$12.50

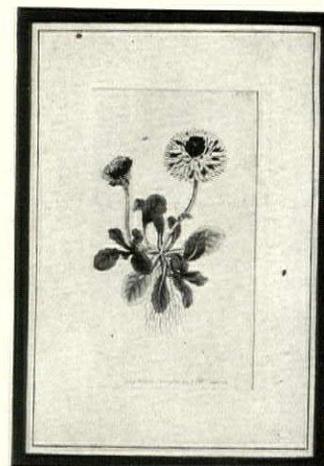
Godey prints in colors are charming in a bedroom. The one below is framed in delicate jade green, 10" high, 6½" wide, priced at \$4.25



An aquatint of an American clipper ship painted by John Taylor Arms is in tones of sea-green and blue. The size is 12" x 18", and the price \$30.50

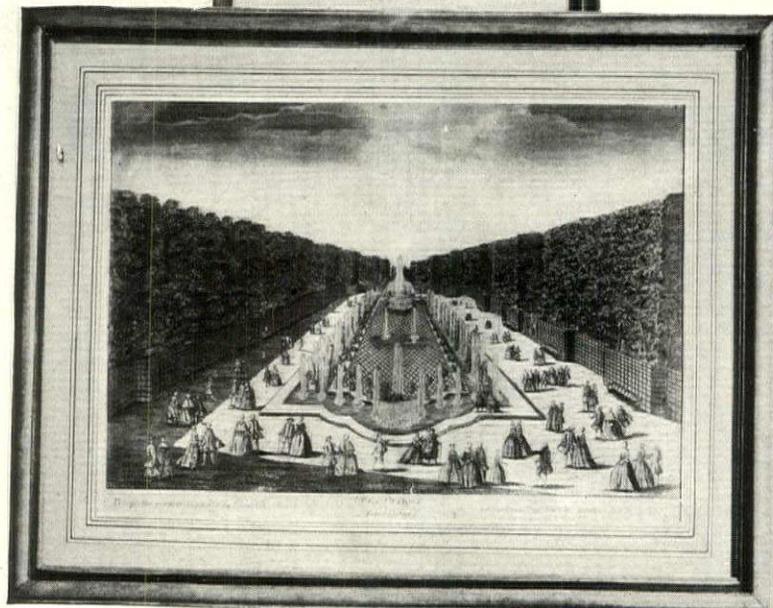


Old flower prints in color can be used effectively in many types of rooms. The one above is 8½" x 11½" in a narrow black frame, \$4.75



Flower prints in color effectively framed in black with a gold molding on the inside of the frame are priced at \$10.25. The size, 6½" x 9¾"

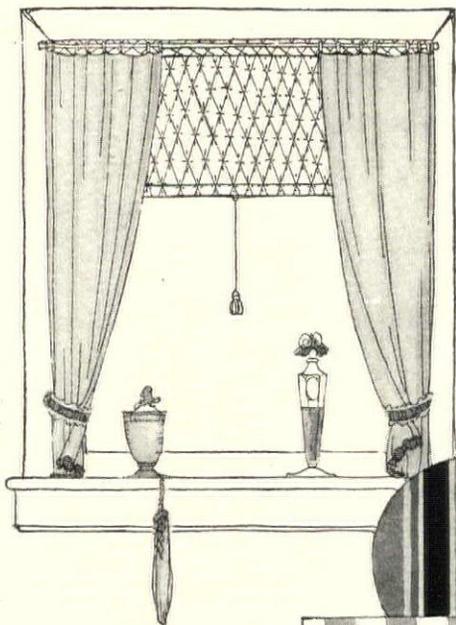
An old French print in color, picturing either a garden or sea scene brings both color and interest to a room, 13½" x 19½". Framed \$10.25, unframed \$6.25



These prints may be purchased through the House & Garden Shopping Service, 19 West 44th Street, New York City, if the Same Models Are Not Available in the Local Shops.

EQUIPPING the BATHROOM

*Accessories for Comfort
and Convenience*

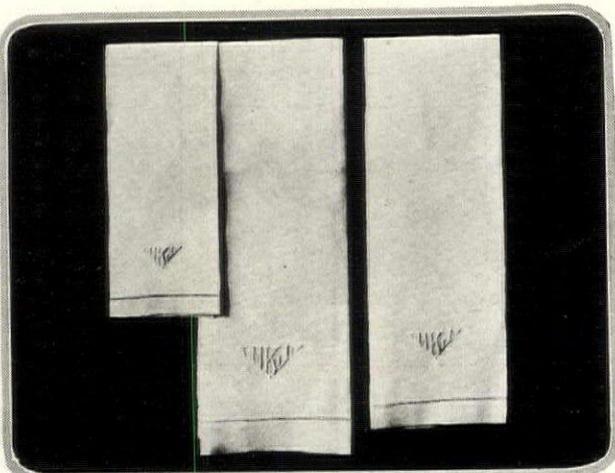


Readers who live in large cities may find these articles or similar ones in their local shops. In event they do not, House & Garden will gladly purchase them through its Shopping Service, 19 West 44th Street, New York City. Remittance should be made by draft, money order, certified check or check on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

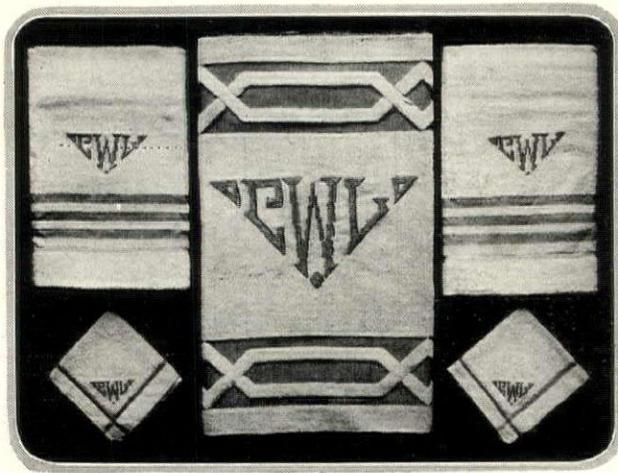
(Below) Soft hand towels of criss-cross huckabuck, with embroidered three letter monogram, come in three sizes, 20" x 36" \$4.75 each, 18" x 34", \$3.75, and 15" x 24", \$2.50

Simple rubberized silk curtains for the bathroom are hung on ivory rings. In a variety of stripes and checks 36" wide, \$6.10 a yd. glazed chintz shade material 24½" wide, \$2.05 a yd.

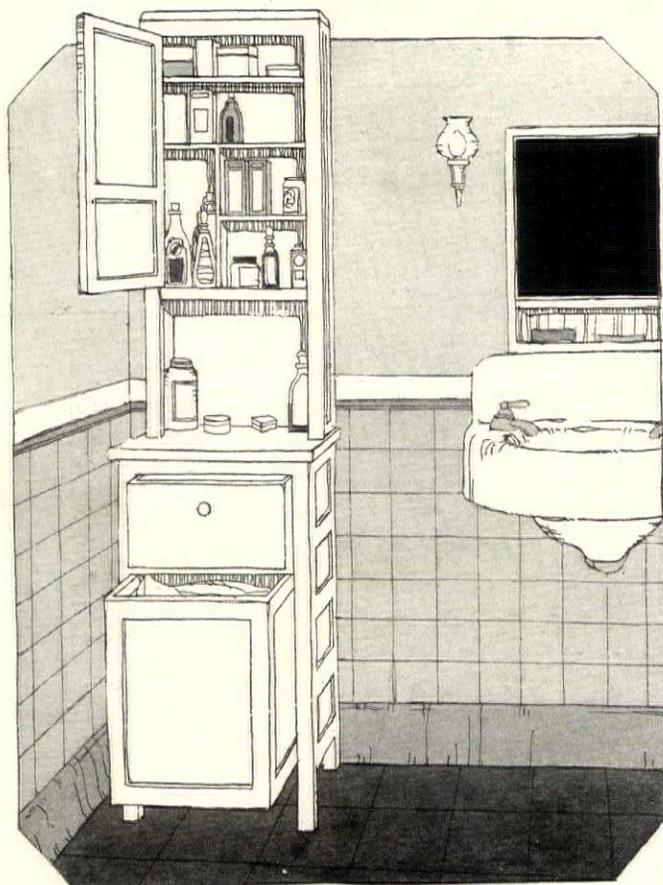
An excellent bath set consists of towels 29" x 50", \$4 each; bath mat, 46" x 26" \$7.50, and wash cloths \$.90 each. The colors are pink, blue and lavender the monograms match the borders



(Below) A unit cabinet for the bathroom contains medicine shelves above with a mirror door, a small shelf for dressing table, drawer for clean linen and a hamper for soiled towels, 5' 9" high, 17" wide, 16" deep \$30.50



A cool bathroom could be made with the walls papered in this green palm leaf pattern. It should be shellaced and the woodwork painted green. Paper, \$1.40 a roll



With woodwork painted one of the colors in the paper this flowered design in pale pinks, blues and yellows would create an effective bathroom wall surface, \$1.05 a roll

The GARDENER'S CALENDAR for AUGUST

SUNDAY MONDAY TUESDAY WEDNESDAY THURSDAY FRIDAY SATURDAY

THIS Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given here are, of course, designed for an average season.



CLARENCE FOWLER

On the Calendar page this month are seven noted landscape architects from various sections of the country. Most of Mr. Fowler's fine gardens are near New York



CHARLES D. LAY

Mr. Lay practices in New York and is the author of many gardens, estates, town developments, a nd private and public institutional schemes about the country



ALBERT D. TAYLOR

Mr. Taylor finds to combine with ever increasing practice in Cleveland writing of books papers on the ter and the various terials of his profes



PHELPS WYMAN

A graduate of Harvard School Landscape Architecture, with subsequent experience in the Olmsted office, Wyman is now practicing in Minneapolis

5. Vegetables of the different forcing types may be started for greenhouse cultivation. Tomatoes, cauliflower, lettuce, spinach, parsley, beans, Swiss chard and New Zealand spinach are vegetables of easy culture under glass.

6. Bulbs for forcing in the greenhouse should be ordered at this time. Boxes, pans, soil and other necessary materials used in the forcing of these plants should be made ready, as some of these bulbs are available now.

7. Buds will be forming on most of the greenhouse chrysanthemums at this time and strong feedings will be necessary if you want highest quality flowers. Also spray occasionally with tobacco preparation.

8. Gather the onion crop now. When the tops have died down the onions should be pulled and left in the sun to dry; then the tops can be twisted off and the onions themselves stored in a dry cool place until ready for use.

9. This is the time that cuttings should be taken of all the various bedding plants such as coleus, geraniums and alternantheras. These plants if carried in a cool greenhouse throughout the winter will make good stock plants.

10. The cane fruits should be looked over at this time. Old shoots on the raspberries and blackberries should be cut out entirely as these do not bear again. Young shoots for next year should now be tied firmly in place.

11. Hedges of all types, evergreens that have been confined to a form and various plants that are clipped, should be gone over now as growth is about to cease. This will be the final clipping and should be done carefully.

12. Crops that remain in the ground, such as Swiss chard, parsnips, etc., should have a top dressing occasionally with a strong fertilizer to prevent them from becoming tough. Soluble fertilizers are more available.

13. There is still time to sow some cool crops in the garden. Several sowings of peas should be made this month, also spinach, cress, radishes, lettuce, turnips, etc. If the ground is dry, water well before sowing.

14. Roses showing a substantial growth should be encouraged by top dressings of bone meal or any good fertilizing agent. Though it does not improve the quality of the fall flowers it gives the plant more vigor.

15. If you want high-grade dahlias blooms it will be necessary to keep the plants properly disbudded. This means a constant and consistent pinching off the young growth in order to reduce the number of buds.

16. Strawberry beds may be set out at this time, which will bear a full crop of fruit next year. Make certain that both the perfect and imperfect types are planted. This will assure proper fertilization of the flowers.

17. Early celery should now be ready for use. Banking this with earth is not advised on account of the intense heat. It is best to use paper bleachers or boards for this purpose, blanching only in usable quantities.

18. This is the time that special attention should be given to cabbage and other green vegetables on account of the leaf-eating insects. The plants should be sprayed with arsenate of lead to destroy the insects.

19. Neglected ground that is intended for cultivation next year should be broken up. The proper forking or plowing with the subsequent harrowing will remove large quantities of the troublesome rye and twitch grass.

20. Biennials such as foxglove and cup-and-saucer, can be started from seed now. It is good practice to sow quantities of perennials now, carrying them over the winter in the cold-frame and setting them cut in early spring.

21. Flowers intended for cultivation in the greenhouse this winter should be started now. Seeds of various annuals such as stock, mignonette and snapdragon may be sown, or small plants may be purchased.

22. This is the time to build cold-frames for the fall and winter. Brick or concrete is preferred but a substantial wooden frame will last some time. Next to the greenhouse the cold-frame is the gardener's best friend.

23. Late celery, cabbage, cauliflower and kale may still be planted. Use plenty of water when setting out these plants and make a habit of watering them twice daily until the plants show that the roots are established.

24. Don't let your flower garden run down. Keep the tall flowers staked and cut out all the dead flowering stalks. Keep the edges trimmed and stir the soil on the surface. This is as necessary now as in the spring.

25. After gathering the peach crop, spray the trees with Bordeaux mixture to keep the various foliage diseases in check. Trees afflicted with the yellows should be cut down and burned to prevent the spread of the disease.

26. If you have a greenhouse, make up a compost heap of all plants. Use top soil with a good soil growth adding manure and bone meal and stacking it up at a convenient point so that the green material will decompose.

27. Before cold weather, look over the greenhouse, replacing broken glass, doing any necessary repair work. Be certain the boiler is in working condition, particularly in a greenhouse that was closed last year.

28. This is an excellent time to go over and prune the shade trees, as it is easy to see how the work should be done. Remove the limbs very close leaving no shoulders and paint the wounds carefully. Make cuts clean.

29. Newly set out plants that are not growing satisfactorily can be stimulated into growth by application of nitrate of soda, sulphate of ammonia or other materials of this kind. After using these, good results will be noticed.

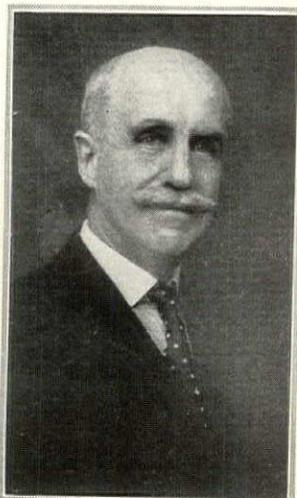
30. It is just as necessary to prune vines as it is other plants. All old and unproductive wood should be removed. This will give more room for the younger and more vigorous shoots. Now is the time for this work.

31. It is advisable to have a small step-ladder or at least a box to stand on in order to get at the top of the poles when picking limas or other types of pole beans. It is usually at the top that the greatest yield is found.

Summer set tip to earth's bosom bare. And left the flushed print in a poppy there; Like a wren of fire from the grass it came, And the jangling wind pulsed to flapping flame.
FRANCIS THOMPSON

FROM month to month we plan to show on this page portraits of persons directly concerned with the art of gardening. Already there have appeared in various groups the 16th century herbalists; Parkinson, Gerarde, Lobel and others of that splendid crowd, whose records are still a fresh and fascinating kind of garden literature; then some extraordinary figures of the Renaissance whose garden designing was such a passing phase of their wide and amazing geniuses that they will probably never be known as landscape architects but as Michelangelo the sculptor, Raphael the painter, and Vignola the architect; then some

writers, from Pliny to Poe, who have dwelt fondly on the gardening theme; then, in poetic April, some poets who have made gardens and flowers immortal in verse; then some horticulturists of the middle years in America; then some garden authors of today; last month seven noted women landscape architects, and now seven men of the same complexion. From this country, England and Europe, we are collecting pictures of men and women who are or have been connected in picturesque and interesting ways with gardening. As these portraits accumulate in definitely composed groups of seven they will appear.



JAMES L. GREENLEAF

Some of the most beautiful estates in the country have been designed by Mr. Greenleaf, president of the American Society of Landscape Architects



OSSIAN C. SIMONDS

The head of the firm of O. C. Simonds & Co., in Chicago, is an enthusiast in the cause of rational naturalistic design in landscape architecture

FERRUCIO VITALE

Probably a well known as any landscape architect in the country, Mr. Vitale's distinguished work, it can be said, is worthy of its designer's reputation





For active outdoor life

WHITMAN'S Chocolates! They belong in the picture of the Big Vacation, just as they are so socially useful during the rest of the year. People who find Whitman's so delightful all winter do not deprive themselves of the pleasure when they take to the seashore or mountains. For the vigor and exercise of out-of-doors make them even more eager for the concentrated, sustaining nourishment of pure chocolate sweetmeats.

No need to pack Whitman's in a bulgy grip or superheated trunk. Wherever vacation trails may lead you, there you will find a Whitman agency, *supplied direct from us* with Salmagundi, the Sampler, the Pleasure Island and those other Whitman packages you have learned to like so well. Whitman's are the only chocolates distributed nationally in this manner. No resort is too remote to have its store which shows the sign

Whitman's

Chocolates

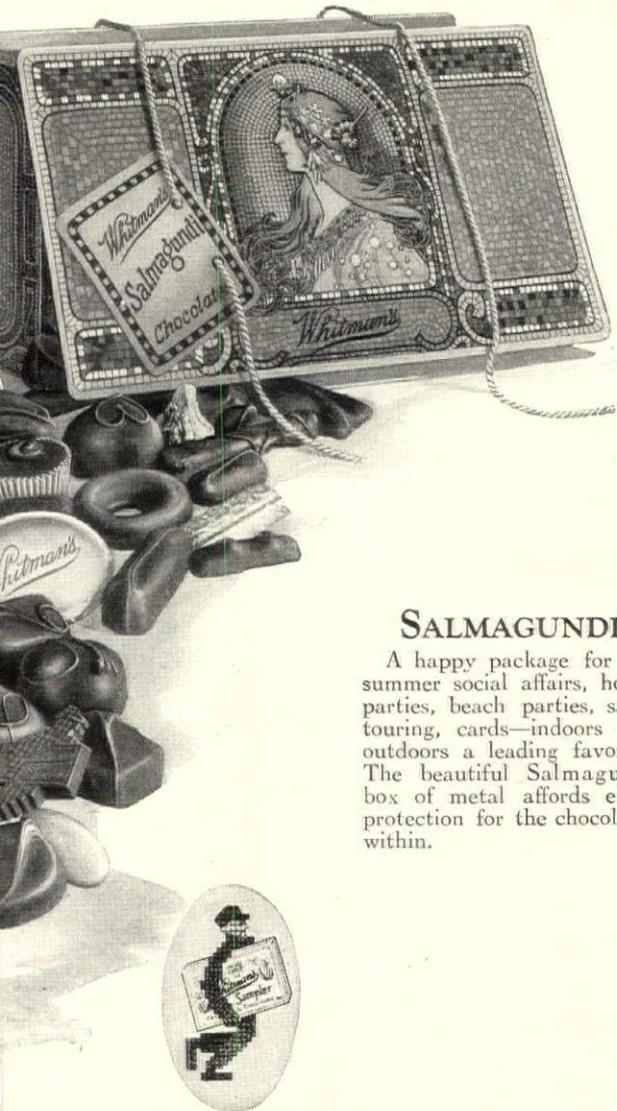
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SALMAGUNDI

A happy package for the summer social affairs, house parties, beach parties, sails, touring, cards—indoors and outdoors a leading favorite. The beautiful Salmagundi box of metal affords extra protection for the chocolates within.



One of a pair of satinwood knife-boxes, dating from 1775



Mahogany roundabout chair upholstered in crimson damask. From the Metropolitan Museum of Art



Such Adam boxes were placed at the end of a side-board

WHEN we consider that the Adam Brothers were architects and that furniture was a matter of supplementary interest with them, it is significant of the value of their work that they inaugurated a style persisting well into the 20th Century. They designed furniture for more than thirty years but were not cabinet-makers.

Their style is a reversal to Roman design inspired by excavations in Italy, especially at Pompeii. France adopted this style and the Adams drew not a little from French models. In his twenty-sixth year Robert Adam went to the Continent and studied and sketched in Italy, later publishing a valuable work on architecture, including some furniture designs. Returning to England, he worked with marked success and soon became a great favorite, for public taste eagerly accepted this classic revival. James Adam also made a Continental tour, and his published "Journal" evidences his scholarly appreciation of Classical art.

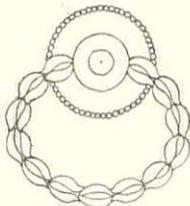
The Adam Brothers followed their father's profession. William Adam, in fact, in his day was the most widely known architect in Scotland. The architectural taste of his sons came by direct heritage. The eldest son, John, succeeded him. The second son, Robert, is the most famous. James, the third son, and possibly another brother, William, worked with him in London. Their attention to the most minute details of decorating and furnishing gave the art of interior decoration a great impulse.

Before the time of Robert Adam few En-

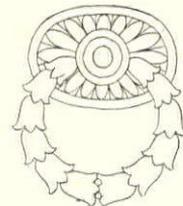
THE FURNITURE of the BROTHERS ADAM



One of Adam's own designs for a mirror. The delicacy of ornament worked into the frame is charming



A mount, with ring handle of small floral motif

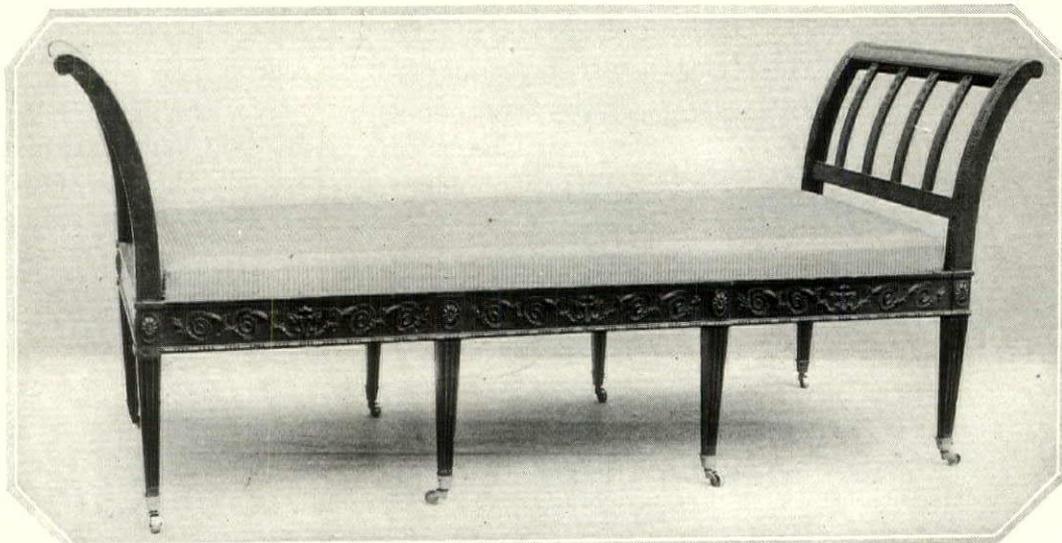


The oval back-plate is a feature of this ring mount

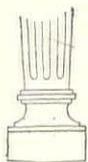
glish architects had made any effort to obtain grandeur and variety in the interior of private houses. The influence of Adam stamped architectural work of the period and many years afterward. The Adam style profoundly impresses Chippendale's later work. Heppelwhite draws from it, as does Sheraton; though each retains his own individuality in design and workmanship.

These are the Adam characteristics: **Construction:** Rectangular with fine proportions, light and graceful; well balanced architectural detail; underbracing occasionally used. Mahogany and satinwood chiefly used. The use of these two woods is illustrated on these pages. The two knife-boxes are of satinwood. Their graceful classical outlines and the delicate bow-knot and floral festoon in their ornament are characteristic of Adam design. Mahogany, on the other hand, is used in the roundabout chair. The ornament on the leg, straight and tapering with grooved and delicate carving, the seat-rail carved with classical precision of design and workmanship and the arm supports are all characteristic. Note also the adaptation of the lyre motif to the fret-work of the back.

Ornament: This is the distinctive feature of Adam furniture. Light and graceful architectural disposition with an eye to spacing and proportion. Classical motifs of French type and Roman ornament of the Pompeian school—urn, swag, finial, wreath, honeysuckle, acanthus. (Cont. on page 124)



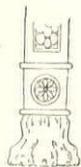
A mahogany day bed in the Adam style, dated 1770 to 1780. The seat-rail is carved in a classic design of scrolled acanthus leaves with balustraded seat ends. Metropolitan Museum of Art



A block foot found on some Adam pieces



A fluted chair leg of Adam design



A characteristic Adam chair paw foot



A table leg fitted with a spade foot

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THE TEXTURE of PAINTED WALLS

(Continued from page 58)

used, just as do furnishings or any decorative effects. In a large room, where the eye is normally at some distance from the wall, the stipple may properly have greater contrast with the foundation color than in a small room. Likewise, in a room not too brightly lighted, this contrast may be more noticeable too.

While it is best to visualize the entire effect beforehand, it may be remembered that the stippling color may be modified by lightening or darkening it when you are all ready to put it on the wall, in order to get just the right soft and harmonious effect. Various distinctive and individual shades for the foundation color may be secured by mixing two of the standard shades of flat wall paint together. As a rule flat wall colors dry out lighter than when first applied.

The most beautiful effects appropriate for any room, and exactly meeting your ideas, can be produced if you will spend a few hours and a dollar or two experimenting beforehand. Get a small size can—usually a half pint or pint—of three or four different colors along the general lines you have in mind, and also a small can of white. Take a measuring cup and measure different proportions until you get just the mixture you want. Make a memo of the proportions. Then brush a couple of coats of the mixture on to a sheet of heavy white paper. Experiment until you get just the right mixture for the foundation coat. Then experiment until you get the desired shade of stippling color, which may be tried out on the painted sheet by cutting off a small piece of sponge from a part that will not spoil the printing surface to be used on the wall.

THE "CLOTH STIPPLING" METHOD

In producing these effects two or three brush coats of the ground color should be applied to the wall, the same as for sponge stippling; being sure to mix varnish-size with the first coat, as previously directed.

For the stippling, obtain some "glazing liquid" and some tubes of "glaze and stencil colors", transparent oil colors of great clearness and brilliance of tone, which permit the underbody color of the flat foundation coats to show through to a considerable extent, producing a rich, luminous depth of color, truly beautiful.

The glaze coat may consist of one or several colors. Tint as many batches of the glazing liquid with the glaze and stencil colors as there are to be colors in the stippled effect. Tint to approximately the depth of color of the effect desired. Do not make the color darker than the finished effect is to be, with the intention of stippling most of the color off to lighten the effect. When this is done, the beauty of texture is largely destroyed, and besides too little glaze film is left to make a practical wall. In reality, the stippling is done only to take out brush marks and produce interesting texture, or "scrolls."

In starting the work, the first step is to coat over (with a flat wall brush) as much space as you can comfortably handle—about four to six feet wide from ceiling to floor—with the clear, glazing liquid. Then apply the tinted liquid, brushing on freely with a flat wall brush. Where two or more colors are to be used, they should be applied simultaneously, using a different brush for each color—running the colors together somewhat and blending them with the brush before stippling, so that one color will run into the other softly, otherwise the wall will appear too spotty. Whichever tone is to predomi-

nate, in a two or more toned should be applied over larger space of wall, rather than be stronger in

As soon as the tinted glazing is applied, stipple the glaze coat crumpled cloth held loosely in the Old soft gingham is ideal for the pose (cheese-cloth, sometimes not so desirable). Experimenting will teach the beginner the best crumple and hold the cloth. A pad will give a very fine texture too fine to be desirable. Wringing cloth roughens the texture, and twisting and lifting motion of the most beautiful scrolls may be produced. By twisting the hand without a motion of the arm, the scroll resembles flowers, while a sweeping movement will produce a more brilliant effect. It is important to do the stippling at once after the glaze has been applied to the wall, before the glaze "sets up."

When two or more colors are stippled, it is advisable to stipple spots of one color in the area you are working on—then turn a clean cloth the same color, and stipple all the rest of the next color. Then do the same where the colors are blended to get the desired effect. Observing this practice closely will give the effect clean and prevent a mottled appearance.

BLENDED EFFECTS ON GLAZED WALLS

A blended effect may be produced by stippling, beginning with a mere suggestion of a tint at the top and coming down into a rich, deep color at the floor. It is possible also to use two or more color stipples, but it is not practicable for the inexperienced to do it. In producing this effect, the glazing liquid to the depth of the color desired for the lower wall. Produce about one-third of this mixture and to it an equal amount of glazing liquid. Apply a coat of clear, blending liquid to the wall, as previously mentioned, then immediately apply the mixture over it, starting at the ceiling and bringing the color down to three or four feet from the floor.

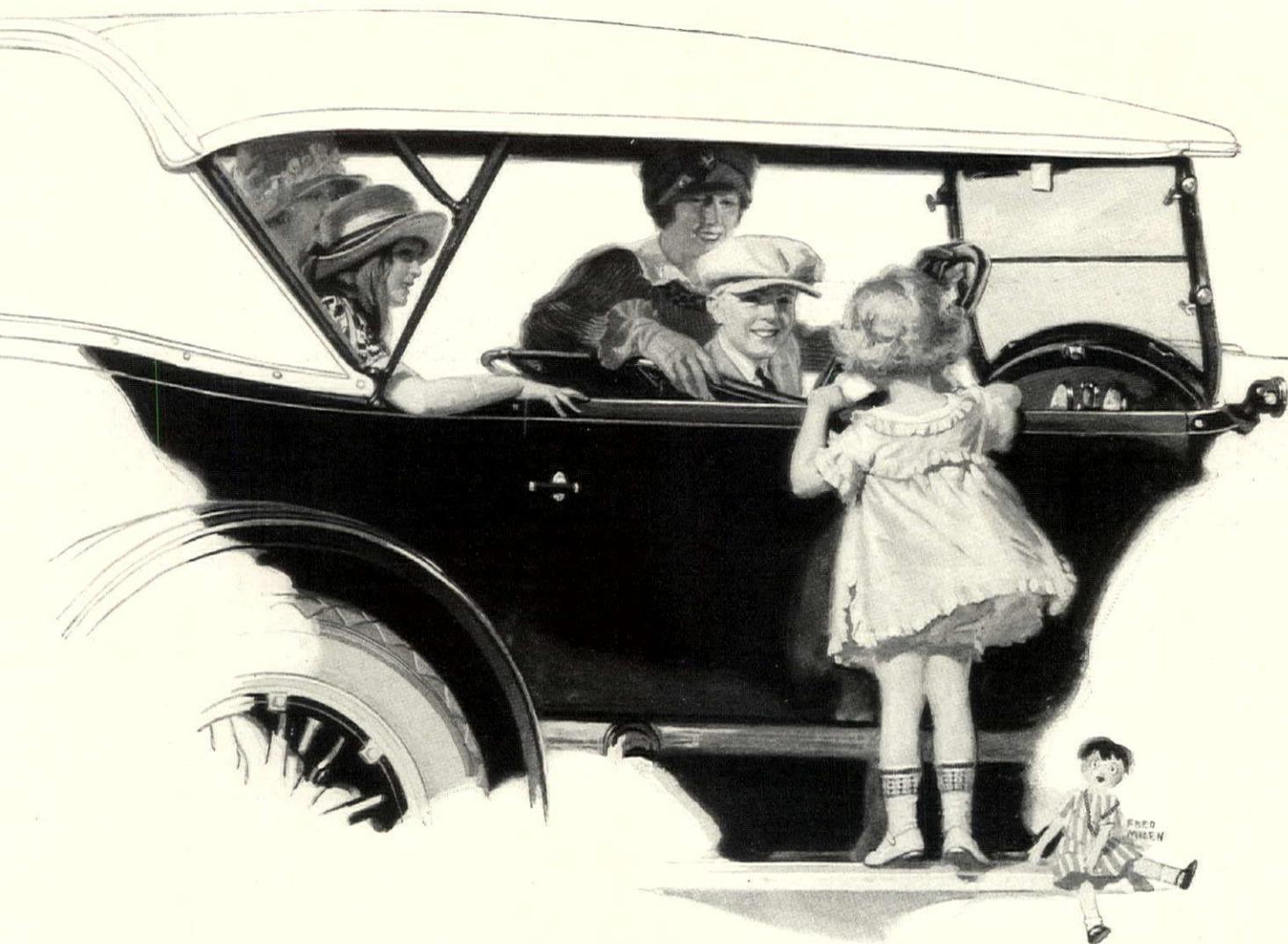
Then brush the darker mixture over the lower three or four feet extending up into the lighter tone. Blend the color by brushing back and forth with a cloth stippling at the ceiling and bringing the color down into the darker color. If done properly, all appearance of a "high mark" or a break in the two tones should be avoided.

Rooms decorated in either sponge stipple effects, as well as in plain colors of flat wall, are much improved by using a border pattern to give a point of interest, either through gathering together the principal colors of the room in brighter tones than is possible in general wall color, or else by a selection of complementary or contrasting colors.

Contrary to what might be expected, the application of stencil designs is relatively simple, while the results produced are often beautifully decorative. Wall stencils may be secured at paint stores in a variety of designs.

The size of a stencil border should correspond to the proportions of the room. Smaller borders are desirable in smaller rooms, likewise in low ceilings. More conventional designs may be used in rooms of simple type. Floral patterns are usually most successful where the features of the room suggest of graceful lines. When furnishings are to be elaborate a design should be used which corresponds to the period or style of the furnishings.

(Continued on page 82)



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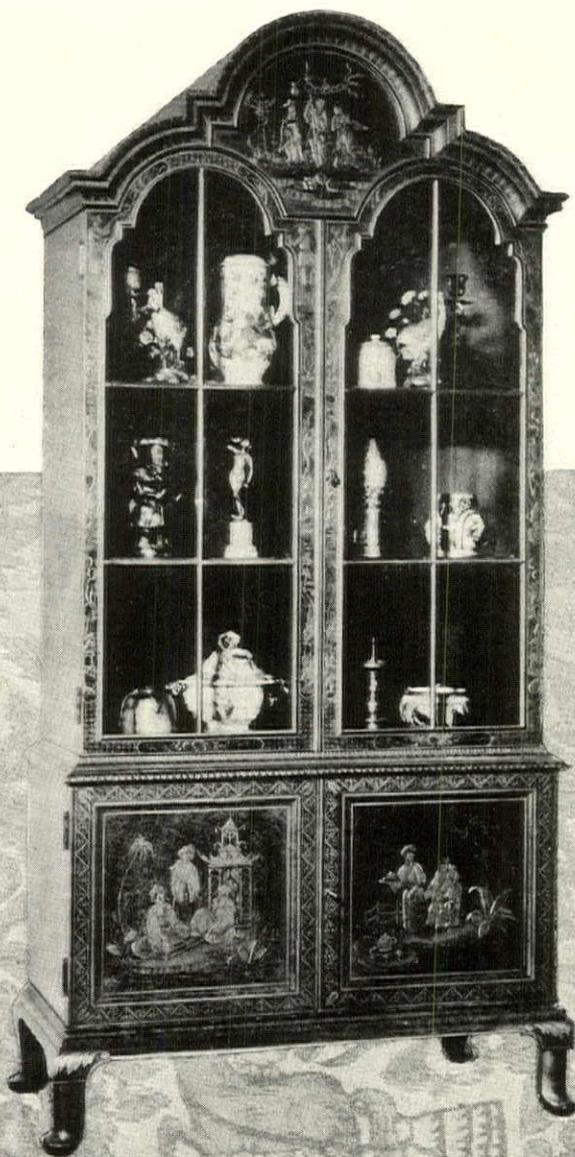
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THE TEXTURE of PAINTED W

(Continued from page 80)

A simple border generally looks best in the simply decorated and furnished room. The degree of brightness in stencil colors will also pretty closely follow the same general trend.

Regular stencil colors in a large variety of shades are sold for the purpose by every paint store. A small tube will go a long way. A regular stencil brush with short bristles should be used for doing the work. The colors usually need thinning, as directed by the manufacturer.

THE CORRECT USE OF STENCILS

It is generally necessary to trim stencils at the top and one side before starting to use them, so you can get as near to the ceiling and the corners of the room as desired. In applying the stencil design simply hold the stencil flat against the wall surface. A few thumb tacks may be used to hold the stencil in position, especially until you become accustomed to it. They will not injure the walls.

Apply the color with a rotary "scrubbing" motion, keeping the brush at right angles to the wall, the brush helping to hold down the stencil while it is applying the color.

Stencils are usually provided with guide marks to enable the repeat pattern to follow in correct position. Two color stencils are also provided with guide lines, so there is no difficulty about the colors registering.

One of the secrets of success in stenciling is to keep the side of the stencil that goes against the wall absolutely clean. Lay the stencil, paint side down, on a piece of paper after doing each length and wipe the back with a soft cloth. It only takes a moment and is time well spent. Take care not to bend or break off the stencil while wiping off with the cloth.

The principal other point to observe

is to have the stencil color consistency, so that it will render the stencil. If very scarce are used there is seldom any from this source. In breaking stencil, make a print or two as the first print or two under and blur.

With many stencil designs, especially large patterns, it is not finish each corner as you as this would necessitate stencil, and it would then for the straight wall work. Work as near to the corner without bending the stencil. Curving the stencil does not then measure off on the corner, the length of (from guide to guide) and stenciling is finished clear room, with the exception of —then do the corners. They be bent, and this can now done as all the other work completed. Measure off the and mark the stencil, bend over a yardstick, taking a break the design. All corners be measured and the design in the same way. If the wall little trouble will be experienced in many instances, particularly figures, it is often desirable out the border so that a distance, will come directly place or over the center of In cases where it is desired stencil come out even at a corner lay off the pattern on the regular way, until about repeats remain before the pattern is desired to center the design find what the discrepancy, be, divide the remaining space number of repeats remaining proceed to "steal" that distance extending the stencil a little it as necessary.

HARSH TREATMENT for TREE

(Continued from page 52)

blister mines, about half an inch in diameter, of a sawfly miner. The whitish, legless grubs, about $\frac{1}{4}$ " long, are easily destroyed by spraying the leaves with a tobacco soap preparation early in June.

Occasionally the foliage of American elms is badly infested by light green plant lice. They harmonize with the leaves so well that they are easily overlooked. The foliage may be kept wet with the excreted honeydew and later blackened by the sooty fungus developing therein. Such outbreaks are usually controlled speedily by natural enemies, though in the case of more valuable lawn trees, it would be advisable to check the pests by early spraying with a tobacco soap solution.

The sugar maple borer is one of the most serious and dangerous enemies of this favorite shade tree. The stout, black, golden-marked beetles about an inch long are abroad in mid-summer, deposit their eggs in slit-like cavities in the bark and the grubs bore in the living cambium. The galleries frequently partly girdle the tree, those of the full grown grub having a diameter of $\frac{1}{2}$ " and seriously weakening, if not killing, that portion of the tree above the gallery. The damage is rarely evident until some years after the mischief has been caused. Sugar maples should be examined each fall and early in the spring for evidences of boring and the pests destroyed with a wire or cut out

with a knife. This insect is local and occasionally one very badly infested, practically less trees which should be order to prevent the insect and attacking better trees.

The sugar maple is occasionally foliated by the forest tent caterpillar. Danger of this character is preceded by the deposition of many egg belts on the smaller twigs, frequently even a cursory examination in winter or early spring will indicate probabilities for the coming Damage by these pests may be prevented by thorough spraying last of May or early in June, or use of lead.

There is a woolly bark louse which occasionally becomes somewhat abundant upon the leaves of sugar maple and is also recognizable by white incrustations covering areas of the larger limbs. This is the so-called false nectar. It disfigures the foliage and weakens the trees. There are several generations, the second brood in June, the third in August, the young of the last over-wintered brood usually repeated with a tobacco soap preparation. The minute yellowish young is the safest and one of the most satisfactory methods of control. Applications of oil emulsion

(Continued on page

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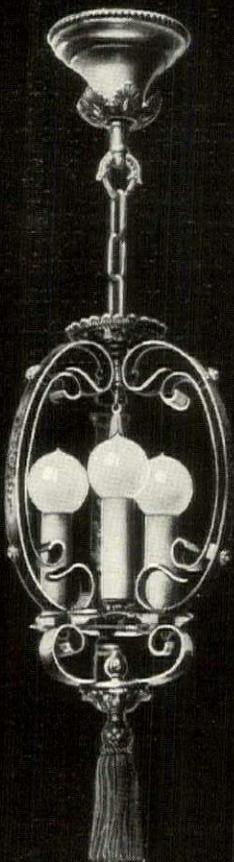
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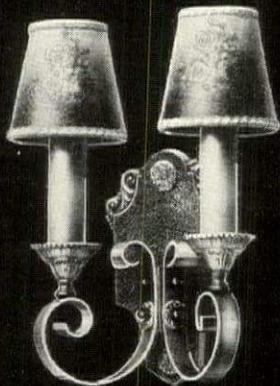
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HARSH TREATMENT for TREE PESTS

(Continued from page 82)

maples are dangerous and inadvisable.

The rapidly growing soft maple is a favorite of the cottony maple scale, an insect which frequently produces on the underside of the smaller branches festoons of cottony matter projecting from frequently closely placed, oval, brown scales about $\frac{1}{4}$ " in diameter. The minute, yellowish young crawl in immense numbers the latter part of July and may be destroyed by thorough spraying with a tobacco soap preparation, though on soft maples an early spring application of an oil emulsion, 1 to 15 parts of water has given excellent results. This cottony maple scale also occurs on sugar maples and a number of other trees, though usually in much smaller numbers.

The soft maple is a favorite of the leopard moth. Badly infested trees are easily recognized by the numerous broken branches usually less than 2" in diameter. In serious infestations, trees may be headed back very generally by the work of this borer.

Systematically cutting infested twigs in late summer and early fall and burning them at once, otherwise the borers may escape from the twigs, is one of the more satisfactory control measures. The larger borers may be destroyed in their burrows with a bent wire or by injecting bisulphide of carbon. All badly infested limbs should be removed or at least the worst of the affected wood cut out.

The Norway maple is remarkably free from insect troubles. The most serious enemy is a plant louse which occasionally becomes excessively abundant and in conjunction with dry weather in early summer may be responsible for a very heavy leaf drop. Occasionally, this pest becomes so numerous as to deform the leaves early in the season and produce a very unsightly condition which may be accentuated by the sooty fungus developing in the copious honeydew. Early and thorough spraying of the undersurface of the leaves with a tobacco soap preparation is the most satisfactory control measure. It not infrequently happens that natural enemies, such as lady beetles and their ugly, black spined grubs and the vari-colored maggots of flower flies, destroy most of the aphids before serious injury develops, though it is unsafe to depend upon these natural agents.

FOES OF THE HORSE CHESTNUT

The horse chestnut is one of the favorites of the black, yellow-marked, conspicuously tufted tussock moth caterpillars which also feed upon a number of other trees, particularly linden, elm and maple in about the order named. It is a pest of city and village trees. The tussock moth passes the winter in conspicuous, white egg masses about $\frac{1}{2}$ " in diameter attached to filmy cocoons usually spun upon the larger limbs and the bark of the trees. It is comparatively easy to remove these before the caterpillar's hatch in early spring and thus prevent any possibility of injury, since the grub-like females are wingless and infestation from other trees must depend largely upon the crawling of caterpillars. This latter can be prevented by the use of sticky bands, such as tree tanglefoot, on the trunks or by tying near the middle a broad strip of cotton batting around the trunk and then turning the upper portion down over the string, thus providing a very effectual barrier to crawling caterpillars. Early spring applications of arsenate of lead are also very effective. There is no

reason why this pest should be so seriously injured by the borer, the slender, white grub excavate numerous, sinuous galleries in the cambium layer and in the branches or even entire trees are usually attacked near the base as the galleries girdle the branches, there is first a thinning of foliage and later the death of the tree. Occasionally the entire trunk is infested at the outset and the tree dies. Weak tops or small trees should be carefully examined for affected parts cut and burned to prevent the insects spreading to other trees. There are reasons for that spraying the foliage of the tree and adjacent elms or other trees early in May would give many of the pests before they have the opportunity to deposit eggs.

TULIP TREES AND POPLARS

The tulip tree, like the Norway maple is unusually free from insect troubles. It is frequently infested with the brown scale insect nearly as common as the Norway maple. The insect occasionally becomes so abundant as fairly to infest the underside of the limbs in mid-summer at which time badly infested limbs have a distinctly disagreeable appearance. Application of lime sulphur in winter strength just after the fall has been advised, and is fairly effective and probably preferable to a spring treatment with a more potent since there is some danger of the trees with this latter material.

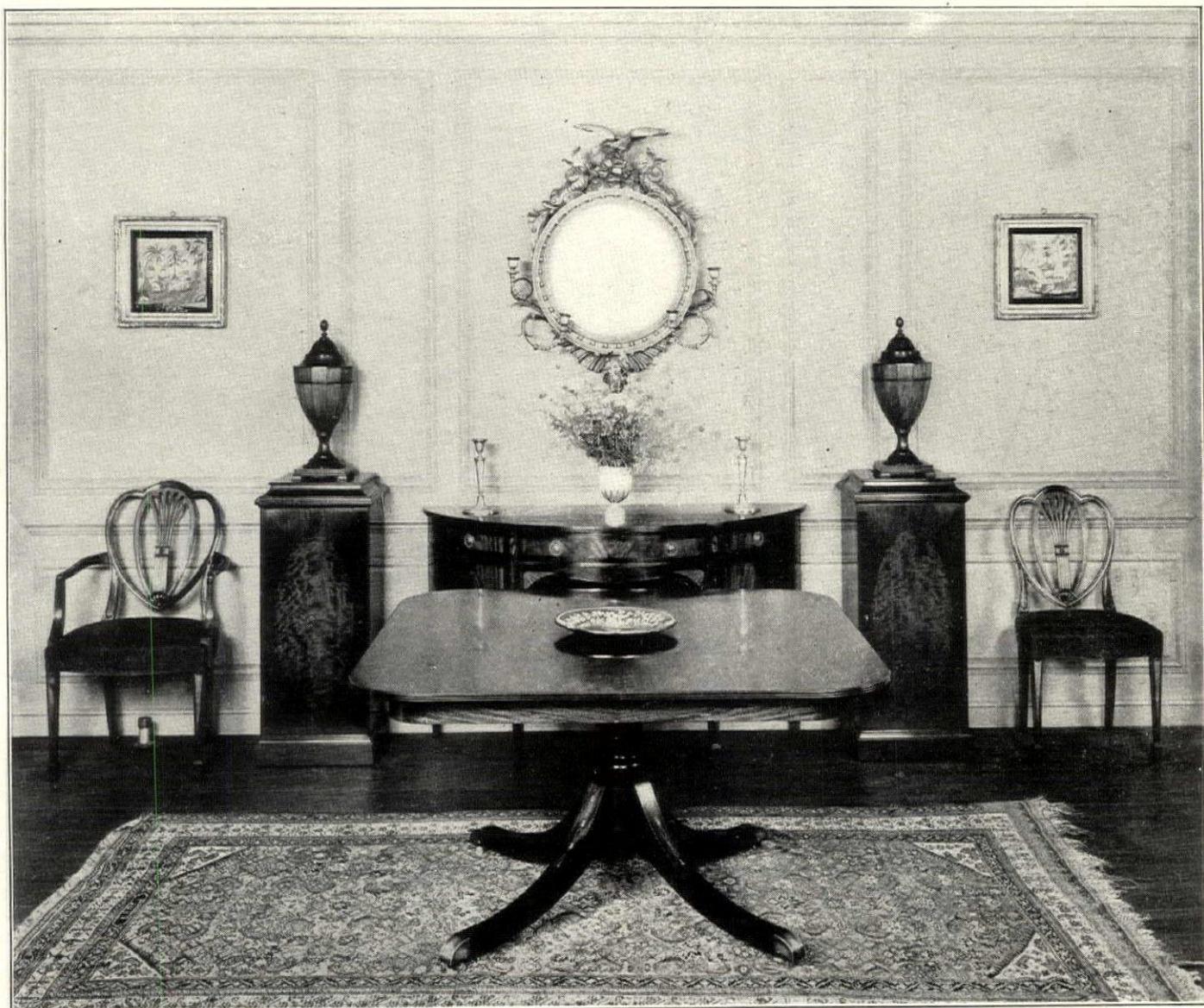
The Carolina and Lombardy poplars are very liable to be attacked by a recently introduced mottled borer, the grubs of which may be found in shallow burrows frequently with brown, shrunken bark. They appear in mid-summer and deposit eggs in small punctures in the bark of considerable degree of thickness. They may be secured by spraying the foliage with poison the last two weeks in the season. It is also possible to destroy many hibernating grubs by applying a carbolineum emulsion in December, the latter probably being the best time.

The poplar borer, a grayish, fish-marked beetle about $\frac{1}{4}$ " long, infests various poplars and is quite injurious to ornamental trees. Nearly full grown borers excavate shallow galleries in the sapwood frequently produce quantities of excelsior-like borings which may be found at the base of badly infested trees. The egg scars on the bark are covered with carbolineum or creosote to kill the young borers. The older borers may be dug out with a wire or by injecting carbon bisulphide. Infested trees should be cut and burned or dried quickly, since they contain many borers and prove a source of infestation for other trees.

Some of the more important injurious shade trees have been mentioned and directions given for their control. Unfortunately these pests are large and spraying out of the question for many individuals. Treatment, however, is not excessive and all that is necessary is an intelligent consideration of the situation and the adoption of some method for bringing about the desired results. Some of the progressive cities of 10,000 inhabitants or more have learned that it is feasible to provide for the shade

(Continued on page 80)

KENSINGTON FURNITURE



A GROUP IN THE SHOWROOMS

Sheraton Mahogany Sideboard and Table with Heppelwhite Chairs, by Kensington.

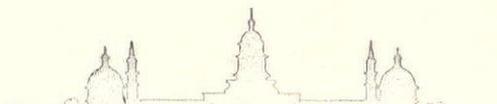
THE fascination of old furniture lies no doubt to some degree in the mellowness that time brings, and in the sense it imparts of service faithfully performed; still more in charm of design, inherent in the well defined style that has developed naturally as the every-day expression of the life of a people; but above all in the fact that it possesses *character*—the quality that can

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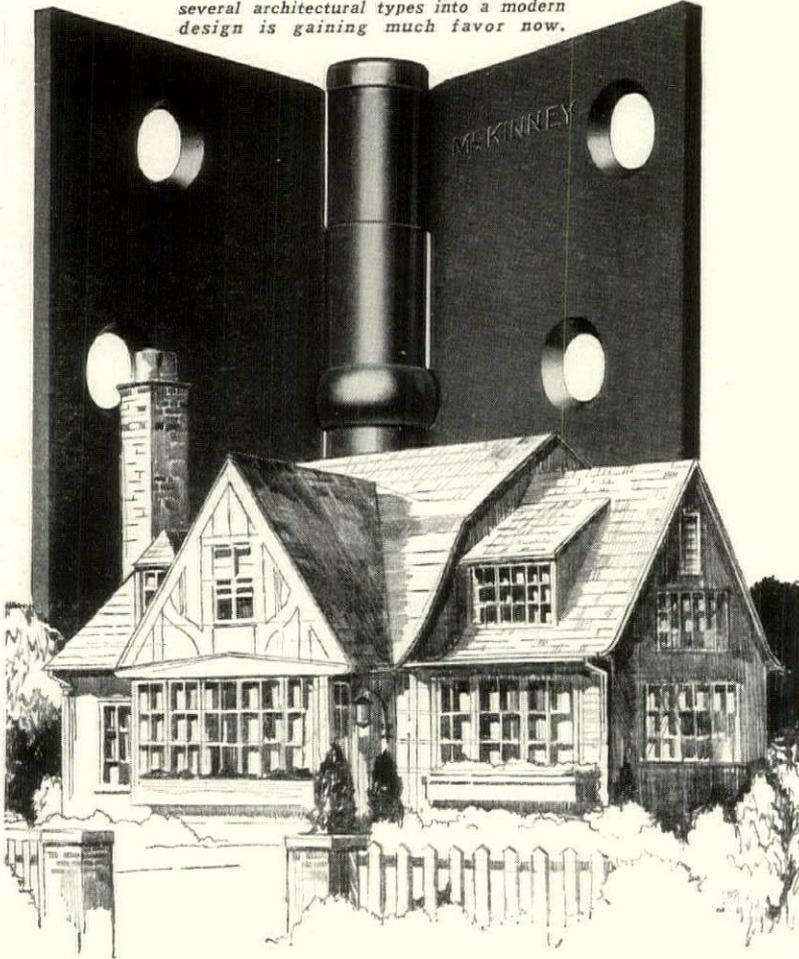
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HARSH TREATMENT for TREE P

(Continued from page 84)

care of trees either through the street department employing a city forester or a shade tree commission. A city or a large community can easily provide for the spraying of hundreds or thousands of trees because the cost of a power spraying outfit is not excessive in comparison with the value of the many trees. Certain cities have also found it feasible to provide for the spraying of trees on private grounds at approximate cost.

The general care of the trees on the streets is bound to result in more attention being given to those privately owned and if the authorities of a city or village find it undesirable to provide for the care of private trees at approximate cost, reliable tree protecting companies are in the field for all such work and can give better rates for a number of trees, and for that matter they are very willing to look after street trees. In some cases this may be the more economical solution.

There is nothing better to control leaf feeders as a rule than arsenate of lead, used at the rate of about three pounds of paste or one and a half pounds of powder to fifty gallons of

spray. Timely and thorough applications of this poison should insure practical freedom from injury to feeders, unless some very unusual conditions exist.

One of the better and most commonly used contact insecticides is nicotine sulphate, forty per cent nicotine, at the rate of one pint to one gallon of water to which is added six to eight pounds of a good soap in order to give spreading properties to the spray. This is a contact insecticide and should be thrown in such a way as to hit the insects. It is most effective against young insects or those which are comparatively unprotected, such as the plant lice.

It is not necessary at this time to accept unsatisfactory control so far as insect control on home lawns is concerned. A very large amount of protection may be obtained at a reasonable cost if individuals or communities can be brought to see the possibilities along these lines. This protection will give the best results are to be obtained should be systematic and thorough throughout the trees' entire ex-

THE DELIGHT of DAFFODILS

(Continued from page 66)

description of his "host of golden daffodils" fluttering and dancing in the breeze as it sweeps across the lake. It is an ideal location for them as they should always be seen in masses—a group here, a group there—for then we are able to get the full benefit of their beauty. The beds and borders of the flower garden should have them interwoven with the perennials. But the rarest pleasure is afforded when we "naturalize" them. They bring sunshine into shady places; they are beautiful in large clumps at the edge of the wood; or as a carpet for some open glade in the woodland itself; with their glory reflected by some stream of water they are doubly beautiful; and in the rock garden against the cold gray masses of weather-beaten rock they bring new life and joy early in the year, a foretaste of the beauty and the joyousness of the coming season.

These sturdy blossoms of early spring do best in a light rich loam with a good drainage. The average garden soil is suitable, but if it is too heavy it may be lightened by the addition of a quantity of wood ashes, humus or leaf mold, or a little sand. Some daffodils, especially those which are most easily naturalized, prefer a turf loam, and do well in the open lawn. They enjoy a fair amount of sunshine, but prefer to be in partial shade part of the day which insures a longer period of bloom. A general rule which may be applied with safety is that the paler a daffodil, the deeper the shade in which it will thrive.

THE PLANTING ARRANGEMENT

The bulbs should be set 3" or 4" apart and then covered with 2" or 3" of soil, 2" if it is heavy, and more if it is light and dry. The planting arrangement is a matter of personal choice, they are effective in long close-set single rows or in ribbons edging the beds and borders, in groups along the shrubby border, or massed in a semi-shady spot, but they are always most effective in groups of five, ten, or more, as fancy directs throughout the border, under trees, or at the water's edge.

As these flowers are very naturalized in the lawn, the meadow or the woodland which is open to allow some sunlight, it is practical to tuck in a few hundred and let them develop as they will. They should be located where they will not be cut by early spring mowing, how they should have ample time for their period of bloom and cure themselves if they are trampled year after year, and increase and grow more slowly in such localities is not necessary to move them except every three or four years in this time they are apt to be crowded for their own good.

TREATMENT IN THE GARDEN

Those which are planted in the garden where there is a certain amount of cultivation and frequent foot traffic, however, need to be lifted every year, divided, and reset for they come so matted together that they send up nothing but lush foliage and many buds which blast. Before planting the soil should be thoroughly worked and a little well rotted manure or bone meal worked into it.

In planting daffodils many beautiful pictures may be created if we remember to inter plant them with perennials and annuals which bloom at the same time, or if we will group them in locations under and in front of flowering shrubs and small trees which will give a wealth of bloom or graceful foliage in the early spring. Purple aconites and the snowy arabis, primulas, and the creeping aconites, the subulata both white and pale yellow, but never the magenta, forget-me-nots, pansies and violas, columbines, ranunculus, corydalis, and meadow rue, their beautiful gray green foliage, make interesting blossoms, all make notes of contrast. While the common apple, the cherries, the hawthorn, the shad bush, forsythia, juncos, quince, dogwood, willows, and others make exquisite backgrounds, they should be composed with the nodding ma-

(Continued on page 88)

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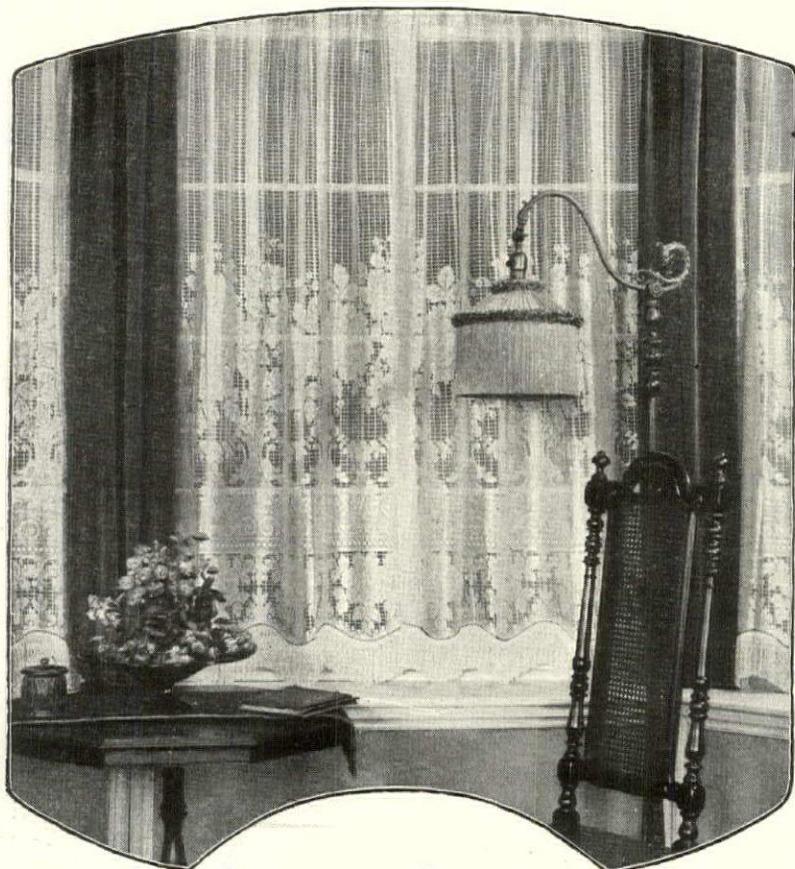
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THE DELIGHT of DAFFODILS

(Continued from page 86)

yellow, pale creams, and whites of the hosts of daffodils.

So far we have spoken only of the daffodil which calls to most minds those jolly yellow trumpeted flowers of early spring, and have seemingly slighted the narcissus, the name which we usually associate with the pure white varieties. On investigation we find that most catalogues list countless numbers of narcissus and never, never call them daffodils except parenthetically. The reason for this is that narcissus is the correct latin name for the whole family, while daffodil is the familiar title which we have given them as a common name. The family is a very large one, divided and sub-divided into a number of groups, and it is well to become more or less acquainted with these in order that our selections may be representative and have the added charm of variation.

THE TRUMPET TYPE

The first class is the popular *trumpet* type, where the crown or trumpet is longer than the surrounding perianth segments (petals). This class in turn has three divisions, the all yellows of which *Cleopatra*, *Emperor*, and *Van Waveren's Giant* are the best; the white or creamy colored ones, with *Peter Barr* and *Mme. de Graaf* as leaders; and the ones which have two colors, bicolor, cream white and yellow blended together such as *Spring Glory* and *Empress*.

The second class or division is the *Incomparabilis* type, or the large chalice-cupped sorts, where the crown or trumpet is about a third as long as the surrounding perianth segments. *Sir Watkins*, *Will Scarlet*, *Great Warley*, and *Bedouin* are the best representatives of this type.

The third division is the *Barrii* type, or the short-cupped varieties, where the cup or crown is less than a third as long as the surrounding perianth segments. *Masterpiece*, *Conspicuous*, and *Seagull* are the best of this type.

The fourth division is called the *Leedsii* group, or the eucharis-flowered sorts, whose petals are white, and the cup cream, buff, or orange color. While this class has all of the varying sizes which may be found in the *Incomparabilis* and the *Barrii* classes it depends for distinction solely on the color of its blossoms to differentiate it from the rest. *Czarina*, *Sirdar*, *Lord Kitchener*, and the *Queen of the North* are the most distinct beauties of this group.

The fifth division is the *Tazetta* hybrids, which includes several of the new horticultural varieties some of which have several flowers on one stalk. This group is best known to us through the common use of two of its members, the *Paper White* and the *Chinese Sacred Lily*, for winter forcing indoors in pebbles. But there are many more such as *Admiration*, *Klondyke*, *Elvira*, and *Mignola* which may be chosen as excellent garden sorts.

THE POETS' NARCISSI

The sixth division is the popular *Poeticus* varieties, of which the most essential characteristic is a rich, pure white perianth. *Cassandra*, *Ornatius*, and *Horace* may well be chosen for representatives, for they have lovely white petals and beautiful stained and painted cups of red, orange, or scarlet.

The seventh group is made up of the double varieties, which are interesting when used in combination with the single ones, but these, like most double flowers, lack the grace and airy loveliness of the single varieties. *Sul-*

phur Phoenix and *Van Sion* are the best double narcissus.

There might be several made up of the several while they are very inter beautiful they belong to the province of the collector to the average garden lover are not as necessary to cre display as the other groups. The following is a notat various points which has selection of the different representatives of their respec ings:

CLASS 1. TRUMPET DAFFODILS

- All-Yellow
- Cleopatra* A very large and bloom. Very over lapping petals bold, long, and yellow.
- Emperor* A rich, full, yellow and a deep primrose. Excellent for doors and also for the garden.
- Van Waveren's Giant* The all. Bright yellow with a primrose shaped like a canary. Very tall and grows.
- All or almost white
- Madame de Graaf* One of the perianth pure white trumpet a very pale flower.

Bicolor

- Empress* A rich yellow trumpet surrounding petals phur-white. One for naturalizing.
- Spring Glory* A long chalice-cupped trumpet with a red perianth is a large and beautiful flower.

CLASS 2. INCOMPARABILIS CHALICE-CUPPED DAFFODILS

- Bedouin* Large white perianth is broad and spreading a large and expanding glowing orange. Fluted and crinkled.
- Great Warley* The largest of all. A striking flower broad white perianth clear yellow crown.
- Sir Watkins* A bold and flower with a sulphur perianth and a yellow which is tinged with orange.
- Will Scarlet* A striking blo its fiery orange red in the midst of a cream perianth.

CLASS 3. BARRII OR SHORT CUPPED DAFFODILS

- Conspicuous* A tree flower strong grower. Large yellow perianth and cup edge with orange. Splendid for naturalizing.
- Masterpiece* A perfect form with a flat and a long crown of orange creamy white perianth.
- Seagull* A large spreading of pure white with canary yellow edged apricot.

CLASS 4. LEEDSII OR EUCHARIS DAFFODILS

- Czarina* The largest and most some of the type. robust grower. Broad perianth which is

(Continued on page 9)

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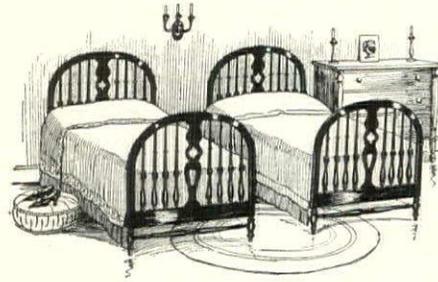
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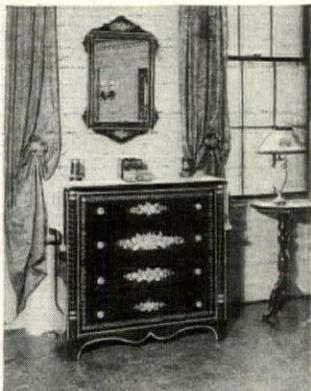
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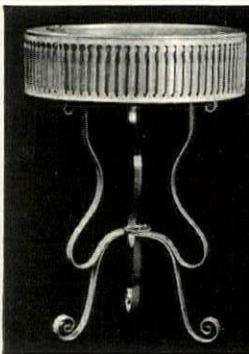
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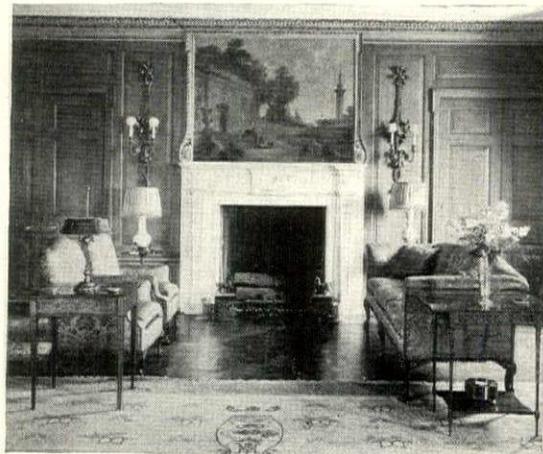


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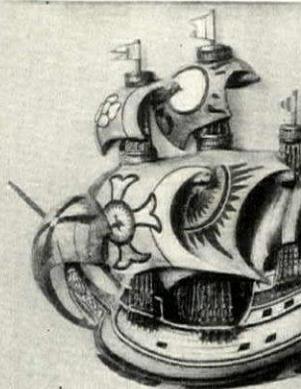


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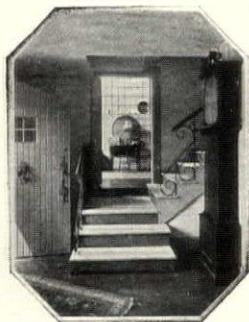
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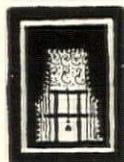
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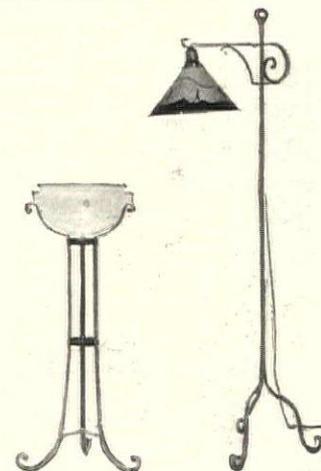
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THE DELIGHT of DAFFODILS

(Continued from page 88)

- | | | | |
|--------------------|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|------------------------------------------------------------------------------|
| | and a very large delicate citron colored crown. | | yellow cup. O deepest and finest |
| Lord Kitchener | A large sized flower with a very flat and broad perianth of pure white, and a large crown of delicate pale primrose with a crinkled edge. | Mignon | A very distinct its white per creamy white with a deep ora |
| | | CLASS 6. POETICUS VAR | |
| Queen of the North | A lovely flower with its very broad perianth of white, and a lemon colored cup prettily fluted. | Cassandra | A very fine flow shaped. A wide perianth of pure crown which is ri lark red. |
| Sirdar | A broad overlapping perianth of silvery white and a large straight crown of delicate cream color, fluted and frilled at the mouth. | Horace | A most beauti white perianth a red cup. |
| | | Ornatus | A pure white pe a broad cup with of scarlet. Blos early. Good for |
| | | CLASS 7. DOUBLE VAR | |
| Admiration | Sulphur yellow perianth and a sulphur yellow eye with a scarlet border. | Sulphur Phoenix | A large d flower with a sulph Excellent for cut |
| Elvira | Three or four flowers on a long graceful stalk. Broad white petals and a golden yellow cup edged with orange. Fragrant. | Van Sion | Golden yellow. common double Good for garden also for cutting. |
| Klondyke | Yellow perianth and a deep | | |

A CHANGE of AIR at HOME

(Continued from page 72)

between them.

The fan can be of the oscillating type. The first swings from side to side and the second is stationary. Of course, the oscillating fan costs more than a stationary fan of the same size.

When you buy a fan, being a motor equipped device, you must know whether your electrical current is A C (alternating) or D C (direct). Don't forget this or you will lose time and effort by having the wrong thing installed and get to hate the fan because you haven't bought it intelligently.

It is best to know, too, whether your voltage is compatible with your fan's capacity, as well as knowing whether your electricity is "alternating" or "direct" current. If alternating, know the cycle and voltage of your current.

Most fans come in three speeds, which are: slow, medium and fast. This enables you to regulate the air circulation at will and gives you a choice of hurricanes or zephyrs in the home.

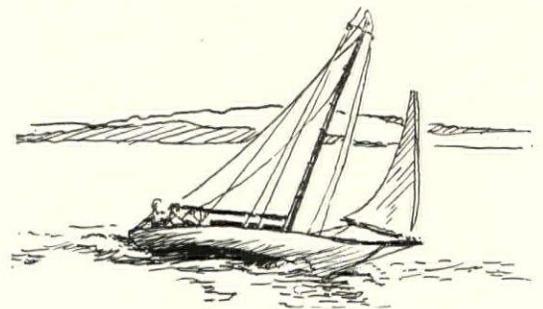
In making fan connections, don't plug from fixtures if you can possibly avoid it. Plug from the base board convenience outlets. If you don't know what

kind of connection you have the combination plug which thread plug as well as the and then you can attach th veniently.

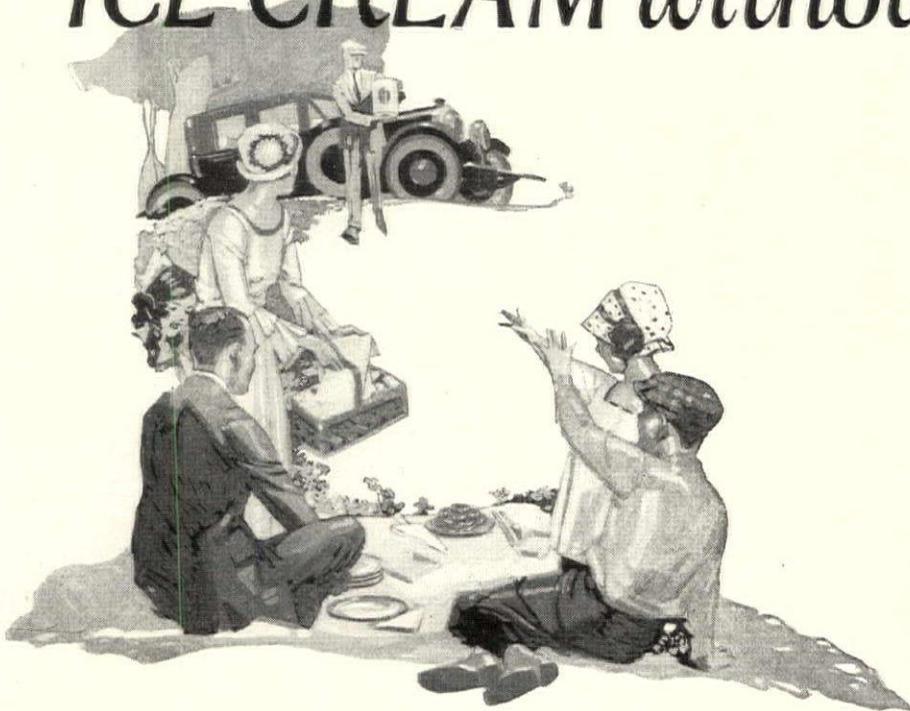
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One could get romantic ove tric fan because of its bringin and all the things that thr but we think we have sufficien before you the all-year-round device which was once jus summer.



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compartment opening at the other end. Then the covers are clamped in place, sealing both compartments air-tight. No particle of ice or salt can possibly get into the ice cream.

In forty minutes the ice cream has *frozen itself*, without any cranking, fussing, or labor. There is no churning to let the air in and the flavor out, —and the cream will remain frozen for *eight hours*, without repacking or other attention. The ice cream may be served directly from the freezer, for an Auto Vacuum Freezer presents a decidedly pleasing appearance.

The Auto Vacuum Freezer comes in 3 sizes, 1 qt. at \$5; 2 qt. at \$6; and 4 qt. at \$10. A salesman at any leading hardware, department or general store will be glad to show you an Auto Vacuum Freezer and to explain its advantages more fully to you. Or, if you prefer, we will be glad to fulfill your individual order promptly upon receipt of your remittance and the coupon below.

At leading Hardware, Department & General Stores

Auto VACUUM ICE CREAM FREEZER
 THE NO-CRANK FREEZER



12 A-V FEATURES

1. Makes velvety-smooth ice cream.
2. NO CRANKING.
3. Only 3 parts. Light weight.
4. Ice cream freezes itself in 40 minutes.
5. Cannot leak.
6. Ice cream stays frozen for 8 hours without repacking.
7. All metal. Easily washed.
8. Sanitary.
9. Good looking.
10. One of three convenient sizes.
11. Free recipe booklet.
12. Guaranteed.

Free Recipe Booklet

Whether you buy an Auto Vacuum Freezer immediately or not, be sure to write us for the free recipe booklet of "Delightful Dishes." You will find it a great convenience this Summer when preparing on-the-spur-of-the-moment desserts.



Auto Vacuum Freezer Co.,
 220 West 42nd St., New York City.

Enclosed is my check for \$5, \$6, \$10. Please send me a 1 qt., 2 qt., 4 qt., Auto Vacuum Ice Cream Freezer, together with your recipe book of "Delightful Dishes."

Name

Street

City State



Kitchen Comfort All the Year

AiR-Way Multifold Window Hardware brings all the comfort of grandmother's outdoor summer kitchen to the modern home. *AiR-Way* equipped windows enable you to quickly convert your hot, stuffy kitchen into a pleasant, breezy porch.

On stormy days and in winter, snug-fitting *AiR-Way* windows shut out rain, wind and cold more effectively than the ordinary double-hung window. They're absolutely weather-tight and free from annoying rattling.

Yet this is only one use for *AiR-Way*. Because it turns *any* room into a sun parlor or sleeping porch, many homes are now planned with *AiR-Way Multifold* windows throughout. Your comfortable bedroom, for example, with its cozy warmth and conveniences, may instantly be made a private sleeping porch at night. *AiR-Way* windows slide and fold inside—no interference from either screens or drapes.

Most hardware and lumber dealers carry *AiR-Way* hardware in stock. If not, they will order it for you from our nearest branch. Remember, there is no substitute for *AiR-Way*.

Richards-Wilcox Mfg. Co.

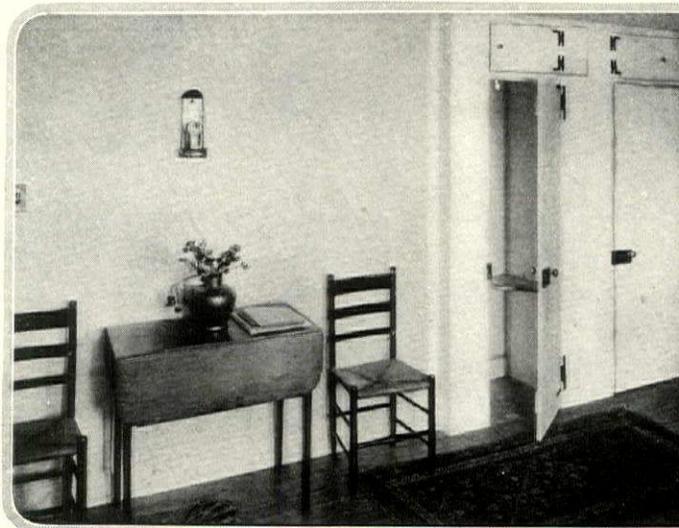
A Hanger for any Door that Slides.

AURORA, ILLINOIS, U.S.A.

Philadelphia Chicago Kansas City New York Indianapolis Los Angeles
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RICHARDS-WILCOX CANADIAN CO., Ltd.
Winnipeg LONDON, ONT. Montreal

Exclusive manufacturers of "Slidetite"—
the original sliding-folding garage door hardware



Wallace

The household telephone booth has been combined with a group of other closets, and all are fitted with replicas of the old Pennsylvania hardware. R. B. Okie, architect

BUILDING INGENUITY into the H

(Continued from page 39)

purposes. Such a table might be employed for the dining alcove just described. If the alcove lacks a window, it is quite possible to use a folding table. But better yet would be its use as a serving table in the little dining room, or as an additional kitchen table to use when baking or preserving or other times when the work is heavy. Such a table might be well placed on the kitchen porch for any of the uses that suggest themselves, or in the children's room to play on.

When not in use, a table of this sort swings up on a hinge into a shallow wall closet. One end of it when used is supported by the sill of the closet, and the other end rests on a stand or leg or pedestal or whatever you like to call it. This folds flat against the underside of the table when not in use, and may be adjusted to rest there by catch or hook, although gravity will keep it in position parallel with the wall closet into which it fits and is attached.

An ironing board arrangement may be had on the same principle and has several advantages. The ironing board is

always an awkward piece to carry, and to store when not in use. The built-in type does not need to be lifted or carried. It is stored in a low closet when not in use and is entirely out of the way. It cannot drop or fall and is not subject to dust. When it is wanted, simply open the closet and lower the ironing board upon its firm hinge, letting it rest on a strong, sturdy stand that is built in stably and without risk of slipping or away.

In small houses where the living and dining room are separated by a wide-open doorway, the possibility of built-in furniture again comes in. There are many types of built-in bookshelves and other built-in features that may be used in a variety of ways. They may be had in a variety of styles that bookcases will be on the room side, and cabinet on the room side, the wood finish to match that of each room. Both rooms seem larger with this treatment. The temperature of the house will

(Continued on page



Nothing could better illustrate the compactness of built-in conveniences than this desk across a wall recess. Donn Barber, architect

REO

The Gold Standard of Values



The New PHAETON REO

Powered with the Famous Reo 6-Cyl. Engine

PIQUANTLY compelling harmony of line masks a masterpiece of mechanical goodness. Smartly arrayed and carefully tailored, but brutally powerful underneath, the Phaeton Reo embodies the elements for every motoring mood.

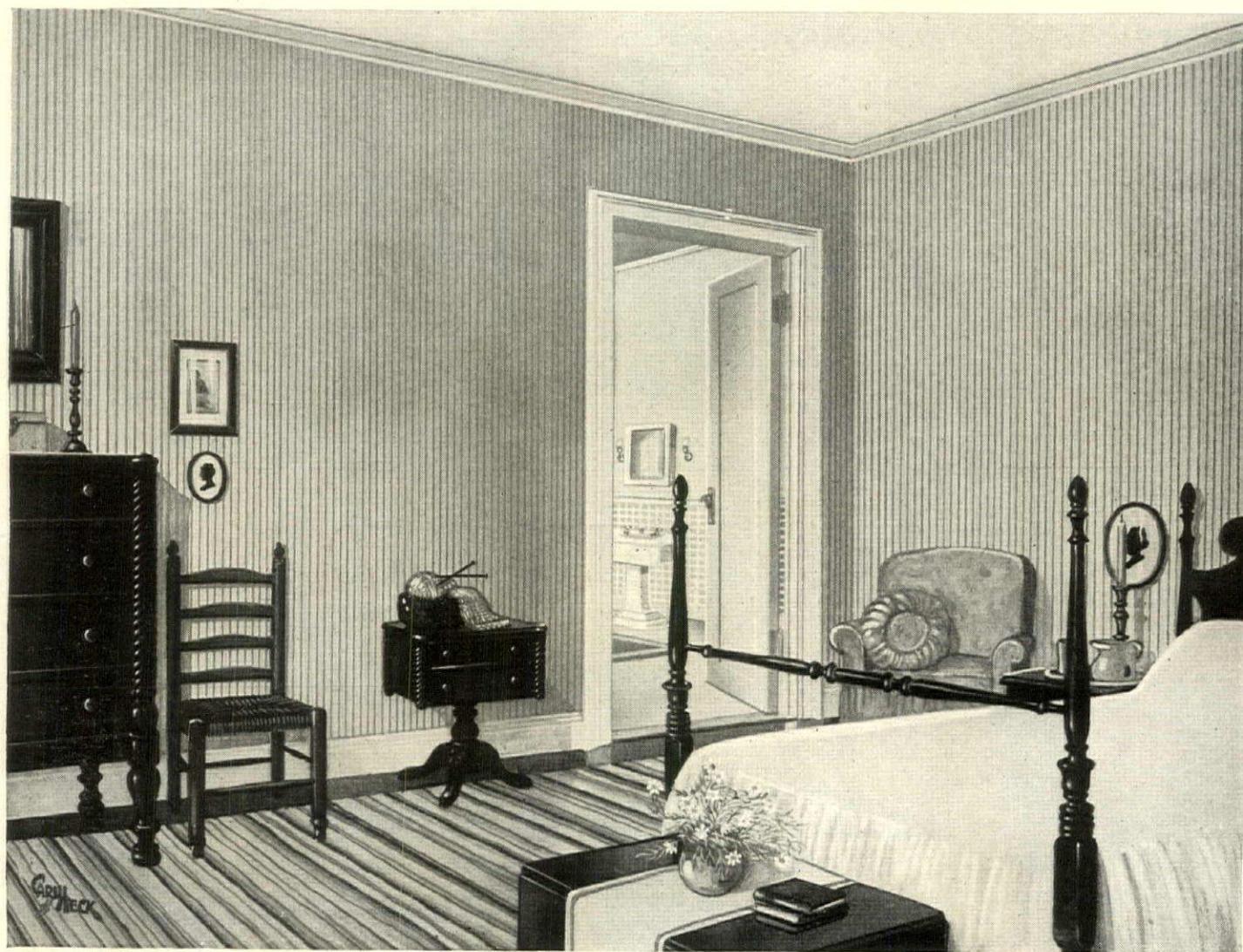
Alertly responsive to city spurts and crawls, alive to the time-saving opportunities of the paved-ways, and with intense lugging power for the cross-country grind,—the rugged and dependable 50 horse-power Reo engine typifies six-cylinder satisfaction at its peak point.

A triumph of automotive engineering is the famous Reo chassis, where the inner frame suspension of power units, 13-plate clutch, amidship-mounted transmission, short drive shaft and sturdy rear axle combine to justify owner-confidence in Reo's certainty of performance.

Standard equipment includes: triple bar bumpers, step and kick plates, motometer, steel disc wheels, four cord tires, parking lights, side-winged windshield, vanity case, cigar lighter, electric clock, and other fitments of convenience.

Write for Booklet "Reasons for Reo"

REO MOTOR CAR COMPANY
Lansing, Michigan



SANITAS

MODERN
WALL COVERING



Your walls express your real self

DECORATING a room is almost like making a confession. The selection of the wall covering, especially, indicates pretty well what sort of people live there.

An appropriate use of Sanitas Modern Wall Covering is a beautiful expression of the good taste of the inmates of a home. And it is so easy to use good taste with Sanitas

—every pattern and coloring selected to have a distinctive place all its own. Sanitas comes in styles for every room in the house. It is made of cloth, sturdy and durable, and machine-painted with oil colors. It does not fade, crack, tear, or peel. Wiping with a damp cloth keeps it clean and fresh. Sanitas is not an expense, but an investment.

Enamel Finish

in plain colors, striped, mottled, tile and mosaic effects, for kitchen, bathrooms, laundries, etc.

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plain colors, for flat tones that can be paneled, stenciled, frescoed, stippled or Tiffany blended.

Decorative Patterns

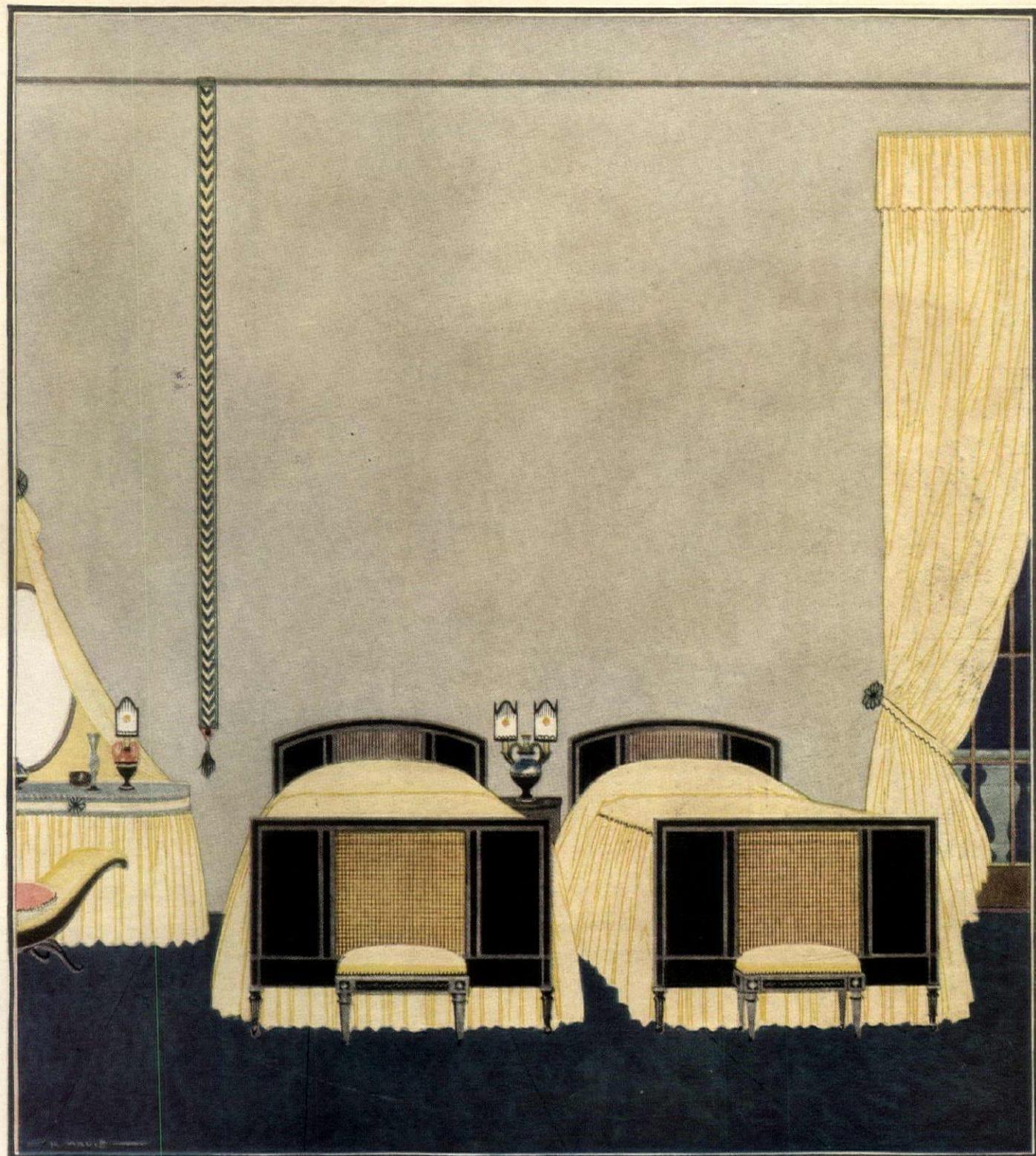
floral designs, reproductions of tapestry, grass-cloth, chamberlain burlap, leather and rough-tile.

*Your decorator will gladly show you Sanitas
Write us for samples and booklet*

THE STANDARD TEXTILE PRODUCTS COMPANY

320 BROADWAY, NEW YORK

DEPT. 21



REPOSE is suggested instantly in the new Simmons beds by a quiet harmony of line, proportion and color. This unobtrusive unity, however, is never lacking in distinction. The fine modern feeling for simplicity and spaciousness is realized in chambers equipped with Simmons beds. All the beauty bequeathed by the craftsmen of other periods has influenced the design of a wide

range of units adapted to almost any scheme of furnishing and decoration which your taste may favor.

Sleep and rest are doubly certain when Simmons springs and mattresses are used. See them at your dealer's or write for "Restful Bedrooms" to The Simmons Company, 1347 South Michigan Ave., Chicago, or to Simmons, Limited, 400 St. Ambroise Street, Montreal, Quebec.

Pale gold, dull ebony and opal blue are the dominant colors in this simple, yet impressive chamber. Draperies and bed covers are in silk taffeta, or in poplin of silk or mercerized cotton. The benches are taffeta, repp or silk velvet. Opal blue wilton carpet, Italian pottery lamps, embroidered bell pull. The wall is tinted cafe au lait. The beds are by Simmons, Directoire in spirit, in dull ebony with central panel in Simmons cane. They may be had also in soft jade green, old blue, ivory and fine wood finishes.

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



57

Olives from Spain

FROM Seville, in sunny Spain, where climate and soil combine to make the finest olive growing district in the world come Heinz Queen Olives. The same region produces ripe olives for olive oil. And in the midst of these olive groves there is a Heinz establishment where the fruit is prepared under our strict supervision and the ripe olives are pressed for Heinz Imported Olive Oil.

Olives and raisins from Spain, currants from Greece, figs from Turkey, spices from Java and India, fruits and

vegetables from the garden spots of America! The whole world is drawn on for the products used in making the 57 Varieties. And wherever quick handling is necessary to preserve freshness, Heinz kitchens are located right on the spot.

All these world-wide activities are for the purpose of making each food that bears the name Heinz pure and wholesome and good to eat—uniform in quality and sufficient in quantity to supply a world-wide demand for them.

H. J. HEINZ COMPANY

57 Varieties



DODGE BROTHERS TOURING CAR

In the cool of a Summer morning, it is gratifying to take your seat at the wheel, conscious that the Touring Car will do your bidding faithfully the long day through.

It is that time-tried dependability—so vital to the pleasure and economy of motoring—which, more than any single factor, has endeared Dodge Brothers Touring Car to so many hundreds of thousands of owners.

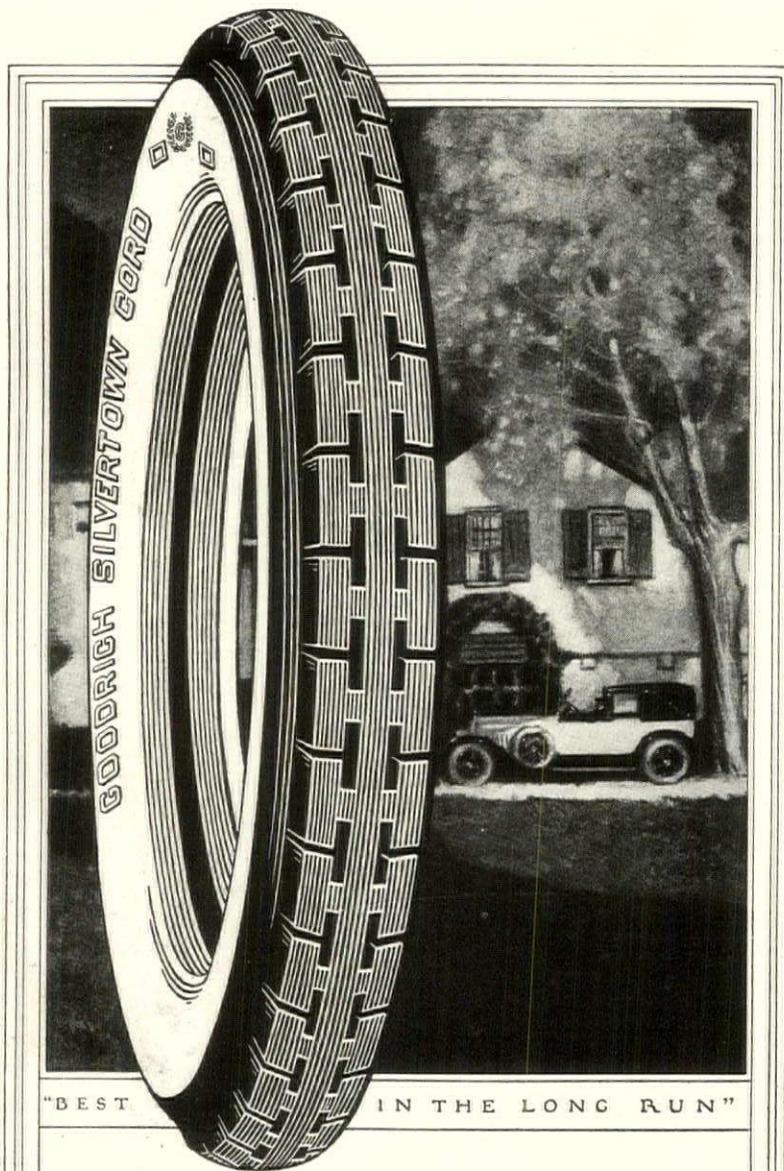
One-eighth of the total weight of the car consists of chrome vanadium steel. Many more pieces of alloy steel are used in vital parts than normal wear requires.

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



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"BEST IN THE LONG RUN"

SILVERTOWN is the one word that means "cord tire" to the world. No need to add "cord" or "tire." SILVERTOWN means both. But now it is also the one word that means "One Quality Only." For SILVERTOWN is the product of a one-quality policy. We center thought, skill, and care on it, and make it the perfection of cord tires.

THE B. F. GOODRICH RUBBER COMPANY
ESTABLISHED 1870

In Canada—The B. F. Goodrich Rubber Company, Ltd.
Toronto • Montreal • Winnipeg

Goodrich SILVERTOWN CORD

SOLD BY GOODRICH DEALERS THE WORLD OVER.

BUILDING INGENUITY into the

(Continued from page 94)

equalized than if shut off by regular doors.

For other parts of the house, built-in tray cases are very economical in plan and use. Their series of shallow drawers makes it possible to utilize practically all of the space. One can readily understand that in deep drawers such as the familiar chiffonier possesses, usually only the bottom of the drawers is used for the accommodation of belongings, while the upper part is just waste space.

Shallow tray cases, as these are called, permit not only an economy of space, but a better classification of belongings and the improved order incident thereto. This makes possible a readier selection of the article desired and eliminates the frequent last-minute s. o. s. at the end of a fruitless search. An ordinary closet door protects these trays from dust and exposure and is in keeping with the rest of the woodwork. Householders find that much heavy and costly furniture may be eliminated from the household requirements in places where builders have considered these things.

For linens, shallow tray cases are particularly recommended. The old way of piling pillow cases upon sheets, and sheets upon counter-panes in a closet, means dislodging the whole business every time one needs access to the lower items in the pile. It is well to have separate places for double and single sheets and for large and small pillow cases, as every housewife knows that it is a strain on the temper to pull down a narrow sheet and shake it out preparatory to dressing the bed, only to find that it is the wrong size. The type of linen case referred to may be built like open drawers without the front end, so that towels, etc., can be taken out without pulling out the trays if desired. Linen cases should be built into the bathrooms, bedrooms or halls, and in dining-room, kitchen or pantry according to conditions. One should not attempt to have tablecloths and napkins in the same place with bath towels or sheets.

Built-in attic steps are a new and useful feature. They are similar to a ladder with a solid wall behind it, the ladder being so hinged as to rest horizontally parallel with and nested in the ceiling when not in use, the wall underneath it harmonizing inconspicuously with the ceiling. It may be readily pulled down when access to the attic is desired, and as readily moved into place.

A well considered window seat has an appeal all its own. In the small house where there is little space for chairs, and in the larger one where bare corners and uninteresting spots are not infre-

quent, there is good in this pleasant feature. The seat may be used as a chest or conceal various things according to the room in which it is placed in the living room, toys in the living room, toys and so on throughout the bay window offers a pleasant lightful setting for a window fording secluded places where persons may enjoy slight without complete isolation into space not otherwise will give an air of coziness that everyone may

It is possible to upholster a seat in cretonne or other harmony with the rest of the room. There is no special need to ever, except as a matter of preference, as window seats in stock designs with excellent character of the room. brightly colored cushioned seats gives a snap, cent to a room that attracts attention.

Many small houses are the use of what may be a room. This is a room that sides with alluring closet features that convert it to poses as required. Push a touch a switch there, somewhere else, and there door-bed is indispensable makes possible the combination room with living room, playroom and others. Slightly immensely useful in the making possible new diversangements. One might have appearances is a simple meal time, a few motions kitchen unit by moving doors, and a small folding may be let out of the wall these wall closets might with draperies or screens desired, although their goish, just like the room itself quite unnecessary. The little inter-room openings things that are wanted with room has been converted room or bedroom.

The utility room is valuable of emergencies. As a make ment it should not be preferred to undergo a Jekyll transformation every day: wants to preserve the traditions of home better. But it is nevertheless, worthy of consideration the house, and offers facilities to the imagination.

THE FAMILY OF PINKS

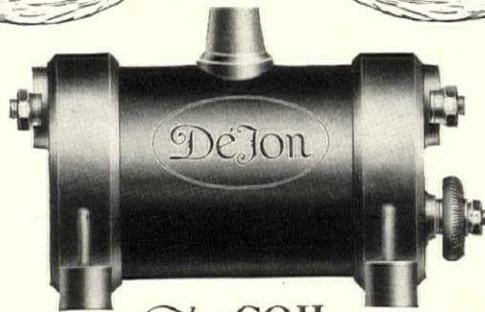
(Continued from page 68)

destined to go into a rockery; border pinks, with the fragrant *Miss Simpkins* leading in favor where it scents a cove in the long border; *D. Plumarius*, or the common Scotch, grass or garden pink, with its white and delicate rose-tinted clouds lying along an edge hard by the stiff foliage of blue and white Siberian iris; rock pinks or *D. Petraeus*, which hold delicate rose colored flowers above little tufts of foliage and seem to enjoy mean soil, so long as it is sandy and moist; and finally the annual sinensis or Chinese pinks and the *Heddewiggi*, or Japanese, which make up in color what they lack in scent—for they have no fragrance—and which

flower till you tire of cutting them then accommodatingly see all over the place. Some add *Amoor pink*—*D. Deny* pinks—*D. Neglectus*, *Maid* *Deltoides*, which somehow, our attention so far, and *s* *Arenarius*. When these first bloom the garden will see union of the Pinks family.

Practically all these kinds raise from seed and can be increased by seeds and by annual sorts—the Chinese varieties—can be treated raised from seed in July or

(Continued on page 69)



The COIL

De'Jon

Starting, Lighting and Ignition System

is created to be the perfect complement for those fine motor cars whose quality is never compromised. Symbolic of De'Jon perfection is the superior construction of the coil, the heart of a car's electrical system. It is designed and bakelized against insular breakdown. It un-
failingly gives a hot spark in frigid weather without sacrifice to high speed performance.

DEJON ELECTRIC CORPORATION
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 POUGHKEEPSIE, NEW YORK





To open—
turn lock up
To lock—
turn lock down

The New Belber

doubles the convenience!

THERE are many wardrobe trunks which contain a fascinating array of drawers and pockets and little conveniences. You will find all the most desirable of these in Belber Safe-Lock Wardrobe Trunks. And more!

The new Belber Safe-Lock is a strikingly attractive feature found in no other trunk. It eliminates the nuisance of bending over or of breaking your nails to lock or unlock unwilling catches. It is surprisingly simple—quite different from the usual complicated locking devices.

To unlock—turn the lock up as illustrated above. To lock, turn it back down and the trunk is locked in four places at one time! No tugging or straining at all.

In addition, every Belber Safe-Lock Wardrobe Trunk contains the improved Belber features of greater strength, refinement and smart, attractive appearance.

Prices are reasonable, from \$40.00 to \$175.00

Our booklet, "The Style in Wardrobe Trunks—and how to pack," explains these features, gives you helpful information on packing and shows you the kind of trunk with just the conveniences you want. Write for it—free.

Belber

SAFE-LOCK WARDROBE TRUNK

THE BELBER TRUNK & BAG COMPANY, Philadelphia
World's largest manufacturer of fine traveling goods



THE FAMILY OF PINKS

(Continued from page 98)

out in the border in September or October and carried over with a light winter protection. They will bloom from July on till frost, if faded flowers are kept cut. In fact, we have carried over the same plants for two years and still received abundant flowers. These pinks should receive a light small stake and be bound loosely with raffia, otherwise they will sprawl and drag their flowers in the dust.

The cheddar pinks—whose name reminds us of excellent cheese—grow into flat low mats in a short time when given good soil. They begin to raise their buds on thin, wiry stems in mid-May and by the first of June the green-gray foliage is hidden under solid dabs of white and light and darkish pink. Since the plants increase so fast it is necessary to give them yearly division so that the centers won't die out. Cheddar pinks can be used for the border and will appreciate a rich soil, although it is more pleasant to furnish them with a position that approximates their habitat—the top of a wall, or a space between rocks or along the edge of a broken flag walk. The cheddars and the garden pinks—D. plumarius—share with the other members of the family a penchant for lime in the soil. All of these should be spaced a foot apart when finally set out.

Sweet William, of course, is easily raised and the percentage of seed germination would have done Roosevelt's heart good. It is quick and abundant. Keep the seedlings growing along and in September place them in the border where they are to bloom next year. After they have finished blooming, rip them out and fill the place with annuals held in readiness—a shoal of blue larkspur faced down with golden calendulas, or a mat of French marigolds or a covering of scarlet verberna and lavender ageratum, or one might even use sweet

alysium. Sweet William can be carried back after flowering and can bloom more than one season, but the year's bloom is not satisfactory. First and, besides, new batches can so easily be raised from cuttings save yourself from the desire. Although the pheasant eyed, amusing, they are not nearly so en masse as those with a stem.

Under the head of the border come several desirable varieties. Sinkins, clove pinks and other well-known names. These are large. Their flowers are quite large and fragrance very satisfying except who have hay fever. They are used as edging plants in borders in this position stand up and wiry, needing no support. In the season they get scarce the plant should be divided. At least the middle part die out. Varieties can be increased by which consists in slitting the top of a stalk just below a joint and filling it with a handful of soil. In July, the layer will take root ready for cutting apart from the plant in September.

The firm of Allwood Brothers, England have succeeded in developing a new race of hardy border pinks come in a variety of colors and mate in size the envied and a hothouse carnation varieties of the family. They have a further advantage the average border pinks, D. plumarius give a comparatively short bloom whereas the Allwoodii pinks give a cross between the common and the perpetual flowering. The flower from June until autumn come in white, pink and purple variations of these colors and double forms. They require a position and a soil that is heavy. Those Allwoodii pinks available in America.

HOW to BUILD a POOL

(Continued from page 62)

center of the wall. Then, in case of freezing inside or outside the pool, the pressure will not be a direct thrust against the walls but a glancing thrust, which is much less dangerous. Precautions of this kind may seem far-fetched. They are often eliminated and the pools often survive. They add little to the cost and are certainly worth their expense in the peace of mind they give the pool owner.

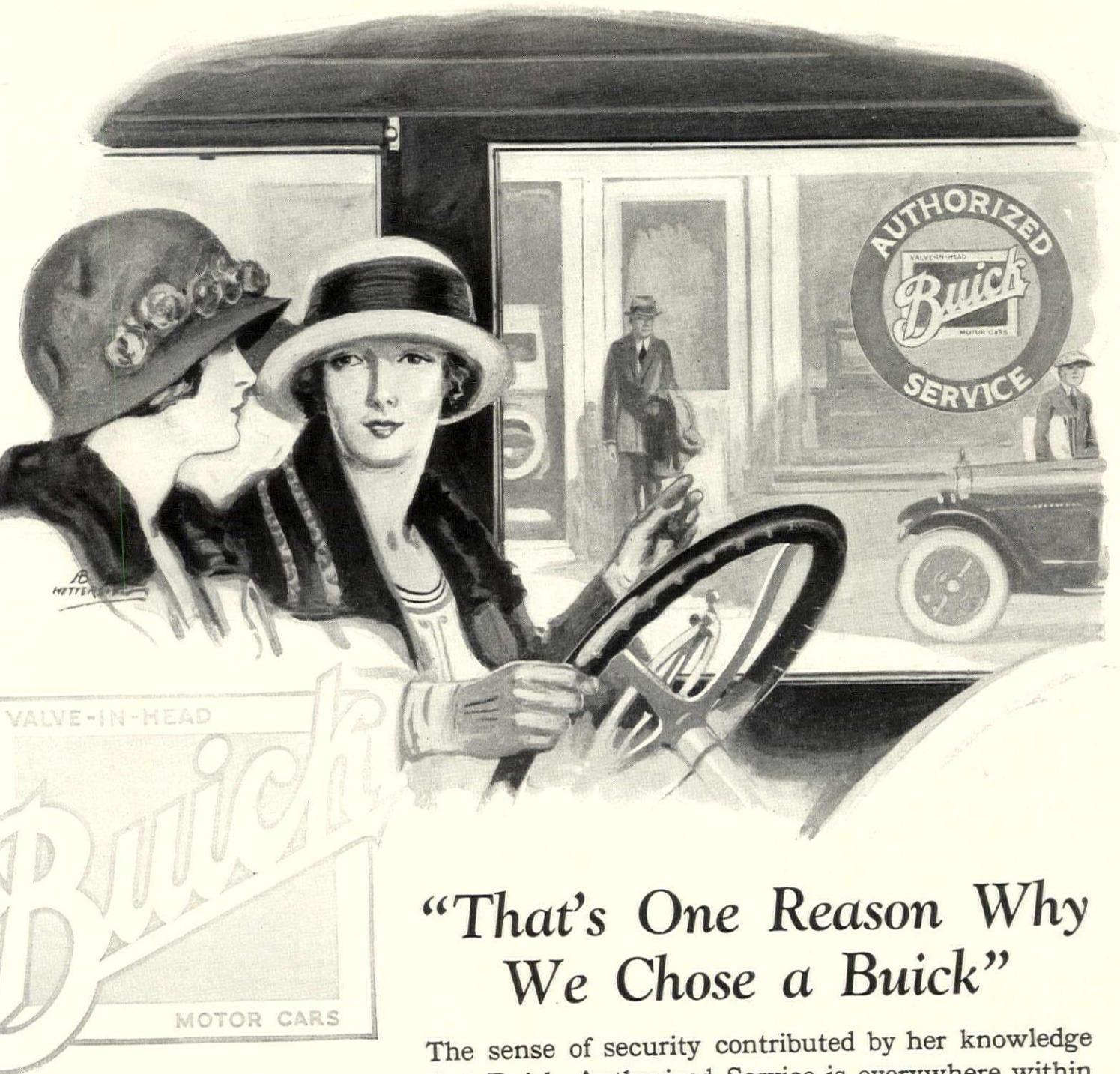
Usually forms are set on the inside of the side walls only, the ground on the outside being cut down sharply and cleanly to serve as an outside form for the concrete. Under ordinary circumstances, the concrete is composed of one part cement, two parts sand, and three parts crushed stone or gravel, and is mixed thoroughly with water until it achieves a jelly-like consistency. It is then poured into the excavation until it fills the side wall trenches and bottom to a level half way through the floor. Woven wire reinforcement is then laid on the half-poured floor and reinforcing rods set in the center of the side wall spaces, as shown in the drawing. Then the pouring of the floor is completed, after which the forms for the side walls are put in place, their bottom edges just touching the surface of the floor. The concrete for the side walls must be poured immediately so that it will effect a perfect bond with the fresh concrete below.

Before any concrete work is done, the inlet and outlet pipes must be placed. As this opens the way for the cushion of the plumbing, and as the rough shell of the pool is poured, the concrete will be a "set" for a while, so to speak, other phase of the construction of.

Water has to be gotten into the pool somehow, and out again. In vases, where the inconvenience of the thing does not matter, plumbing is dispensed with and the basin filled with a hose and emptied with a rubber syphon. This method cannot be recommended, however, in any but the most casual cases, because it interferes with garden leisure. And further, it offers no means of keeping a continuous flow, however slight, in and going out. This continuous flow is almost essential. It prevents stagnation, gives movement and life to the water, keeps water plants healthy, and is in every way a desirable influence.

The inlet pipe may be an open pipe opening in the side of the pool, a fountain, or a bubbler. A bubbler inlet requires a pipe brought up to the level just above the water line. The nozzle can be adjusted to make a jet or solid stream. A bubbler

(Continued on page 101)



“That’s One Reason Why We Chose a Buick”

The sense of security contributed by her knowledge that Buick Authorized Service is everywhere within convenient reach is another advantage enjoyed by the woman who drives a Buick.

Wherever she may live, wherever she may drive, she always knows that somewhere close at hand is this authorized service, established for the sole purpose of giving to her and to all Buick owners the uninterrupted use of their cars.

Nor does the infrequency with which her Buick requires such service lessen to her its value. She likes to feel that it is always present, always ready should by chance an emergency arise.

The Standard of Comparison

WHEN BETTER AUTOMOBILES ARE BUILT, BUICK WILL BUILD THEM

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

HOW to BUILD a POOL

(Continued from page 100)

larly installed, gives the effect of a boiling spring by having its opening from 1" to 3" below the surface of the water. By these means, then, the pool is filled and kept in motion.

To keep the pool from running over, and to keep the water line at a uniform level, an overflow pipe is used. This pipe can be installed in several different ways. The method illustrated in the drawing on page 62 is a trifle more elaborate piece of pipe-fitting than the usual devising, but it does away with one drain pipe, and is neat of arrangement and simple to operate. It is an overflow and drain-off combined. By examining the drawing it will be seen that when the "drain valve" is closed the water from the pool will flow unimpeded up and down the pipes marked "overflow". Now, the cross pipe at the top of this arched arrangement is fixed at the same level with the desired water line of the pool, so that the water will not begin leaving the pool until it has reached the height of the cross pipe. To avoid turning this contrivance unwittingly into a syphon, and thus draining the pool completely (just why it should do this is rather involved and difficult to explain, and doesn't matter; it simply does it), it is necessary to drill a little hole in the top of the cross pipe to prevent a vacuum forming inside.

DRAINING THE POOL

Of course, when the valve handle marked "drain valve" is opened the water stops going through the arched overflow arrangement and rushes through the larger pipe below, emptying the pool in short order. In connection with this overflow and drain-off pipe line it is essential that a fine wire mesh screen be fitted over the pipe opening in the pool, else there will be trouble.

The valve for the inlet pipe should be located close to the drain valve in order that both valves may come within the same valve box. The box, if made of wood, should be thoroughly creosoted, and it should rest on a bed of cinders, as shown in the drawing, so that any water dripping from the pipes or leaking in through the cover will drain off easily. The box may be located at any distance from the pool so long as the cross pipe of the overflow arrangement is fixed at the proper level to keep the water line of the pool where wanted. The character of the lid, then, should be determined by the character of ground surface around it. If, for instance, the surface there is paved with flagstones, a manageable flagstone, fitted with a countersunk ring-bolt, might be used for a cover; if the surface is turf, a cast iron lid painted dark green would be best perhaps.

DETERMINING PIPE SIZES

The pipe sizes in all cases should be governed by the size of the pool, the size and strength of the inlet stream, and the speed with which it is desired to empty the basin. Each pool is a distinct problem in this respect, and the problem for each one should be solved by a competent authority in these matters.

To get back to the pool proper, there are finishing touches to perform which have as much to do with the practical working of the pool as they have to do with its appearance. When the concrete has "set" and the forms are removed, it will be seen that the concrete surface inside the pool is not particularly smooth. In certain types of gardens this will

not matter, nor will it matter if plants are to be grown in and water transparency, no object. However, in case a smooth finish is wanted, and added precaution against leakage, a coat of rich cement mortar on the bottom and sides. The grouting on the bottom can be the means of getting a sloped parts of the pool to the outside, this being obviously important.

TILE-LINED POOLS

When the pool is to be lined with tiles, the tiles are set on the grouting. If the tiles are the "mosaic" variety, they may be set on sheets of paper in the pattern desired, faces down, then set in to the cement. Tile setting is a kind of work for an expert.

All the directions given so far can be applied to garden pools of every shape and size. The outlines are generally the same. Pools that are variations of this most ordinary type are raised pools with curved basins, and pools with puddled clay bottoms. These require the same treatment against frost, the same kind of drainage, the same schemes of paving, and the same plumbing arrangements—all, perhaps, with some adaptation to their peculiarities.

Most of the construction outlined above is underground and out of sight. The shape of the pool and its location are the things most noticeable above, and it must be admitted that these things are pretty often a matter of chance and absurd.

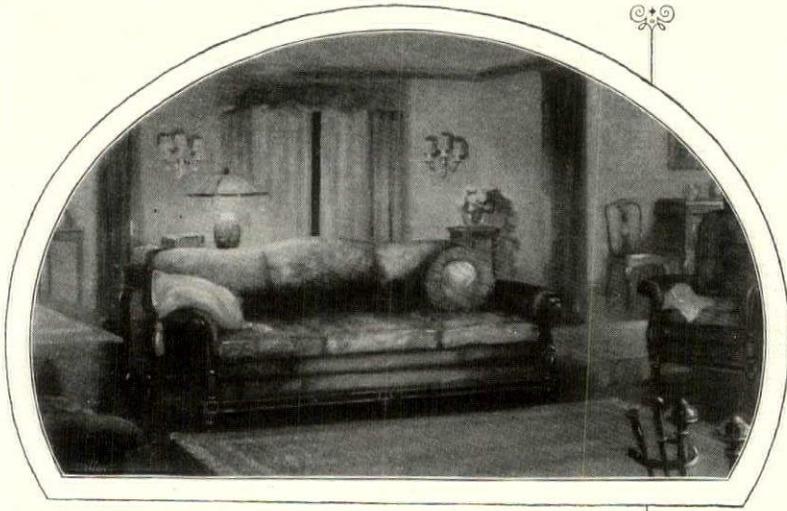
The size of the pool should be in relation to the size of the space it occupies in the garden and by its position in the scheme. There is no rule about this; it has got to be adapted to a large extent. Generally a pool in the center of a garden may be better than one at the end.

THE MATTER OF SHAPE

The worst possible shape for a pool is that of a rectangle in which the length and width dimensions are different, are so nearly similar that their relationship is utterly unattractive. If the shape is rectangular, it should be exactly square or nearly so. Oval pools are difficult to design, as well as to handle in the garden. Round pools seem to be their best when the outside lining is coping forms a square or when set in a square space; the combination of these two primitive shapes is always pleasing. Other shapes should be studied carefully and with skillful treatment to avoid the possibility of becoming ridiculous. Naturally irregular shapes in obnoxious pools fool nobody and offend sensitive observers with disgust.

The matter of copings is one that is usually overdone. In a very garden there is an excuse for copings of cut marble, but rarely there an excuse for them elsewhere. According to the other treatment of the garden the pool may be coped with brick, tile, flagstone, or even turf. The drawing on page 62 the face of the coping is shown to be flush with the surface of the ground. The effect of this arrangement in an unpretentious garden is more satisfying, and more graceful, than one in which the coping is raised. Copings should have something

(Continued on page 106)



Ready when friends call

Sometimes on long, lazy evenings with the second pipe well alight and the hero of the story in the book you are reading just remarking to the lady in blue that they must have met somewhere before, there is a sudden ringing at the door. Then the cheerful voices of friends—the greetings of welcome and the settling back for a visit.

A Davenport Bed is the popular haven at such times as this. Four or five group themselves on its snug cushions, relaxing to its gracious comfort. And later, when happy hours of visiting must give way to hours of restful sleep, the Davenport Bed offers the comforting embrace of a restful bed, with real bedsprings, real mattress—all that a good bed means.

Davenport Beds are charming and inviting pieces of furniture. In graceful outlines and with exquisite skill the designers have builded into them a tone of luxury and beauty that adds to your joy of living.

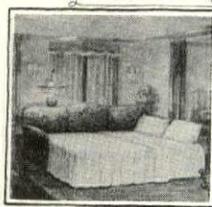
The Davenport Bed is a modern addition to the furnishings of the home, saves space, and is easily converted from davenport to bed and back again. In both capacities the Davenport Bed is eminently practical.

Your furniture merchant will gladly show you many designs and combinations of upholstery and woods from which you can readily make a selection.

Our brochure shows photographs of nearly a hundred styles. Write for it.

DAVENPORT BED MAKERS
OF AMERICA

Standard Oil Building, Chicago



The DAVENPORT BED

SERVES BY DAY AND BY NIGHT



JAMES MONTGOMERY FLAGG

Are they are Sir! the world's most distinguished cigarettes—in a special new size—20 for 30¢

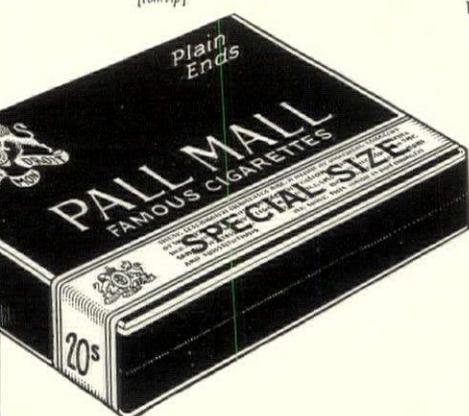


Try them tonight
for your *Luxury Hour*

-that easy chair hour
after the day's toil,
when every man feels
entitled to taste life's
best. . . Soon you will
smoke them *exclusively*

PALL MALL *Specials*
New size—plain ends only
20 for 30¢

No change in size or price
of PALL MALL Regulars
[cork tip]



For the connoisseur's taste—
and the thrifty man's purse—
—here's the best cigarette news
in many a day.

Famous Pall Mall—the most
distinguished of all cigarettes
—is now available in a special
new size—20 for 30¢.

At "a shilling in London—
and a quarter here," Pall Malls
have always been the world's
best cigarette buy. But the
makers of Pall Mall have
evolved new economies in man-
ufacture which leave the quality

intact, while materially cutting
the cost to you. Hence, the new
"PALL MALL SPECIAL"
—twenty genuine Pall Malls
for 30¢—a triumph in volume
production.

A *trimmer* cigarette than the
Pall Mall Regular—a little
smaller in girth, but with plain
ends *only*—and with the same ex-
quisite blend of the choicest Turk-
ish tobaccos that has always
made Pall Mall incomparable.

Try Pall Mall *Specials* tonight
for your *Luxury Hour*.

20 for 30¢

[WEST OF THE ROCKIES 20 for 35¢]

Graulite Answered The Urge of Necessity

"YOU absolutely must curtail the time of these wood finishing operations," was the demand made of the wood finishers.

"We absolutely cannot do it using shellac, varnish or paint," was the answer.

"Then get something else."

There wasn't anything else—then.

Today, that something else exists—it is Graulite

Take first the question of time saving

—this is the schedule for finishing standing trim for two rooms of average size:

First	Day—Apply stain and allow to dry
Second	"—Apply filler—allow to dry
Third	"—Sand Paper
Fourth	"—Apply coat of Shellac
Fifth	"—Sand Shellac
Sixth	"—Apply coat of varnish, then allow to dry
Seventh	"—Sandpaper the coat of varnish
Eighth	"—Apply coat of varnish and allow to dry
Ninth	"—Rubbing down the last coat of varnish

TOTAL TIME—Minimum...60 Hours

Here's the difference with Graulite

—same two rooms to get exactly the same result as to appearance and permanence:

First	Day—Apply Graulite—allow to dry a few moments then wipe off residue (Requires no sand papering).
Second	"—Apply coat of wax, which requires only four hours, or Graulite Surfacer, which requires eight hours.

TOTAL TIME—Maximum...12 to 16 hours

Saving with Graulite—at least 60%.

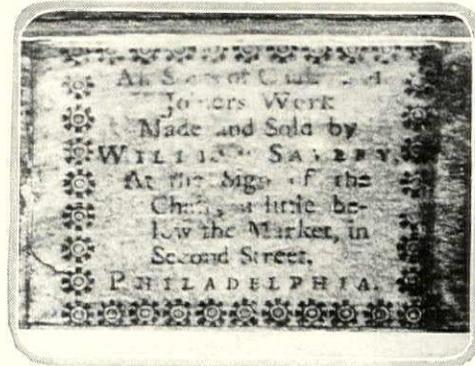
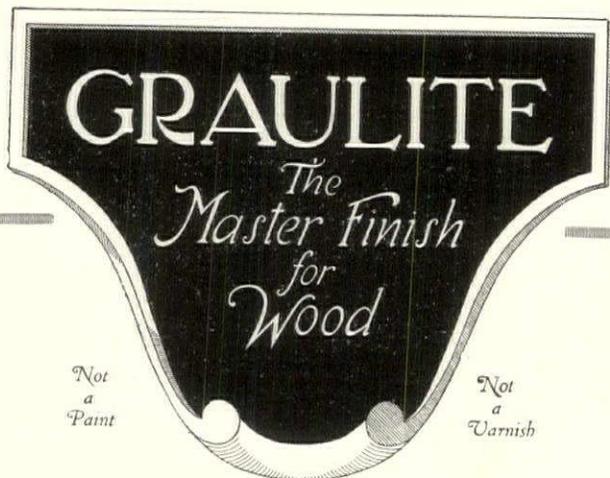
The result, it is true, is the same but there is a beauty to the appearance of a Graulite finished room or of any woodwork that is new and pleasing. "What a relief to get rid of that varnished look—the grain in that wood seems to rejoice" is the exclamation of interior decorators who have used Graulite.

Graulite is for all kinds of wood—oak, mahogany, walnut, birch, ash, maple, cypress, hard pine, gum and hemlock. And because of its remarkable durability, toughness, wear and water resisting qualities, Graulite is particularly adapted to floors, table tops, chairs, wainscoting, in fact for everything of wood. You can walk on a floor treated with Graulite immediately after it has been applied.

Send for Graulite booklet

Home owners, tell us what kind of wood you intend to use and we will submit samples covering your requirements. Architects, write for large panels and specifications. Manufacturers of furniture, tell us your problems—we can save you money.

W. F. GRAUL COMPANY, INC.
41 Pleasant Street Northampton, Mass.



The label on the Savery chair in the Pennsylvania Museum; chair shown on page 44

A CABINET-MAKER COLONIAL AMERICAN

(Continued from page 45)

indicate his establishment at an early age in Philadelphia, and that he married there when only twenty-two, it would seem more probable than not that he was a Philadelphian born.

In Colonial times there were more cabinet-makers working in America than one generally supposes. Many of these attained excellence in their work. Some of these early craftsmen were native Americans and others were newly come from England, setting up their shops in Boston, in New York, in Philadelphia and in other cities in the colonies. Without doubt William Savery served his apprenticeship to one of these. Romance would like to have us think it was, perhaps, to some relative of Reese Peters, the Mrs. Savery-to-be.

Savery's early pieces cannot, with the exception of a chair which has come down to one of his lineal descendants, be identified. Even this chair, were it not known to have been from Savery's shop, is not distinguished in any particular manner of quality which differentiates it from the more ordinary products of the chair-makers and cabinet-makers of 1725-1775. Good, honest workmanship is probably the extent of Savery's early contribution in the history of American furniture. Then came the newly published volumes of the famous English cabinet-makers, and undoubtedly Savery, as was the case with other contemporary American cabinet-makers, was greatly inspired by these. There was, for instance, Thomas Chippendale's "The Gentleman and Cabinet-maker's Director" which was issued in parts in 1754 at a shilling apiece, the complete work in book form appearing in the edition of 1762. Then Ince and Mayhew's "Designs" made its appearance in 1760, while the well-known works of Decker and others followed. Such earlier books as Batty Langley's "Guide to Builders" (1729), Langley's "Treasury of Designs" (1740), "Gothic Architecture" (1747) undoubtedly had found their way into the hands of American cabinet-makers. Batty Langley's "Builders' Director" (1767) was also influential. All these were illustrated by well-engraved plates, but were published at so low a price as to be available to all. A study of William Savery's masterpieces in furniture reveals the influence of the designs of Chippendale, and also those of Robert Manwaring (London, 1765-1775), in his work, an influence which certainly had not asserted itself when the chair of which mention has been made, was built, which object proclaimed its indebtedness to the Dutch style (at its height 1725-1750). The tripod stand and the tilt table ascribed have identical guilloche from plates published by the Museum collection seem also what appears to be a tripod stand and a pie- and a pier table in the Museum collection seem also what appears to be a table in the collection of the apolis Museum of Fine figured in a sale at the Aleries, New York, last year described in the catalogue "Oblong top with refined indented at corners. From long molded drawer and d below, set in a finely scroll flanked leg, two smaller with scroll pierced (flat handles and escutcheon. T central drawer richly carved shell motive and dainty scrollings. Inset quarter pilasters, supported on bea portioned cabricle legs h bracketted and acanthus s and virile (bird-) claw and in its fine original condition the handles have retained nal condition". This plain apron while the dressing tables in the tan Museum have elaborate aprons, the more beautiful being the one Mr. I required from the estate of th ard Canfield, whose collection pieces of mahogany was on est in private hands. The d in the Van Cortlandt Man has already been mentioned a fine high chest of drawers ited in Philadelphia by the Company. Undoubtedly the far distant when a census pieces will be made, and on suggest a more interesting f hibition than a loan collection by William Savery. It be possible for the public to how fully he deserves as m Duncan Phyfe has recently Savery employed mahog Virginia walnut, a wood easi for mahogany, in his work. dressing tables, (lowboys) in politan collections is of mah the other is of the Virginia Metropolitan high chests of (Continued on page 1

Those End-of-the-Season CLOTHES —

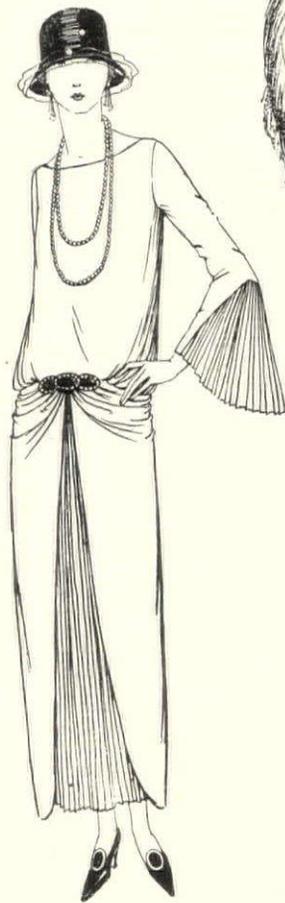
And about the first of August, summer clothes undergo a mysterious change. They were so crisp, so satisfying just a week or two ago. There's something wrong with every one of them—bit droopy. . . a thought faded . . . don't go to—somehow. . . you haven't a thing to wear! It's still too early to look for autumn clothes—you've got to wait in the country yet. But it's just the time to go to town, choose a length or two of shining crepe, tulle, or moire, of lovely clear-toned satin, and whisk a new frock out of the top of a clever little paper pattern—a Vogue Pattern!

Our wardrobes don't wear out all in the same way. Vogue has chosen things for you for sport, for the street, for the afternoon, for the evening. And they are for you on this page—your end-of-the-season clothes.

A smart little pleated suit (Dress No. G-7211; Cape G-7212), may be in white crepe for the country; in case you'll decide on a blouse with the less-than-sleeves that are the alternatives for the slender, but, full-length sleeves sketched for town. For too, you may take the model in, say, navy blue—Paris is saying navy blue in every cable, and no shade becoming to the average woman. Black would be better, too, and quite as chic as ever. The whole suit is so charmingly easy to make, of course—no making to it.



G-7202



G-7214



G-7204



G-7211
Cape G-7212



G-7213

To make a new crepe afternoon frock with a touch of drapery—or to combine two worn frocks into one—you might try No. G-7214. If you were to leave off the sleeves altogether, you'd have a little dinner dress that you'd find ever so useful. Speaking of dinner dresses makes us think of No. G-7204—such a lovely graceful thing with its shining satin drapery and its Chantilly cape-back collar. You'd be simply amazed to see how easy it is to make—skirt in two pieces, blouse in two pieces, and that engaging collar in one piece, cut out of fourteen-inch lace—haven't you a bit on hand that would make it?

Last of all, for genuine usefulness, how about a dress of moire? Paris continues to use it for simple frocks and others not so simple, and so can you. For no frock in the world could be simpler than No. G-7202, (all in one piece except the sleeves), while No. G-7213 is an example of the not-so-simple, yet quite-as-charming. Paris talks about tiers in both coats and dresses for this winter, those smart flat tiers that moire makes so beautifully and keeps in place so well, tiers cut with a hint of the circular, just as you see them here. . . . Which gives you the assurance you've been looking for that your end-of-the-season clothes won't have to go into retirement with the golf balls. But—Vogue Patterns never do!

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

VOGUE PATTERN SERVICE

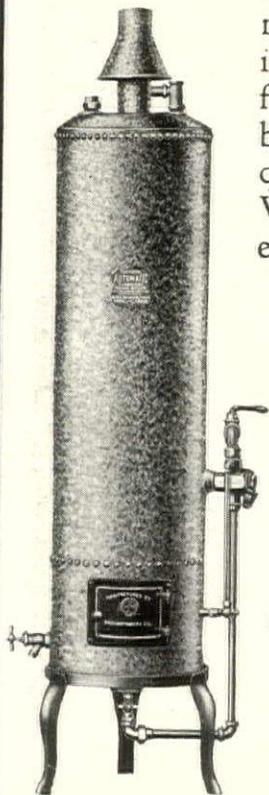
19 West Forty-fourth Street, New York City

The Furnace Coil Takes Every 7th Shovelful

Depending on furnace coils for hot water in winter and resorting to the drudgery of the "tea-kettle method" in summer is the wrong kind of economy. Tests prove that the coils take every seventh shovelful of coal to heat the water.



A Royal Automatic Storage Gas Water Heater will give you instant hot water day and night the year round in kitchen, laundry and bath. Thousands of installations prove the economy, efficiency and the safety of the Royal system of instant hot water service. For homes, apartment buildings, offices, the Royal insures maximum heating efficiency for minimum gas consumption. A booklet, "Hot Water,"—sent on request,—will solve your problem. Write today for information about exclusive Royal feature.



ARCHITECTS:—Write today for a Specification Manual for your files. Also for copy of a report made by a committee of architects

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World's Foremost Heater Builders

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Good Housekeeping
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La Porte, Indiana

Send me "Hot Water" and
advise size Royal for home with
_____ bath and _____ other faucets.

Send for Booklet

Plumber's Name _____

A CABINET-MAKER COLONIAL AMERICAN

(Continued from page 104)

(highboys) and the secretary desk are of mahogany, as is the tripod stand and the tilt table. Here one may be reminded that although the high chests of drawers and the dressing tables such as these pieces by Savery are commonly called highboys and lowboys, the true highboy and the true lowboy known in English furniture in the latter part of the 17th Century, had long before passed out of fashion (early 18th Century) and these "highboys" and "lowboys" of the last half of the 18th Century were really indigenous to America, creations of our own cabinet-makers and in their construction retained the cabriole legs that superseded the twined legs of the true highboy and lowboy of the English cabinet-maker.

An examination of the accompanying reproductions of photographs of Savery's furniture will show how strong were French and Chippendale influences in Savery's high chests of drawers. On the tables the carving of the skirts is fully worthy to be placed along with the best work of the English cabinet-makers of the Chippendale period. In Chippendale's "The Gentleman's and Cabinet-Makers Director", plate CLXI, is described and pictured an "Inigo Jones Bookcase" which seems to have been studied with good effect by Savery as regards some of his carved ornament. Robert Manwaring's designs, "The Cabinet and Chair-maker's Real Friend and Companion" (London, 1775) contains a plate of designs (Plate XXXI) which Savery referred to in working out the fretwork of his secretary desk in the Metropolitan Museum. (In connection with this piece, which Mr. Palmer discovered in Camden, New Jersey, one may note that the original flat brass handles had given way to ones of later pattern).

EARLY AMERICAN FLAMBOYANCY

After 1760 the American high chests assumed a much more ornate character than in earlier years. The superb high chest with the central foliate and rococo carved cartouche and finials of urns with flames and the one with cartouche missing are fine examples of this elaborate style. It is more or less a tragedy that the cartouche and finials, once seen by Mr. Palmer on the high chest, when it was in a former owner's possession, now without them, should have disappeared.

There is scarcely as much as a forlorn hope that they will ever turn up. Mr. Lockwood suggested that the central cartouche of the Savery high chest was inspired by the carved cartouche over

the pulpit of St. Peter's Church Philadelphia. The original owner of the high chest was made apparent to be James Moulder, a captain in the Revolutionary War, one of the soldiers who crossed the Delaware for the Battle of Trenton.

THE SEARCH FOR SAVERY P

Second Street in old Philadelphia appears to have been especially a center for Colonial furniture makers. In 1850 to Savery's address card which is referred to, there is extant a "James Gillingham Cabinet and Chair-Maker in Second Street between Chestnut and Chestnut Streets Philadelphia." A label discovered pasted on the seat of a chair constructed according to design shown on Plate X of Gillingham's "Director." Gillingham's calls to one that in earlier years Philadelphia furniture makers were divided into chair-makers, cabinet-makers, joiners, etc., later coming to these crafts as probably did Savery as did such still later cabinet-makers as Duncan Phyfe. That Savery's name appears to have been known as "the Chair" cannot be held as a fact conclusively that his earlier work were entirely directed to chair-making but it is possible that they were not. It is much, we hope, which time will cover to us concerning William Savery's handiwork. It may be that the widespread interest awakened by attention to this early master will cover many pieces bearing the name of Savery's genius. We may, in later day, be able to confirm or deny that the pier table in the Metropolitan collection is Savery's, and that a second pier table in this museum found in a Baltimore house, was made in Savery's atelier.

William Savery was fifty-eight years of age when his name was placed on the muster roll of Philadelphia in the 6th and 8th classes. Mr. Halsey says that these militia classes of the City of Philadelphia were under the command of Thomas Bradford, an opponent of Savery's name as his from complying with the muster. The explanation has been written in the word "old". Whether age or tenets kept him at home we do not know, but if he was not at the muster he was not behind in his civic duties for this is the year in which he paid his £149 16s 6d tax so cheaps. Seven years later he breathed his last. We are not guessing, perhaps, that he passed to an enviable immortality in the history of American art craftsmanship.

HOW to BUILD a POOL

(Continued from page 102)

overhang to create a shadow, the overhang being 1" on an average. Then, to complete the fine effect of a flush coping the water level should come to just under the coping or, if the coping is unusually deep, to within 2" of the top.

The cultivation of plant and animal life in a pool is another story, or several; but it may be said that tadpoles and goldfish help to keep the water clear and discourage mosquitoes.

The winter care of the pool is important. It should be emptied if it

can be given a waterproof covering. It is common practice, also, to leave water in it, put boards over the top and on the boards pile a quantity of manure. Seepage through this covering will then produce a valuable supply of liquid manure that may be brought out in the spring and used to a special advantage in the garden. All surface and drain pipes that are not above the frost line should be drained off, all of which, as winter sets in, only hope for the best.



Breakfast Service of Decorated Queen's Ware, by Wedgwood

"It will always remain to Wedgwood's credit that he was the most successful and original potter the world has ever seen—the only one, through all the centuries, of whom it can be truthfully said that the whole subsequent course of pottery manufacture has been influenced by his skill." *Encyclopedia Britannica*

One of the greatest achievements of Josiah Wedgwood was in the development of cream-colored ware, or "Queen's Ware," which he brought to perfection in 1761. So highly esteemed was this ware that, in 1763, Wedgwood was commissioned to make a special Service for Queen Charlotte of England, and ten years later a dinner service of about two thousand pieces for Empress Catherine II of Russia.

That "Queen's Ware," after one hundred and sixty years, has lost none of its original popularity may be attributed in part to its rare beauty, and in part to its extremely serviceable quality.

"Queen's Ware," like many other Wedgwood products, has been widely copied and imitated and the purchaser should always make sure that the ware is stamped with the genuine mark of Wedgwood.

Our illustrated booklet "C" will be sent upon request.

Josiah Wedgwood & Sons, Inc.

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255 FIFTH AVENUE NEW YORK

WHOLESALE ONLY

Potteries Etruria, Stoke-on-Trent, England

Mark on China

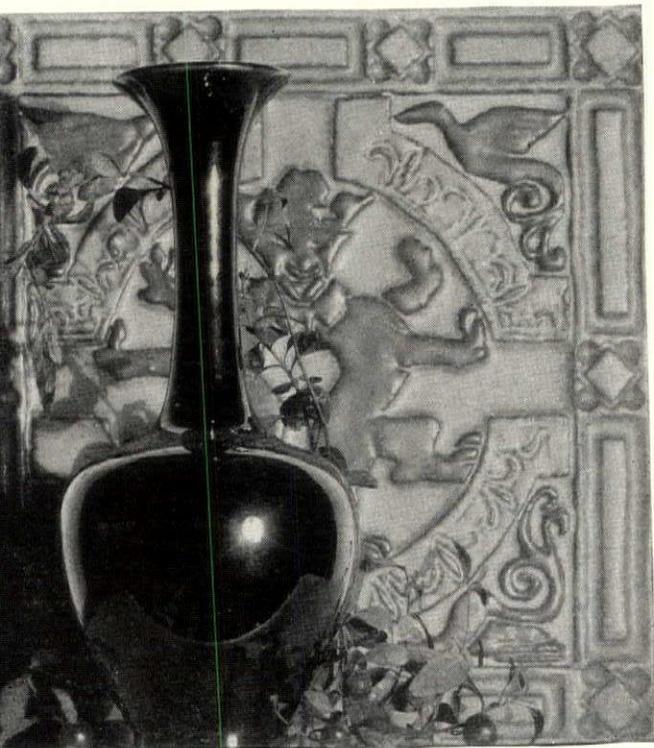


WEDGWOOD

Mark on

Jasper, Basalt,
Queen's Ware, Etc.

WEDGWOOD



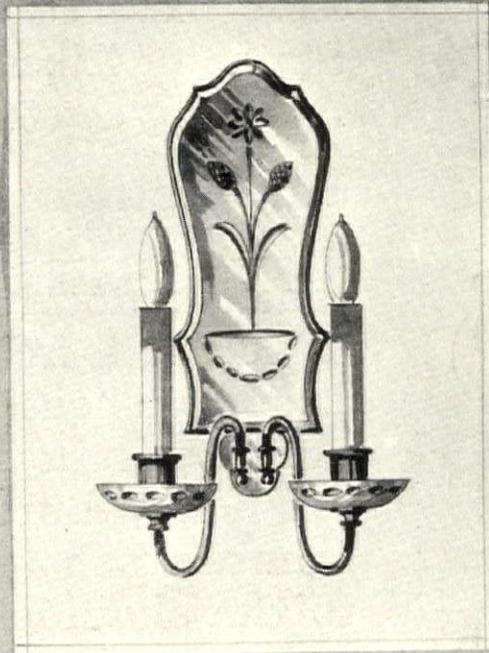
ROOKWOOD

POTTERY AND TILES

Whether old and quaint or ultra and modern in feeling, tiles possess a charm rarely equaled by other materials used in home building.

THE ROOKWOOD POTTERY CO.

Rookwood Place, Cincinnati, Ohio



Reproduction of an English sconce with hand cut mirror.

CASSIDY COMPANY

INCORPORATED

Designers and Manufacturers of Lighting Fixtures
Since 1867

101 PARK AVENUE AT FORTIETH STREET
NEW YORK CITY



260 General Electric Floodlight Projectors have made the Goddess of Liberty a new woman.

The right light for the lady

There is fine symbolism in the fact that the Statue of Liberty is lighted by electricity.

For electricity is a great Liberator. Its function is to drive out darkness; to free women from household drudgery and to transfer heavy burdens from men's shoulders to the shoulders of machines. Let it do *more* for you.



There were only 1277 electric light and power companies when the General Electric Company was founded in 1892. To-day there are over 7000 companies with a total investment of more than five billion dollars. Electricity moves forward with a giant stride.

GENERAL ELECTRIC

BACK to LOG CAB

(Continued from page 71)

Now you are all ready for your grand finale, finished flooring, doors, setting your casement windows into place, putting on your hardware, making enough closets, cupboards and shelves to please your wife, and constructing appropriate furniture for your place. For the love o' sweet Heaven, man, don't turn your self-respecting cabin into an asylum for decrepit city furniture, leaking out its insides. "Excelsior" may be an excellent slogan for an Alpine village but it's a darn poor one for an untrammelled vacation in the woods. Any man who can build a cabin can certainly make furniture to fit into the general harmony of things and this is a good place to use up all you have left of your slab lumber with the bark on.

Your doors are mighty picturesque fashioned of either lengthwise or cross-strips of this shaggy lumber stained with a forest green stain—a color finish that amply repays the little labor and time it takes to apply. One coat brushed in well is sufficient, and far better than two coats applied now—though next year you may want to touch up your frames here and there where they have sun-faded somewhat.

While you are wielding the brush and the can of stain, get the rest busy on calking—a long job and one where the whole family can lend a hand. The amount of oakum you can fill in depends, naturally, on how well your logs are fitted in the first place. But if there is any left over, keep it—inasmuch as for a couple of years your logs are going to shrink a little and your calking will have to be looked to until they've reached a size which is comfortable to themselves. There are other chink-filling devices besides using oakum, but nothing anywhere near so satisfactory. Oakum not only makes your cabin snug and tight but it is also a preventative of bugs, moths and vermin—similar to the friendly office performed by the tar paper between the floors.

By the way, in answer to your question, "What's the use of dressed lumber in a cabin?"—the floor is one place where it seems desirable. We had the same notion as you have—all rough lumber. After one season, however, of getting along with rough flooring, which, despite all efforts at tight laying in the first place, shrunk to admit all the flies in the neighborhood every time we had a fish dinner, we decided unanimously on a matched floor of dressed lumber, stained a rich dark brown to match our footprints on a rainy day. Between the rough floor and this we laid tar paper, letting the ends come up well between the flooring and the walls to keep out any undesirables that might try to effect an entrance in this way.

Your final chores which, by rights, ought to be got at as soon as your cabin is ready for habitation, is the oiling, inside and out with two coats of linseed oil—the first coat being thinned out about twenty percent with turpentine. Not only does the oil finish help to preserve the wood and—theoretically at least—render it less liable to checking, but it retains for your cabin its new and colorful appearance. Remember that logs do not weather artistically as do shingles. They merely turn dull and drab and seedy looking. Upon my canoe trips, I have investigated any number of cabins of trappers, rangers, and settlers in general and have yet to find one whose beauty was enhanced by its dingy weathering.

Just a hint, to close: If you don't complete everything about your cabin the first season, don't worry over it. Take the construction of your little

dream home in the woods as and not a sentence at a time. Leave some chores to go by the year. Nothing is so restful as a strenuous season of trying to get both ends meet and tying a knot as to close your eyes upon a scene of civilization about you. One of the good licks you are going to get in on your woods cabin, the one that can break away from the grind.

Here's to your success. Let me know how you come on!

DEAR Mac:—

Your wife's idea of having a fireplace with a porch around it is not exactly orthodox, but a mighty comforting picture. I suggest what are likely to be the springs of your log cabin.

I have to go on until I hear of further developments of your house in the woods, I am so glad to see a few pictures of our mate along the fireplace and porch at Pals' Cove-on-North-Shore.

By the way, in your letter you cited the only argument against a cabin, namely, that the archetype hadn't any. I have heard that argument several times. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer.

Nobody can tell you what you want until you have tried it. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer. I have found that two words refute it, "Too bad!" At least adequate refutation, its server purpose—it silences the arguer.

Your ideal of the cabin is a lovely thing that seems to come naturally, and the porch is a factor in bringing this about. The columns of the trees lead to the porch so this latter leads to the complete shelter of your hearth and home. It's the connecting link—whether you like it or no.

Of course the shaggy cedar is the ideal, and unless there is an overdemand for railroad ties in your neighborhood, you are likely to be able to corral all the cedar you want for porch-posts—and possibly for other material you will need. A load of white pine or spruce lumber from your nearest sawmill is possible. In lieu of this worthless stuff, you will have a better and far less

(Continued on page 110)



of the new Craftex wall finishes which combine texture and color to any degree desired by architecture or decoration.



are less pronounced textures are desired, this finish gives a note of genuineness and simplicity. It is a close reproduction of early colonial plaster work.

CRAFTEX

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For New Walls or Old

Today, the pendulum of home decoration has swung back to the periods of simplicity and genuineness.

Why decorate your walls, which form the background of your home, with something which must be changed or "done over" in one or two years?

What could be more beautiful than the charm of a textured pattern which never repeats itself; the restfulness of gazing at a permanent wall finish which becomes more attractive as it is mellowed with age and which can be washed without injury to its surface?

Recommended by United States Gypsum Co.

With ten years of successful installations back of it and recommended as a permanent decoration for SHEET-ROCK wall board, Craftex has proved to be a simple and artistic form of wall decoration covering old paint successfully or concealing the joints of wall board and expressing always the individual's desire.

Our booklets "Individualism in Wall Decoration and How to Obtain it" and "One Coat Craftex Wall Finishes" will be mailed you upon request. Address Dept. "B."

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146 Summer St., Boston, Mass.

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The open grained texture of Roman travertine and the famous Caen Stone of Normandy can be reproduced to perfection by the use of Craftex



The antique effects of Spanish and Italian plaster work can be readily modeled with Craftex on new or old walls—or on wall boards.

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

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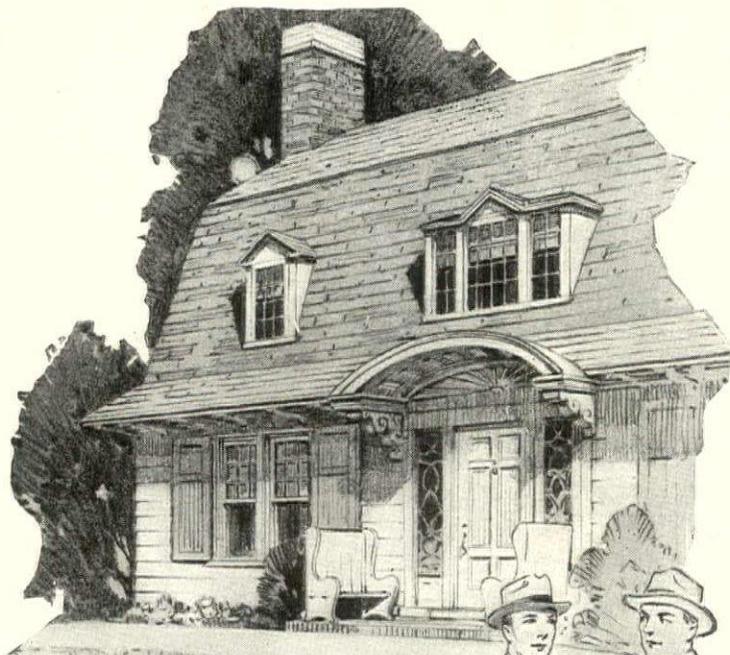
BOOK ON REQUEST

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(Continued from page 108)



I would have bought that house but for one thing—

"I turned the faucet in the bathroom while the real estate agent was showing us around. The water was rusty—even in this new house. I knew that meant rusty, dirty-looking water for my morning bath and shave."

Houses equipped with Anaconda Brass Pipe are more livable and more salable. Water run through Anaconda Brass Pipe is always as clean and crystal-clear as it comes from its source. The reason is that Anaconda Brass Pipe is rustless. Corroded pipe brings not only rusty water, dripping faucets and leaks, but the inevitable annoyance and expense of plumbing repairs. Yet, Anaconda Brass Pipe adds only about \$75 to the cost of a \$15,000 house.



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variety of lumber. You know what I mean by slab side, don't you? The cast-off stuff, rough sawed, with great patches of bark left on here and there. Prepare to be almightily snubbed by the mill hands when you ask for such a thing—and your sanity doubted. You may even be gently prodded toward the doorway and urged to get some air. But—stick it out!

You get an effect with this stuff in your cabin "trim" and furniture, the doors and shelves, that is simply great—but more of this anon. For your porch you will utilize it for barge boards, or, if you plan this for a sleeping room or outer living room, you will use it to back your balustrade solidly before screening. One porch shown here is so backed, the boards being stained a forest green—against which the rich brown of the cedar posts stands out in bold relief.

The barge boards of The Crow's Nest are of this same picturesque roughness, the spots not covered with bark being touched with the forest green stain that seems the natural effect of sunlight through a drift of leaves, the graining giving varying tones.

Individual effects are gained by a fancy design of the balustrade and by a grouping of the pillars instead of having them spaced regularly. The architect's cabin, "Squantum," of which I told you before, has an interesting shelter formed by the roof's extension, supported by posts in groups of three direct to the ground itself and placed far enough in to give wide eaves. It gives a very definite and interesting impression of the Japanese. The simplest and probably the most "cabinish" way to build your porch is to extend the gable end, chalet-fashion, and support it by pillars. From both views—inside and out—this is usually satisfactory, especially upon a small cabin.

In The Crow's Nest this effort is enhanced a lot by the roof of split saplings, carefully matched and placed by a real craftsman at logwork.

Just a word about your roof line by the way. If possible—which means if the level is practicable—have your porch roof an extension of your main roof. If this would mean that you bumped your fool head each time you crossed the porch, flatten the pitch of your porch roof. The average cabin porch looks like a barnacle on a ship's side. Just keep in mind the fact that this ante-room is an honest-to-goodness integral part of the house itself, not a makeshift or an afterthought. Accent the "log" part all you want—but make it a "loggia" not an "apologia".

THE FIREPLACE

Like a kid with a couple of pieces of candy, I've saved the best for the last. When you say "fireplace" to me you have got me started rocking my hobby. I feel, very comprehendingly, that our nearest log cabin neighbor, a dear little Frenchwoman, speaks truly when she graciously asks her visitors to gather about "the heart". It surely is the heart of the wilderness home and those who gather about it reflect its varying moods. I defy anybody to be downright grouchy when the fire roars and races crackling up the broad chimney—and I've yet to see anyone who does not dream his dream as he sits quiet before the glow of red embers. Ever notice how they seem to breathe and fade—breathe and fade? It's the most heart-opening phenomenon I know of. Get a group of people before a deep fire-hearted bed of throbbing embers on

a stormy night—and they are sitting each other their middle fore long.

But don't think this joy is gained by a tossing together helter-skelter, chinked with mortar. Funny thing, isn't it? The town house must have perfect care in the design, construction of its fireplace, not only a few times during the building and then for effect rather than of need—the fireplace of a lodge upon which the joys of freedom depend, is designed for as "something together in a week"? And you feel in duty bound to do it, though everything is out of the cracks.

Quite understandable too, if you have an easy job on your mind, one that you can unhesitatingly give over to any of your amateur friends on the job. It has got to be carefully thought out and constructed part of your dream in the fireplace, too, that finds its greatest opportunity for expression. So, make up your mind nothing in your cabin is so fascinating, so satisfactory as a successful fireplace.

Just keep in mind the following:

It must be in harmony with the architecture of the house and also the woody environment.

It must be beautiful in proportion—not only of a general shape to suit the room, but of related parts.

It must be completely practical and must draw well.

As long as you keep to the level, the first of these will be satisfied. The rocks of your porch are going to look as if they were that place, if they actually were. One of the fireplace I send you the picture, but I found within easy hauling a fireplace so identical in coloring, attained ruggedness with the level just beyond it through the window, that it gives the large living room the effect of a room hewn out of the cliff itself.

Now as to proportions: not an intuitive feeling for proportion by heck, I don't know what to do about it. Ask a woman usually have a good balance. Or, get a consensus—then do what you want in the first place. Too small a fireplace and chimney for the size of the room gives the whole the air of a room with too large leaves you breathe a sense of being overpowered.

I don't want to give any unemphatic suggestions, but the proportions of our fireplace to the dimension of the room should be about one-third. This is a rule which will give the effect of massiveness without being overwhelming.

Another uniform characteristic of a fireplace is that the opening is up from the floor. More practical from every standpoint—especially going to utilize your fireplace as an adjunct to the stove in cool weather (are sure to do). It heats the room and it is, we think, more comfortable. However, wallow on the floor when you cook—matter of taste.

Not so the practicable aspect of a fireplace, however, for there is more detrimental to the general health of the best sportsmen in the

(Continued on page

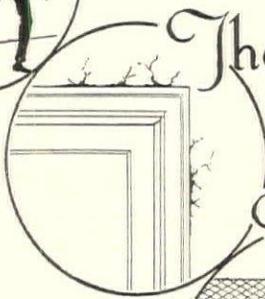
The Cause

carelessly slammed doors subject plaster to blows



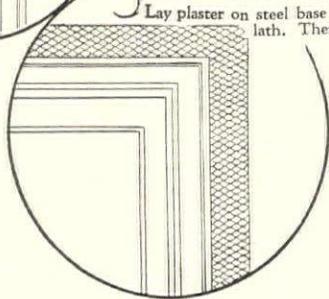
The Effect

cracked plaster around much used doors



The Cure

Lay plaster on steel base of metal lath. Then it can't crack



THE opening and closing of doors subjects surrounding plaster to shocks. Not hard blows, it's true. But *never-ending* vibrations, day after day, year after year. That is why cracks so frequently appear around much-used doors and windows.

To avoid such unsightly defects, stronger construction is necessary. That is why the plaster in so many new homes is being made crack-proof with

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

The steel strands of the lath reinforce the brittle plaster in every direction.

To prevent cracks use Kno-Burn around windows and doors, in all corners, throughout bath rooms and on all ceilings under inhabited rooms.

Fireproof construction of frame buildings is now possible. Incombustible plaster and Kno-Burn Metal Lath form a fire-resisting barrier that has been officially given a one-hour rating. Metal lath should also, for safety's sake, be used over heating plants and at chimney breasts, under stairs and around stair wells.



Ask Your Architect or Builder how to make plaster crack-proof and frame homes fire safe with Kno-Burn. Or send for Home Building. You will find the suggestions practical and valuable. Free, of course.

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1237 Old Colony Building, Chicago

ROPER

Every Roper Gas Range is inspected by a woman

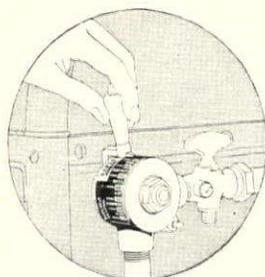


before it is certified by the Roper quality mark—the Roper purple line



ROPER GAS RANGES FOR CHEERFUL KITCHENS

In Every line of endeavor there is a leader, whose product is outstanding in quality. In gas ranges, this quality leader is Roper. For 38 years housewives have confidently turned to Roper for the ultimate in gas range beauty and convenience.



THE ROPER OVEN CONTROL in connection with the Roper Ventilated Oven insures the perfection of care-free cooking.

Roper gas ranges have always been—will always be—built to the highest ideal of home service. They may be seen wherever better household utilities are sold—priced from \$35 to \$300.

The Roper Recifile—the latest contribution to the fine art of cooking, will be sent on receipt of 35 cents.

GEO. D. ROPER CORPORATION, Rockford, Ill.
Pacific Coast Branch:
768 Mission Street, San Francisco, California

ROPER GAS RANGES (formerly ECLIPSE)

(Continued from page 110)



Prettier Teeth

If you fight the film

While you leave teeth coated with a dingy film, their luster cannot show.

Look about you. Note how many teeth now glisten. And mark what they add to good looks.

The reason lies largely in a new method of teeth cleaning. Millions now use it daily. Accept this ten-day test we offer, and learn what it does for you.

Why teeth lose beauty

A viscous film clings to the teeth, enters crevices and stays. The tooth brush alone does not end it. No ordinary tooth paste effectively combats it.

So much film remains. Food stains, etc., discolor it, then it forms dingy coats. Tartar is based on film. Those cloudy coats hide the teeth's luster.

Film also holds food substance which ferments and forms acid. It holds the acid in contact with the teeth to cause decay. That's why so few escape tooth troubles.

Germs breed by millions in film. They, with tartar, are the chief cause of pyorrhea. And that became alarmingly common.

Better methods now

Dental science studied long to correct this situation. It found two film combatants. One of them acts to curdle film, one to remove it, and without any harmful scouring.

Able authorities proved these

methods by many careful tests. Then a new-type tooth paste was created, based on modern research. In that were embodied these two film combatants for daily application.

That tooth paste is called Pepsodent. Leading dentists the world over now advise it. Careful people of some 50 nations are employing it today.

Multiplies two agents

Pepsodent does two other things which research proved essential.

Avoid Harmful Grit

Pepsodent curdles the film and removes it without harmful scouring. Its polishing agent is far softer than enamel. Never use a film combatant which contains harsh grit.

It multiplies the alkalinity of the saliva. That is there to neutralize mouth acids, the cause of tooth decay. It multiplies the starch digestant in the saliva. That is there to digest starch deposits which may otherwise ferment and form acids.

Thus every use gives manifold power to these great natural tooth-protecting agents.

This test amazes

This 10-day test of Pepsodent amazes and delights. The results are quick and conspicuous.

Send the coupon for it. Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear. Watch the other good effects.

In one week you will realize what this new method means. You will see results which old ways never bring. Cut out the coupon now.

10-Day Tube Free 1197

THE PEPSODENT COMPANY,
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Chicago, Ill.
Mail 10-Day Tube of Pepsodent to

Only one tube to a family

Pepsodent PAT. OFF.
REG. U.S.

The New-Day Dentifrice

A scientific film combatant, which whitens, cleans and protects the teeth without the use of harmful grit. Now advised by leading dentists the world over.

being smoked out of home. And there is no sense in having it smoke. Putting up with such an active agent in ruining a vacation is all tommy-rot. Find out a little about the rule in building the darn things before you start.

Now I am not going to launch forth into detailed dissertation upon every step in building the fireplace—though by the sweat of my brow and the blistering of my hands I've earned the degree of master mason. These fireplaces are hand-done, let me tell you, and the smallest of 'em contains about eight tons of masonry—cement, sand and stone—while the most massive we have put up has purt' nigh forty-odd tons. It's a beaner, though, if we do say it. But now here is a hint: Your firechamber first of all has its sides drawn in toward the back and the backwall of it is inclined forward. Above this and before the flue is started, an adequate smoke chamber—the width of the firechamber—should be built. Now for your flue. It should be in area, from one-sixth to one-tenth the area of the opening of the fireplace.

This depends chiefly on your surroundings. If you are hemmed in by a high cliff or tall trees the nearer one-sixth the better—but if you are in a clearing, with everything in favor of your chimney, one-tenth will be sufficient. I may say that in all of our fireplaces, we have split the difference, the settings of the cabins being medium open. All of our flues are one-eighth the opening of the firechamber.

In my letter anent the materials you were to order, I believe I confessed that I purchased the best dome damper on the market and also enough firebrick to line the opening. This is not a necessary expenditure but it certainly has been worth the cost to us. Your warmed open chimney is going to lure every chilly mosquito and fly in the neighborhood the minute your fire is out—one reason for a damper whose main benison is shutting off the cold or damp down-drafts in the room in stormy weather. As for the firebrick—if you had ever seen the results of your hard labor spall away under the chafing of intense heat, or if one of your innocent bystanders were hit in the eye by a bit of exploding native rock—you would understand why I prefer the un-sportsmanlike but "safety-first" firebrick for lining.

Just a word about the pictures I

am sending—for no black prints are going to give you notion of what may be done way of artistic effect. Of course blessed along Superior with gorgeous colors in our rock formations enhanced by every variety of lichen—but there are mighty in this best-of-all-possible where one cannot satisfy his a colorful fireplace. And afraid of rocks with moss a on them if they are sound. give the impression of fecbleness in our community, but actually chosen the rocks in for the beauty of their coloring this was due chiefly to the growth by wetting it from time with a sponge kept for that. About five minutes a week de to the shrine of Beauty rep if you like that sort of thing a little more the impression o land grotto—that's all.

In one of the larger fireplace the rocks, selected because of coloring are rounded into shapes through hundreds of Superior's mighty wash. The the careful avoidance of syn worked out with the love of for his work. Above, timbe and stained, add fantasy in

A somewhat smaller design narrow, is most interesting in effect obtained by utilizing st mortar, as it was used in th and interior plaster finish y. The boulders inset in this giv and charm of design and col

The fireplace of The Crow dubbed because it is perch cliff and overhangs a rav particularly rugged example can be done with our native

Now, have a very definite your fireplace before you s cabin, for it must grow up a it. As to the various steps i construction, the best I can d there is to follow out the b our cabins, whose problems least be as numerous as yours close a few pictures so that y how it goes and what yo against in deciding on three ro as ever to yourself and the sees heaven as a fireplace wit around it.

ON HOUSE & GARDEN'S BOOK SH

THE WARES OF THE MING DYNASTY. R. L. HOBSON. CLOTH, 4 to. xvi + 240 pps. Illustrated. New York: Charles Scribner's Sons.

The period of the Ming Dynasty in China 1368-1644 A. D., must be considered as the most important in Chinese ceramic art. Through the reigns of the seventeen emperors enthroned during these 276 years, the potters art advanced in degrees of perfection. The interesting story of this recondite period is told in "The Wares of the Ming Dynasty" by R. L. Hobson, Keeper of the Department of Ceramics and Ethnography of the British Museum, a superb new book illustrated with 128 remarkably fine plates, eleven of which are in color. Mr. Hobson is one of the world's foremost authorities on oriental ceramics and this new book not only exhibits his remarkable scholarship,

but it is written in so clear a esting a manner that it must the layman as well as to the and great skill has been show author in compressing the story Wares into the pages of a sing without any omissions that w the most critical of connoisse have in this new work a book without rival in any language troduction to Chinese ceramic carefully has the author pres materials, so free are his pa speculation, that it is safe to book will not be supplanted a mary of our knowledge of the Ming. Typographically the b adornment to the library of lover.

Although to us of Western the Chinese porcelains and p (Continued on page 111)

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RESS is put to almost every use as an interior trim for
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ractically all else....the builder needs....etc."

Know the Conservatism of Govt. Reports)

Planning a Mansion, a Bungalow, a Garage, a Sleeping
a Pergola or just a Garden Fence, remember—
h Cypress You Build But Once"

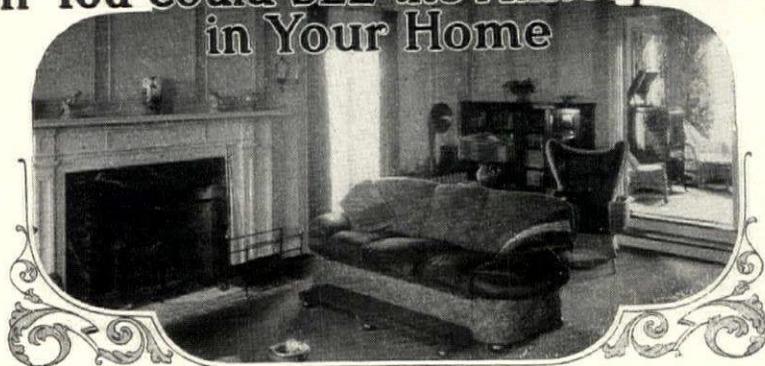
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If You Could SEE the Atmosphere
in Your Home



WHY do you take a deep breath when you
step outdoors? That's right! Your system
craves the pure, fresh air. But WHY is the out-
door atmosphere so different from that in your
home? The difference would surprise you if
you could only SEE the atmosphere.

The vitalizing element of the atmosphere in most homes
is largely destroyed by overheating or stagnation. Fire
poisons and personal contamination—enemies more pre-
valent than are realized—render the air still more unfit for
breathing, sap your vitality, and increase your susceptibil-
ity to disease.

The mission of the FarQuar System is to provide stimu-
lating warmth and maintain an atmosphere that is pure,
fresh, and invigorating,—a result realized through scienti-
fic construction based on established principles of hy-
gienic heating.

Therein lies the difference between ordinary heating
systems and the FarQuar,—a difference that means re-
newed vigor and better health.

Some Exclusive FarQuar Features

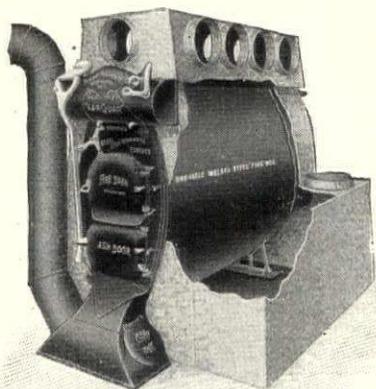
An electrically welded, seamless steel fire-box prevents escape of
fire poisons; a positive automatic control insures uniform tempera-
tures with once-a-day firing; large air capacities insure mildly
warm temperature; adequate ventilating system evenly distributes
heat, prevents stagnation of air, and promptly removes all personal
contamination.

Now you see WHY the FarQuar System accomplishes
results impossible with any other heating method.

*If interested in a better atmosphere
in the home, ask for FarQuar booklet
free to home owners and builders.*

The Farquhar Furnace Company

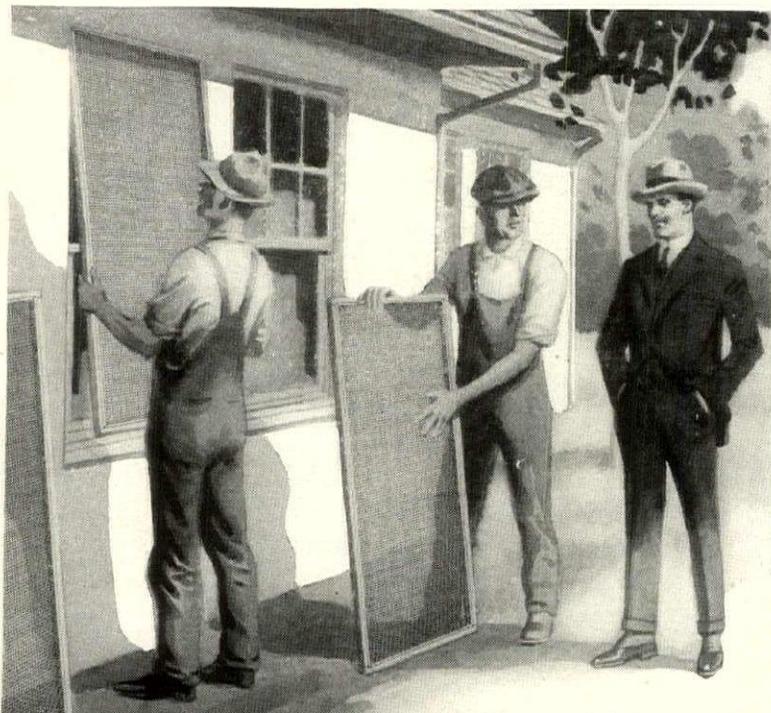
708 FarQuar Bldg., Wilmington, Ohio.



Enthusiastic users often be-
come interested in the sale of

**THE
FARQUAR
HEATING AND
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SYSTEM**

Some choice territory still
open. Write for particulars.



Copper Screen Cloth for your new home

Look for This Tag at The End of The Roll



There are some places about a house where materials of a low first cost may be used with economy in the long run. But screen cloth for windows, porches and doors is not one of them. Don't take chances with your protection against insects.

Jersey Copper Screen Cloth will give you the maximum of service at a minimum of expense. It is made of copper 99.8% pure. It cannot rust as do iron and steel. It will not disintegrate as do cloths made of uneven alloys. It is not soft like ordinary copper cloth, because it has been made stiff and strong by a special Roebing process.

While the first cost of Jersey Copper Screen Cloth is slightly higher, the difference is insignificant when compared with its durability, also the cost of paint, repairs and extra labor, which must be expended on some other kinds of screen cloth is avoided.

Use Jersey Copper Screen Cloth (16 mesh, dark finish) for your door, window and porch screens. Look for the red and black tag when you buy custom made screens or screen cloth from the roll.

If you cannot readily obtain Jersey Copper Screen Cloth in your locality, write us. We will send you on request a booklet "A Matter of Health and Comfort", regarding screen cloth which you will find worth reading.

THE NEW JERSEY WIRE CLOTH CO.
South Broad Street
Trenton New Jersey

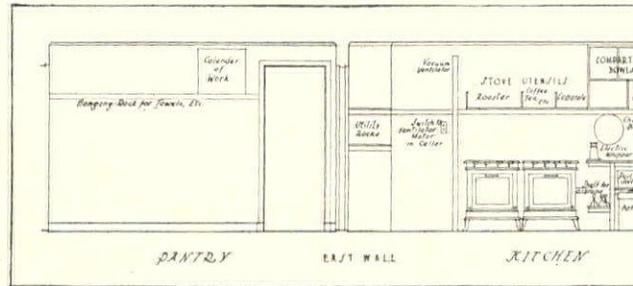


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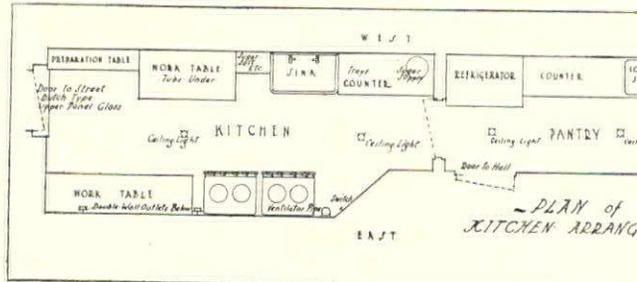
Made of Copper 99.8% Pure

PLANNING the MODERN KITCHEN

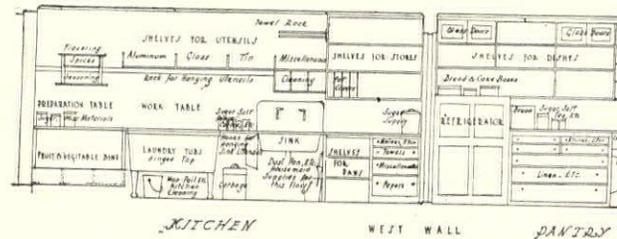
(Continued from page 56)



The three plans on this page show an ideal arrangement of kitchen equipment as designed for a typical kitchen by the Home Assistant Association of New York



The proximity of work table to stove on one side, preparation table, work table and sink on the other makes a compact, step-saving disposition of all the equipment.



In city homes and apartments where space is at a premium it is necessary to use every inch of shelving and to have conveniently located and designed for a definite purpose.

no silver and china are brought into the kitchen, but washed and replaced ready for use again in the pantry, the serving dishes, etc., being placed directly in the warming oven, which has doors on both sides, where they may be easily reached in serving hot foods from the stove.

Wherever possible, the use of a combined dish and serving cupboard, which

opens through to the dining room, a valuable element in the average sized kitchen. A position for the stove opposite the ends of the counter, the dining room door maximum ease in serving and cleansing dishes. A warming cabinet is often built into the counter successfully.

ON HOUSE & GARDEN'S BOOK

(Continued from page 112)

Ming have seemed remote since they preceded the wares of the Ch'ing Dynasty of the reigns of the familiar K'ang Hsi, Yung Ch'eng and Ch'ien Lung emperors, they are, from the Chinese point of view, comparatively modern.

In his introductory chapter Mr. Hobson says:

"In the long vista of Chinese history which stretches back in an unbroken line far beyond our era, the Ming dynasty seems relatively near and modern. The supreme periods of the major arts had passed. The great painters of the T'ang (618-906 A. D.) and Sung (960-1279 A. D.) dynasties were already invested with the halo of antiquity; and though there were still names which added lustre to the annals of Chinese art, the Ming dynasty is best known to us for the development of one of the minor crafts.

"The porcelain of Ching-tê Chên, with which the name of China is universally associated, reached its full

maturity under the Ming. Several generations had little to add to the development except perfecting the work of Chinese writers and artists. After times speak of the Ming as a reign of stagnation; but the Ming reigns have been voted the classic periods of Chinese manufacture."

It is, indeed, only recently that Mr. Hobson has had much to say about bringing this about—that the Ming have begun to be understood and have realized the superiority of their finest Ming pieces to those of the preceding periods. Mr. Hobson says:

"It would now seem that the Ming deal with two distinct types of porcelain, the one a finely finished article, the other a thick and heavy, or roughly finished, ware. The former is transported by sailing ship to the Western markets. The latter, these two groups are certainly

(Continued on page 115)



August Is Hot? Not Here!

O the Banff-Windermere Highway is open at last! It took five years to make those fifty-scenic miles, right over the middle of the humped-up Rockies with snow on their stubborn roads.

Now, you can do six thousand miles; see twelve American and three Canadian National Parks; and never meet any obstacle worse than a view you've got to get out and snapshot.

There are other new roads, opened this year—the Okawanna Trail, from Scranton to Binghamton—the Williamsport Trail to Washington—the Shenandoah Valley road from Staunton to Luray. The good old favorites, too—that marvellous Columbia River Highway—the Adirondacks—the White Mountains—California—Quebec—

There's just no sense in staying still and being hot. Sticking to the nose-to-tail-light post roads where you've tried what they have for breakfast at every one of the inns.

Come on! And if you're not sure of where to go, consult the Condé Nast Travel Bureau that knows just as much about motor roads as it does about steamships, railroads, hotels and inns.

*Just tell us the size of your car
and the length of your purse
and we'll make a tour to fit.*

The Condé Nast Travel Bureau

West 44th Street

New York City



This home recently completed at a total cost of \$9,690; owner has been offered \$15,000; built from National plans and specifications

How to Beat the High Cost of Building

There never was any better time to build a home! Get started right: and your new house can be built just as you want it, for exactly what you plan to pay, and according to today's standards in modern construction. Use the free services of a nation-wide building organization; read the offer made here:



'Local architects wanted \$500 for plans you supplied for \$40. Our house is ideal. Gratefully, W. S. B., Ohio'

Good News for All Who Wish to Build a Home

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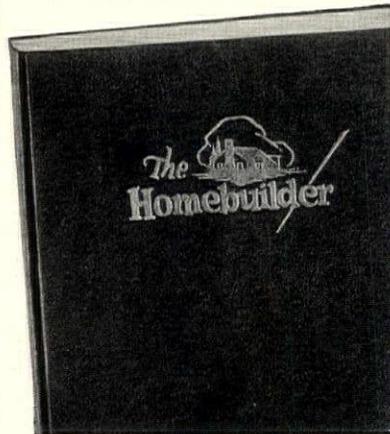


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SPEAKMAN SHOWERS

ON HOUSE & GARDEN'S BOOKS

(Continued from page 114)

poles apart, but they are none the less of one and the same family. Between them is a wide range of porcelains of varying quality which fill the gap and lead us gradually from one extreme to the other."

In disentangling the threads of the story of Ming wares Mr. Hobson exhibits a positive genius. He describes the growth of the Ming technique and its essential features in detail, and in a manner that will enable the reader, aided by the fine and well-chosen illustrations which accompany the text (and which *do* illustrate it!) to distinguish for himself and to appreciate the points of Ming porcelain. Special attention has been given by Mr. Hobson to surface decoration, as the most prominent feature of Ming porcelain is the use of the pictorial and polychrome designs as opposed to the monochrome glazes of the earlier, Sung (960-1279 A. D.), period. Ming is not, says Mr. Hobson a home for stray pots, in which every mongrel piece, which has no fixed attribution, can find a refuge, nor is it a *locus penitentiae* into which anything wrongfully posing as Sung or Yüan (1280-1637 A. D.) should be degraded when found out.

That Mr. Hobson's monograph authoritatively answers the question "What is Ming?" may not please everyone for the reason that it is not agreeable to some to welcome an attempt to eradicate errors which have so many vested interests tangling its roots. Mr. Hobson does not hesitate to express himself on this as follows:

"Specimens of this ware (K'ang Hsi 1662-1722 A. D.) have been bought and sold and collected as Ming; and auctioneers in selling them to-day are chary of giving them another name, lest some old-fashioned owner should charge them with 'carelessness'. Worse still, they have been published as Ming in large and expensive books. This is particularly true of those fine porcelains which have grounds of the precious green-black, green or yellow enamels; and one has seen these confidently described as Ming even when touches of rose-pink and the opaque blue of the *famille rose* appeared among their enamels. It has taken years of wearisome repetition to smother, though not yet finally to annihilate the 'Lowest of' myth; and it is safe to say that a generation of enlightenment will be needed to get rid of this particular Ming fallacy."

As the preface to Mr. Hobson's book states, "the text is based primarily on information obtained from Chinese sources and the occasional notes made by Europeans who visited China in the Ming period. To this must be added the deductions which can be made from the study of well-authenticated specimens, and, of course, the valuable work enshrined in the books which are mentioned in the bibliography. The first twelve chapters are occupied almost exclusively by the porcelain of Ching-tê Chên; the next four by the porcelain and pottery made at other centres. For the convenience of printing, all the Chinese characters have been collected together in the final chapter, to which reference is made in each case. . . . The bulk of the illustrations are drawn from private collections, but reference is made throughout to important examples which can be seen in public museums. . . . In the colour-plates an attempt is made to illustrate the chief Ming colours." It would be difficult to overpraise Mr. Hobson's book.

GARDNER TEALL

THE PARISH-WATSON COLLECTION OF MOHAMMEDAN POTTERY. By R. MEYER RIEFSTAHL, Ph. D. Translated by E. WEYHE.

There has long been convenient reference work on Mohammedan potteries of Persia in the 10th and in the 11th Century in the 12th, of the 13th, of the 14th, of the 15th, of the 16th, of the 17th, of the 18th, of the 19th, of the 20th, of the 21st, of the 22nd, of the 23rd, of the 24th, of the 25th, of the 26th, of the 27th, of the 28th, of the 29th, of the 30th, of the 31st, of the 32nd, of the 33rd, of the 34th, of the 35th, of the 36th, of the 37th, of the 38th, of the 39th, of the 40th, of the 41st, of the 42nd, of the 43rd, of the 44th, of the 45th, of the 46th, of the 47th, of the 48th, of the 49th, of the 50th, of the 51st, of the 52nd, of the 53rd, of the 54th, of the 55th, of the 56th, of the 57th, of the 58th, of the 59th, of the 60th, of the 61st, of the 62nd, of the 63rd, of the 64th, of the 65th, of the 66th, of the 67th, of the 68th, of the 69th, of the 70th, of the 71st, of the 72nd, of the 73rd, of the 74th, of the 75th, of the 76th, of the 77th, of the 78th, of the 79th, of the 80th, of the 81st, of the 82nd, of the 83rd, of the 84th, of the 85th, of the 86th, of the 87th, of the 88th, of the 89th, of the 90th, of the 91st, of the 92nd, of the 93rd, of the 94th, of the 95th, of the 96th, of the 97th, of the 98th, of the 99th, of the 100th.

European pottery is also derived from the ceramic art of the Near East—the salt-glazed ware of Flanders and the lower Rhine exception. Dr. Riefstahl traces the development of Mohammedan pottery in a clearly written and thorough manner. "The evolution of pottery in Italy from the thirteenth to the sixteenth century," writes he, "is based on Mohammedan inspiration. The polychrome and maiolica potteries produced where in Europe during the thirteenth century are derived from potteries that traced their descent to the Near East. In the sixteenth century the blue-and-white pottery and, on a smaller scale, the Ming five-color ware, were derived from the Dutch in the diverse Mohammedan techniques. Later, these wares made in all European countries were influenced by Mohammedan inspiration did not supersede Mohammedan until the invention of porcelain in Meissen in the eighteenth century. Our modern art, with its desire for beautiful color and expressive surfaces, reacts again towards the Mohammedan. The work of mediæval Near Eastern potters has an especial appeal."

Not only is this appeal common, but the potteries of the Near East convey and confirm many important facts of the history of the period. Fortunately American museums and private collections are rich in examples of Early Mohammedan potteries. Many of these pieces were produced in the superb illustrations of Dr. Riefstahl's volume, which plates are truly unsurpassed. In the earlier pages Dr. Riefstahl sketches the general historical background, skillfully showing the relation of Mohammedan pottery to Assyrian, Archaemenid, Roman, and Sassanian predecessors, as well as its influence on European art, to which reference has already been made. The finds in this book vivid picture Persian civilization in the thirteenth century, a civilization whose decorations on Persian pottery the period depicts or suggests. At least a valuable portion of the book is Dr. Riefstahl's explanation of the technique and processes employed by early potters.

"Mohammedan potteries are different from both the Greek and Chinese," writes Dr. Riefstahl. "They seldom surprise by beauty of perfection of material; their pastes and glazed earthenwares are brittle, poor and fragile."

(Continued on page 118)

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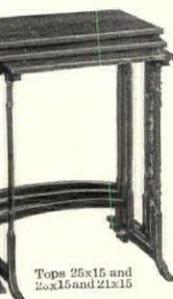
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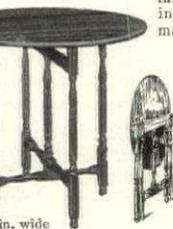
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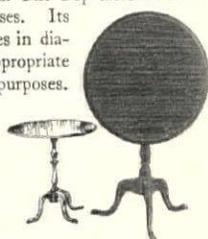


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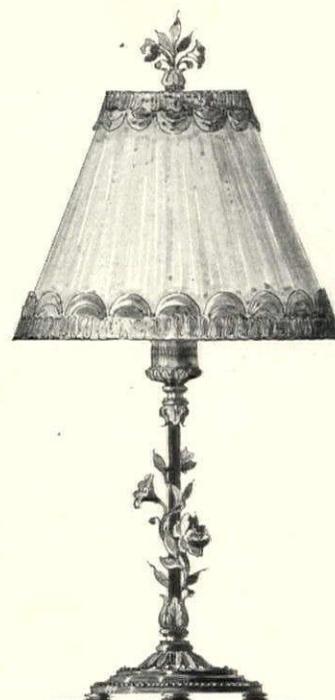
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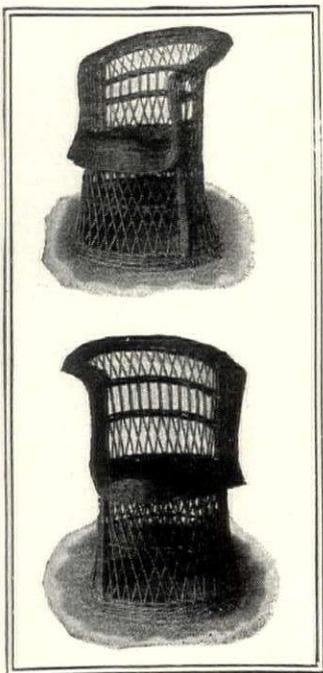
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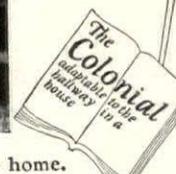
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ON HOUSE & GARDEN'S BOOK S

(Continued from page 116)



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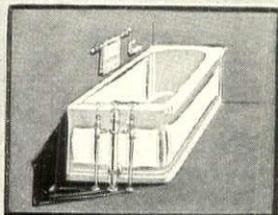
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From the 7th to the 9th Century Chinese ceramic wares found their way into the Near East. From A. D. 833 to 838, the city of Samarra was the home of the Caliphate, and here have been unearthed abundant evidence of this fact. However, the Sassanian lustres were essential Mohammedan as the Chinese were unacquainted with this technique.

Harun al Raschid made the City of Raqqa his capital when Bagdad became unsafe for the Caliphate, but Dr. Riefstahl points out that the old poetical attribution of the Raqqa wares to that Caliph's reign (A. D. 786-809) must be given up in view of the fact that all the Raqqa so-called were excavated from quarters of the old city that were not constructed until the 11th, the 12th and the 13th Century.

In the second half of the 7th Century the Mohammedan conquerors were firmly established on the ruins of the preceding Sassanian Empire. Buchara and Samarcand were occupied in 674 and 676. The early years of the 8th Century found the Caliphate firmly established in Transoxonia. In politics, literature, art and science the Arabic influence swept over Persia and Turkestan. But before long Turkish control asserted itself and the power of the Caliph of Bagdad dwindled to the confines of his rose garden. With the consequent decrease in Arabian influence, the old Persian traditions in literature and art were revived, marking the golden age for Persian literature.

The 12th and 13th Century potters in Persia invented a new technique, that of overglaze painting, which greatly increased, as Dr. Riefstahl tells us, the possibilities of polychrome decoration and of elaborate design. This brought the beautiful Rhages potteries into being, reflecting, so many of them, the contemporary styles of miniature painting in Persia. Dr. Riefstahl has much of especial interest to say on this subject.

The sultanabad wares close the history of the Classic period in Persia, and Dr. Riefstahl tells us that nothing new is created in Persia during the 15th Century, the most interesting potteries coming from Turkestan, Buchara and Samarcand. Chinese influence was again felt in the 16th Century and called forth new efforts, but these did not, like the early Mohammedan wares, become a source of inspiration for Europe, and these 16th Century Persian wares have therefore only a local interest.

Other sections of Dr. Riefstahl's volume are taken up with "Pictorial Representations on Rhages Pottery", "The Story of Bahram Gur", the adventurous hunter king (A. D. 420-438), one of the most picturesque figures in Persian history, legend and literature, (whose exploits were celebrated by Firdusi, Nizami, and other Persian poets), and "Textile Patterns on Mohammedan Potteries". The detailed descriptions of each of the plates, the Bibliography and the Survey of Dates Referred to are all that could be desired, and the Index is especially to be commended. In passing one wishes to congratulate the publisher for having produced so valuable a work in so harmonious a form.

GARDNER TEALL

THE PHYSIOLOGY OF THE ASCENT OF SAP. BY SIR JAGADIS CHUNDER BOSE, DIRECTOR OF THE BOSE RESEARCH INSTITUTE, CALCUTTA. LONGMANS GREEN & COMPANY.

The manner in which the sap ascends the stems of plants has long been a puzzle to botanists and may long con-

tinue to be so, though its ascent has been attempted by many brilliant investigators of the subject. The difficulties that surround the problem are almost insurmountable. The problem is not merely that the plant secures sufficient moisture for its vital processes, but the question of how it is able to provide for the ascent of that great transpiration stream entering at the roots, is lifting the sap in the stem for many feet, and how it is evaporated from the leaf. Of course, known that all plants require many pounds of water for every pound of dry weight produced. alfalfa, for instance, more than 1000 sand pounds are required—by the method by which the sap ascends so rapidly is still more of a mystery.

Early investigators of the phenomenon ascribed the phenomena to the vital processes of the plant, taking the problem from the fact that plants are not capable of being inverted, any means at his command. However, the majority of students have reached the conclusion that purely physical processes of osmosis and evaporation are not understood, their combined action provide an adequate explanation of the phenomena involved. Dixon proved to his own satisfaction that the evaporation from the leaf is coupled with a little-understood powerful cohesion of water molecules, transporting tissues was sufficient to account for the rise of water in the stem.

To such ideas the author of the present volume, who is widely known for his experiments on the irrigation of plants, does not subscribe. He goes back to vitalistic causes for the phenomenon and asserts that the ascent of sap is a psychological process maintained by co-ordinated activity throughout the plant. The activity of the nerves of the plants and the physiological continuity of the mechanism. By a series of experiments he has studied the effects of anaesthetics, poisons, variations of temperature, drought, and other factors on the movement of sap and has shown that the rate at which it travels in the tissues is much too rapid to be accounted for by osmosis. He assumes a sort of pumping action or "active activity" in the cells to explain the acceleration observed. By means of an electric probe he claims to have detected these pulsating cells, in the xylem, at the point where the stem meets the bark joint, that is, in the cambium. He has measured their pulsations with a sensitive galvanometer.

It is possible, however, that some of the responses observed are due to other causes than one way. When a droplet of water ten inches high on a stem is removed after the stem has stood for a time, he assumes that the water has travelled upward ten inches. It is quite as likely that the water has replenished the loss in the stem and that the effect is due to the water, has travelled to the surface of the leaf. When a pipe is full, or nearly full, of water, the addition of water at one end will cause a flow from the other, without the necessity of travelling the whole length of the pipe. As to the statement that water moves through the stem more rapidly than it could by osmosis, it may be said that all the water in the plant in the first place moves through the root hairs; it is not until it has rapidly done these structures absent that a considerable pressure, known as root-pressure, is soon set up in

(Continued on page 12)

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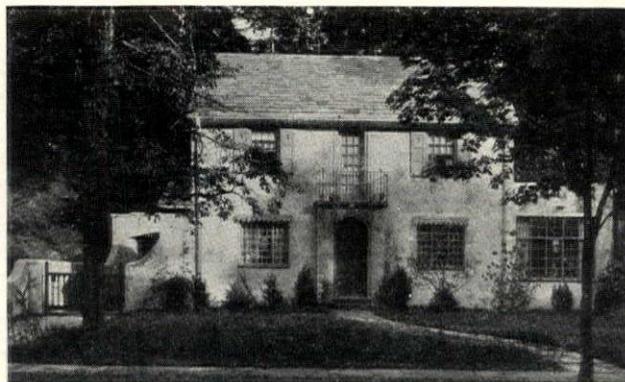
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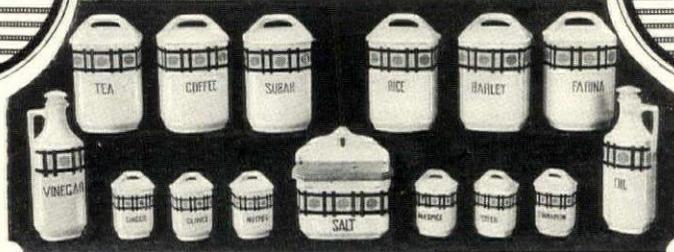
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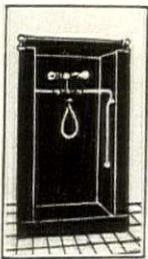
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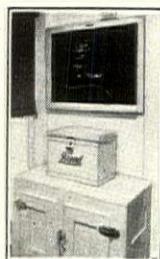
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ON HOUSE & GARDEN'S BOO

(Continued from page 118)

and is manifested in the "bleeding" of grape-vines in spring, in the exudation of sap from many trees, in the excretion of water from the tips of grass-blades during the night, and in many similar occurrences. In this connection it is also puzzling to come upon the statement that excessive transpiration does not increase the rate of ascent of sap. One wonders whence the extra moisture comes.

It is difficult, also, to reconcile with the observed facts the statement that the ascent of sap is most active in the cortex. By standing any young shoot in colored water for a time, the path of ascending water will be indicated by the stain and this is always most noticeable in the vessels of the wood or xylem showing the path of greatest movement to be here. Nor does the removal of a ring of bark or cortex retard the ascent of sap. The process of "ringing" certain plants to increase the size of the fruit recognizes this. Moreover, it has frequently been shown that water will rise in stems that have been recently killed, proving that here at least, pulsating cells are not necessary. The very presence of vessels in the wood may be assumed to be for the transportation of water. It must be added that the vessels of many plants have a lining of protoplasm and that this lining has often been assumed to have some influence on the ascent of sap. The idea that pulsating cells have no part in the movement cannot be summarily dismissed though their activities may not prove to be of the first importance.

It is not likely that the statements made in the book will go unchallenged by students of plant physiology, but they cannot fail to interest them. The advocates of physical processes will now re-examine the evidence in the light of these new discoveries. Whatever the final outcome, all will be indebted to the author for the many ingenious methods he has devised for studying the problem.

In most cases the plants have been made to record their own responses and nearly a hundred photographs of such records and of the machines employed in securing them are included in the book. That responses to stimuli occur in plant parts that are usually regarded as lacking in motion now appears to be an established fact. The author deserves much credit for the fertility of invention with which he has attacked the problem and for the painstaking manner in which he has carried the work through.

WILLARD N. CLUTE

GARDEN PLANNING, BY W. S. ROGERS. DOUBLEDAY, PAGE & CO. This is a book on gardening planning for the amateur, to be read with a bundle of stakes under one arm and a measuring tape in the free hand. Still, there are passages in it to be read over whenever he pauses to rest in the shade. There is this, for example, which contains the essence of garden design:

"It is well for the gardener to start with an open mind. He should look for suggestions from the site, not omitting to take into account its immediate environment. The best gardens are personal: they take their character from their makers. I am sometimes asked 'What style of garden would you suggest for my plot?' and I am tempted to reply, 'The commonsense style.' The exact treatment for a given plot is not to be laid down by rule. The gardener may not recognize the possibilities of the site at first glance, but he will do so when he has carefully studied it."

Now, if every beginner in garden planning were to weigh the wisdom of those words and put them into practice gar-

dens would grow with friendly terms with be rid of the stiffness and the self-consciousness so many gardeners are "unable" and "sensible" perhaps, but they are desirable traits a garden, as Mr. Rogers in his book, "One term 'a natural garden' here that a natural limits of four square the sense of a garden ceive the spectator he is looking at a pi is unattainable. Nor we should strive to a garden. Yet nature out of the question. vides the home and there his work ends, the hand of nature to which she can do far tell her."

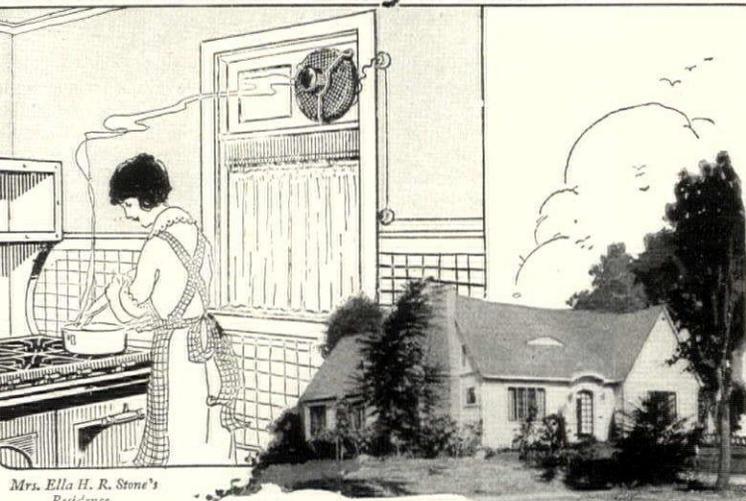
That is the truest every amateur, before den, should consider lation to his own splendid advice, but, as it is, it is not eno design a beautiful ga something has to be inexpressible feeling the right use of ma acquired before a g a garden which lies the commonplace. T discourage the amat him that the designi gardens is not all a r regulations. The in get into it somehow theory of design here other there, and as it from repeated exper bolder. Then, when upon the warning, w makes repeatedly in h symmetry, he will say ticular place perfect to me the only thing I'll try it." And th will be right. At any used his own judge trary opinion.

In the matters of p tion Mr. Roger's adv not sparkle with origi ably his intention to a is sensible and sound trates certain details of such as the shape and of flower beds, and t trees, paths and water of his examples is ver able. On page 80 o is offered as a design f a star; on the followi of shapes equally abstr Toward the back of f shown of small plots v shape and including a which might be found suburb. The planning good. In fact, the re that the designing grounds is not all a m regulations is pretty v by the solutions of the Theoretically the ar sound enough, but actu pointless, and, in the rangement of flower b of a "geometrical" a lous artificiality. The selves are masterpieces sympathetic rendering.

Briefly, the good po are outweighed by its a pity; for much of been noted above, co instruction.

(Continued on)

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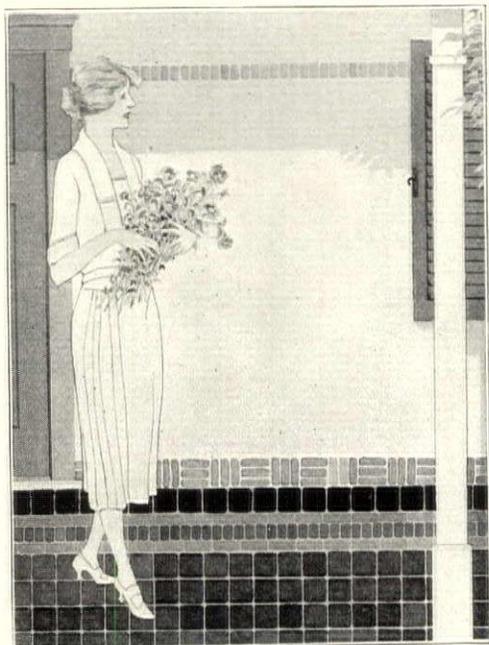
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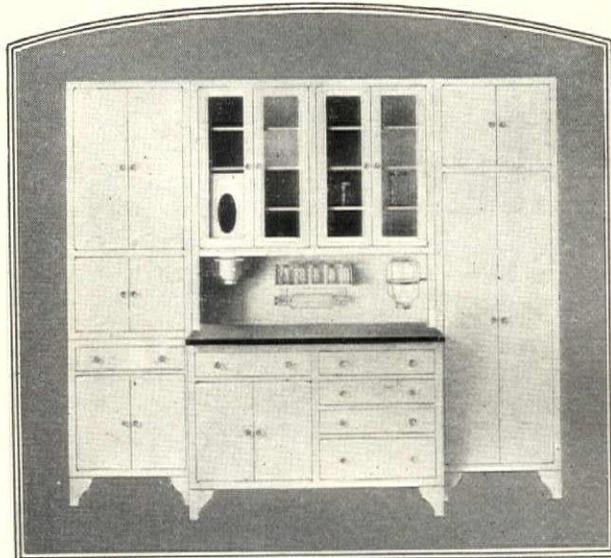
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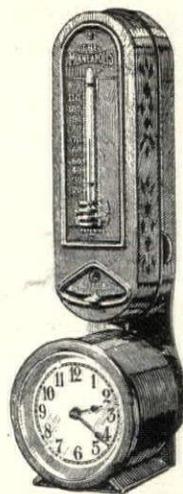
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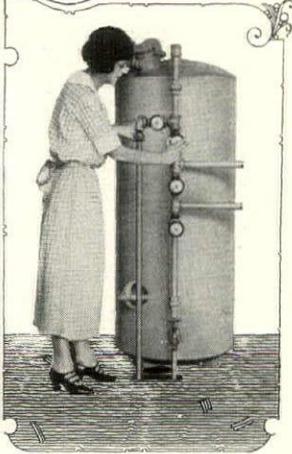
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ON HOUSE & GARDEN'S BOOKSHELF

(Continued from page 120)

THE VEGETABLE GARDEN, BY ADOLF KRUEHM. DOUBLEDAY, PAGE & Co.

It is a question whether a book on vegetable gardening should be written for reading or for reference. Mr. Kruhm, in this volume for the amateur, has effected a fairly successful compromise. His chapters progress right on from "The Economic Value of the Kitchen Garden", through "How to Maintain Fertility" and "The Midsummer Garden" to "Fall Work in the Garden." It is not difficult to learn all about the culture of carrots, say, merely by looking up "carrots" in the index and finding a brief but complete discourse on the subject. Thus you may read through the book simply to gain a general knowledge of vegetable gardens, or you may find with perfect ease the particular plant or practice which interests you at the moment.

There is one stumbling block to reading the book through from the very beginning. In his eagerness to make vegetables-fresh-from-your-garden seem the only kind fit to eat the author draws such a lurid, distasteful picture of store vegetables that one's appetite for both this sort of food and the book itself is apt to be somewhat diminished.

HOUSE PLANTS, BY PARKER T. BARNES, DOUBLEDAY, PAGE & Co.

For all those who have experienced difficulty in getting plants to grow indoors there are words of real encouragement in the preface to this volume for the amateur. The reader is assured that only those plants are mentioned in the book which are sure to succeed, and that if a selection is made from the various kinds enumerated failure is next to impossible, unless it be brought about "by carelessness and inattention to the first principles of cultivation." The culture of all these plants, from cactuses to carnations, is thoroughly described, and granting a supply of sunlight and carefully controlled heating arrangement, it seems perfectly reasonable that the high hopes Mr. Barnes asks the reader to entertain might be fulfilled.

THE BLOSSOM CIRCLE OF THE YEAR IN SOUTHERN GARDENS, by Julia Lester Dillon. Published by the A. T. De La Mare Co., Inc.

This little book of Mrs. Dillon's is an extremely practical thing, done in a personal, intimate style. It is chiefly valuable as an outline of the plant material suitable for the Southern States, though it is more than an outline in this respect. It tells what plants will thrive in that section of the country and describes the ways in which these plants may be most effectively used, and the advice given is largely a product of the author's own experience. The horticultural directions are arranged according to the months, which is a sound method and always gratifying to the amateur.

FORESTRY FOR PROFIT, by Theophilus Tunis. Published by G. P. Putnam's Sons. There are numberless woodlots throughout the country which might be turned from an expense into an asset if their owners could only be persuaded that this were possible. Mr. Tunis' methods are new, and they seem as logical as they are unique. The author has actually demonstrated their practicability, and with remarkable success, on his Lotuswood plantation. The cardinal points of his system are good drainage, careful preparation of the soil, proper spacing and selection, regular cultivation, and annual pruning of species and varieties for a rotation and gradual thinning of the marketable product. The book is well illustrated.

OLD FASHIONED SONGS OF A LADY AND GARDEN, by Florence Fleet Lyman. Published by G. P. Putnam's Sons. Behind this slight collection of verses is an earnest desire to express the author's affection for her home, which is eminently successful. We all have feelings in varying degrees and degrees of audibility or not, in our own peculiar way; so we cannot help recognizing our own type of devotion in the "old fashioned songs" of Mrs. Lyman and being touched accordingly. The illustrations show an unusually attractive house and garden, and the frontispiece shows the author under an archway of roses named after her brother, Walter Van Fleet.

THE BURGESS FLOWER BOOK FOR CHILDREN, by Thornton W. Burgess. Published by Little, Brown, and Co.

Wherein Peter Rabbit and his friends are sent adventuring among the flowers for the horticultural benefits that popular creature's youthful fondness for them brings. Though it must be somewhat wilder at times to be told that practically every plant one encounters is encumbered with several names, I do not help but be confusing to an adult, but to a child especially, to learn that the flower Peter was looking up at was the Wild Morning-glory, or Great Hedge Bindweed, also called Hedge Bindweed, some places it is called Lady's Mantle. But such is the penalty we pay for succumbing to a loosely handled, sometimes picturesque, nomenclature in books for beginners, like this, that some start might be wisely toward simplification. Otherwise well done. Mr. Burgess' idea and the way he presented it, with its delightful illustrations and its many, many pictures—most of them well colored.

LISTS OF PLANT TYPES, by Stephen F. Hamblin. Published by the Harvard University Press. While splendidly organized lists are especially useful to the professional designer, they make a valuable book of reference for the garden amateur. The lists are arranged into three sections: Trees, Shrubs, and Woody Vines, and Perennials, Annuals. Under shrubs, for instance, there are lists for all the different heights, then there are lists for all the different habits, for all the different types of leafage, all the different colors of fruits, all the different flowers, lists of those which grow in certain kinds of soil, for those which require certain kinds of cultivation, and finally there are lists for the different uses to which the shrubs may be put. It is not so involved as it seems. No common names are given nor any descriptions.

HOW TO KNOW WILD FRUITS

by Maude Gridley Peterson. Published by the Macmillan Co. The shrubs and small trees which bear colored fruit are among the most decorative in the landscape scheme, yet we have not made use of very few of them in our gardens and on our grounds. The one reason why this book comes at an opportune time. Its aim is to enable us to get acquainted with them. The plants which bear decorative fruit are listed in six different groups: those whose fruits are red or reddish purple, black or dark purple, blue, yellow, green and white, and the identifications made easy by descriptions and carefully drawn illustrations. To know the plants, and to use them, is to achieve unusual beauty in our fall and winter surroundings.

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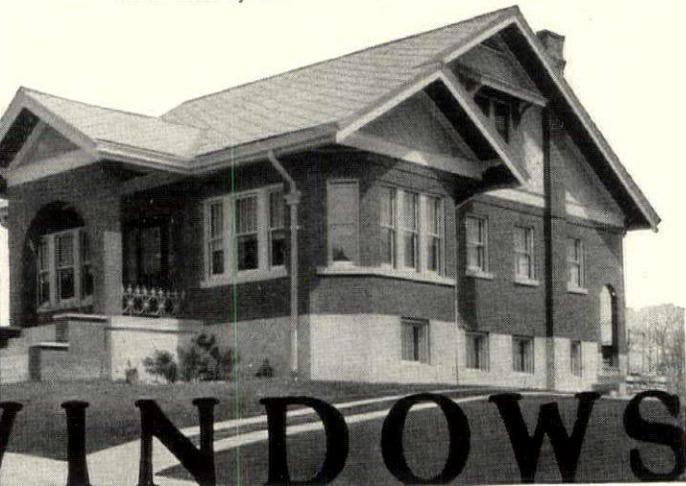
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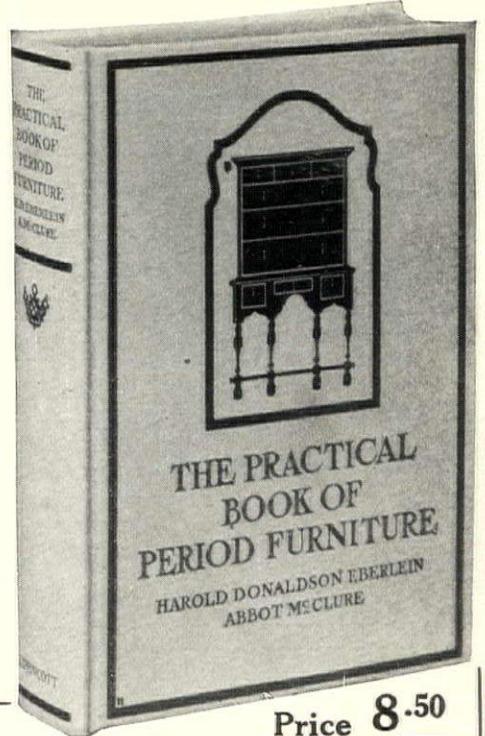
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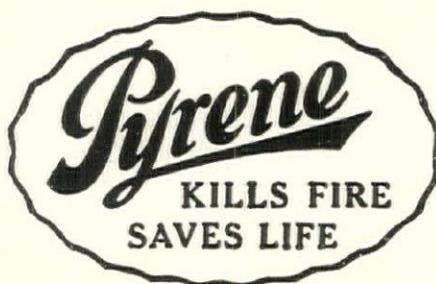
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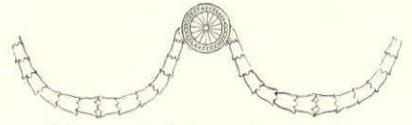
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A typical metal festoon in the Adam style

THE FURNITURE OF THE BROTHERS ADAM

(Continued from page 78)

husk, flower and fruit, scroll, mask, oval, fan and ribbon; animals' heads, legs and paws; painting, gilding, painted medallions and panels; carving in low relief; caning, upholstery. Mounts of classic design.

Top: Usually straight, sometimes ornamented and crested, often with vase-shaped finials.

Back: Straight or slightly raked—inclined backward; oval, rectangular, barred baluster; splats in lyre, vase and other designs unconnected with seat; caned, upholstered.

Arm: Straight or curved; French arm supported on a vase-shaped baluster.

Seat: Rectangular, round or bowed front, narrower at back; caned, upholstered.

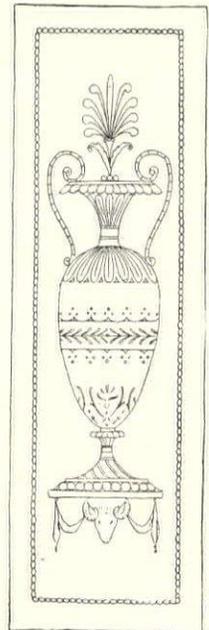
Leg: Delicate, straight and tapering, round or square, fluted—grooved channels, reeded—raised from the surface like rods or reeds; classic models characteristic.

Foot: Plain, spade, tapering, turned, carved, ornamental ankle in classic design especially characteristic.

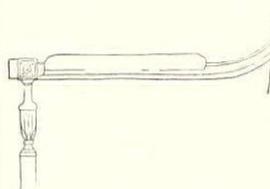
An Adam room where every detail has been considered is needed fully to appreciate Adam furniture; but many Adam



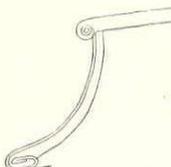
A furniture mount without back-plate



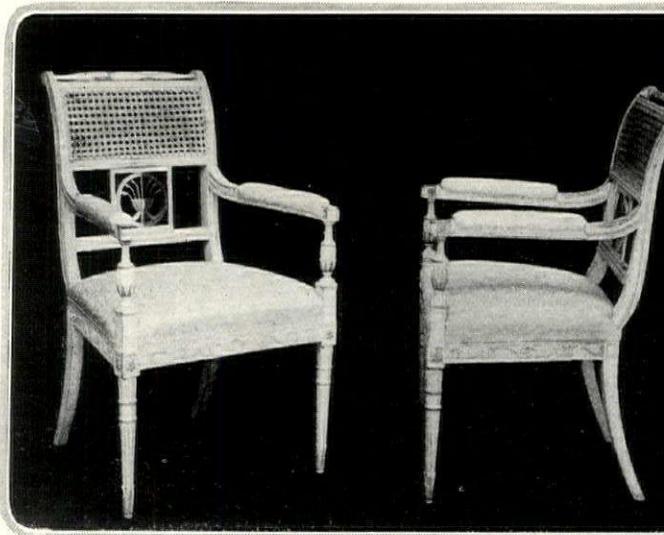
Ornament for a panel of a commode



An upholstered chair arm with vase supports



Adam style with sloping port



English arm chairs in the Adam style made between 1780 and 1790. The vase-shaped arm-supports continued in the rounded, tapered and grooved legs are characteristic of this style. The curved and reversed curve of the back legs are interesting. From the Metropolitan Museum of Art



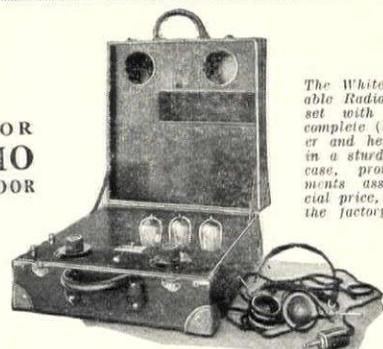
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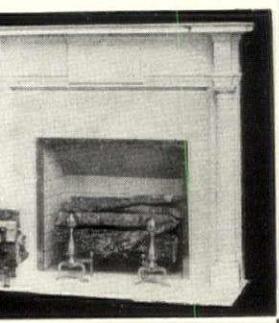
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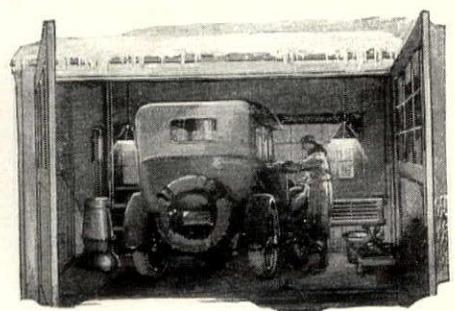
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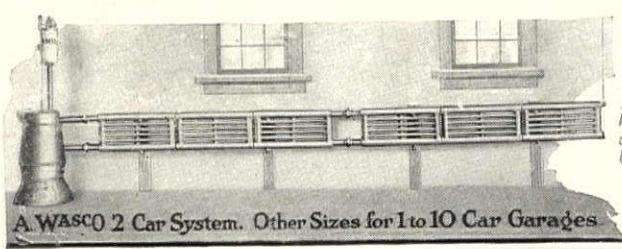
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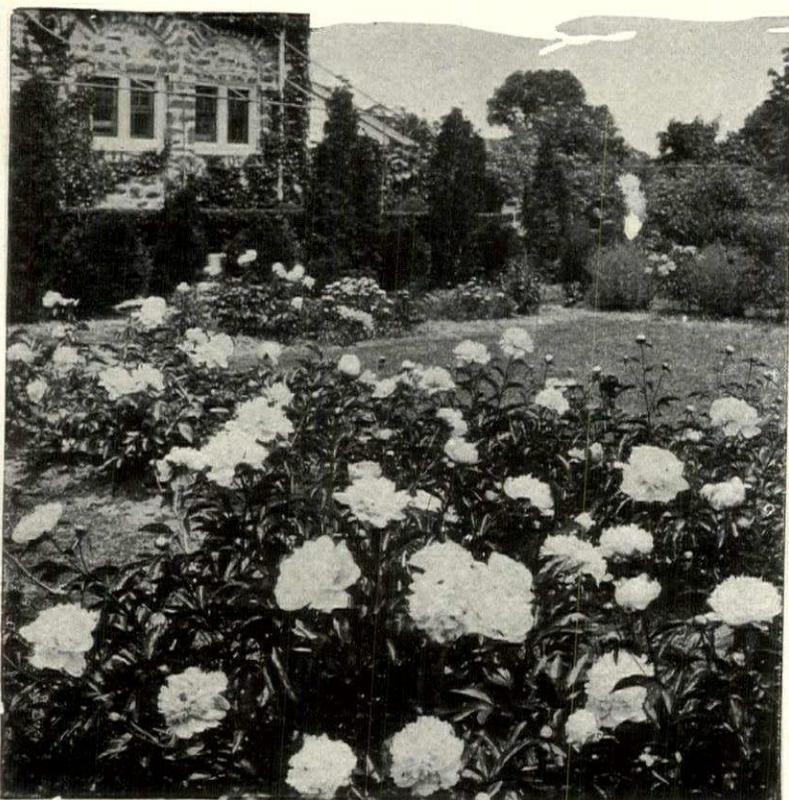


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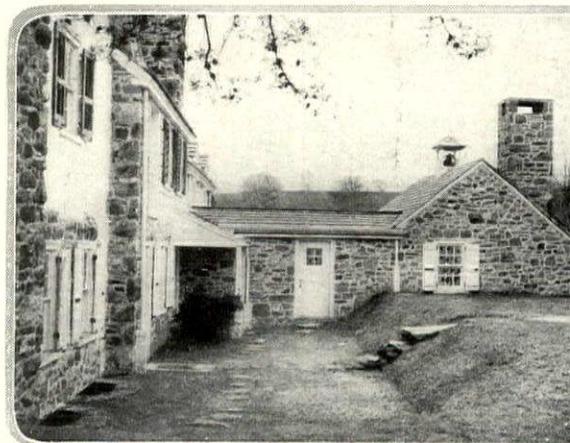
where you can find perennials and annuals, roses and vines, growing in pots; these can be carried away to brighten with gay colors the dull spots in your garden. Some plants are grown in clumps that can be lifted easily and transplanted without danger of loss. This new Hicks plan, and the available plants, is explained on page 47 of

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The picturesque garden house of the H. Gregg Danby alteration, seen from the rear. Its location can be found on the plan on page 59

NEW HOUSES FOR

(Continued from page 61)

of the qualities most to be desired in an alteration.

The architect's own house is seen from the small snapshots to have been a ruinous affair, of bleak exterior and strange profile. The unimaginative mind might well have found it impossible to visualize a sane and comfortable looking house from such an uncompromising point of departure.

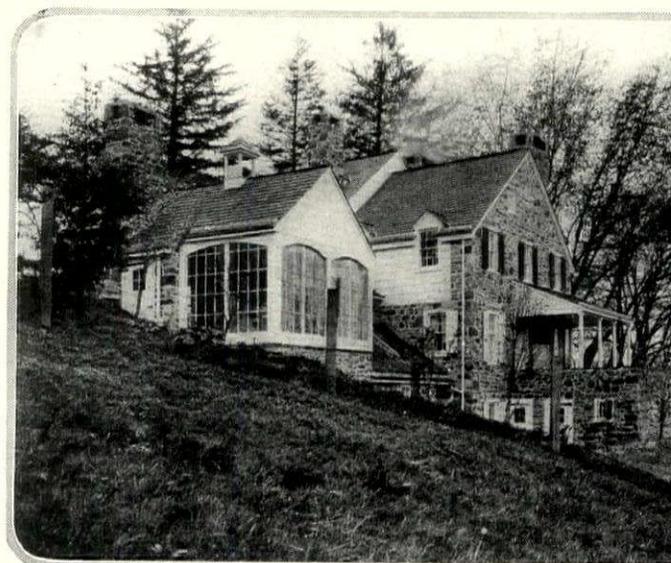
The curious broken gable, however, was not obliterated, but preserved in the remodeling. The box-like protuberance in the first snapshot was given a gable end of its own and converted into the service wing, and the original main entrance is still the main entrance of the new house. To the right of the service wing, and partly hidden, in the picture, by a tree, can be seen the unchanged profile of the tall broken gable. Vines and planting have overcome the stark bleakness of the original house and made it into a country dwelling of real charm and domesticity. Of the plan of the main portion little remains in its original form but the arrangement of the windows.

The third alteration is of the transformation type, though little of architectural elaboration is apparent in the finished building. Much has been done

in the way of architecture of the site, and the result turned from an appearance of squalor to one of livability.

If one can imagine in original house, perhaps on a chill day, it must be admitted only imagination but courageous to embark upon the architectural salvage. Not a case, was added to the area which makes it an unusual example of what can be done for a forlorn old house, and at a cost.

I do not think that architecture ever received their proper appreciation for this kind of work. It has a sociological as well as a technical aspect, in the era in which we are now living. Increased in living costs in many directions enforced curtailment in other directions. Conservation is one of the first principles of a sound economy, domestic or national. Skillful remodeling of other dwellings represents a definite conservation, although it is comparatively little attention to detail whose patience and ingenuity has made us new houses for old.



The garden house seen from the sloping meadow. This illustration shows the extent to which the original house was remodeled for Mr. Danby

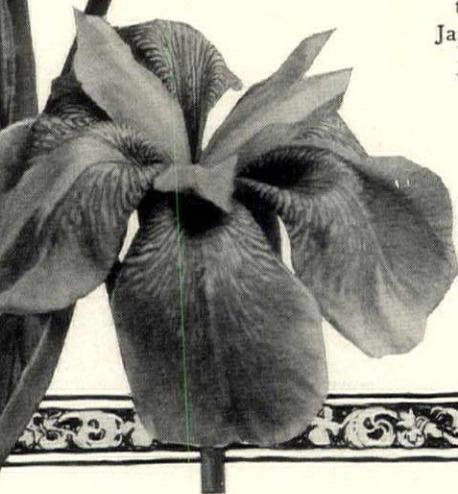


Farr's Four New Irises

Sea Gull



Japanesque



Cecile Minturn



Seminole

During the blooming season I spend hours and days in my field of Irises, selecting and crossing the most promising varieties in an effort to secure worthy seedlings. To the score or more varieties that I have introduced and that are accepted as "standard" by Iris growers everywhere I am happy to add these

Masterpieces of the Garden

Cecile Minturn. Standards and falls cattelya-rose; light beard. Large 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 of each of these four varieties for \$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 other shrubs are also included. A copy will be sent on request.

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I offer these native bulbs in an exquisite little catalog that you will thoroughly enjoy. It is yours for the asking.

Throughout the East these rare *Dog's Tooth Violets* (or as they are prettily called where they grow wild, "Deer Tongue Lilies") grow as well as they would here. The same is true of *Camassias*, *Trilliums*, some of our *Lilies* and the *Lady Slippers*.

Purdy's Hardy Perennial Plants from All Over the World

is the title of my other catalog—one of the most useful books published. You will keep it for reference. Here are some of the things which seem to be most in demand:

Irises. My collection includes the very best of the new high priced sorts; also the best of the older sorts at prices which anyone can afford.

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My collection of perennials includes a host of rare plants, and varieties for every garden use.

Forty years' export business has taught me how to pack for long distance shipments. I guarantee safe arrival. Catalogs free on application to

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EVERY garden lover knows the stately Delphinium or Larkspur. No other perennial lends itself more readily to picturesque grouping and enchanting garden effects. Few other plants reward more lavishly the care and interest of the grower.



Now, while they are in bloom you can more readily sense their infinite beauty and choose your particular favorites—or perhaps leave the choice to us.

We have a particularly fine stock of strong field grown plants for delivery this fall. These will afford you a wealth of bloom from June to October.

As the supply of plants is limited early ordering is advisable.

Choice Selected Hybrids	\$2.50 per doz.
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Named varieties—50c each	5.00 " "

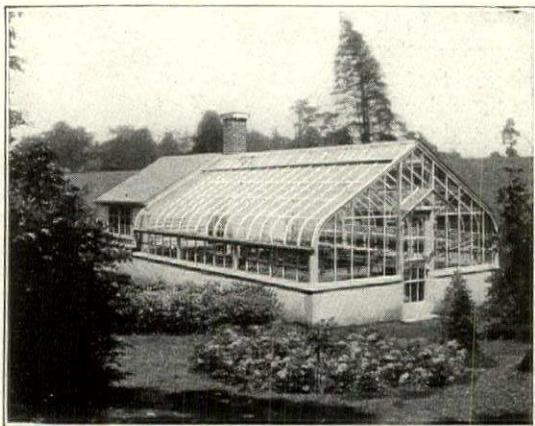
Our catalogue lists the choicest selection of hardy perennials, many of which are excellent planted in contrast with Delphinium.

Outpost Nurseries

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To own it, is quite like buying a hat. You leave the order to "send it up," and then leave all the rest to us.

We will take care of all the building bothers, and turn over to you a complete greenhouse all ready for your perpetual rose garden.

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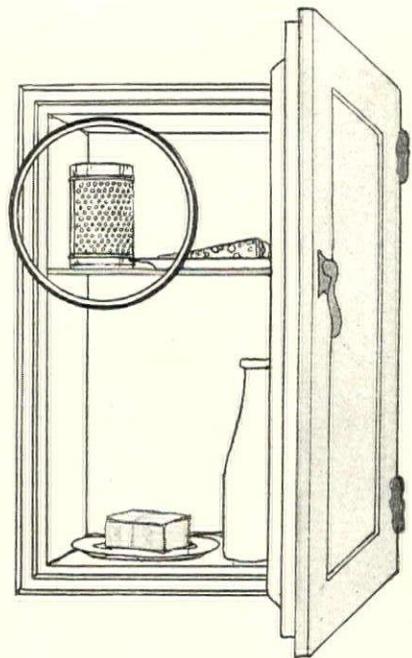
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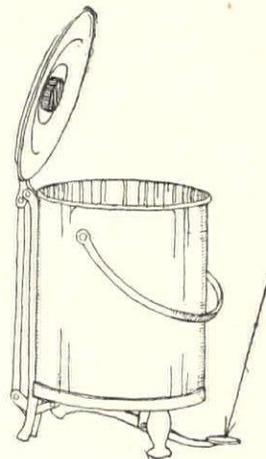
This perforated container absorbs all ice box odors and keeps kitchen cupboards and linen closets dry. From the Kanak Co., Inc.



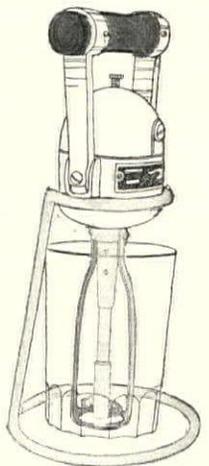
A MODEL KITCHEN

and

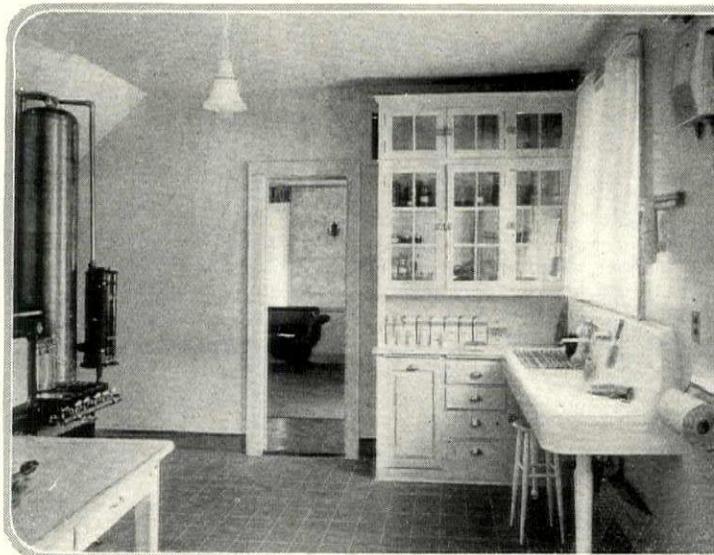
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A portable electric mixer, called "Whip-All," for egg whites, cream, puddings and "beverag



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This is a good time to sow these to produce strong, vigorous plants for next year's blooming. This is also the ideal time to sow such things as Daisies, Pansies, Wallflowers, also such favorite greenhouse flowering plants as Cinerarias, Primroses, etc.

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We offer a splendid selection of the most luscious perfect-flowering sorts, which, if set out now, will produce a full crop of fruit next June.

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We offer a really select line of Hyacinths, Tulips, Narcissus, Crocus, Lilies, Snowdrops, etc. Order now and they will be sent on arrival from Europe and elsewhere.

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- *100 Darwin Tulips, finest assortment \$3.50
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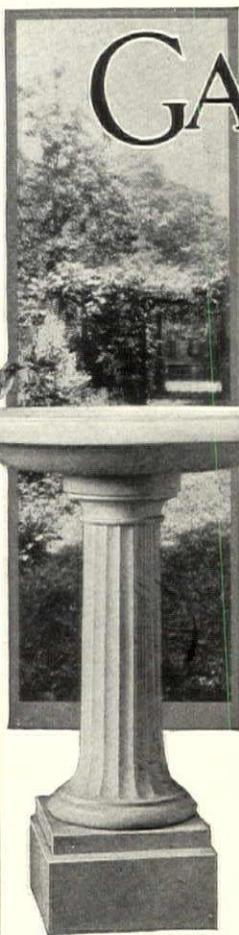
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*Gives the
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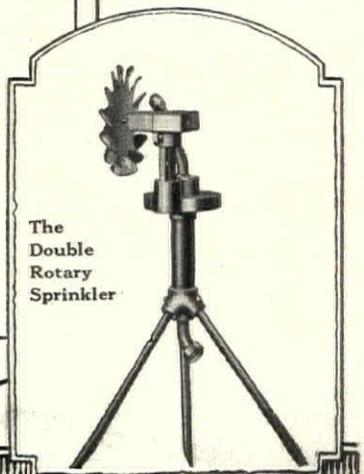
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has published another valuable book, including Peterson's Master Lists of Peonies and Iris, conveniently classifying these two most famous flowers in broadside form. Your copy is ready. Write for it. You will find it easy to select the varieties you want intelligently. In it we are offering the world's best groupings of both of these splendid flowers.

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Add a Greenhouse and Make a Better Home

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Dr. Edmund M. Mills, President Syracuse Rose Society wrote on 5th, "I have received and read your new edition, 'How to Grow Roses.' I could put only one rose book in my hands of a Rose Amateur, it was 'How to Grow Roses.' It is practical and at the same time poetical. A large rose library but it is the illustration of 'multum in parvo' I have."

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12 Jonquil	12 Tulip
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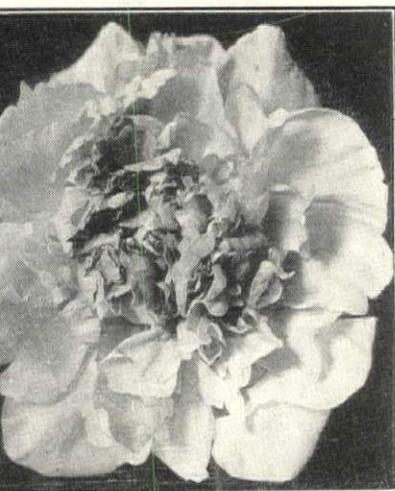
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Cash with order or 20% discount. C. O. D. charges will be added to bill. On orders received before August 15th with full cash payment we allow 5% discount.

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The Brand Peonies



Originated by
O. F. Brand
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America's
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The twenty-two Peonies receiving the highest rating by the American Peony Society, four—or nearly 20%—were produced by us. Our new creations, bred in our fields this year by thousands of visitors, are even of a higher quality than our earlier productions. You are interested in Peonies of the highest type of excellence, that will give you the greatest pleasure and satisfaction to grow in your own garden, you will, by all means, get our beautiful new catalog and see our offerings being sent you by order.

Our large, new and beautifully illustrated catalog—the most complete and up-to-date ever written on the peony catalog, that cost us over fifty cents, each is free for the asking, to every intending peony purchaser. We also have a complete assortment of the most beautiful varieties of other peonies, both American and European.

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Announcing A "Find" In Strawberries

IN INTRODUCING this latest achievement in small fruits, we challenge America to show a better berry than Lovett's All Season.

For the first time, we have a truly everbearing variety making good all seasons.

It begins bearing in June, and continues to bear large quantities right through the summer and fall, the fall crop better yielding by far than that of any of the other everbearing varieties.

We know of no other variety that will produce the crop of fruit during the hot dry summer months that does. In size, this berry equals the best of the June berries. Please note natural sized fruit illustrated above. This is just one of many remarkable varieties offered in

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Title of our new catalog, No. 108, devoted largely to the planting of pot-grown Strawberry plants. It will help you to handsome crops of everbearing varieties sixty days after plants are set out.

Throughout August, set out pot-grown plants of all varieties in any rows or beds that have borne their crop of vegetables.

At Spring will see you rewarded with handsome crops of delicious fruits of the June bearing varieties.

Write for Lovett's "Midseason Hints" to-day.

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Lovett's for Small Fruits

A few of our 77 Evergreen Varieties

In August PLANT EVERGREENS

August is the ideal month for transplanting Evergreens. To make success doubly certain, select Rosedale Trees which have been transplanted again and again. Each transplanting has pruned the entire root system, forcing a vigorous growth close to the trunk.

You can save years of waiting by ordering our Large Trees. Your choice of 77 varieties of Evergreens, to say nothing of Shade Trees and Fruit Trees. Our Catalogue tells all about them. It also describes the choicest Hardy Perennials, including Iris, Phlox and other universal favorites. A postal request will bring your copy.

ROSEDALE NURSERIES

"Outfitters for the Home Grounds"

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All the newest European and American introductions

A FEW high points about Movilla history and plants. Highest awards by American Peony Society. Highest awards by American Iris Society.

Movilla plants are unsurpassed for vigor and freedom of bloom.

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There is nothing that adds more to the beauty of town or country than dustless, weedless roadways—smooth, compact, easy of travel.

Solvay Calcium Chloride will maintain these ideal road conditions at slight expense and a minimum of labor. Solvay is a white, odorless, harmless, chemical salt which absorbs moisture from the air, lays the dust, kills the weeds and binds the road surface.

On tennis courts,—gives a fast, resilient, weedless surface, free from sun glare.

The Solvay Road Book will interest you. We will be pleased to forward a copy on your request.



SEMET-SOLVAY CO.
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A Garden of Flowers

is an unending source of pleasure. Our suggestions may help you.

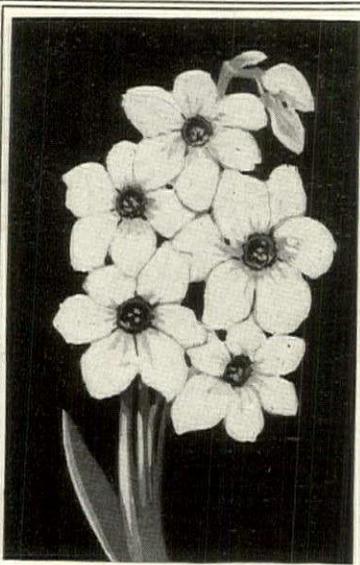
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"Pedigreed" Bulbs

Imported from Holland

Hyacinths, Tulips, Crocus, Narcissus, etc., unrivaled in size, beauty, delicacy of colors and vitality—the result of years of intensive "breeding" by specialists.

Order your bulbs for Fall planting now! And be sure they are "Shumway's"—a guarantee of expert breeding, careful selection and highest quality.

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Write for this Free Bulb Book

Lists and describes many varieties of imported bulbs. Beautifully illustrated.



Excelsior Rustproof Ornamental Wire Fences and Gates



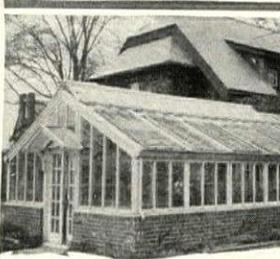
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Many Callahan owners are raising lettuce and fragrant flowers for tables the year 'round, and are profitably disposing of their surplus.

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are built entirely at our factory. Completely finished unit sections. In two days can completely erect house.

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Without a
**White Steel
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side and out with the best
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is it everlastingly against
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bowls. All stains, discolora-
tions disappear. The bowl

ing. No scouring. Just sprinkle
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can. Flush!

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Sani-Flush reaches it—cleans it—
Nothing else will do this!
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keep Sani-Flush handy in the

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Sheraton designs are the latest creations
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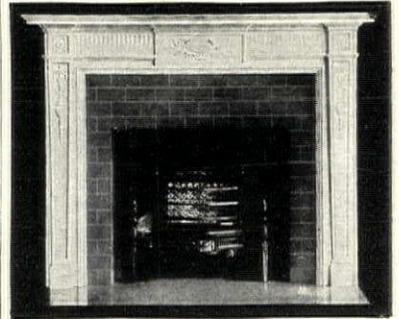
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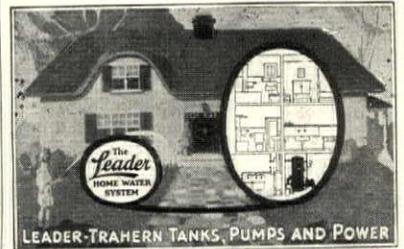
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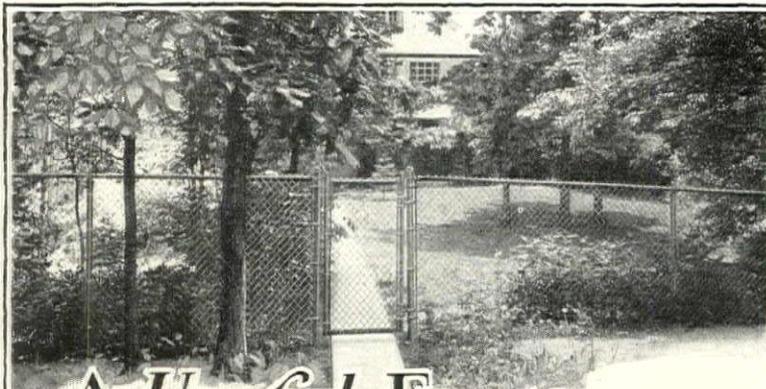


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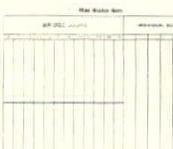
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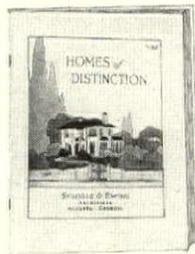
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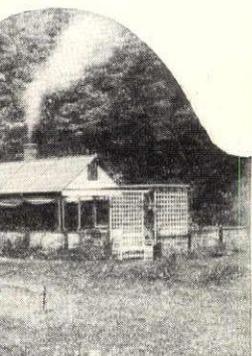
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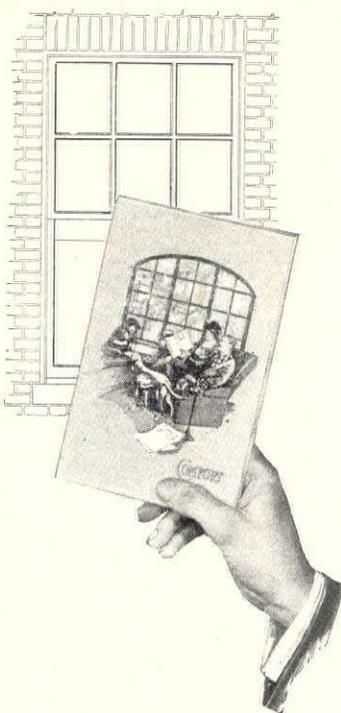
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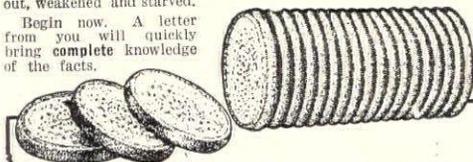
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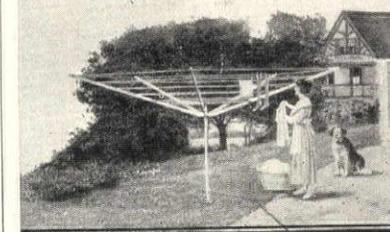
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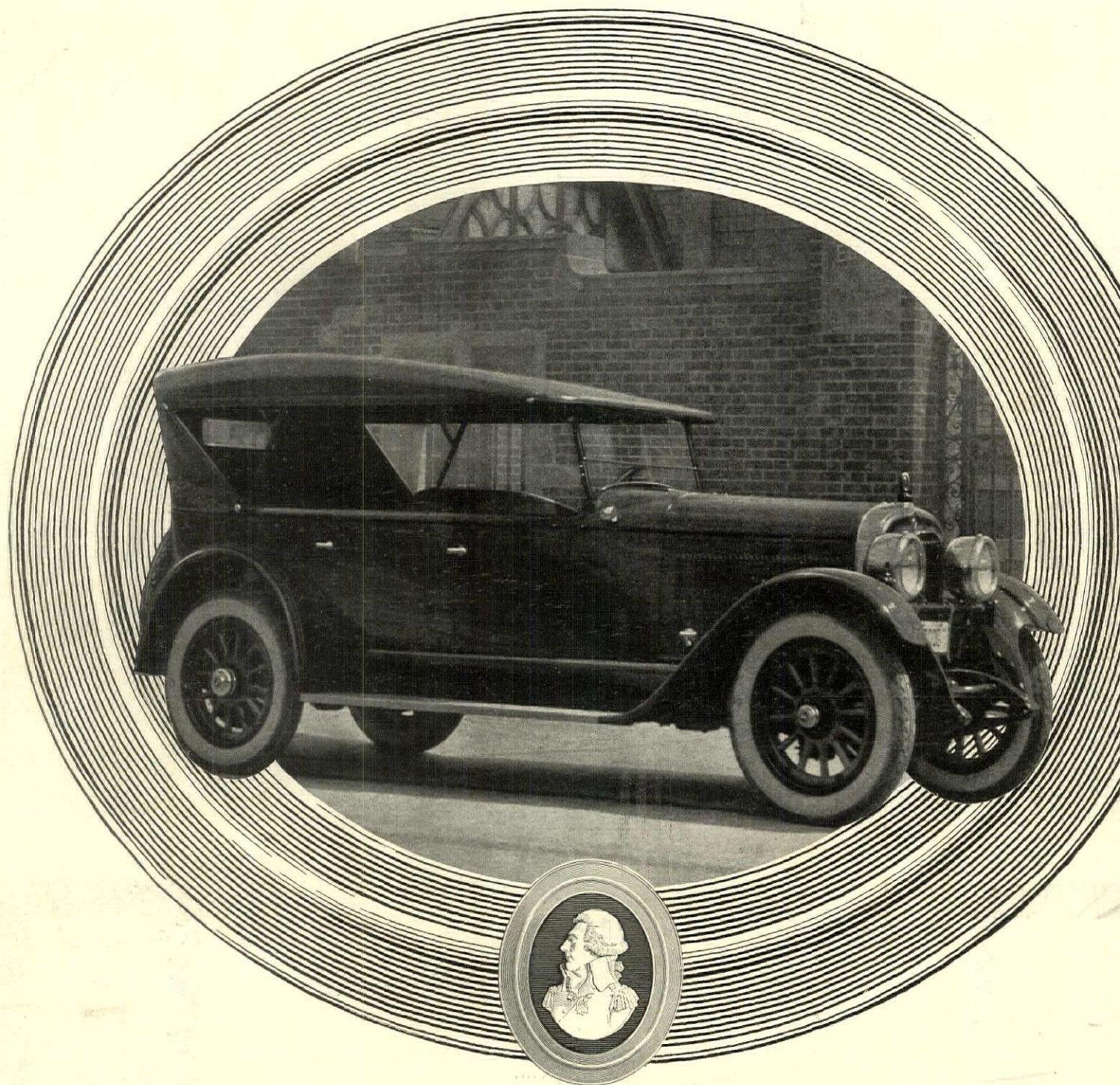
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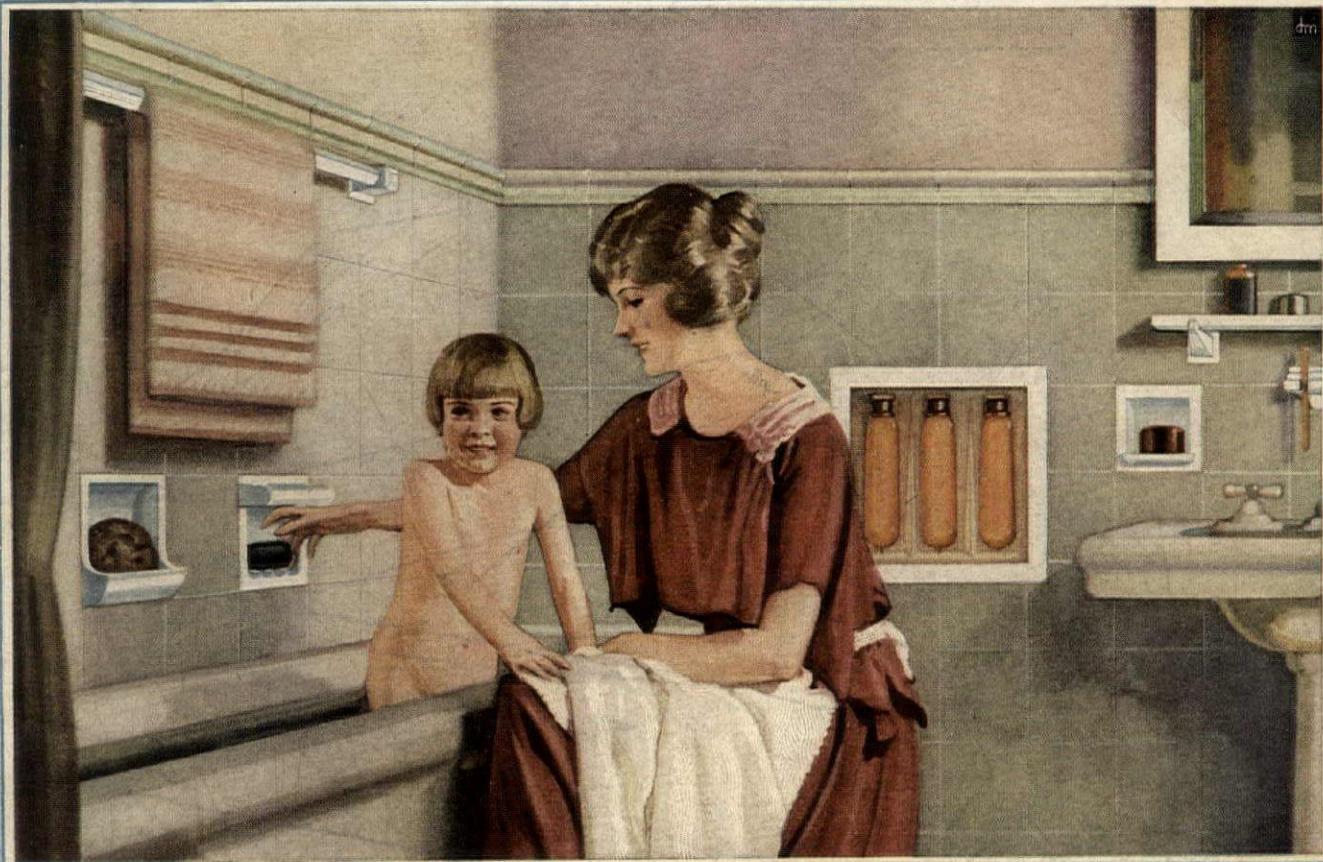
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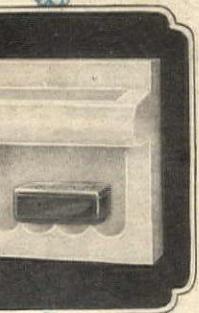
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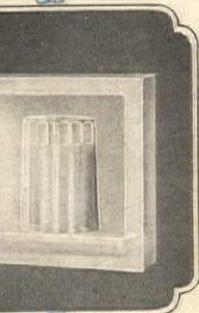
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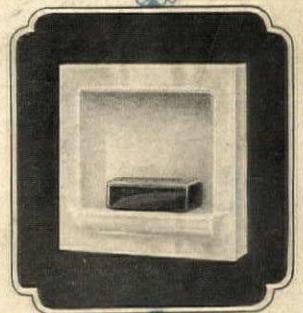
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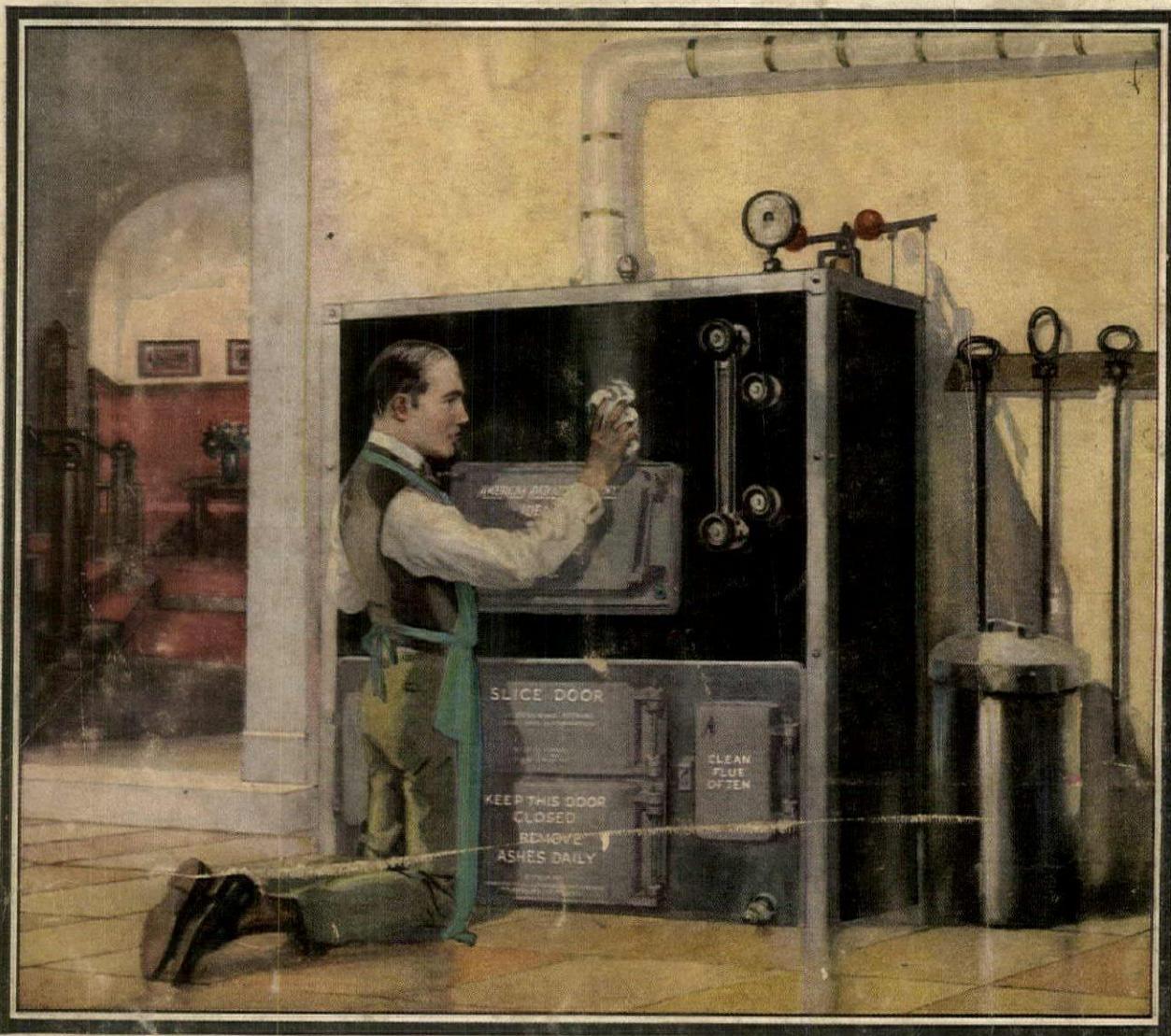
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