

L. B. Gullett

TEN CENTS

AUGUST 1929

The American Home

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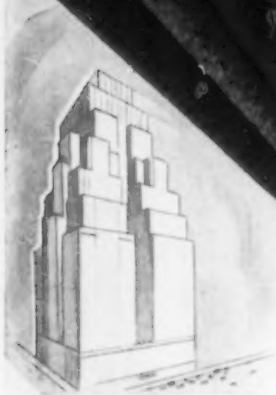
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for
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The home of Mr. Harry Steifle, of Summit, New Jersey. Designed by D. Wentworth Wright, Architect

THE AMERICAN HOME

Sincerity

IT IS amusing sometimes to play with words, to examine into their derivation and meaning and application, and their common and uncommon usage.

The word sincere lends itself to this sort of game. It has various meanings, such as whole, artless, candid, and blunt, but the commonest meaning is genuine, honest.

Webster says that the word is of doubtful origin, and various derivations have been suggested by other authorities. The most interesting of these is the Latin phrase *sine cera*—without wax—though the authorities appear to be in doubt as to the significance of this. It may have had something to do with the clean removal of the sealing wax from wine jars, but the most convincing theory has reference to building.

It appears that there were grafting contractors and slovenly workmen in the old Roman days as well as today. When the stone-cutter's chisel slipped and marred the carving of capital or cornice, the dishonest workman covered his mistake with wax. Seen from the ground this was at first unnoticeable, but as the years passed the wax hardened and fell out, exposing the telltale gash. Honest building was sincere—without wax.

Sincerity, in one use of the term, is that quality in art which distinguishes straightforward expression as opposed to the artful employment of clever technique to produce an artificial effect. There is sincerity—an honest conviction of some sort—expressed in every truly great poem, in great painting, sculpture, or music.

Architecture is one of the arts. Home building, garden design, interior decoration, and furniture-making are cognate arts, wherein we may well look for these same elements of sincerity or artificiality.

Sincerity, indeed, is almost a synonym for craftsmanship, in the higher meaning of that word. For the spirit of true craftsmanship is the purpose to make the useful and beautiful thing as nearly perfect as it can be made, whatever may be the expenditure of time, thought, and labor, and whatever may be the reward.

Find an architect and a builder with that ideal of sincerity and you have found a pearl of great price, and can afford to turn your back on brilliant reputations. Honest building is rare enough to be sought at all costs, and will help to make your home the lasting joy that a real home should be.

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UT FOR THE EVENING... BUT THE HEATER THAT SAVES SO MUCH

WON'T GO OUT!

Close the door upon a house that's warm, and empty. Stay away all evening or all day. Then come back to a house that's warm and full of comfort.

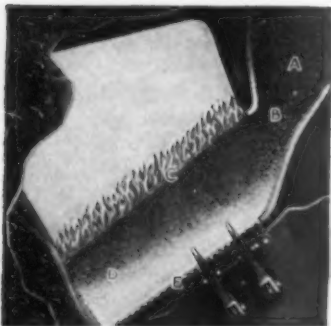
That's no miracle in this modern age, but the modern magic of the Spencer Heater is that it gives you automatic heat with the same dependable fuels that you have always known, but in low cost sizes that save as much as half your annual heating cost.

Instead of flat grates that must be fed frequently by hand, each Spencer has Gable-Grates that slope up toward a storage magazine. Fire burns up-hill on the Gable-Grate, the natural way. Fuel rolls down from the water-jacketed magazine to feed the fire automatically for twelve to twenty-four hours.★

This Spencer construction adds economy to automatic fuel feed because it permits the use of small size fuels. These fuels are low in cost because flat grate heaters are not designed to burn them satisfactorily. In the Spencer, No. 1 Buckwheat anthracite, which costs about half as much as other domestic sizes, gives more uniform heat than larger sizes do in ordinary heaters.

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The Spencer book, "The Fire That Burns Up-Hill," is illustrated with photographs and diagrams and contains a few of the thousands of letters from home owners who have used Spencer Heaters during the past thirty-three years. Write for this book, and see for yourself how the Spencer scientific principle for burning solid fuel can save as much as half your annual fuel cost. Spencer Heater Company—Williamsport, Pa.



★Once a day fuel is put into the magazine (A). It fills the sloping Gable-Grate to the level of the magazine mouth (B). The fire bed always stays at the level shown at (C), for as fast as fuel burns to ash (D) it shrinks and settles on the Gable-Grate (E). As the surface of the fire bed (C) is lowered by this shrinking process, more fuel feeds down of its own weight over the top of the fire bed, with no need for motors or mechanical parts.



FIRE BURNS UP-HILL FUEL ROLLS DOWN



Spencer Heaters are made in two types and in capacities to suit every size of home or building. Illustrated is the cast iron sectional Spencer with enamelled steel jacket, for homes and small buildings. A complete line of Spencer steel tubular boilers is made for large buildings. Sold and installed by responsible heating contractors.

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Photograph by Harry G. Healy

A MIDSUMMER IDYLL

When cool breezes do not blow, when the pergola lies sun-flooded, this pool, mirroring ferns and leafy shadows, breathes peace and contentment. On the estate of Mrs. F. W. Roebling, Spring Lake, N. J. Clarence Fowler, landscape architect

THE AMERICAN HOME

AUGUST

1929

A little Dutch Colonial in Brook Lane

*The home of Mr. and Mrs. Arthur G. Nelson, in Plainfield,
New Jersey, reveals the charm of simplicity*

MARJORIE LAWRENCE

ROUND the corner, down a quiet little street called Brook Lane, the house stands smiling in the morning sunshine. Built of stone and white-painted clapboard, with green shutters, low eaves, and a trim picket fence at one side, it nestles comfortably into the softly verdant background that nature has provided. Gay tulips and daffodils stand sentinel beside the flagstone walk, and an inviting bench on the

Built of stone and clapboard, painted white with green shutters, and with a trim, picket fence at one side, this Dutch Colonial house (below) has dignity and

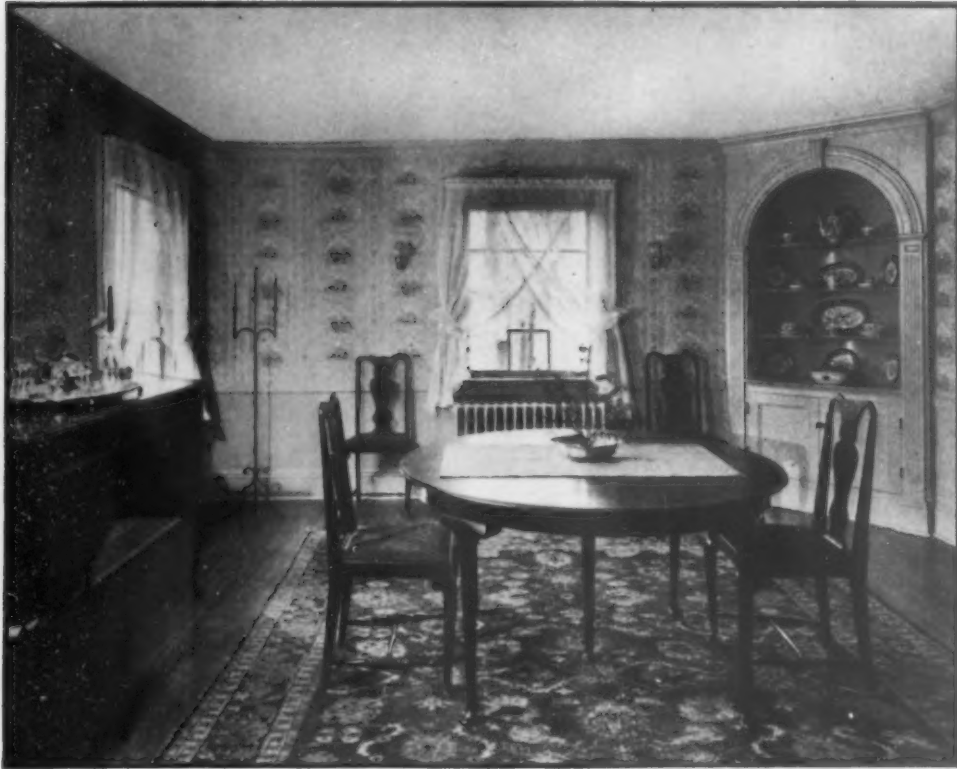


tiny entrance porch welcomes the visitor.

This house, the home of Mr. and Mrs. Arthur G. Nelson of Plainfield, N. J., is a striking example of the art of making the best possible use of a building site. It is also an object lesson in the charm inherent in simplicity. It is built on property known as the old Martin farm, and the excavation which was used had been dug originally for the

charm. The hall (left) has arches on either side through which vistas of the other rooms may be seen (Photographs by Richard Averill Smith)





An arched corner cupboard decorated with the shell design is built-in in the dining room. The furniture of simple lines, fits the room



The little den (below) is panelled in pine, waxed to a high polish. The side on the front of the house is occupied by a deep window embrasure, flanked by arched cabinets

A four-poster bed, an old Colonial spread, and a lowboy develop the character of the only room with low eaves



barn. Adjacent to Mr. Nelson's house, the old farmhouse, which was built in 1717, is still standing.

Brook Lane is not merely a euphonious name devised by a real estate firm. It is fully justified by the stream which curves around the back of the Nelson property, and which served to water cattle in the days when a barn stood on the site the house now occupies. Old timbers from the original building have been thrown across the stream as a temporary bridge, and old stones of soft and varied coloring have been used to build the foundations of the house.

The house is Dutch Colonial in type and is built in the form of an "L." The small entrance porch may be visualized as occupying the angle of the letter. The hall has arches on either side, through which one enters the other rooms. When we visited the house, we were ushered into the living room, and, while we waited for our hostess, our attention was caught by the exquisite floral arrangements which enhanced the beauty of the room and hall. In the bay window stood a gray stoneware jar with a few long sprays of rose-tinted snapdragon, displayed to advantage against the simple white curtains of dotted net. In the hall we could see on the little Sheraton console, a blue bowl filled with lilacs and snapdragon.

The living room runs from the front of the house to the back porch, which presents a delightful view of the little brook and the woods behind it. In the side wall, opposite the archway with its two small steps leading from the hall, is a fireplace of Colonial design. Around the fireplace is a grouping which includes a love seat, an Early American wing chair, and two tables. The color scheme of the room combines an unusual grayish blue with notes of orange, shading into red. There is much brown, both in the furniture itself and in the coverings selected. The glazed chintz on the love seat has a colorful pattern of orange and brown and is piped in blue. The same chintz is used on a comfortable chair standing by the triple window at the front end of the room. Across from the fireplace, stands a lovely old Empire sofa, covered in tawny mohair.

THE EARLY American chair by the fireplace has a slip cover of blue denim, with a pleated flounce. There are few pictures in the room—a pair of sporting prints in simple wooden frames, a Godey's Lady's Book picture, and an engraving of Washington, framed with a black mat. French doors at the rear end of the room, corresponding to the bay window in front, open on the screened porch which is used as an outdoor living room and dining room. Next to the door stands a mahogany

secretary. The furniture mentioned, together with several occasional tables and chairs, is all the room contains, although it is large. The absence of superfluous furnishing gives it a spacious and restful feeling.

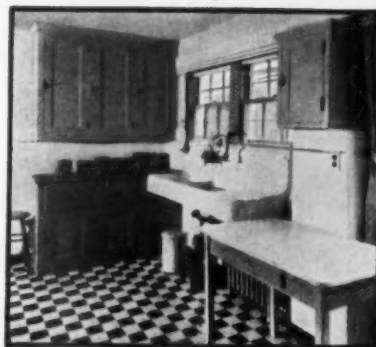
Two features are outstanding in the living room. First, every comfortable chair or couch is flanked by a small table holding a lamp, ashtrays, or other important accessories. Second, the wood of the furniture, in which mahogany predominates, has a noticeably lovely patina. Mrs. Nelson explained that she herself has refinished several of the pieces in the living room and elsewhere, and that she takes special pride in her woodwork.

Crossing the hall, we entered a most delightful room known as the pine room. This occupies the space that would ordinarily be given to a sun porch. It has abundant windows, and Mrs. Nelson considers it more practical than a sun-room, since it is flooded with sunlight all winter and is not so likely to be cold as rooms with more glass and less wall. It is also easier to keep this room cool during the warm hours of a summer day, and the family can use the open porch in the rear when it is not too hot out of doors.

An unusual decorative scheme in the complete and convenient kitchen is effected by black and white linoleum tiling, gray woodwork and walls, with color accents of bright red



An Early American wing chair sits at the fireside in the living room, and a comfortable chair upholstered in glazed chintz is drawn close to the windows



This little den is paneled to a good height in knotty pine, waxed to a state of glossiness. The entire side on the front of the house is occupied by a deep window embrasure, flanked by two arched cabinets, which display pewter and old bottles on their shelves. Beneath the window seats is a row of cupboards, latched with excellent reproductions of old ironware. Their convenience as receptacles for playing cards, radio batteries, and magazines, which can so unpleasantly disorder a family room, is obvious.

A quaint scalloped wooden cornice board complements the side drapes of old chintz, printed in a characteristic old pattern. The furniture is distinctly Early American in feeling. A sawbuck bench, a milking bench, a rush-seated chair, and an old-time child's rocker add a great deal of atmosphere. Against one wall stands a charming copy of a primitive love seat with wooden wings. It is upholstered in henna cloth of a coarse weave, and the color harmonizes with the window-curtains and the chintz-covered rocking-chair. Braided Colonial rugs are scattered on the floor. As in the living room, the furniture is a joy to behold, and one (continued on page 592)



Wallpaper of a delicate Empire design in green and yellow is used in the guest room. Spool beds, a highboy, and a dressing table draped in chintz lend a quiet dignity

Products of the potter's wheel

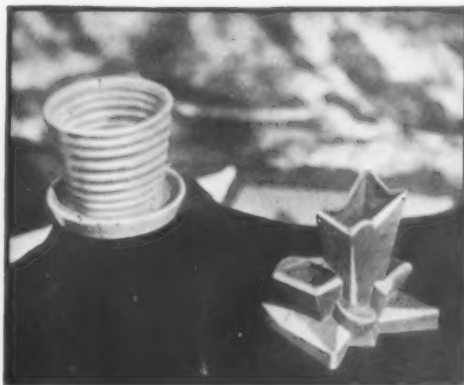
*The eternal beauty of molded earthenware
lives even in the humblest pieces*

LEONORA DE LIMA ANDREWS

POTTERY is a boon to the person with either expensive taste or limited purse. Its value is inestimable, not only because of the pleasure derived from using and looking at it, but literally because of its range of cost. There is pottery to meet every pocketbook, just as there is a use for pottery in nearly every household task. And to those of us who must shop with a weather eye on the price tag, this ware is a particular source of joy. Such loveliness is found in small pieces, and even the most beautiful of the larger pieces may oftentimes be had for small sums.

The advantageous use of pottery in decoration, probably more than any other ornamental ware, depends upon the good taste of its owner. She may be guided in her choice by considering the form or shape of the bowls or urns, and using them where they will contribute best to the composition and color scheme of the room as a whole. Nine-tenths of the effectiveness of this ware comes from its color and placement, enhanced by contrasting it or blending it with adjacent objects.

Used in a living room on book or mantel shelf, a pottery bowl may add a touch of ruddy color. For such use as this, the luster flame ware stands preëminent. It is a new development (our own century's contribution to the art of ceramics) of patented process of manufacture. After the clay is molded in the usual manner it is baked without glazing. Prisms of glass



Modern pottery comes in a wide range of styles, from a conservative ribbed green or yellow flower pot of Early American descent to an eccentric German cactus pot of varied pastel shades (Courtesy of Stern Bros. Photograph by Don Diego, Inc.)

used in the kiln transfer the color and brilliancy of the flame by a secret process to the ware itself. Bowls and urns emerge from the kiln, their surfaces glittering with an iridescent coloring not unlike that of Tiffany glass, if one can imagine Tiffany

Urns and pitchers with the beauty of simple lines, a fluted console set of Venetian blue, jade, or yellow flambé, and an oval fan vase (Courtesy of Unaka Potteries Inc., and Fulper Pottery Co.)

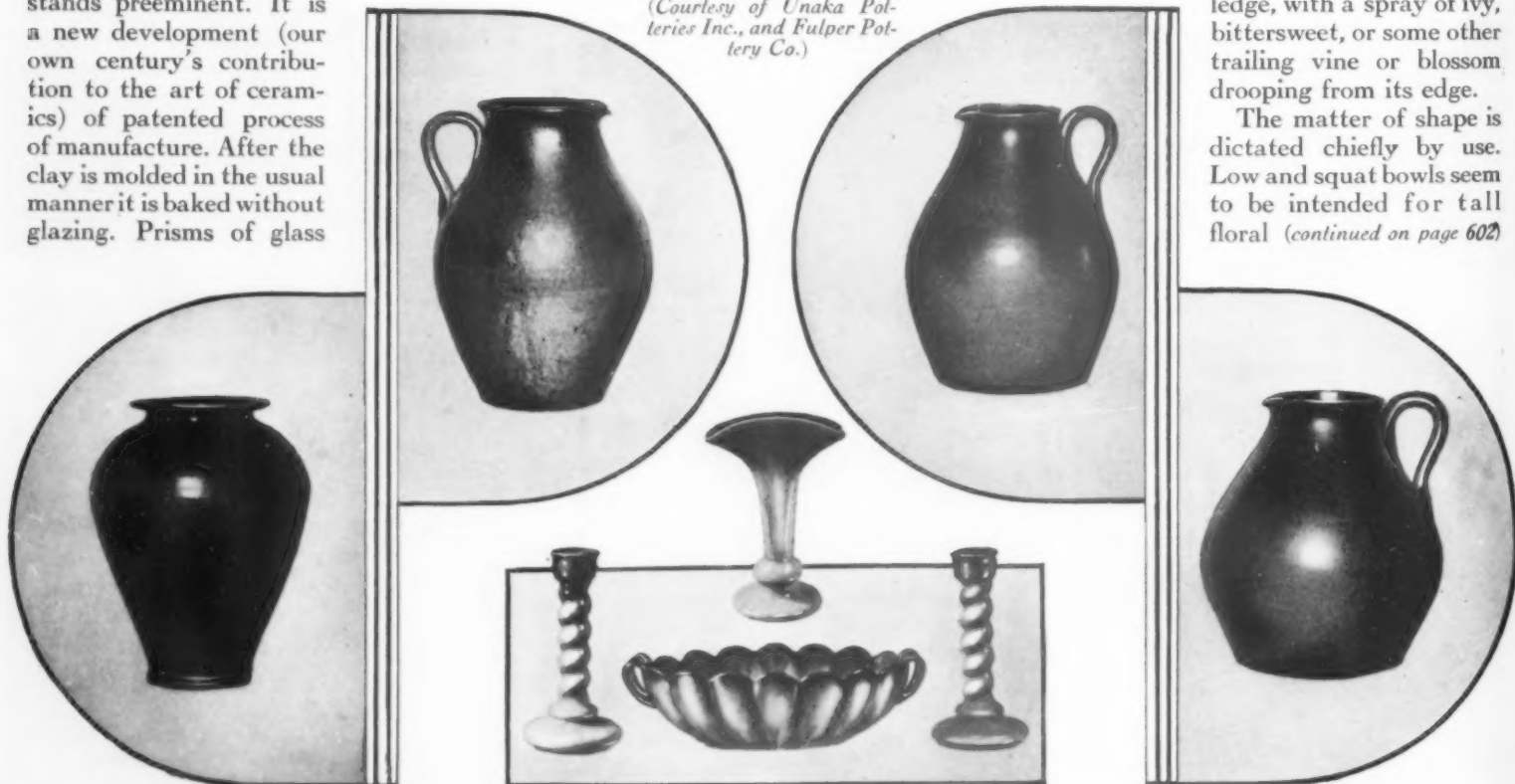
glass highly polished and of thick heavy consistency. This ware ranges in price much as does other pottery, from two dollars up.

For those whose taste runs to quieter tones, but to whom more than form must appeal, we are reminded of a ware made in the mountains of North Carolina. The clay is of varied colors so mixed in molding that swirls and eddies of each color show on the finished surface. The colors are brought out more clearly in the baking, and the mixture of the clays results in a lovely product, especially pleasing, perhaps, because its beauty is intrinsic and not superimposed through glazing.

A journey to the crockery department of a store or gift shop becomes an inspiring trip of adventure. Shall your new ornament be short or tall? Thin or squat? Brilliant or subdued? Consider where you will place it and so determine your choice.

In general there are a few rules which one may follow regarding height. An ornament that is to be placed below the eye level should be tall; one above the eye level, of diminishing tallness as the height of its position increases. The pottery bowl of cheerful hue is most effective placed high on a ledge, with a spray of ivy, bittersweet, or some other trailing vine or blossom drooping from its edge.

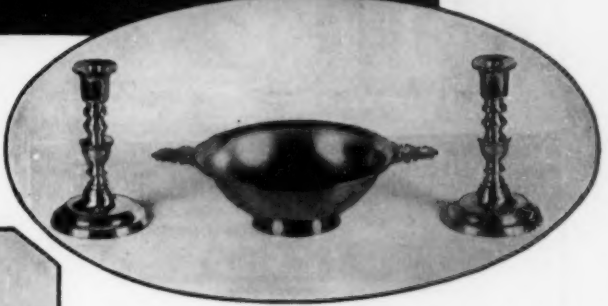
The matter of shape is dictated chiefly by use. Low and squat bowls seem to be intended for tall floral (continued on page 602)



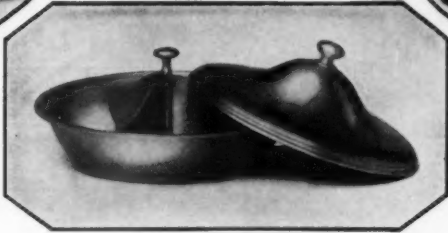


A coffee service (above) whose graceful curves bespeak an aristocratic ancestry of design (Courtesy of Vaughn Pewter Co.) The covered vegetable dish (right) of Early American design goes modern and has three inner

The dull silvery polish of a pewter coffee service, bread and butter plates, and a flower bowl reflects the rosy flush of old-time china on this breakfast table (Courtesy of B. Altman & Co.)



partitions for facility in serving. (Courtesy of Reed & Barton.) The console set (above) lends itself to a variety of uses. Either candlesticks or bowl may be used alone (Courtesy of Old Colony Pewter Co.)



Pewter fashions old and new

The ware of our forefathers with its age-old beauty graces the modern table

HANNA TACHAU

THE VOGUE for pewter is in the nature of a renaissance; for pewter returned to favor when our appreciation was awakened to the simple beauty and delightful quality of early English and American furniture, as well as to those dignified household belongings which our ancestors used in their daily life.

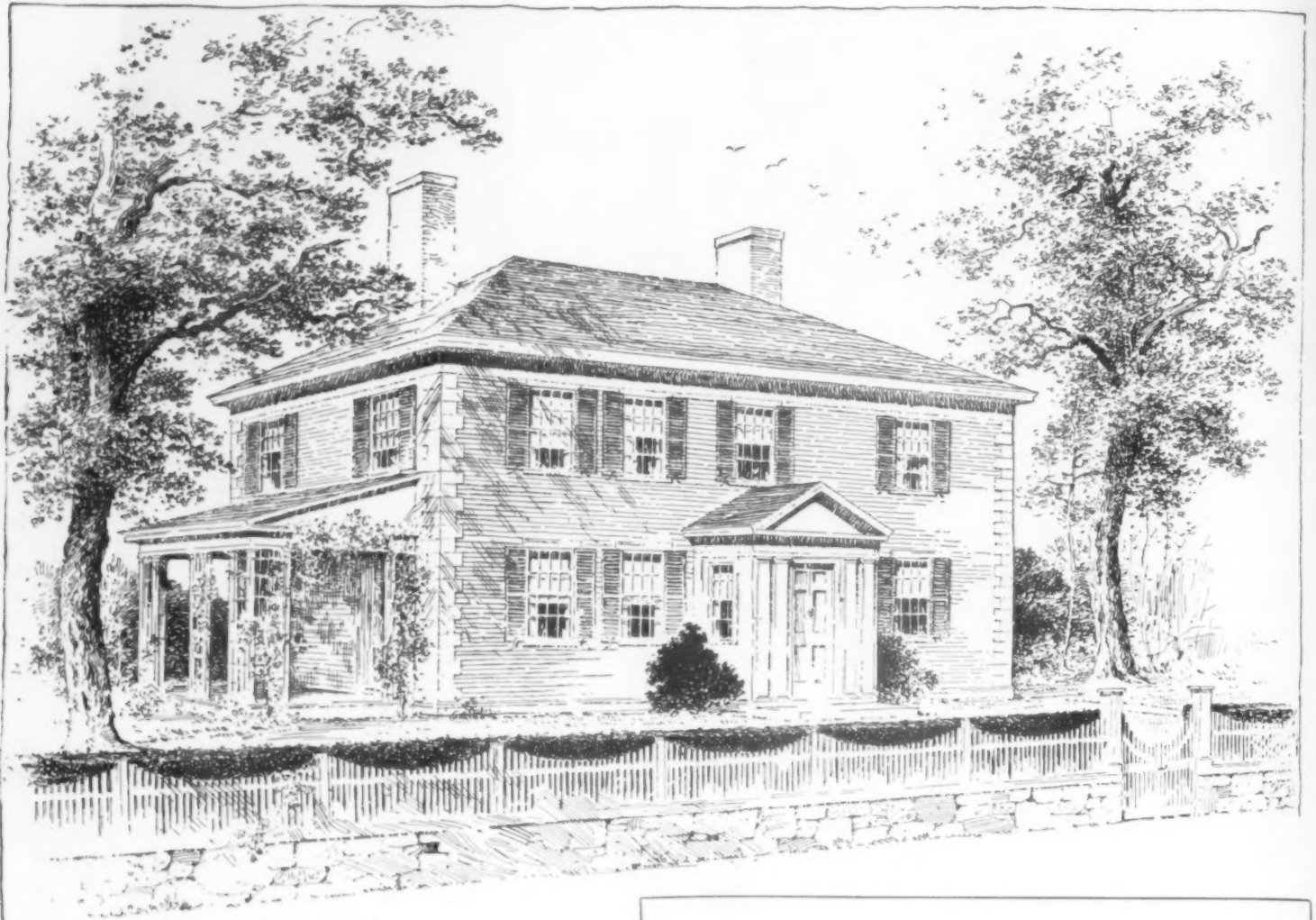
Perhaps no metal has ever been used and known more universally than pewter; it did service even before ancient Greek and Roman days and continued in usefulness down through the years, until its sudden disappearance during the last half century or more. About 1850 its manufacture almost ceased, for china and pottery took its place.

Only the necessary articles were produced in the early days of pewter-making, when there was but little time for the luxuries of life. It is hard for us to realize that less than a hundred years ago pewter constituted the ordinary tableware of our ancestors. For centuries it was found in practically every home, and only three or four generations ago pewter was the best that even the very prosperous could have.

In the fourteenth century it was found only in the homes of people of rank or of those holding official positions who were wealthy. A century later it came to be generally used by the upper classes, but

even then it was too costly to become a common commodity. Much later it was widely used in taverns and inns, and the making of drinking vessels became a lucrative trade that was highly developed. American tankards and drinking cups, with and without lids, were generally patterned after those of English design, and the pieces that remain to us are simple and beautiful in line and proportion, exemplifying the pewterer's art at its best.

To-day this old ware of another day has come again to our tables, and its popularity is so great that the demand has brought forth modern productions which have all the beauty and decorative value of their (continued on page 602)



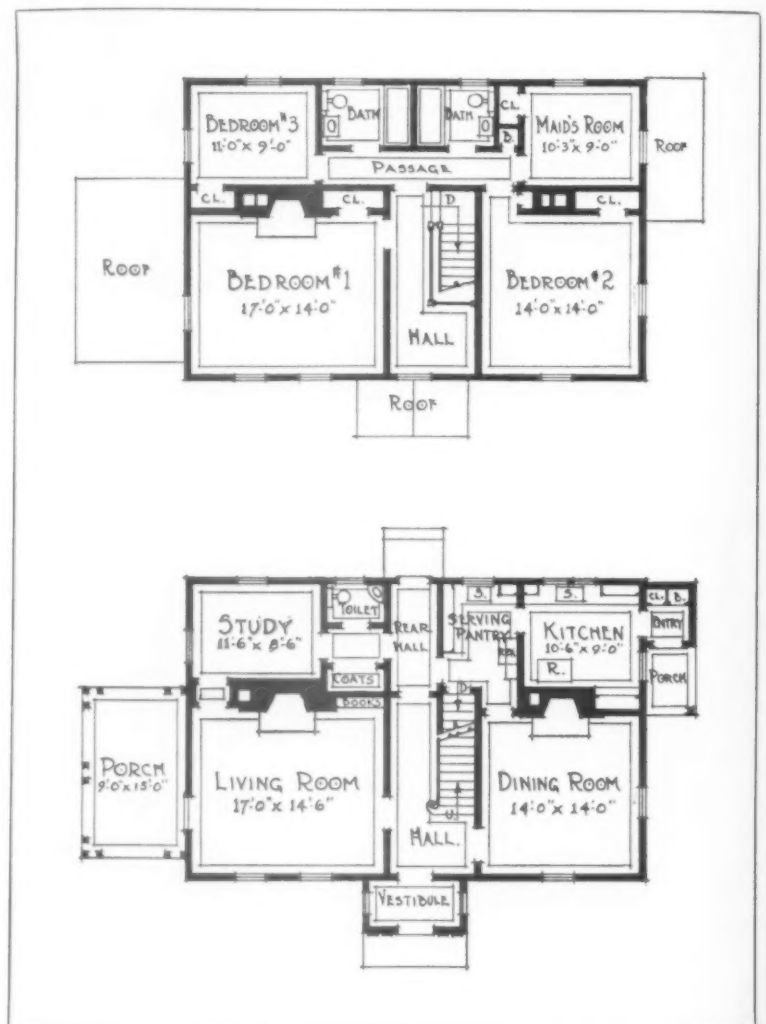
Designed by a firm of women architects, Howe, Manning & Almy, of Boston, this house is estimated to cost about \$15,500. The cubage is 26,950 cubic feet.

A DOWNRIGHT YANKEE

Seldom is this particular Colonial type seen outside its native New England

Cape Cod and the North Shore above Boston have many such substantial, four-square houses as this. Painted yellow or white with green blinds, often with simulated stone quoins, and sometimes with brick-walled ends, they reflect the quiet beauty of late Colonial times.

The hip roof, used on many Georgian houses, also fits the late Colonial type. The porch, while not a Colonial feature, is certainly New England, as is the front vestibule. Too much formality in the exterior design has been avoided by putting one window on one side of the door and two windows on the other.



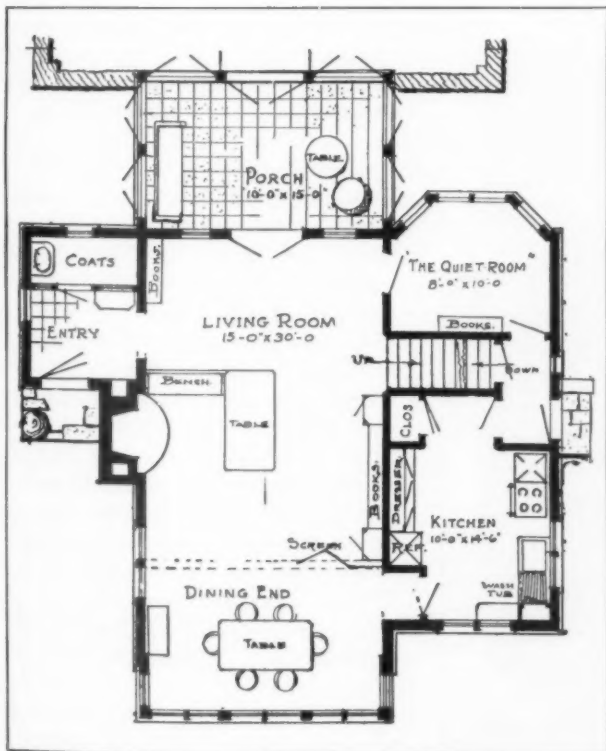


The architect estimates that this house contains 23,435 cubic feet and could be built where construction costs are not excessive for \$8,000. It is in the English cottage style, and is of frame construction with stucco walls. The foundations are concrete cinder blocks, and the roof is covered with wood shingles stained red

A HOUSE OF MANY WINDOWS FOR \$8,000

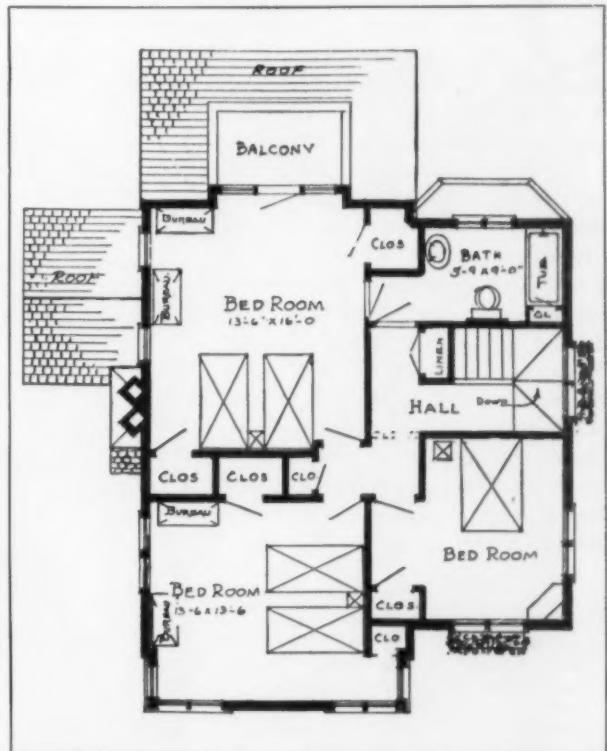
Designed for THE AMERICAN HOME

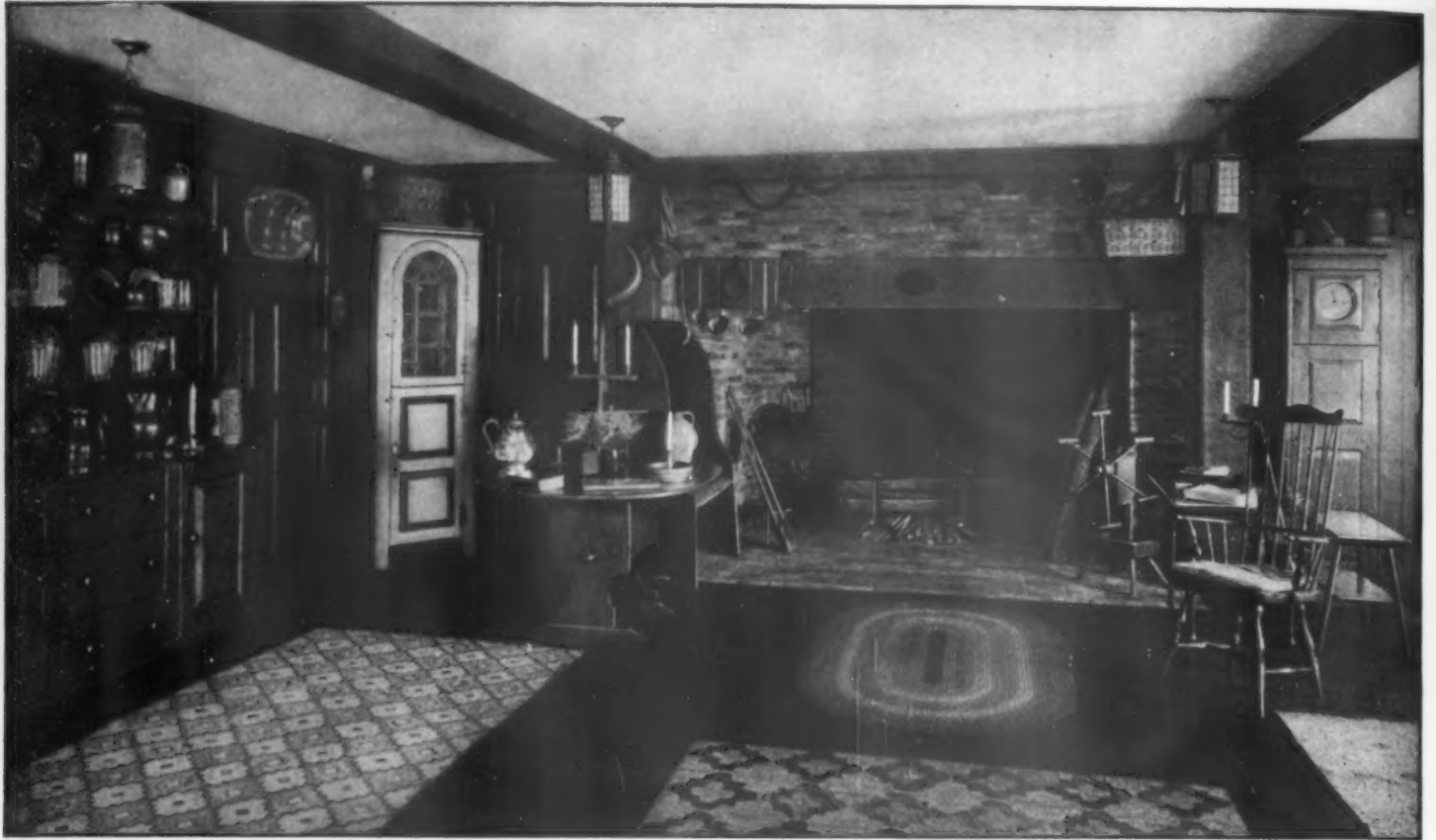
by LAWRENCE VISSCHER BOYD



The house is 41 feet over all. It is heated by a warm air generator. The flooring is of random widths yellow pine; the interior trim is of cypress stained with one coat of brown. The walls and ceilings are of sand finish plaster or of wallboard. The windows are casement sash, painted ivory white

Notice in the plans "the quiet room," which can be used either as a library or as an auxiliary dining room. All rooms are well ventilated and all have straight walls. Notice, too, the many good-sized closets





A tavern settle, a comb-back Windsor chair, pottery jugs, and pewter declare that this combined living room and dining room is Early American. A few fine New England antiques set the decorative style (All photographs by Mattie Edwards Hewitt)

Look for your decorative guideposts

*A rug or chair may point the way to follow
in your complete furnishing scheme*

JANE TEN BROECK

ONCE there was a woman who built herself a little house in the country because she had fallen heir to three hooked rugs and an old pewter jug. This may seem an exaggeration to such of you who set out to furnish your homes with a full purse and the guidance of a professional decorator. But to those of us who are contemplating a new home or even furnishing a one-room apartment, and who are a bit vague as to just which of the many styles of furnishing we shall follow (and just how we are going to buy the things called for when once the style is determined) the three hooked rugs and the pewter jug are symbolic. They have the significance of the Biblical handwriting on the wall.

The days of Old Salem's prosperity are echoed in the hall. Clipper ship prints adorn the walls and the simple woodwork, with its H-hinges, the ship's lantern, and the hooked rug mark the period



filled board. They made her think of clean-smelling, chintz-hung bedrooms. They suggested the tang of apples down cellar, the song of a robin in an orchard tree. In short, a little country house. And so she built just that.

The rest of us can learn a lesson from her. Let something which we already own and like and hope to have always in our home determine the decorating scheme. Such a plan is at once inspiring and satisfying.

My own lovely orange Kazak rug demanded a harmonious environment, which I set out to find on bargain counters, in second-hand furniture shops, and in the regular channels of house furnishing. An unwilling painter after persuasion gave me hay-colored walls, mantel, and woodwork. Then I found the first bargain, a toile de Jouy chintz in an enchanting pattern of sienna color and warm yellow.

This went up as draperies and also was used (continued on page 606)

Right mantels

For room harmony

MATLACK PRICE

DWIGHT JAMES BAUM, *Architect*

THE mantelpiece is such an obvious feature in the room that it has sometimes seemed to me that real understanding of its possibilities has been missed. It has received either too much or too little thought, and, as a result, it has been given either too much or too little importance in the room.

Does one often think exactly what a mantelpiece is? Essentially, it is a frame for the opening in which a fire is to be built. In the earliest houses built in this country there was no mantel shelf or elaborate superstructure. The fireplace was framed with a boldly proportioned molding, and sometimes this was combined with a border of old blue and white delft tiles. Usually the wall in which the fireplace was set was paneled from floor to ceiling, even if the other three walls were not, and the introduction of the mantel shelf came later.

This was a logical development, because the fireplace became the central feature of the room. Chairs were drawn about it, and it was only natural that above the fireplace an important picture would be hung or a mantel clock or a ship model placed. Obviously a shelf was needed for such things, and so the mantelpiece, as we know it to-day, came into being.

There was, to be sure, an interval during which the mantelpiece fared ill, along with interior design, furniture, and all else. Following the classic revival period—approximately in the era immediately following the Civil War, and through the 1880's—newly wealthy people somehow took a notion that the old open fires of their fathers and grandfathers were old-fashioned. Perhaps these people did not like to be reminded of the farmhouses where most of them had grown up. At any rate, this was the time when many a fine old open fireplace was reduced to a miserable little grate, around and above which was reared an ornate fantasy which people called the mantelpiece. I am sure you have seen them. Tier upon tier of little shelves, a net of spindle supports, little spindle railings, much debased carving and embellishments of deeply beveled mirrors, plaques of metal *repoussé*, and a curiously depressing kind of English glazed tiles that were once very popular here. One hardly needs to picture this kind of mantel, or to describe it further, except to say that it was usually adorned with *(continued on page 626)*



For the unaffectedly simple house this type of mantel and fireplace is very satisfying. Its simplicity, however, should be the keynote of the whole house



A restrained architectural note in a mantel which frames a row of old Dutch Biblical tiles in delft blue. These appear as a characteristic fireplace embellishment in some of the oldest of our houses

A charming interior in the very early American manner. It is, in fact, the private office of the architect who designed it. The mantel treatment here is essentially an architectural part of the room





Photograph by Paul Windom

Mr. Windom's Italian house (see following pages) like his English and Spanish houses previously published is based directly on the native architecture of the country. The house shown above is somewhat similar to Mr. Windom's own design

Our architect's notes on Italian homes

The third portfolio of material gathered in Europe by the architect for THE AMERICAN HOME

PAUL WINDOM

THAT part of Tuscany comprised in the triangle formed by Empoli, Florence, and Siena holds much rural architecture characteristically Tuscan. This is the famous Chianti region; Poggibonsi might be said to be the capital of it. Along the western portion of this district flows the Elsa, a rather sluggish, muddy stream resembling so many other Italian rivers. The Elsa valley is one huge vineyard and all agriculture here appears subordinated to the culture of the vines.

Scattered throughout the valley and among the neighboring hills are many farmhouses of distinctive character. A large number of these are buildings housing from two to five families, and in consequence they are of great size. These larger buildings for the most part have confused plan and ill-proportioned masses, because wings and additions of various sorts have been piled on and thrown out as became necessary, with little thought for their effect architecturally on the original mass, which may have been attractively designed.

It is also true that there are few smaller houses which are not marred in one way or another by faulty roof design or by unpleasing proportions. It is possible that the finest type, the one most nearly architectural in feeling, is the house with a nearly square plan—two floors sur-

mounted at the center by a square masonry tower which serves as a pigeon loft. But it would be obviously impossible to make such a plan fit economically into our modern needs.

ANOTHER type, frequently seen and of a true Tuscan character, does not have the central tower but usually features an exterior stair. This type is fundamentally rectangular in plan, but in most instances there have been added to it sheds, stables, and various dependencies, wherever needed. This kind of house appears to me to be the most suitable for adaptation.

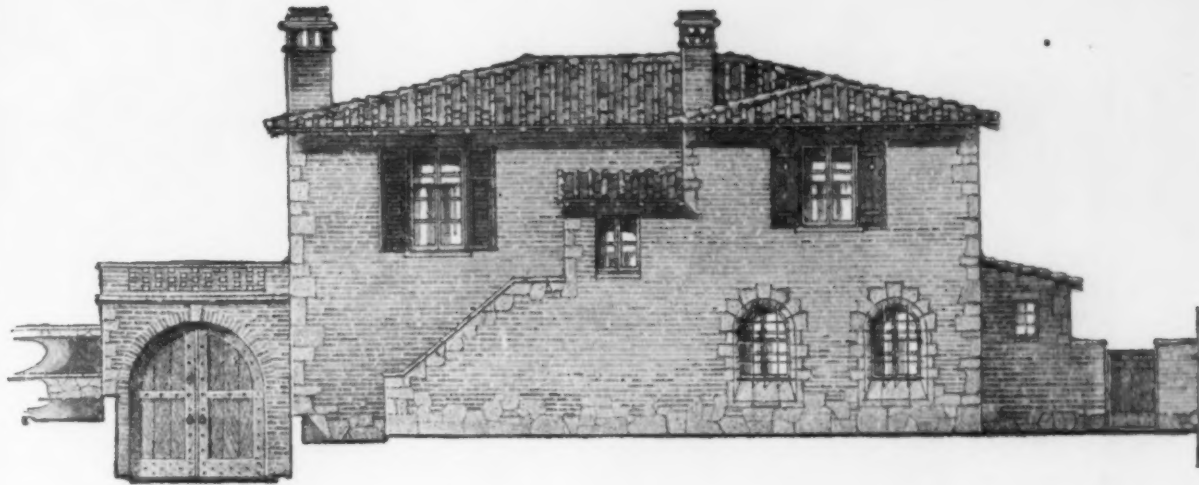
Seen against a background of vineyards, cypresses, and Italian sky, these houses have a picturesque quality that is rather hard to analyze. In their ingenious architecture (if one may call it that) and in their sincerity of construction are reflected the rugged character and simple lives of those who inhabit them. Their owners and builders are toilers, whose lives are spent in the vineyards with rare ventures to market, and only very occasionally do they come in contact with that outside world which they see at the country fair or at carnival time.

The Tuscan farmhouse stands on a plain, a hillside, or a hilltop. It has no

flower gardens and no attempts at decorative planting; one approaches the house usually through the farmyard, every available yard of earth being given over to the vines. Sometimes there is a small olive orchard. Undoubtedly the first impression is one of neglect or dilapidation, but the unfailingly picturesque effect of the whole soon redeems this.

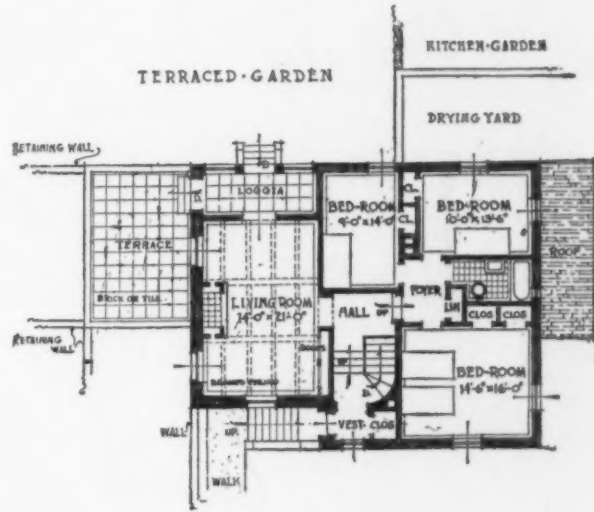
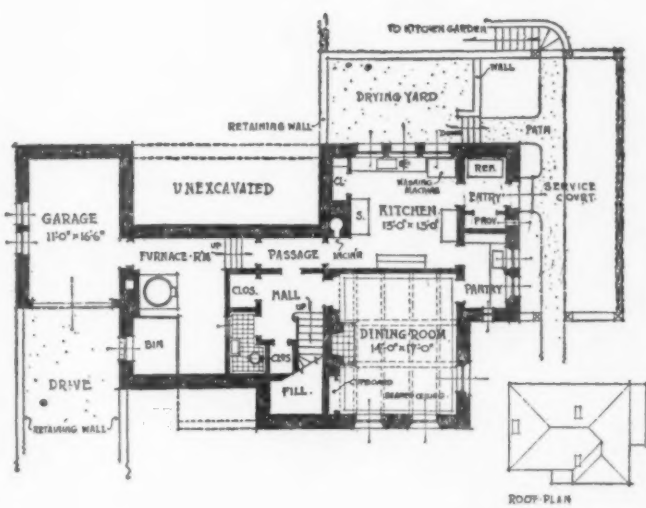
The color and texture of the house are suggestive of protective coloration, so exactly do they harmonize with and merge into those of the land about. Browns and grays prevail; the stucco, when there is enough of it to judge, is in tones of ocher. Only the more important houses have about them groups of cypresses, those trees which in our country are reserved for cemeteries and chapels. The fine villas and castles, however, permit themselves straight broad avenues of approach flanked by cypresses.

The living quarters in the smaller houses are almost invariably on the second, or upper floors, the first or ground floors being given over entirely to stabling, storage, and general farm uses. A stairway, either exterior or interior, leads to the common room which is the center of family life. Here burns the little wick before the shrine—often a terra cotta medallion (continued on page 616)



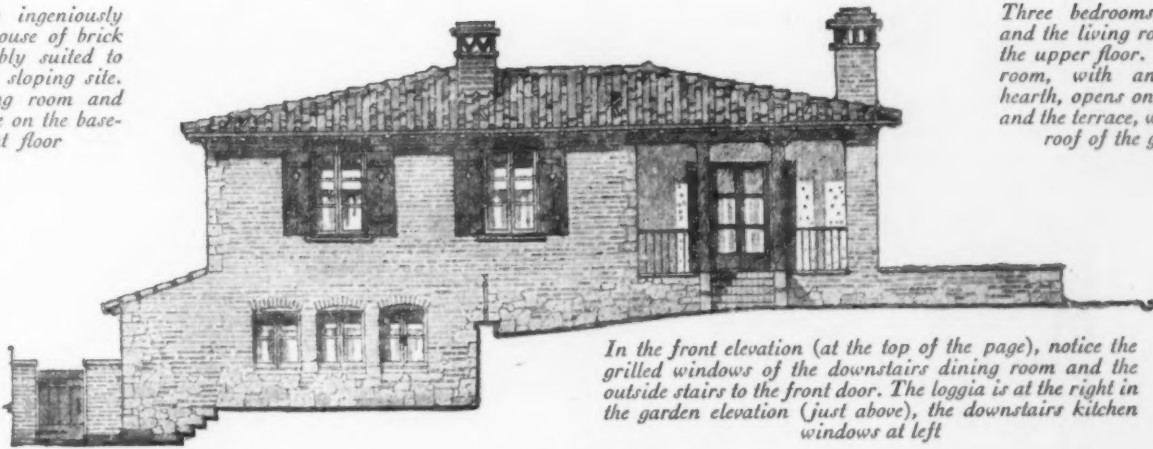
THE ITALIAN HOUSE IN AMERICA

Designed in Italy by PAUL WINDOM, Architect,
especially for THE AMERICAN HOME



This very ingeniously planned house of brick is admirably suited to the gently sloping site. The dining room and kitchen are on the basement floor

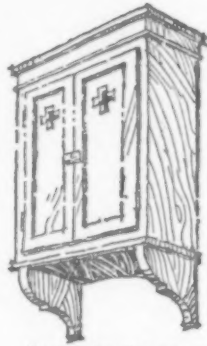
Three bedrooms, a bath, and the living room are on the upper floor. The living room, with an enclosed hearth, opens on the loggia and the terrace, which is the roof of the garage



In the front elevation (at the top of the page), notice the grilled windows of the downstairs dining room and the outside stairs to the front door. The loggia is at the right in the garden elevation (just above), the downstairs kitchen windows at left



A FARMHOUSE DOORWAY NEAR COLLE.



HANGING CUPBOARD OF UNPAINTED PINE.



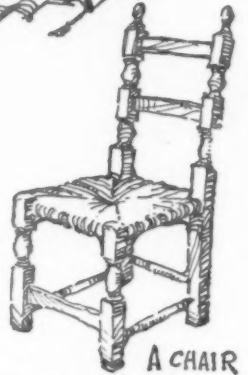
TUSCAN CHIMNEY-CAPS



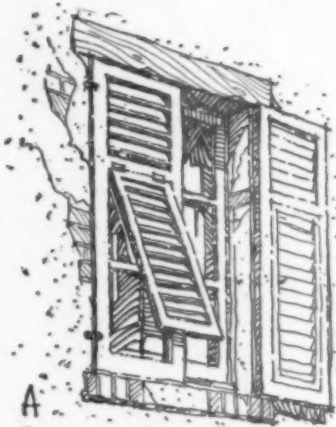
AN UNUSUAL DOOR KNOCKER.



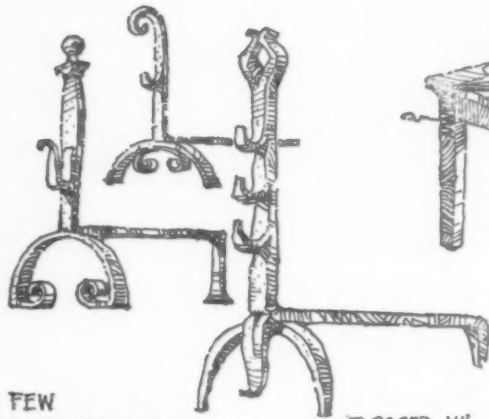
COPPER WATER JUGS



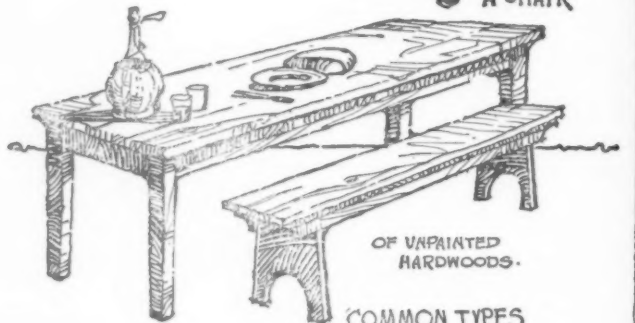
A CHAIR



A SHUTTERED WINDOW.

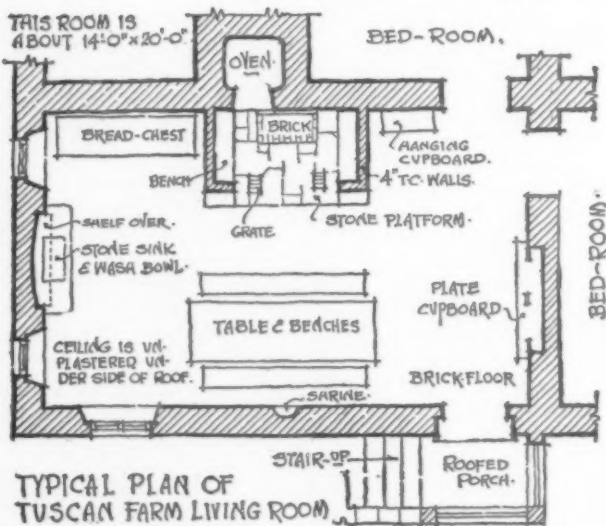


A FEW WROUGHT ANDIRONS.



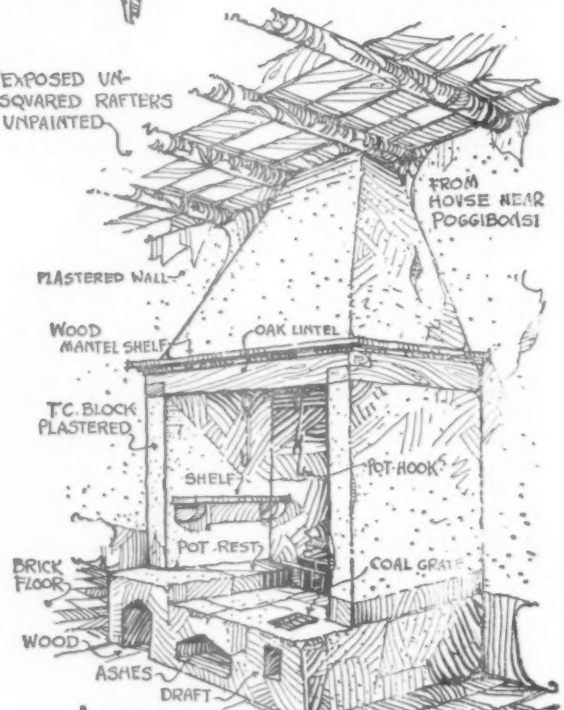
OF UNPAINTED HARDWOODS.

COMMON TYPES OF TABLE AND BENCH.



TYPICAL PLAN OF TUSCAN FARM LIVING ROOM FROM HOUSE OF THE VAL D'ELSA.

EXPOSED UNSQUARED RAFTERS UNPAINTED.



A CHARACTERISTIC FARMHOUSE FIREPLACE.

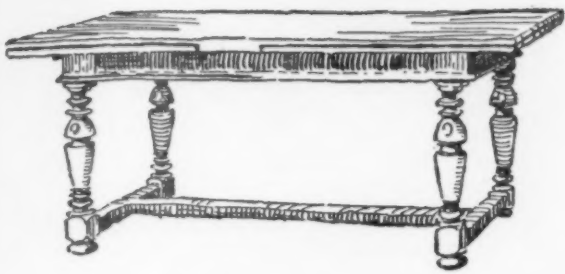


TABLE.



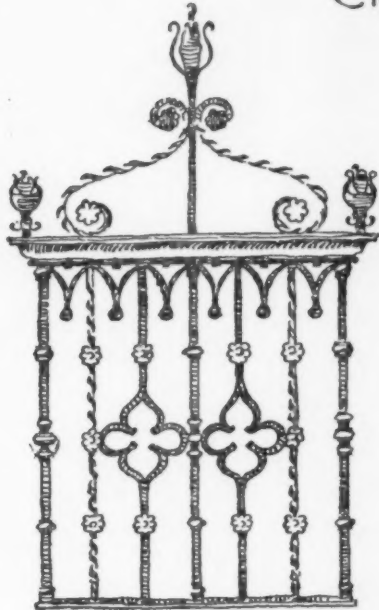
CHAIR.



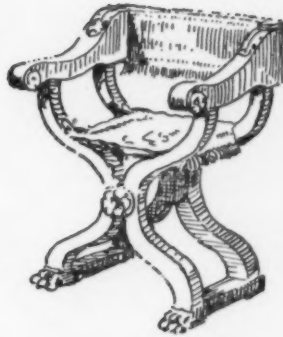
CREDENZA.



COFFEE TABLE.



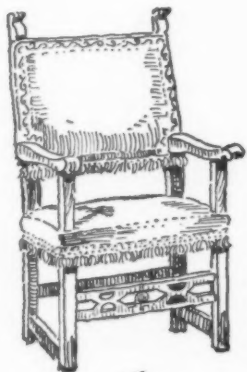
GRILLE.



DANTE CHAIR.



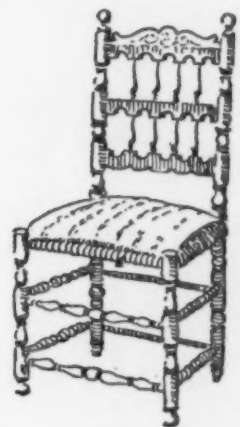
JAR.



CHAIR.



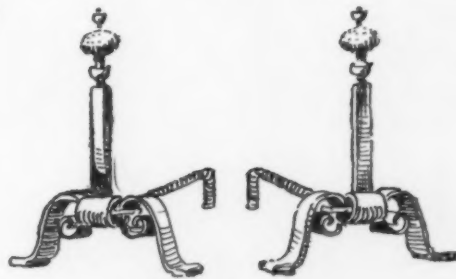
CANDLEHOLDER.



CHAIR.



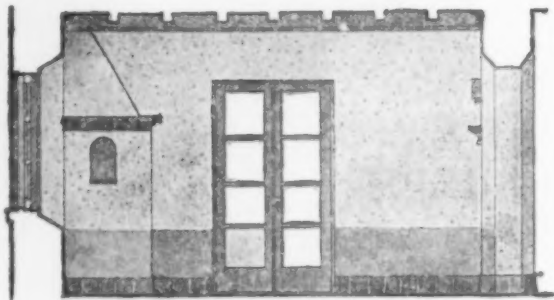
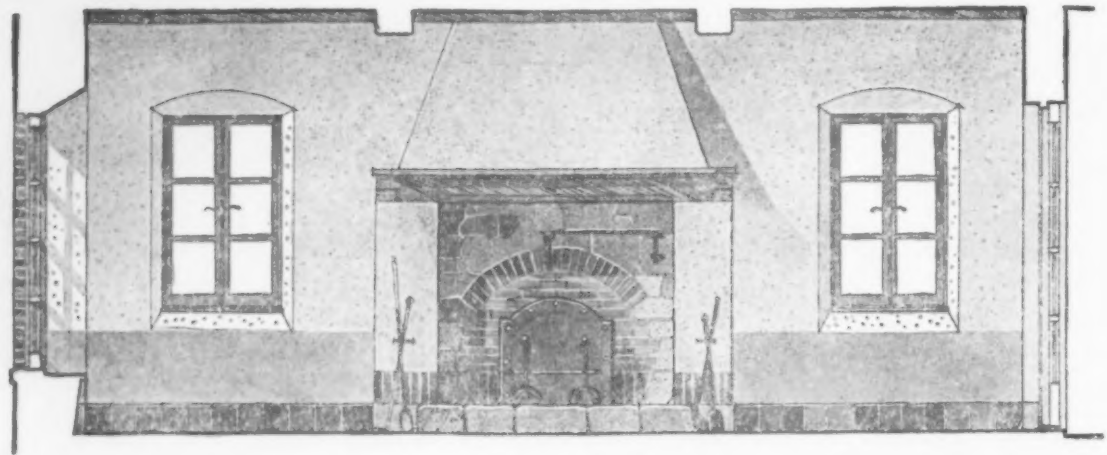
JARS.



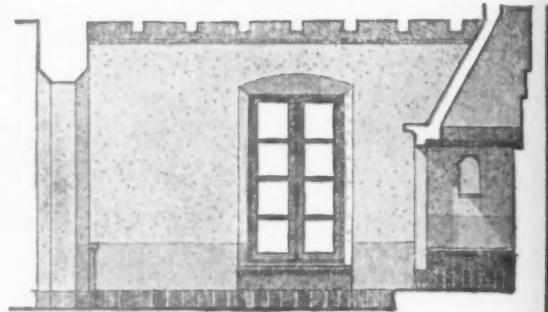
ANDIRONS.

On the left-hand page are a few of the details Mr. Windom sketched in Italian houses, which he thought might give a key to the decoration of Italian houses in America. The enclosed hearth, which he has adapted for use in his own house design is particularly interesting. Above are some sketches of furnishings which can

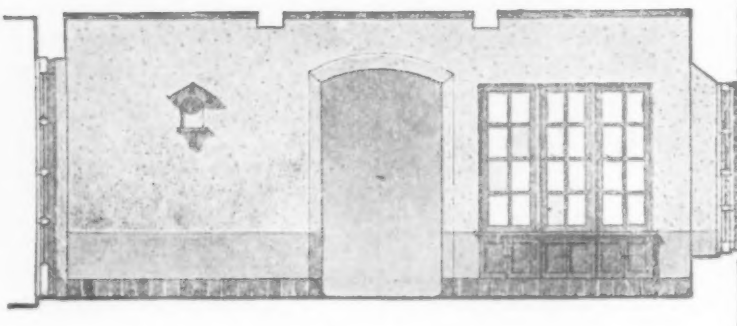
be bought in this country, indicating the decorative possibilities of the Italian style. The draw-top table is by courtesy of Kittinger Company; other pieces courtesy of Carbone; the chair, lower right, courtesy of the Elgin A. Simonds Company. Other Italian furnishings are illustrated elsewhere in this issue



The meticulous care with which Mr. Windom has designed this series of houses for THE AMERICAN HOME is well illustrated on this page. In a little hotel in the famous Chianti region of Italy he drew up the accompanying plans and designs of an Italian house of brick, suited to modern American needs

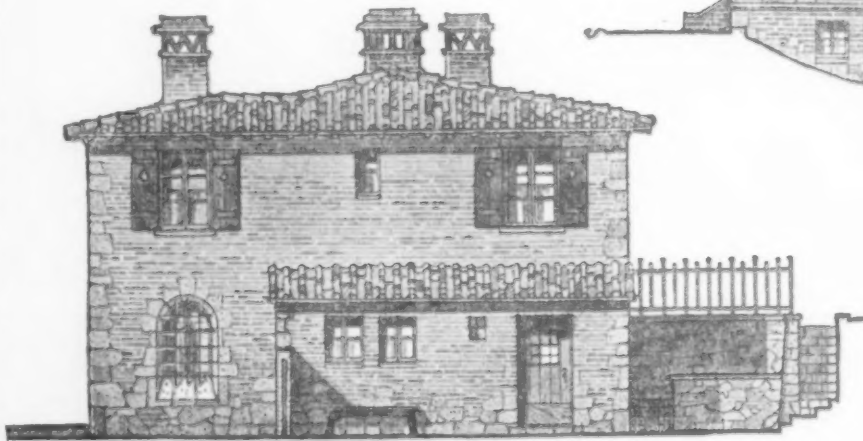
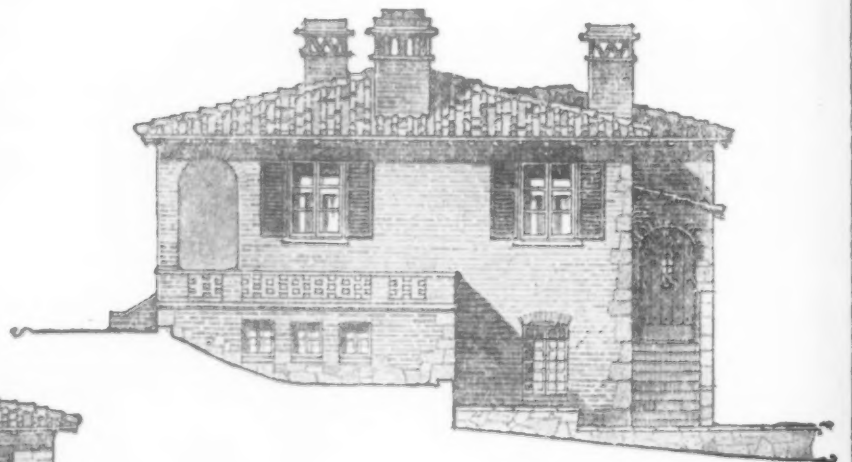


The four walls of the living room are shown here. At the top of the page is the fireplace side. The enclosed hearth is raised from the floor level. The chimney back is of stone with a brick insert and a wrought-iron fireback. The windows are deeply recessed. Above is the loggia end of the room. The plastered walls, in subdued ochre tones, have a painted dado. At



left is the wall opposite the fireplace showing the glass-doored bookcase recessed in the living room wall. The niche at the left of the hall doorway may be used for a decorative figurine. Above is the window end showing, in section, the wall of the enclosed hearth in which an arched opening has been cut. There is also a little bench, as in the Italian fireplaces

Below is the side elevation. At the left one sees the grilled window of the dining room and, in the little tile-roofed ell, the windows of the pantry and the service door. The iron gate stands in front of the stairs leading into the drying yard and at the extreme right one sees the stairs leading up to the kitchen garden



Above is shown the garage side of the house. The stairs leading up to the front door are at the right. At the other side is the archway connecting the terrace and the loggia. Three little windows light the garage. Notice in this, as in the other elevations, the extremely decorative chimney caps and the harmonious roof lines planned by Mr. Windom



Simplicity and restraint stamp the furnishings of the Italian house. In this room, the floor has the rich warmth of Mediterranean tiles, and the plain white walls are relieved by rich hangings and a colorful plaque. The furniture includes the characteristic Dante chair, a crezenda, and a straight-legged wooden bench. The windows with their leaded panes are left undraped (Photograph by Mattie Edwards Hewitt)

Decorating the Italian House in America

*Warmth and livability in keeping with traditional
simplicity and dignity is easily attained*

ELLEN JEFFREY

DECORATING and furnishing an Italian house can prove to be one of the most satisfactory of home-making adventures, if it be approached with a sympathetic understanding of the reasons for many features in those older homes and the realization that this new home is in *America* and must be equipped and decorated to meet the demands of our climate and our more hospitable and informal life.

The homes in the sunny land across the sea have very thick walls to keep out the sun and the heat. These same walls make deep embrasures that shade the windows and make for coolness. Here we wish to let the sun in—as much

as we can have of it. The first floor of the Italian home, unlike our own, has but few windows and these are barred, with heavy shutters indoors, reminiscent of feudal days. The walls of these rooms are most often of gray plaster to suggest coolness. The floors are of stone, tile, or marble, and the stairs of iron and tile for this same reason. We (except in our Southern and Southwestern homes) do not need to suggest this. But we do need and should strive to attain the simplicity and freedom from clutter that these older homes hold in such measure. We need their fine use of color, the light-

ness and grace of their ironwork, their right use of fabrics and tile, and the coloring of their woodwork.

In such a home in our own land, a stone floor would be most unpleasant in our winter months. And right here begins the gay adventure, for we are going to adhere to precedent, but shape that precedent to our own life. We are going to hold the beauty but lend it warmth. We can, if we will, mold that transplanted home into something hospitable and cheerful. And we begin with the floors. We do not want them cold, so for each room we can use linoleum, cork, or rubber tilings that hold the loveliness of tile or marble in (continued on page 594)



Mellow coloring and long roof lines make this lovely home of Mr. Foster Gunnison, of Bronxville, N. Y., merge into its well-planted surroundings. The stucco is buff-tinted; the window casements, dull red. The house was designed by Oscar Valet and cost \$13,000 to build

The feeling of space in a small house

*Fine proportions and free architectural lines
lend a sense of spaciousness*

MARJORIE REID RODES

HOME builders are not always practical in their choice of sites. They admire the rugged beauty of rock ledges, but they leave it to the architect to solve the problems of excavation at moderate cost. While they yield to the enchantment of a hilltop view, they forget that a sloping north-west exposure adds many tons of coal a year to the actual cost of the plot. Sometimes the architect is called upon to assist in the selection of the site. This is the ideal way, for he can point out both the obstacles and the advantages it will offer.

The high hillside in Bronxville, New York, the site of Mr. Foster Gunnison's home, is a charming spot. Its beauty is in no way diminished by the sheet of smooth, hard rock on which it was necessary to build. But this factor had to be carefully considered if the plans were to be carried out and at the same time kept within a given figure. Both were done, and this house was not only built for \$13,000, but it could

be duplicated anywhere in the New York metropolitan district for this price. The figure includes a semi-vapor heating system.

To reduce to a minimum the necessary rock excavation, the garage was placed on grade level, thereby also prolonging

the roof line to good advantage. To economize wall construction and needless extension of the heating system, the garage was built as a part of the service end of the house, with direct access from the kitchen. The stone taken out in construction of the cellar and foundations was utilized to build the entrance and the chimney, as well as the foundation walls themselves, all formed of irregular flat slabs joined by cement mortar. Flagstones from the same source form an attractive winding walk across the grass to the main entrance.

The house is definitely English in feeling and is built of a buff-tinted stucco which harmonizes admirably with the gray-brown weathered timber and the weathered cedar shingles. An interesting touch of color is added by the brick window sills and dull red metal casements. The general impression of the house is a subdued mellow color scheme and a handsomely proportioned mass. Care has been taken to (continued on page 608)



The only "period" room in the house is the Early American dining room, furnished in maple, with a gray-blue carpet and bright chintz in blues, rust, and ocher. Majolica plates serve as reflectors in the lighting fixtures

Floors for beauty and health

A variety of coverings that keep germs at bay and drafts away

VIRGINIA NIXON

THAT the floors of our homes occupy humble positions underfoot should never lead us into the mistake of considering them unimportant. On the contrary, the floor is by far the most important inside surface of any room. No other surface except the ceiling is so large, and no other surface ever gets such continual use.

Hence, in building or planning the decorative scheme of our houses, we should put at the top of our list, for earnest and prayerful consideration, the word "floors." We should not leave this vital matter to the whim or ignorance of the builder or contractor, but should leave no board unturned, no book unread, to discover what flooring is best for use, health, safety, convenience, beauty and, if necessary, economy.

It would take almost a daily newspaper to keep up with the modern developments in composition floors and floor coverings, the durable, beautiful, and sanitary designs in linoleum, cork, and rubber tiles, and other material, which are now being turned out by alert manufacturers. These floorings have so many advantages and present such a range of color possibilities that the home planner who neglects them is missing a great opportunity.

One of the important floorings of today is rubber tiling, which has a resilience and durability that recommend it highly. This material is made up in sheets and

is then cut into tiles of various sizes. The tiles can be laid in much the same way as linoleum, or linoleum tiles, and any pattern desired can be made out of different colored tiles. Rubber tiling will not wear well when exposed to oil or

grease just as linoleum is susceptible to alkalis or caustics. With proper care, however, any of the floor coverings will stand up as well as wood or stone.

Another composition flooring that is just gaining favor is a cork material cut in tiles. The scraps from cork working machines are com- (continued on page 628)



The many patterns available in modern linoleum are a noteworthy feature of this type of floor covering (Courtesy of the Armstrong Cork Co.)



Rubber tiling, laid in individual tiles, can be worked out in pleasing designs. It is particularly resilient (Courtesy of Goodyear Tire & Rubber Co., Inc.)

A sun porch covered with linoleum looks cool and inviting, yet is well insulated (Courtesy of Frederick Loeser & Co.)



An out-of-door tea table in the garden of the summer home of John Held, Jr.

Courtesy of International Silver Co.

Tea time—the rest hour of the day

Setting the table out of doors with ware that routs the heat of summer

LOUISE DUNN AMBROSE

IN AMERICA, the custom of having tea in the afternoon is not universal as in England, but we are more and more realizing how refreshing and stimulating a cup of tea is at the end of the active part of the day, before time for dinner. One eminent dietitian is advocating afternoon tea in business houses, and it is surprising to learn how many nationally known organizations are adopting it, finding that it not only makes for a pleasanter, friendlier atmosphere but is also productive of more work at the end of the business day, a time that is usually found fatiguing and dull.

In the home during the winter months the tea table drawn before the fire, with bubbling kettle and hot scones and marmalade, gives a feeling of well-being, as one settles in a comfortable chair for the cozy gossip so dear to the hearts of all of us. But when warm months come, an absolute distaste for staying indoors overtakes us, and we serve our tea (as

well as other meals), out of doors on terrace, porch, or lawn—a delightful custom. Friends may drop in to chat and enjoy the pleasant hour before dinner, the one time in a busy day when it seems possible to sit down and relax completely.

WHETHER tea is served on porch or lawn, furniture and cushions may be found that enhance the beauty of the outdoor setting, and the tea table with its attractive arrangement can be most inviting. The table may be covered with a rather coarse Spanish linen cloth; at one end a tray with a silver teapot filled with hot tea, beside it a bowl of cracked ice and glasses filled with ice. Many think that the only way to preserve the delicious flavor of tea when it is iced is to pour the hot tea over the ice. It then retains the subtle aroma which is as

necessary as the taste itself. At the other end of the table should be tea of another sort, already prepared in a pitcher containing ice and lemon. This kind of tea is especially prepared and flavored to be served iced. Many persons prefer it to hot iced tea. It is also much less trouble to have the tea made and in the ice-box, ready to serve.

Small sandwiches filled with different kinds of paste are now used almost exclusively for tea sandwiches; they are seasoned just delicately enough to add zest to their flavor. Cakes are also suitable and make a pleasant addition to the menu. The plates used may be of a cool pink flowered pattern that looks as bright and cheerful as the flowers in the garden. Between the plates the napkins are placed.

A peaceful attitude toward the world is generally entertained in the late afternoon. The hostess who encourages friends to drop in at (continued on page 604)

What's in your attic?

Resurrecting the cast-offs of another day

WALTER A. DYER

IT IS possible that you may not have any attic. Most modern houses, built with a view to economy and the fullest utilization of space, possess no attics in the true sense of the term. There are storage closets and nooks under the eaves, perhaps, and cleverly contrived trunk lofts, but no attic of the old-fashioned sort.

If such is your lot, you are both fortunate and unfortunate. An attic is a dusty place at best and one of the housewife's chief trials at house-cleaning time. And just because there is room in the attic for all the discarded things from downstairs, everything is put there. There are doubtless neat, orderly attics in this broad land of ours, neither cluttered nor cobwebby, but I have never happened to see one.

But there is romance as well as dust in the old-fashioned attic. I am sorry for the person who has no childhood recollection of one. What a place for exploration on rainy days! What mysterious possibilities lurk in the shadows of the old rafters! What fun to dress up in the old garments laid away in ancient trunks! And for older persons, caught perhaps by the lure of antiques, there may be tangible treasures in the attic. If you have no attic of your own, perhaps there is one "back home" at grandmother's that will repay investigation.

One woman, in hunting for something quite different, came upon a Stiegel slip glass that proved to be worth \$100 or more, while one of the few existing Hadley chests, valued by collectors at \$1,000 to \$3,000, was discovered in an attic filled with old magazines and farmer's almanacs that dated back to 1820. Such treasure is always within the realm of possibility and helps to add a touch of adventure to attic exploration.

IT IS not of such things, however, that I am going to speak, but of humbler antiques that have been overlooked by the first eager searchers and that are still to be found in old attics—things that may not be sold for large sums but that may be repaired and put to use, to add beauty, dignity, and individuality to our homes.

Some of these things, I venture to say, would be scorned by the advanced collector, but the advanced collector no longer dictates what ancient things shall be saved and what shall not, or

how ancient they must be. American householders have been taking matters into their own hands and have been deciding that there is as much quaint charm in a homemade chair of a hundred years ago as in a rare piece of imported Georgian mahogany. They have even been restoring to a place of honor objects less than seventy-five years old, ignoring the professional dictum that nothing is an antique until it has passed the century mark.

We must, however, avoid the danger of accumulating worthless rubbish. One cannot acquire a discriminating taste in antiques overnight. But at least our mistakes will not be expensive, and we shall learn through trial and error. The true criterion is beauty of line, grace of proportion, excellence of craftsmanship, and present-day usefulness; and these qualities may be found not infrequently in the humbler antiques from the attic.

What, then, are some of these simpler things that one may still hope to find in an old attic? Let us discard, once for all, all discussion of Chippendale and Phyfe, of rare English silver and porce-

lain. If they are to be found in attics today, they are too exceptional to receive our attention. Let us, rather, see what value we can find in the overlooked or previously unconsidered antique.

WHEN speaking of antiques, one is likely to think first of old furniture, and perhaps first of all of chairs. I find that much of the parlor furniture of an older day has been kept downstairs, even when it got to be out of fashion. People clung to their mahogany, and it seldom found its way to the attic. It is rather the kitchen chair or table that was placed under the eaves when it became a little wobbly in the legs. Let us see if it is not worth repairing.

Old eighteenth century slat-back and banister-back chairs have been in demand so long that (continued on page 612)



Lurette Guild



Beauty for small change—a Mandarin Spode sauce boat, a bouillon cup, and a Japanese print, as well as china, pottery, and glassware. Each may be bought for fifty cents or less (Courtesy of the Newark Museum)

More than your money's worth

*A lesson in what fifty cents will do
when properly spent*

LEE McCANN

MANY articles of genuine charm and decorative value can be found for prices within the currency category known as small change, that is, under fifty cents. These little sums are usually considered to have purchasing power only for things of transient value—car fare, newspapers, a soda. Yet they will buy things of permanent value, too—things that are delightful acquisitions for the home.

Decoration is an impressive word and carries a connotation of major furnishings, but its province includes accessories as well, even the smallest objects that contribute to the color and individuality of rooms. Indeed these smaller articles assume a large significance in decoration by the contrast and the individuality they lend.

Enthusiasm is now centered in the dining room, since the study of decoration has made apparent how much variety and color can be introduced into table settings. In order to manage this, the china closet must contain a range of design and color in glass and china, as well as numerous little extra dishes that are helpful in planning the picture. Many of these may be collected at prices within the small-change class. Some amazing discoveries of this kind wait

for the woman who has not yet realized the purchasing power of her dimes and quarters.

Glasses, plates, and dishes at low prices are sold in the leading decorative shades. For inexpensive hospitality, it is surely more effective to have a selection of this glassware in several colors—so that table color schemes may be varied—than to have one set which costs more, perhaps, but which grows monotonous through familiarity.

FOR as little as ten cents, there are lovely glass dishes, useful for almonds, olives, bonbons, and preserves. It always enhances a table setting if these dishes match the flowers in color. Beverage glasses are ten cents each, making the price of half a dozen so little that they may be included as a matter of course by even the thriftiest hostess. Quite lovely colored goblets looking as if they came from Venice are priced at fifty cents. By purchasing these one at a time, a set of six may soon be accumulated without the feeling of having made a great outlay.

Many things that the hostess needs in sets may be acquired one at a time,

such as coffee cups, plates, and glasses. It is a good way to make small change count for something. Buy just one piece every so often until the set is complete.

One housewife who did this bought a different color each time and, when she had the requisite number, gave a rainbow luncheon. Each place service was a different hue with its matching napkin. The centerpiece was of multi-colored flowers.

One glass plate for fruit, cake, or cheese bears the economy label of twenty-five cents. Glass is popular just now because its increased use is comparatively new, and plates and dishes of glass make charming color pieces in the harmony of a table setting. Blue is especially in demand and rates as one of the more expensive colors. A glass bowl in a clear, soft shade of blue may, however, actually be found at fifty cents.

Flower vases that are slenderly fashioned for holding one or two long stemmed blossoms or that are built larger to accommodate grouped flowers fall within the ten-cent limit. It is convenient to have several of these as they are needed for every room, particularly in summer. One of graceful lines with two handles, appropriate for the living room, costs fifty cents. (Continued on page 598)

A substitute for the breakfast nook

*Kitchens, like cellars and living rooms,
do double duty in this efficient age*

DELLA THOMPSON LUTES

HOME-MAKING, as we see it these days, is not altogether housekeeping, but good housekeeping is a proper and necessary accompaniment to successful home-making. One is an art and the other a science but the two must walk hand in hand.

The good home-maker is, of necessity, a good housekeeper as well, in order that her home may function smoothly and in a business-like and efficient manner. The routine of housekeeping, which is inevitable, should be so run that she has time and strength for the pleasanter and more important part of her job, which is home-making. Modern equipment and modern methods are therefore placed at her disposal that she may lighten her tasks and shorten the length of time that it takes to do them.

Modern house planning and arrangement of devices and equipment contribute to this scheme for the early disposal of daily household labor. Rooms are not too large and are compactly arranged so that the number of steps necessary in travel from one point to another is lessened. Kitchen equipment is scientifically placed that work may be routed—one step or performance leading naturally to another for the saving of time and energy.

The breakfast room or nook, is a modern introduction to the home, designed for the same purpose, a place close to the kitchen where the first meal of the day (likely to be hurried and informal) may be quickly served, or where the children may have their noon lunch cozily with mother, since the majority of men do not come home at noon. The dishes may be quickly cleared from the breakfast nook, and the consequent work easily done.

The small breakfast room or the little nook off the kitchen is, without doubt, a great saver of time, strength, and labor, but there are still many houses without either. But there is always the kitchen. And a kitchen in these colorful days is, or may be made, a place to

linger in, a place in which it is a pleasure to stop awhile and enjoy not only contributions of modern science to the once scorned "woman's work," but the charming presentation of color harmony and arrangement of alluring devices,



This peasant kitchen is surely a pleasanter place in which to eat than many a cold and formal dining room. The gay decorations on door, cupboards, and tablecloth would dissipate the deepest blues



Bright chintz, old pottery and pewter, tiled linoleum floor, and quaint fireplace make of this kitchen, even with its set tubs, an inviting place for early morning breakfast

which is the modern woman's conception of her own particular workshop.

The kitchen may be large or small, but in it there is always room for at least one table, for a table is one of the quite necessary articles of equipment. This may be just the ordinary kitchen table with wood, zinc, or linoleum top, or a more decorative one of colored enamel. It may be a small and dapper table on large swivel castors, which at the touch of a finger follows its mistress around the room with the docility of Mary's lamb. At any rate, there is sure to be a table, and that table, with the exception of the one last named, could well be used for more than one purpose.

If the kitchen is large enough, a still greater convenience may be found in providing an extra table especially devoted to the serving of meals. One most satisfactory arrangement is to have the small one on large castors for working needs and a little larger one painted, perhaps, and decorated, for use at meal-time. The accompanying illustrations show ways in which this suggested plan for kitchen dining may be carried out.

Imagine, for instance, a kitchen facing to the south and east with walls of deep cream or very light green, and woodwork in jade, including cabinets and cupboards, the linings of the cupboards being done in rose, robin's egg blue, or orchid. Door knobs in Chinese red give a touch of brilliancy to the room. Paint or lacquer all ready mixed and ready for using may be had in any of these colors. Glass curtains, if desirable, in orchid or pale green scrim, marquisette, or other thin material will filter an exquisite blending of color harmony into the room, or side draperies and short valance of gay and appropriate chintz or waterproofed silk may be used.

Then, with a table and chairs lacquered in one of the trimming colors, (either the jade of the woodwork, or the red, blue, or orchid of the linings) and standing in a window where the morning sun (continued on page 626)

Glassware and china for cooking

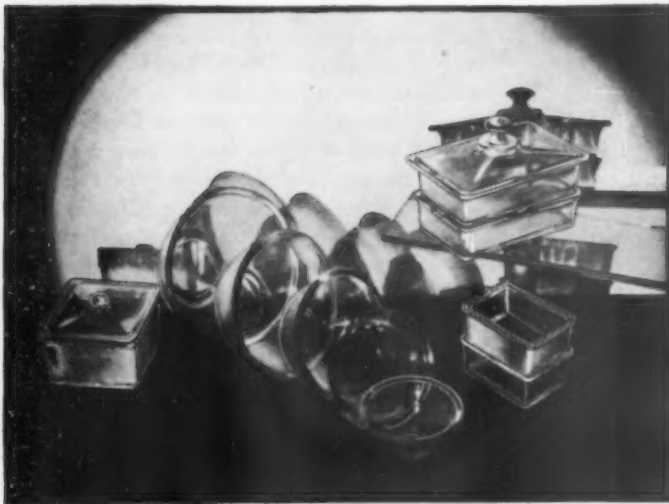
New platters, grill plates, and decorative dishes for use in the oven

ANNE PHILLIPS

Suppose you are giving a luncheon, and preparing it yourself. You may arrange your glass platter with its little

IN THESE days, a pale golden pie with tempting glimpses of crimson berries between its lattices emerges from the oven and appears at the dinner table without a moment's pause. There is no breathless transposal from the baking dish to a more suitable receptacle, no swathing of napkins around an unsightly pie plate. The clear glass dish, decorated by a smart narrow border of orange and black, in which the pie was baked is perfectly suited to the dining table.

For the up-to-date refrigerator—a nest of five bowls, a cheese preserver, and a space-saving ice-box set of four pieces and a cover (Courtesy of R. H. Macy & Co.)



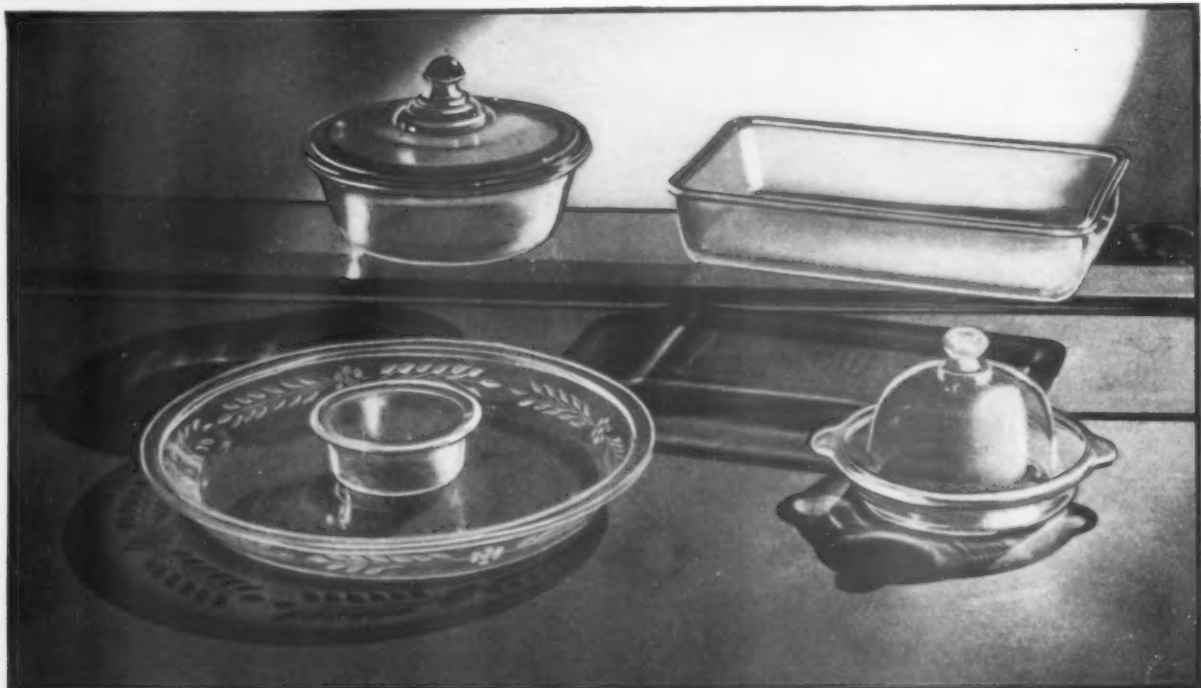
A glass casserole, an etched glass meat platter, and a pie plate of modernistic design for baking and serving. Each may be slipped into a metal frame for its appearance on the table (Courtesy of R. H. Macy & Co.)

Heat-proof glass oven ware, decorated with colored bands and borders or etched in floral designs, is designed nowadays for both beauty and use (Courtesy of Corning Glass Works)

French chops, its mound of mashed potatoes, and fresh green peas, and then pop the whole artistic achievement into the oven, which will keep it warm until the very minute of serving. The meat platter, made of oven glass, will be perfectly safe in the stove and will slip into a handsome nickel frame before it appears at the table.

Cooking glass and cooking china appear in many forms and all of them are suited to the dining room as well as to the oven or the refrigerator. The French have always considered baked dishes a fine branch of the culinary art, of which they are masters. Their scalloped or au gratin compositions are usually served in brown earthenware vessels, which have furnished the inspiration for the more elaborate cooking dishes that have made an appearance recently.

This does not mean that brown and green earthenware has lost its standing. Many people feel that eggs served in small brown ramekins have a piquancy that could be achieved in no other way—and we all love baked beans in demure little pots. Nevertheless, glass and china that will bear the heat of the oven during the cooking process are more appropriate for a subsequent appearance in the dining room than brown earthenware and (continued on page 618)





Garden playhouses for grown-ups

H. ROSSITER SNYDER

HAVE you ever wanted to run away? Probably not; but most people think of it at some time or other. Then comes the startling question of where you would go, if you did, and you decide not to do it. This is wise and as Providence intended.

When people *can* run away, when the door stands open, when there *is* some place to go, they decide that they do not wish to go after all. It is only a passing fancy. We revolt at bonds, but we love them when they are such agreeable bonds as are found at home. An hour or two of freedom and we want to be back home, peculiar, contrary beings that we are!

The best place to go when things are a little thick at home is to the playhouse at the rear of the garden. No estate is quite complete without a miniature house. There is fascination in it which touches the heart of those who idealize home.

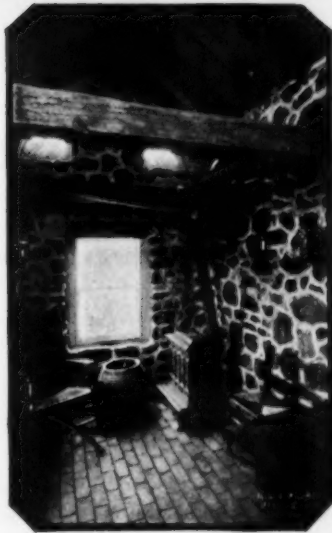
I well remember a ramble over the hills surrounding Valley Forge that brought me to the hut of one of the state forest rangers. The exterior was finished in logs in the usual cabin style. There was a small entrance door which opened

into the living room. At the far end was a diminutive fireplace in which small logs were blazing; Three rough chairs were set about, and there was one small rug in the middle of the unfinished floor.

The room boasted two windows with deep embrasures. The walls and ceiling were plastered tight with no moldings and were whitewashed. That was all, except for a smaller room back of the fireplace for a kitchen and storeroom.

IT WAS a chilly fall day. Although the sun was bright in the autumn foliage, the fire within this little house was welcome. Tired from long travels, owning at that time no home of my own and having no ties, I longed to make my encampment in that tiny cabin. It seemed good enough for a lifetime; no house-keeping, no dirt, high up there on the brow of a hill with clean, rustling trees about it, the valley far below and the vault of blue heavens above.

When finally I owned a home and a few acres, that scene recurred to me



The garden sanctuary at the home of Allen W. Hagenbach, of Allentown, Pa. Built of stone and measuring 10x16 feet, its cost was only \$1200

The interior of the gray field-stone walls was left unfinished, in pleasing contrast with the large overhead beams of oak and the floor of red brick

often, and I began to study garden houses.

A true garden house is a tiny ship of fancy in which we may set sail into an imaginary ocean of peace. There is no care involved in it. The windows are

washed once a year, if ever. And, as we venture away for an hour or two on our sea of dreams, great trees outside the window are our sails, hollyhock spikes our channel buoys, sunflowers our lighthouses, a wren's call the boat-swain's pipe.

We sit in a real steamer chair upon our deck, the door opens on an ocean of green; we sail and navigate by the chart of a garden magazine in our lap. The terrier which comes to the door and looks up inquiringly receives no attention for he is only a passing porpoise.

There are many kinds of garden houses for many purposes. I know of one which was formerly a roomy corn crib. As it is no longer the fashion to grow corn on this particular property, this corn crib was converted into an out-of-door (continued on page 616)



Roses do not at first thought seem in keeping with the rock garden, but occasionally their long bloom-laden sprays will clamber down over a rocky precipice and mirror in the pool beneath. Brilliantly colored varieties look best here. Avoid those with the stiff canes. Lady Gay or others of the type of the old Dorothy Perkins look well here. In the foreground are Marliac Water-lilies

Planting a rocky water margin

*Often a semi-swamp condition invites a choice
of some characteristic plants*

ANDERSON McCULLY

POOL and stream margins, whether in sunshine or in shade, offer unusual possibilities in the rock garden. It is here that many of the beautiful plants from the lower forested mountain slopes find a true home. The moisture loving Primroses (such as *Primula japonica*, *pulverulenta*, and *farinosa*) are particularly happy. The Summer Snowflake does better here than in the border. *Iris cristata* and the feathery *Astilbes*, either in the larger *A. japonica* or the more truly alpine type in the eight inch *A. simplicifolia*, will hug close to the water margin. So too will Perennial Candytuft (*Iberis sempervirens*) and Iceland Poppy (*Papaver nudicaule*) as well as both the rose and the yellow *Mimulus* from Western mountains, while Yellowflax (*Iris pseudacorus*) marches down into the pool.

In the rocks above the margin so that their roots profit by the moisture, three *Sedums* will be happy—*spectabile*, *maximowiczii*, *stoloniferum*; and *Rockcress* (*Aubretia*) and *Arabis* will riot gaily. The *Rock Soapwort* (*Saponaria ocymoides*) will keep them company, and the

Water Forget-me-not will trail anywhere. The *Sea Thrift* appreciates moisture, as do *Carpathian Harebell* and the early blooming *Garland flower* (*Daphne cneorum*). In carefully made pockets the beautiful western *Gentiana calycosa* will paint the early fall with its glowing blue near the place where the *Showy Lady-slipper* glorifies the summer, and *Trilliums* are white in the spring. *Maidenhair* and other ferns furnish soft lacy backgrounds. In and from Philadelphia south, the new and hardier strain of *St. Brigid Anemones* can be had in bloom right through the winter, except for such time as they are actually under snow.

These bog and moisture plants, however, are rarely of the high shingles. Not for them is the meager fare of the limestone ledges. They desire much leaf mold, sometimes peat, and often rich dark loam of a sandy texture. A few stone chips are always to their liking, for, while they live by moisture, they demand this moisture always fresh.

Elaborate bog gardens are sometimes

built of concrete pits two or three feet in depth with a controllable outlet in the bottom and an intake ten or twelve inches above it. A half-foot layer of large drainage stones or bricks comes next, inverted turves above, then a filling-in with leaf mold, peat, sand, and rich loam for the desired compost. Practically as good results may be obtained from the pool overflow in an unlined bay between the rocks, provided drainage is considered and the same care taken with the compost.

Water-lilies themselves wish sun. Some landscape architects frown upon lilies in a rock garden pool, but while the high Swiss lakes have not given them to us, the lakes of Kashmir in the towering Himalayas are famous for their *Water-lilies*. The *Marliacea Hybrids* are among the most satisfactory grown. They will need rich fare. One third manure is not too strong in their compost. If planted in baskets or bundles, they should be weighted down with stones. The *Pygmy Water-lily* (*Nymphaea tetragona*) may be used in a small pool, or where the *marliac* are considered out of scale.

Making the most use of your garden

Live out of doors in the loveliness you have created

MARGARET HARMON

VISITING foreigners who are sight-seeing in the United States usually comment on the beauty of American gardens. But the visitor is likely to inquire in the next sentence, "Why don't you use them more?" He does not mean to ask why we do not plant more spinach, or why there are not more roses for cutting. His question is clear to anyone who has breakfasted in a garden in the South of France, lunched in the garden of an Italian villa, fragrant with mimosa, or taken tea on velvety English turf bordered with cottage flowers of every hue. Americans in general have not yet learned to live outdoors.

A porch or terrace is a poor substitute for the garden. As a nation, we trust too much to porches, and too little to gardens. We have sunporches, breakfast-porches, sleeping-porches—porches of every conceivable kind which we have proudly invented and are determined to exploit. Our gardens are for us to dig in, or to gaze at from a bedroom window, but we are chary of drowsing in their midst, lulled by the bees among the flowers. It is incomprehensible that we are so slow to learn the charm of meals served in a flower-scented arbor and of long hours spent lying in a sun-dappled canvas lounging-chair.

Garden furniture is an essential part of a garden, if we are to enjoy to the full-



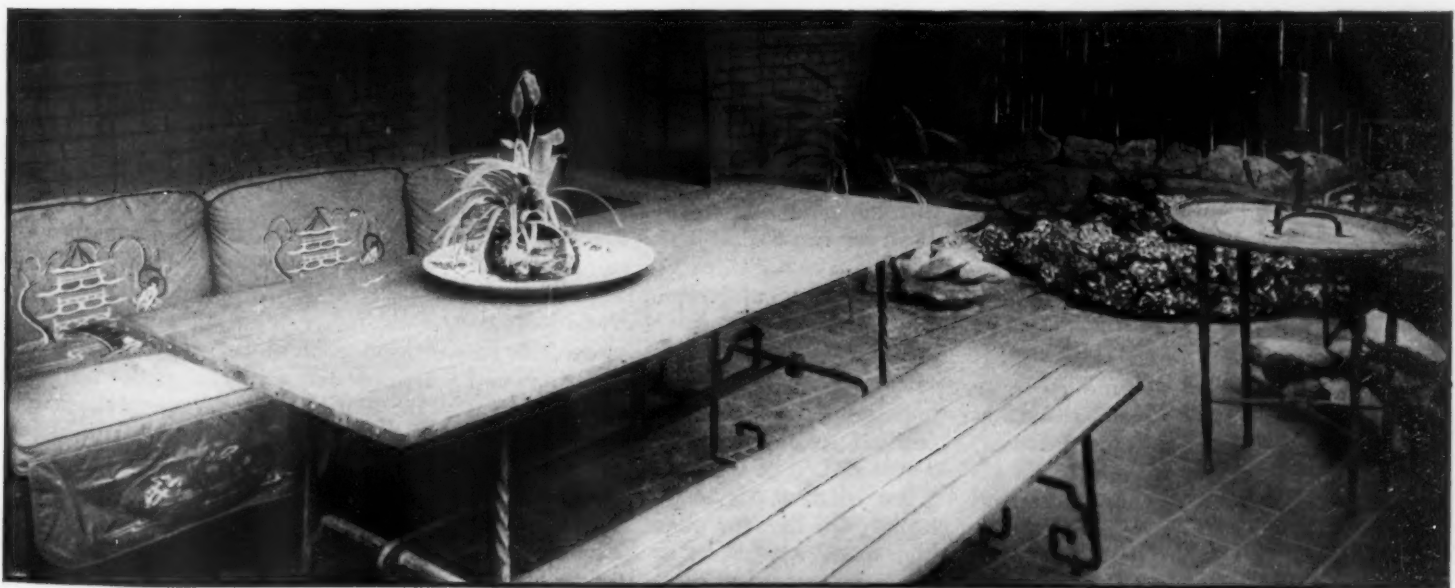
Photographs by Ewing Galloway
If we are to enjoy our gardens to the fullest, we must live in them during the warm days of spring and summer. A chair and lounge of stick reed with water-proof upholstery, and a low, square taboret make this corner an alluring spot

est the fleeting summer hours. After a certain age, most of us prefer chairs or benches to grass or earth. Tables are necessary if we would eat in the open.

BIRD baths are a joy to watch, especially in a dry season. Sundials impart an old-world character to a garden and add a touch of poetry. An arbor or a summer-house provides a bit of grateful shade and privacy; trellises also when covered with the green of graceful vines.

Many suburbanites spend their hours of reprieve from the city's grind at work

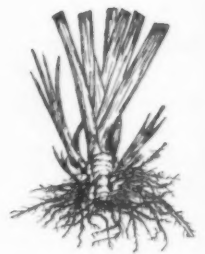
in their gardens. Few of them take the time to rest among their flowers and enjoy themselves in the midst of the loveliness they have created. In the majority of gardens, there is no place to sit. A neighbor of mine announced with pride that her son took his exercise digging up the garden instead of the golf course. He did—and it flourished. But never once in the four years we lived on the same street did I see him peacefully enjoy the fruits of his labor, nor was there one single chair in that whole delightful garden! (Continued on page 652)



Wrought-iron furniture, painted in brilliant colors has now invaded the garden. Used in combination with wood or with gay-colored Italian or Spanish tiles, it is both decorative and practical, and has been making great strides in popular favor for out-of-doors dining and living



Single division. Broken line shows depth the rhizome should be planted in the ground. The leaves are cut back at the time of division



"Mother root" as it appears in early summer with all the new growth starting out. By August many of these new plants may be separated to shift for themselves

Juniata is large-flowered, midseason to late; rosy lavender, and among the best (left)

Midsummer among the Irises

*It's a busy time for planting new and
dividing up the old*

ROMAINE B. WARE

WHETHER you have only a few old-fashioned Flags or an up-to-date collection of the orchid-like Iris, the midsummer season should see much activity in your Iris garden. Not only should you be adding new ones, but clumps three years or more old should be taken up and divided.

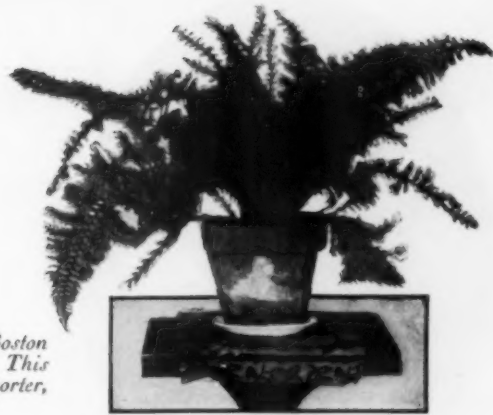
The Iris fan is always on the lookout for new and different varieties. His great trouble many times is to find room to plant them. I knew of one enthusiast who had more than a thousand varieties, but he has cut down this number till today there are less than three hundred, and he claims to have absolutely everything worth while. He has become a connoisseur. Irises to him are more than a hobby; they are a passion. And he is getting a world of joy out of them.

But whether you have ten varieties or one hundred, it is important that they have intelligent care. When they are through blooming, check up all clumps. Most of those that have been growing in one place for three years or more will need dividing and replanting. The soil will need enriching. Many vigorous-growing varieties will be crowded, resulting in flowers of poor quality and inviting disease. Some varieties form circular clumps with hollow centers. These should be broken and the division, given room to develop. Divisions grow rapidly the first few years and produce a high quality of bloom.

There are many species of Iris, some of which are inclined to be difficult to handle. The one great group which com-

prises the large percentage of our Iris plantings is the Tall Bearded. These are very simple in their requirements; in fact, they grow so easily that they are frequently neglected, in spite of which they continue to bloom. The Dwarf Bearded and early blooming Intermediates require practically the same care as the Tall Bearded.

With the planting and transplanting season at hand, the soil needs some preparation. Iris will grow under almost any circumstances, but if you give them your best they will respond with increased bloom and vigor. The bed or plot, whether used for Iris before or not, should be dug over and well pulverized to a depth of a foot or more, not so much because the roots may go deep as to insure good drainage. Practically all classes of Iris resent poorly drained (continued on page 648)



Variations of the Boston Fern are numerous. This is *Whitmani* with shorter, plumed fronds

Keeping Ferns alive as house plants

Proper watering and not undue light or heat are the only secrets of cultivation

CHARLES J. HUDSON, Jr.

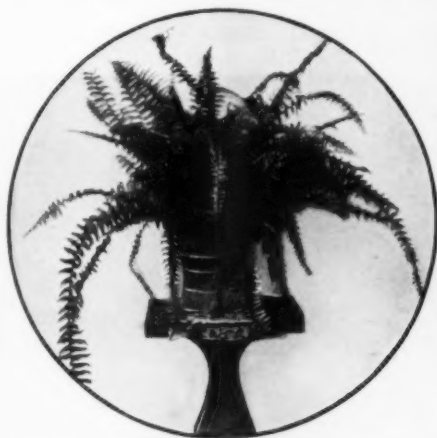
FERNS add life and beauty to house decoration. Often it is only a bit of plant life that is needed to give life and beauty to furniture, a sunporch, or some part of a room!

The Boston Fern is the most popular of all ferns. It has more uses than most of the other ferns because of the range of varietal differences. There is only one variety of Boston Fern that is suited for hanging baskets or for large specimen plants with long, gracefully drooping foliage. This is the true Boston Fern (*Nephrolepis exaltata bostoniensis*). It produces long fronds (leaves) even when a young plant. The pinnae (leaflets) are flat in contrast to the wavy or split pinnae of the other varieties.

There are many varieties of the regular Boston Fern, but all are somewhat dwarfed, making them useful for tables as a single potted plant, for ferneries, or perhaps for combination with other Ferns and other plants.

Variety Teddy Roosevelt is beautiful. It looks much like the regular Boston, but is more dwarfed, and the pinnae are wavy, giving the fronds a ruffled appearance. Teddy Jr. is still smaller. Wanamaker is small like Teddy Jr., but is more ruffled. Scotti resembles Teddy Jr. closely. Harris is another of the ruffled varieties like Wanamaker.

Among the most beautiful Ferns are those that have finely cut or divided pinnae. These plants are usually delicate in appearance and with their feathery, plume-like fronds are excellent for table adornment. Some of the best varieties in this group are *Elegantissima*, *Piersoni*, *Whitmani*, *Norwood*, and *Elegantissima Improved*. There are many other good varieties, but those just mentioned are the most popular and are more easily found on the market.



The most popular of all house Ferns is the old true Boston, but it is hard to grow where there is gas

With this group, one should be more careful with the plants for they are not as hardy and resistant to drought or neglect as the regular Boston Fern. Watering particularly must be watched.

Boston Ferns are hard to grow in the house because gas kills them very quickly. If there is a slight leak in the oven in the kitchen, or if the gas escapes into the room, it is usually fatal.

The Rabbit's-foot fern (*Polypodium aureum*) is not so common in the home,

but is an interesting plant to grow. It gets its common name from the creeping root-stocks on the surface that look much like rabbits' feet. The fronds of this plant are large and irregular, and have a silvery sheen overlaying the green. As the plant grows older it will often take on a golden sheen. It is unusually satisfactory for planting in

hanging baskets. The fronds do not droop as much as those of the Boston Fern, but the root-stocks creep out over the edge of the basket, down the sides, and on the bottom, sending out graceful erect fronds. Soon the whole basket will be covered. This effect cannot be produced in a year. Indeed it takes several years to grow such a specimen. This



One of the many *crisate* and *multifid* forms of Table Fern, excellent for house or window

Fern also makes a splendid individual pot plant.

The Holly Fern (*Cyrtomium falcatum*) is an old friend to many a plant lover. Its dark, glossy-green, holly-like foliage makes it welcome anywhere. The pinnae are almost leathery in texture and can stand a lot of neglect and abuse, but I do not recommend such treatment for any plant. Holly Ferns may be used as single pot specimens, in fernery combinations, or in combination with other plants like the *Pteris* Fern.

Table Ferns (*Pteris* and varieties) have a wide range of (continued on page 646)



Iris tenax, as yet little known in gardens, is a fascinating Western dwarf member of a popular family

Something new out of the West

Denizens of the mountains that might be brought into our gardens to add variety and novelty

IRA N. GABRIELSON

GARDENERS looking for something new and different for their rockeries might well turn their attention to the native mountain plants of the Pacific Northwest. Few areas in the world have a more varied assortment of alpine plants from which to choose, and yet we are still looking to the Old World introductions. Let's wake up to our near-by opportunities!

It is particularly fitting to direct attention to these plants at this time, as late summer or early fall is the best time to move the finest of them. Phlox and Iris, especially, are dormant at that time and can therefore be moved with the best chances of success.

Even in the sections of heaviest rainfall on this coast there is a well-marked dry period of two to three months during the summer when little or no rain falls. The native plants have adapted themselves to this condition by making their root growth in the fall, winter, and early spring, and bringing forth their blossoms in spring or early summer before it becomes too dry.

Native American Dwarf Phlox and Iris, which have achieved a certain reputation for crankiness, have accomplished it largely through their objection to spring transplanting. These same plants, when moved in late August and in September, are really no more difficult to establish than

dozens of other plants regularly grown in gardens.

The dwarf mat-forming Phlox of some six or seven forms that adorn the mountain ranges of Oregon and Washington are among the daintiest and most beautiful alpine plants of the world. These splendid plants are as yet so little known in gardens that they have not yet acquired "popular" names and can be referred to only by their techni-

rigida, *P. diffusa*, *P. douglasi*, and *P. viscida* are slow-growing, mat-forming plants with beautiful pink, white, or lavender flowers. *P. longifolia* and *P. adsurgens* are taller growing, but no less beautiful, species. All are mountain and desert plants accustomed to extremes of temperature equal to those of most of this country and should be hardy everywhere.

Similarly such beautiful native dwarf Iris as *tenuis*, *tenax*, *gormanii*, *chrysophylla*, and *bracteata* are dormant in the early fall and can safely be transplanted.

This is particularly true of nursery-grown stock that has been transplanted at least once and forced to develop a compact root system. This overcomes the real reason for the difficulty of transplanting these Iris—namely their fondness for making long rambling roots among the rocks and crevices, with few feeding roots at any one point. Plants grown from seed or collected as seedlings and transplanted develop compact bunches of roots and can then be moved as easily as most other plants.

It is high time that the gardener turned his attention to the plants of our great West, which will surely yield a rich harvest of worthy subjects—not only for the rock garden, but also for the hardy border.



The popular Mosspink has a rival in the Western Phlox *diffusa*, which also makes a pretty spreading tuft of green, covered by its flowers in early summer

cal titles, which, however, are usually quite descriptive of the plant habit. Thus *rigida* is stiff stemmed; *diffusa* is loosely spreading—and so on. Phlox

Plant now for last chance salads

*Sow early varieties in midsummer
and eat in luxury*

ADOLPH KRUHM

THE AVERAGE home gardener's attitude toward summer gardening may be described as indifferent—to use the mildest form of reproach. And yet, in figuratively lying down on the job at this time, he deprives the home of some of the greatest delicacies the garden may afford. It is not too late to sow Lettuce, nor Cress, nor Radishes, nor Endive. Endive, especially, stands a lot of cold weather, while Corn Salad or Lamb's Lettuce seems to thrive even after the snow arrives.

But let us tackle the subject systematically and find out what really can be done in the garden, from now on, that will yield food, especially salads. By planting the Lettuce varieties that did so well early in the spring, such as May King and Way Ahead, splendid little heads may be gathered within sixty days of sowing the seeds. They will not be as large as they were in the spring, but they will be solid and quite crisp. Cos Lettuce, or Romaine, also does well late in the season.

Few gardens hold Cress, and yet it is one of the spiciest and most easily grown salad plants. Endive with the addition of some sprigs of Upland Cress becomes a delightfully flavored dish. Upland Cress will literally germinate over night and be ready for cutting within two or three weeks. It should be cut regularly and will "come again." If it grows taller than six inches it becomes bitter and forms seeds. A ten-foot row is quite enough for the home garden, and it is better to sow a five-foot row several times than to sow one ten-foot row.



Radishes cut into thin slices make a welcome addition to any green salad. Make last sowings middle of September



Endive, which comes in several different leaf forms, is the ideal cold weather follow up for Lettuce. Sow seeds now



May King is a good Butterhead Lettuce for later crops

Perhaps the hardest Endive is Broad Leaved Batavian, which forms a rather flat, coarse head. But if it is tied up like the Curled or Oyster Endive, it develops a heart of gold, equal in quality to that found in Lettuce. Untie the heads after a rain, however, as otherwise they are likely to rot.

Corn Salad or Lamb's Lettuce is all too little grown. This is

distinctly a cold weather crop and thrives particularly in a cool climate. It is perfectly hardy, and while not growing during the winter, it will lie dormant, to resume growth immediately with the disappearance of the snow and the arrival of sunny days. It is generally sown in solid beds or in short rows close together that are easy to cover with some loose straw or coarse litter. This will make the Corn Salad accessible to the housewife until very hard frosts freeze up the beds.

Repeated sowings should be made beginning in August, and the last sowing is generally made late in September. Gathering may start sixty days after seeds are sown.

A most delightful salad is made of young radishes cut in thin slices and mixed with any kind of green salad. We grow them up to the middle of October, the last sowings being made in the middle of September. French Breakfast, Rapid (continued on page 650)



Black Seed Simpson is a Loose-leaf Lettuce for sowing at once

A circular garden for the square plot

An ingenious method of avoiding the conventional straight line effect

THE engineer who lays out our lot and the builder of our house have condemned us to live surrounded by straight lines and right angles, so it is a relief to plan a garden which, though formal, permits us to enjoy something less rigid in structure.

The little circular garden here shown has been designed with a fieldstone path on the axis of the living room window and another on the center of the porch, allowing a view from these points to the shrubbery border at the end of the property.

At the center of the garden is a simple circular fountain and bird bath of cement. Curving grass paths lead among flower borders backed on the outside by flowering shrubs, bordered by Box edging, and backed by Cedars on the inside. The evergreens, Cedars, Box, Heather, and Pachysandra, are all visible from the house, that they may be enjoyed in winter. The deciduous plants are off to the side to be of importance only during the season when the garden is in use. Four Cedars have been used to help the

ROBERT LUDLOW FOWLER, Jr.
Landscape Architect

existing trees give height and strength to the scheme.

It is not essential to build the entire garden at one time. The central feature, grass panel and fieldstone paths, could be built the first year, and the Cedars and globe-shaped Box planted. The inside flower beds and Box edging could be planted the second year, and the curved paths and center flower beds added the third, leaving the enclosing shrubbery for the fourth year.

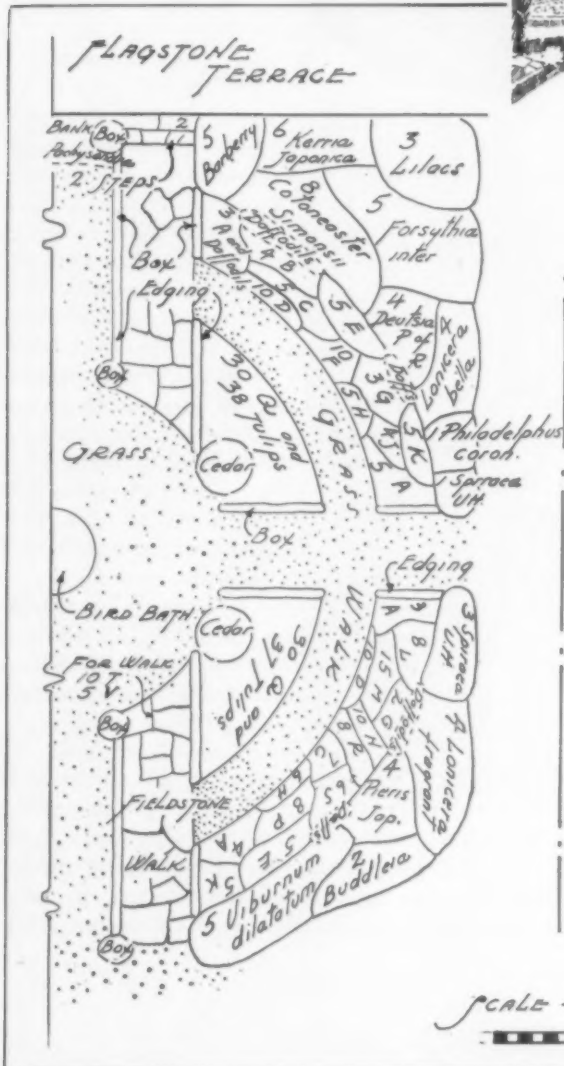
In this way, beginning at the center we could work outward as our financial condition permits.



The house as located here is screened from the neighbors by the garage and a high fence which ought to be on the north end of the lot, and on the east as far as the service yard. The house could be moved south as much as twenty-five feet

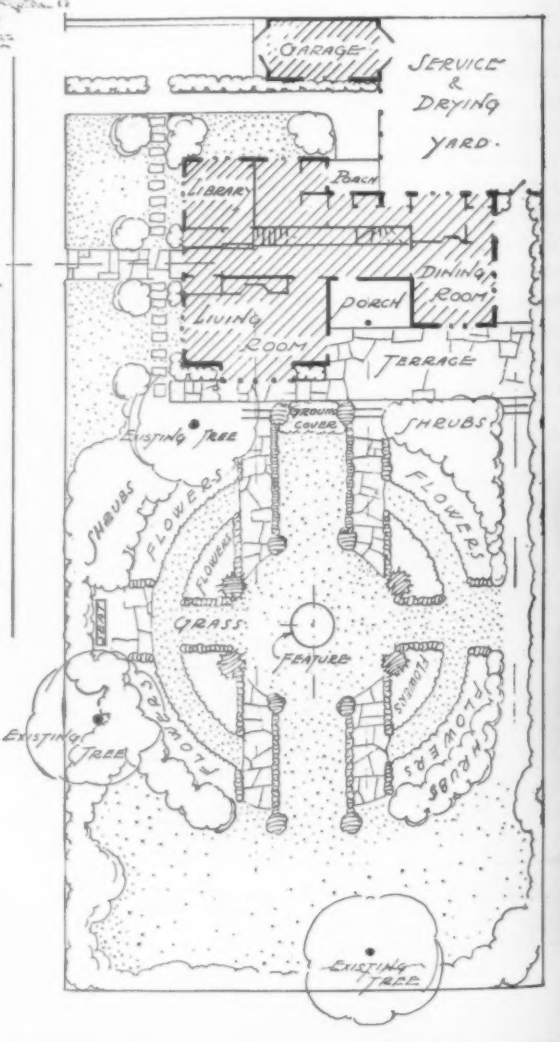
PLANTING LIST

4 Juniper virginiana, Cedar	8-10
8 Buxus sempervirens, Box	3-3 1/2
500 Buxus sempervirens, Box edging	3-4
100 Pachysandra terminalis, Spurge	Symbol
120 Calluna vulgaris, Heather	Q
20 Sedum acre, Goldmoss	T
10 Phlox subulata lilacina, Creeping Phlox	V
10 Berberis thunbergi, Jap. Barberry	2-2 1/2
5 Buddleia davidiana, Butterfly bush	4-5
10 Cotoneaster simonsi, Rockspray	3-4
10 Deutzia Pride of Rochester	3-4
10 Forsythia intermedia, Goldenbell	4-5
10 Kerria japonica, Kerria	3-4
10 Lonicera bella, Bush Honeysuckle	3-4
10 Lonicera fragrantissima, Bush Honeysuckle	3-4
5 Philadelphus coronarius, Mockorange	4-5
10 Pieris japonica, Andromeda	3-4
10 Spiraea vanhouttei, Bridalwreath	3-4
5 Syringa vulgaris, Common Lilac	3-4
10 Viburnum dilatatum, Japanese Cranberry	3-4
25 Peonies: Albatre, Lady Duff, Festiva Maxima	A
10 Aster laevis, Smooth Aster	B
20 Phlox: Elizabeth Campbell, Miss Lingard, Independence, Tapis Blanc	C
35 Iberis sempervirens, Candytuft	D
20 Delphinium Belladonna, Larkspur	E
20 Astilbe chinensis, Chinese Astilbe	F
10 Clematis recta, Ground Clematis	G
15 Sedum spectabile, Showy Sedum	H
10 Liatris pycnostachya, Kansas Gayfeather	I
10 Boltonia latismama, Boltonia	J
10 Aconitum autumnale, Aconite	K
25 Dianthus plumarius, Grass Pink	L
20 Aquilegia chrysantha, Columbine	M
5 Iris germanica, Tall Bearded Iris	N
15 Veronica longifolia subsessilis, Clump Speedwell	P
10 Gypsophila paniculata, Babysbreath	R
60 lbs. mixed Kentucky Blue, R. I. Bent, Red Top, and English Rye	S
150 Tulips	
100 Daffodils	



COST DATA

CEMENT FEATURE	45.00
FIELDSTONE WALK	45.00
EVERGREENS	145.00
SHRUBS	70.00
PERENNIALS	65.00
BULBS	42.00
GROUND COVERS	70.50
GRASS SEED	18.00
TOTAL COST	498.50



SCALE - 10 FT

FABRICS THAT ARE WHOLLY MODERN

*charming when combined—yet each has been styled
by a different method*

This art we call "modern" has passed through the radical days of transition with its exotic forms and restless designs. It now combines freedom with a sophisticated restraint—its decoration expressing these qualities in an unhampered choice of motifs that it arranges in a simple, orderly fashion. The result is both beautiful and "livable".

Three such fabrics that can be successfully combined although they differ widely in their individual treatments are exceedingly interesting when compared in detail.

One is a brocade, appropriate for upholstering various types of furniture, designed with a symmetrical picture motif. Under a tree with tropical blossoms peacocks preen at each side of a fountain, their green plumage silvered and sleeked down by the spray. From the fountain slender jets of water spread in silver curves, spilling back over the peacocks and over the bowl of the fountain.

Contrasting with this brocade of pictorial interest is a rep, suitable for over curtains or upholstery, that relies on weave alone for pattern. Shaded threads of varying thickness run the width of the fabric

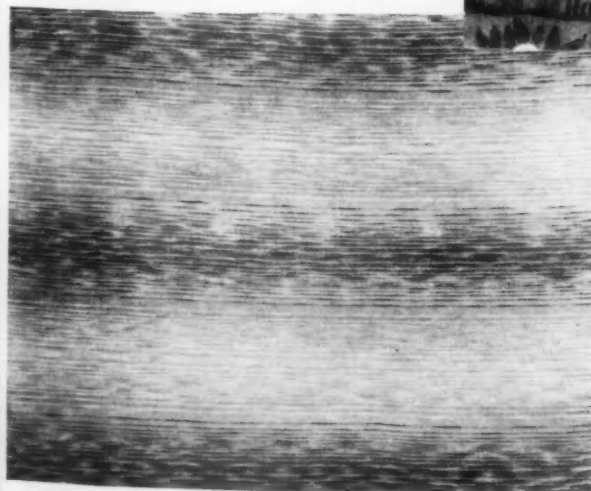


and form a design of graduated neutral tones. A net glass curtain in geometric design provides further contrast.

These three fabrics suggest the wealth of beautiful designs to be found in the varied Schumacher collection that includes numerous other modern designs by distinguished artists as well as authentic reproductions from all the great periods of the past. Your decorator, upholsterer, or the decorating service of your department store will be glad to obtain samples appropriate for your use.

"FABRICS—The Key to Successful Decoration"

This helpful booklet will be sent you without charge upon request. It is planned to help the woman who wishes her home to be successfully decorated but has not the time or the inclination to make a deep study of interior decoration. F. Schumacher & Co., Dept. D-8, 60 West 40th Street, New York. Importers, Manufacturers and Distributors to the trade only of decorative drapery and upholstery fabrics. Offices also in Boston, Chicago, Philadelphia, Los Angeles, Grand Rapids, San Francisco and Detroit.



Above — A symmetrically designed brocade with peacocks preening at a silver fountain. Particularly suitable for upholstering modern pieces.

Left — A silk rep in irregular lines and shaded neutral tones.

Right — Modern ensemble showing the two fabrics illustrated here and glass curtains of a Schumacher cream net in geometric design.





ROBRAS 20-20's installed in the interior wall in the residence of Henry S. Drinker, Esq., Marion, Pa.

HIDDEN HEAT Means Heat from Within your Walls

ROBRAS 20-20 Radiators

IN YOUR HOUSE there is wasted space between the walls. Wasted because a small amount of it would hold all the ROBRAS 20-20 Radiators necessary to give you adequate heat throughout your entire home. No longer need old-fashioned *out in the way* radiators be tolerated.

ROBRAS 20-20's would go in between the studding of interior or exterior walls. They would be out of sight and out of the way, because their unique design cuts their size to 20% the size of equal old-fashioned radiators. They are made of brass. They cannot rust or corrode. Freezing doesn't harm them.

Remember that with the radiators in the wall, curtains can be hung straight from valance to hem. Furniture can be arranged as you want it. No dust can be flung up to soil curtains or wall paper.

A booklet "Proof of the Pudding," has been prepared to show you the ingenious ways in which ROBRAS 20-20 Radiators can be used; in staircases, under French doors, and in many other places.

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ROME BRASS RADIATOR CORPORATION

1 East 42nd Street
New York

Everywhere in fine homes ROBRAS 20-20's in the wall, out of sight and out of the way are taking the place of ugly old-fashioned radiators.



A. H.—8-29

A Little Dutch Colonial in Brook Lane

Continued from page 563

can fairly see his own reflection in its surfaces.

The dining room is at the back. The kitchen occupies the space between the pine room in the front and the dining room at the rear, and has its own delivery entrance at the side of the house. This was done so that the entire back of the house, which faces the view of the woods and brook, should be utilized for living purposes. In addition, it permits the dining room to open on the rear porch, making outdoor meals in summer practicable.

A dainty floral paper covers the walls of the dining room. In one corner an arched cupboard, decorated with the shell motif, has been built. The lining is painted an unusual tone of blue which forms an excellent foil for the Chinese porcelain displayed on its shelves.

Retracing our steps through the dining room, we came into the combination kitchen and pantry where black and white inlaid linoleum covers the floor; walls and woodwork are painted French gray; the accents in the room in bright red. This is the color of the little polka-dot curtains of oilcloth, made with a matching valance. White tiling with a small black border is used halfway up the walls. The gray and white stove carries out the color harmony of the room.

There are several interesting features in this kitchen. One is the multitude of wall cupboards, all having doors of solid wood instead of glass. This gives the kitchen an unusually trim appearance, since no stray cereal boxes or condiment tins are unexpectedly revealed. The telephone is another unusual feature, for it is fastened on a wall stand which opens up into a seat when desired. A little alcove for the refrigerator, which has an extra cupboard for preserves above it, opens on the side porch and the service entrance.

Returning through the kitchen, we climbed the graceful, curving stairway. The master's suite includes a bedroom, dressing room, and bath-room. The latter is tiled in soft

shades of tan, while the accessories, including the rug and the little dressing table, are bright blue.

The guest room in this house has wall paper, which features a delicate Empire design in tones of green and yellow. Two spool beds are separated by a desk table which performs the double function of holding a night lamp, several magazines, and all the writing materials necessary. A mahogany Colonial highboy has ample space for the visitor's belongings. On the other side wall, facing the highboy, is a dressing table, draped in a pansy-patterned glazed chintz with a deep yellow background. The same chintz is used on the easy chair and on the little mahogany bench for the dressing table. Above the table hangs a great mahogany-framed mirror, and another full-length mirror lines the closet door. The dressing table, by the way, began life as a kitchen table, although it is certainly above reproach in its present trappings.

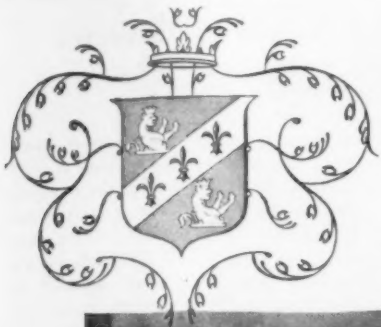
The bathroom at the head of the stairs is accessible to the guest room and to the little girl's bedroom which is on the same floor. In this bath, peach-bloom tiles with a faint lavender cast have been used and the walls and woodwork have been painted to match. The accessories are lavender.

The little girl's bedroom is the only room with low eaves, and the maple furniture which has been chosen develops the character of the room. A four-poster bed, which is really old and was refinished at home, rag rugs, a lowboy, and a typically Colonial spread add the necessary atmosphere. The bed has a deep chintz flounce placed on curtain rods running around the sides in order to hide the spring and mattress, while a quaint homespun coverlet is spread on the top.

The top floor of this well-planned home contains an attic, maid's room and bathroom, and a little playroom for the young daughter of the house, where she and her friends may create as much havoc as they feel inclined without any dire results.



The fireplace in the living room, around which is grouped a love seat, a wing chair, and two tables



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MINUET . . . belonging, inevitably, to America's "first families". Its spirit is the very spirit of that quaint old dance—the Minuet. Its scroll pediment topped the finest doorways and high-boys of the Colonial period.

TRIANON . . . a blending of two immortal strains—the Grecian and the French. Here is classic simplicity, relieved by a lighter touch inimitably French. In Trianon . . . the queenly beauty of the Grand Trianon.

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▼ *What pieces will you need first? The progression from a beginner's set all the way to an elaborate service is discussed in the most helpful of silver booklets—"Correct Table Silver—Its Choice and Use." It shows various International patterns, with lists of pieces and prices on each. Send 25c. Mail the coupon now.*

INTERNATIONAL SILVER Co., Meriden, Conn.

A. H.—8-29

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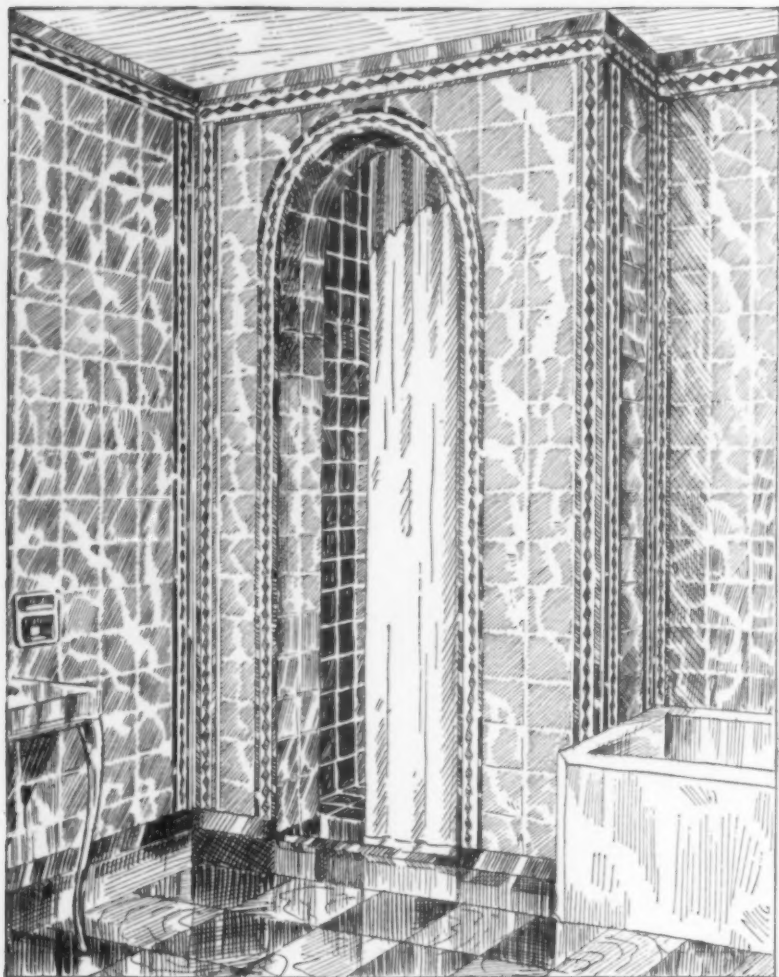
FINE ARTS DIVISION

INTERNATIONAL SILVER CO.

MERIDEN, CONN.

Decorating the Italian house in America

Continued from page 575



Beauty, color and design in enduring CHROMITE walls

MODERN CHROMITE tiled walls for bathrooms and kitchens offer unequalled opportunities,—permanent, beautiful, rich color effects, yet lustrous, smooth, flint hard surfaces.

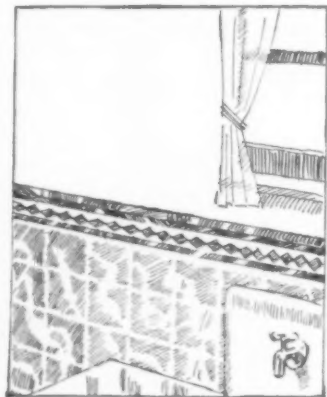
The wealth of superb two toned color selections, combinations and designs presents real opportunity for true individuality,—found only in CHROMITE.

CHROMITE will not crack,—is easily, quickly and perfectly applied. A bath of water removes the effects of time, leaving your CHROMITE walls glisteningly colorful—again just like new.

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Before you build or re-decorate, it will pay you to be fully informed about CHROMITE.

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their black and white squares, in their striated blocks that so closely simulate the veining of marble in warm browns, tans, and creams. Here, then, is the beauty of the Mediterranean floor with a warmth, a softness under foot that robs it of all chill. Over this we can spread gay rugs, do we choose to give the richness of color that the Italian home has in fabrics and upholstery.

The walls in Italy, as we have said, are without color. Our plastered walls should be warm in their tones, and then, as in the Mediterranean house, we can bring gayety and color and richness to these large plain surfaces by wall-hangings of velvet or brocades and by colorful Della Robbia plaques or gay majolica vases and plates.

The windows in this Italian home of ours may be treated in any of several ways consistent with both the older home and the new. When glass began to be used in Italy, the windows were often leaded as shown in the attractive room on page 575. Frequently the windows are left free of all draperies, the sunlight coming through the “bull’s eyes” and small hexagonal panes to lend a fine pattern of light and shade. To offset this simplicity and to lend color, there may be the rich wall hangings mentioned above that carry the color note of upholstery, cushions, and table runners into the walls. Where curtains are used, it must be remembered that the Italian home has heavy rich hangings in simple straight lines. We can duplicate this simple dignity in our modern damasks, velvets, and rayon fabrics.

In seeking the furniture for this type of home, the home-making adventure reaches its height for we have a veritable pirate’s hoard to choose from. There are the well-known Dante chairs so comfortable with their seats of soft leather. Still other chairs there are with deep cushions covered in rich velvets; chairs with the sole leather seat of the Dante chair but with high padded backs, leather covered. Divans may be found to match the velvet chairs, while still other straight-legged wooden benches with loose pads bespeak their origin. The tables should be substantial, suggesting the permanency of these older home furnishings, and we can find, if we seek, lovely oval or round ones for the living room with solid shaped supports gracefully carved. For the dining room there are long oblong tables with longitudinal stretchers that suggest the refectory tables now so beloved.

This suggestion of tables of various periods and from various lands need strike no false note in our home. As we study the story of furniture and furnishings we realize that fashions in furniture passed from country to country, that the craftsmen of Italy found their work desired in France, in Spain, or in England and that as the different nations exchanged their workers so did the different periods borrow from one another. We have ceased to-day—and fortunately so—to attempt a “period” room.

There is one bit of furniture, however, that will stamp our room as definitely Italian and that is the *credenza* shown at right of fireplace in the room illustrated. It is the cousin of all the cupboards in the world and its use may be just what you make of it. In the living room it may house rare books or other treasures. In the hall it becomes a console table while in the dining room it can hold fine linens or silver and at the same time be a serving or side table.

The furniture of the older Italian homes is mostly of walnut, a lighter walnut than we know, that takes on a deep and rich patina with the years. This, too, is now being made for us as is the furniture and fittings of wrought-iron that lend such grace to homes of this type.

In the Italian home, iron was thought to make the rooms cooler. It also brought a delicate beauty to these rooms, that we are coming to appreciate more and more. Table stretchers may be of this metal twisted into strong yet graceful bars as in Spanish pieces. Tables are made of it with their tops often of colored tile. Our banisters may be of iron made into lacelike forms, or we can, if we like, have balustrades of wood with a rope of velvet along the wall held up by wrought iron brackets. Plant stands of iron to hold several pots of ivy or plants are among the loveliest of recent offerings, while the torchères for hall or living room with shorter candlesticks for wall brackets, mantel, or *credenza* can bring just the right note.

Of late years there has been an unusual appreciation of and demand for Italian glassware and pottery of all kinds, and as a result, we can easily find just the color note we need for our rooms. Our lamps may have pottery bowls from Capri, our dining tables be laid with the gay Cantagalli ware, while odd plates from Majolica bring the sparkle of another land to our rooms. Our umbrellas can be housed in the semi-glazed jars from Messina and the *jardinières* in our sunroom will probably be of majolica.

In furnishing a house of this type restraint should be the watchword. While the Italian homes use rich colors, it is done with an unerring touch. There is a vast difference between rich coloring and merely gaudy tones, a wide chasm between well chosen fittings and heavy, too-ornate and over-decorated furnishings.

In these houses of Italy, ceilings are often beamed, carved, and colored, a rarely beautiful feature since the ceilings are lofty. This is out of place in our simpler homes. We can, however, enrich our doors and woodwork, moldings and casings by carving and color. Built-in cupboards, too, lend themselves to fine inlay and carving, and a shallow niche in the wall when enclosed by doors decorated in this manner can be made as gay and lovely as a picture.

Even the garden may be in harmony, with its bird bath, seats, and flower jars in lead or Italian stone so that the little home, indoors and out, may hold the beauty and charm of its costlier relative across the sea.

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Pyrofax Gas is wonderful. It has made my life so much brighter"

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The picture above shows the cinder concrete masonry partition walls, and concrete floors, for the kitchen and pantry in the home of W. T. Crawford, North East, (suburb of Erie) Penna. The lower picture shows the same walls completed. Cody and Kirby, Architects, Erie, Penna.



P O R T L A N D C E M E N T

C O N C R E T E F O R P E R M A N E N C E

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Home of W. W. Porch, River Oaks, Houston, Texas. Charles W. Oliver, Architect. Concrete masonry construction, with white portland cement stucco exterior.

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Concrete masonry construction is finding universal favor with home builders and architects—for it provides not only firesafety, but enduring beauty and economy.

Many delightful exterior effects may be attained with concrete masonry. Facings of portland cement stucco, brick or stone

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CREWEL-CRAFT draperies are elaborately worked in soft, fast-color yarns on heavy sand-toned crash. The only hand-done Crewel work you can obtain today is in imported pieces at prices that seem fabulous in comparison with those of Crewel-Craft.

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More than your money's worth

Continued from page 580

Hangings are likely to present a problem in economy. Anything that occupies as much space as curtains cannot be ignored; it is, therefore, important that they be correctly selected.

A few genuinely pleasing chintzes have been discovered at prices between ten and fifty cents a yard. They come both glazed and plain.

At ten cents a yard there are old-fashioned calico prints which make charming curtains and cushion covers in homes of the Early American type. They are pretty in simple bedrooms, too, for spreads as well as hangings. Gay, cheerful color, quaint pattern, and old-time atmosphere endear these naive prints to us, and it is a delightful feeling to be able to buy them cheaply.

Any number of attractive chintzes in the larger flower patterns may be found at about twenty-nine cents a yard and the quality is good. A glazed chintz, which always runs a little higher in price was seen at thirty-seven cents a yard, a record low price for this material.

Pieces of bright colored pottery, odd saucers, and other such trifles that help to individualize a room or the service of a meal can often be found by keen-eyed shoppers. These bits when placed in an attractive setting always gain, and looking much more than their low price often deceive the casual visitor into thinking they are rare.

THE DECORATION of your home is good because it is chosen and arranged with skill, not because it cost much money. For beauty does not wait on time, cost, or prestige.

Nearly all of us react to the word "imported," no matter how tariff-minded we may be about home industries. There is the glamour of distance and far countries in the word. Ornamental objects from abroad give a cosmopolitan touch to a home, no matter how simple they may be. Quite a world tour in decoration is possible within a fifty-cent limit. Nearly every country in the world is represented by smart, sophisticated trifles for decoration, gay sturdy peasant wares, and effective textiles.

There is great interest at the present time in all things Spanish. A jug of dark pottery at fifty cents and an ash tray at thirty-five cents, both from Spain, take the eye because of that slightly different air with which foreign things charm us. Effective bits of pottery from Mexico, too, can be found at thirty-five cents. Mexican wares are not common here as yet, and anyone who is familiar with the prices asked for them in America will recognize that it is most unusual to see even a small Mexican piece for such a sum.

The problem of what to do with small plants is solved by gay Italian jardinières at forty-nine cents. These are decorative and colorful even when not in practical use.

A set of Florentine ash trays is a treasure for the woman who gives bridge parties. They are just heavy enough so that they are not easily brushed aside by a careless gesture, and they add to the decoration when

the bridge sets are of Italian linen. The hostess who likes complete consistency might even have for her prizes a bambino or a Savonarola plaque for each table. The former costs fifty cents, the latter is twenty-five.

Pottery vases in soft shades of gray and green that tone in effectively with other furnishings come in several shapes for twenty-five and fifty cents. For a quarter, there is a pottery bowl in a fine shade of blue, the kind of bowl that looks well on the living-room table among other ornaments and books, or may be grouped with a blue pottery pitcher in a harmonizing tone, the price of which is fifty cents. For the same price there is a vase from Holland, and a little Dutch saucer of quaint design is ten cents.

The Far East is represented in the small-change group by a charming print from Japan that is in good taste for the living room or hall, and also makes a pleasing gift. There is a Japanese pitcher for thirty-five cents, and there are teapots and cups and saucers galore that one can buy at these small prices. An India print table cover for forty-nine cents is just as much at home on a wall as on a table and supplies an exotic touch. Dishes from Quimper with naive peasant figures, pitchers from Persia oddly shaped, boldly patterned plates from Hungary and Germany, coffee cups of Haviland china, and pieces of Mandarin Spode—these also are among the numerous representatives to be met with in touring on small change.

Of course, there are many charming things made in America. Brass with its yellow gleam lights up well when placed against dark wood on writing desk or table. Paper cutters, match boxes, and bells are all ornamental and just touch the fifty cent mark.

Candlesticks are as abundant in the modern home as ever they were in the homes of our ancestors.

It is possible now to find them in colored glass to match goblets, glass plates, and dishes. Low glass candlesticks are ten cents each, and four can be used nicely upon a dinner table. Dainty ones in china with pastel colored decoration, and others in pottery or wood can be found for fifty cents and less. A figurine flower holder of white porcelain, costing fifty cents, with arrangement of flowers harmonizing in color with the candlesticks and candles, is a charming decoration for the dinner table.

Lamp shades have of late been brought within the small-change price range. Since the vogue for pleated paper shades came in, one sees fascinating designs and colors, many of which are strikingly modernistic. They are shown in sizes for boudoir, bridge, and table lamps. The smaller ones are as low as ten cents. Almost any vase or jar can be wired to serve as a base.

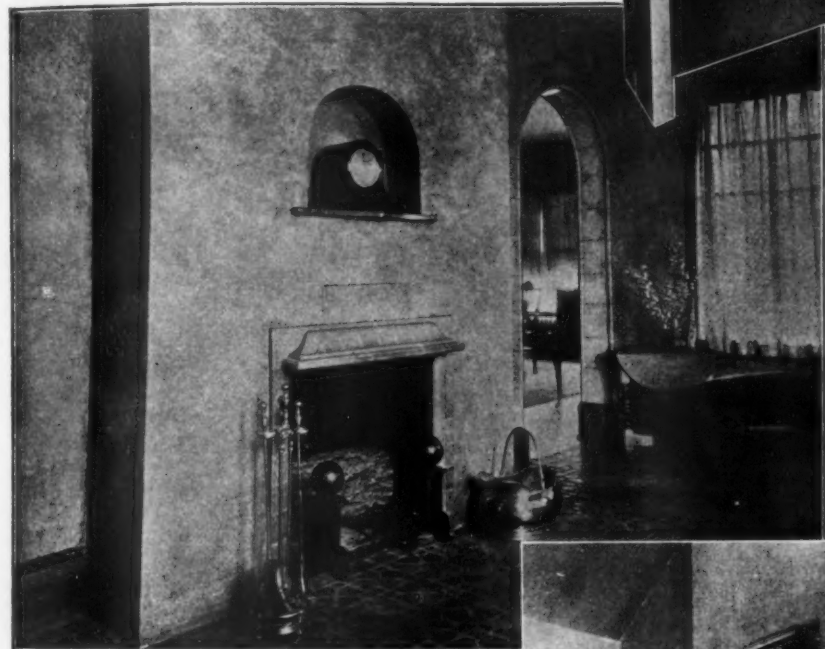
The significance of small ornamental accessories is increasing as the size of modern rooms decreases. Many people to-day live in quarters where space is very limited, permitting the use of but few ornaments, perhaps only small ones. It is important that these should be of taste and beauty.

How to get Fireplace Perfection

... with smokeless operation and double heat . . . This is not a matter of investing more money, but of using a modern idea, in the form of a Heatilator

SMOKELESS, cheery fireplaces that heat the room instead of the chimney are no longer a matter of luck and skill on the part of the mason. Perfect fireplace construction is absolutely assured through the use of the Heatilator Fireplace Unit.

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Heatilator as delivered, ready to install. It is a complete unit up to the chimney flue.

To the left is a fireplace in the home of J. C. Bundy, 104 Pembroke Ave., Charlotte, N. C. Here the grilles are placed on the side. Note the cold air intake grille at the bottom and the warm air outlet grille above.



"It is very satisfactory . . . no smoke . . . heats the room like a furnace and we would never build another fireplace without a Heatilator," comments F. B. Noyes, Vacaville, California. This is one of several Heatilator fireplaces in the Noyes home, built of Persian tile.

these items and in other materials, labor and fuel, more than cover the cost.

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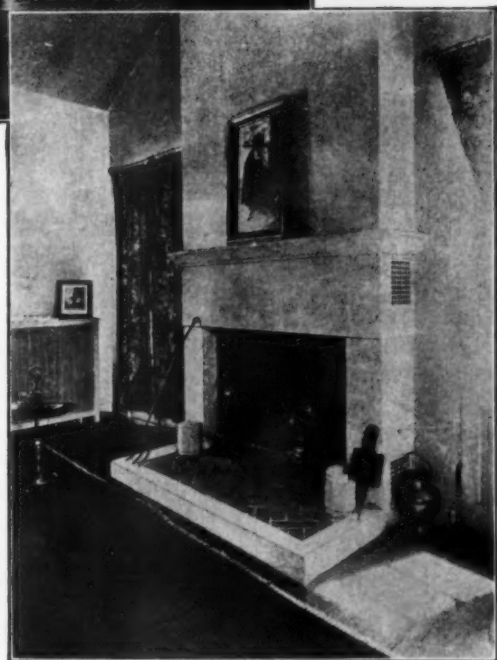
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Above is a Heatilator-fireplace of simple but effective design in the home of Alfred W. Jones, President of Sea Island Company, Glynn Island, Brunswick, Ga. The fireplace shown at the right, in the home of Victor S. Craun, 220 Sylvan Avenue, Milwaukee, Wisconsin, illustrates how the useful grilles may be made a decorative feature.



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230 BROOKSIDE AVE.

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Products of the potter's wheel

Continued from page 564

arrangements, jonquils or narcissus that stand proudly in the openwork holes of their glass bases, while taller urns with double handles are their own excuse for being.

In our own country we have developed in several of our potteries, products that rank with the best. In color and texture these products are worthy of the collector, and yet at the same time they are not bizarre but belong to the livable home and the tasteful interior. Oddly enough, some of America's most unusual products come from the mountains of Kentucky and North Carolina, where the art of fashioning the rich native clay has often been passed along in a single family for generations. From father to son the one precious bit of "larnin'" of which they are not suspicious is handed down—the art of the potter brought from England long ago by some remote ancestor!

The newest trend in coloring of pottery runs to subtle shades. As in so many arts the world has grown weary of over-brightness and shrieking contrasts, and now its craving for gentler tones is being considered. A most remarkable example of this subtle use of color is to be found in the new dull-toned imported decanters, candlesticks, and bonbon dishes. Their coloring seems to make the pastel shades of the rainbow appear crude, for lines of pink, blue, and green blend in perfect harmony.

Where once white porcelain was common, we find a present-day tendency to tone down even this. The popular crackle ware shows delicate gray lines crossing on a field that is not white, not cream, not gray, but is a natural tone of its own that combines lightness with warmth. This trend of gentle backgrounds may have been started in imitation of the output of the Copenhagen porcelain works, whose bowls and other ornamental pieces are of a soft texture in neutral tone, and are decorated with designs of strangely elemental

birds and flowers in deep, dull blue.

Originality in the symbolism of design, however, is largely a matter of the personal taste of the artist. Proficiency in applying glazes so that beauty may emerge from the kiln—this, too, is an art developed to varying degrees and in varying directions by the separate nations of the world. Italy, for example, has become famous for its Della Robbias.

For those of us who may have a hallway or a study furnished in the manner of the East, there are inexpensive as well as high priced pottery pieces that are worthy imitations of Chinese ware in the museums. There is, for instance, one ribbed neck ovoid vase that stands ten inches high and comes in Venetian blue, jade, or yellow flambe, which is useful as a lamp base or a vase, and has a decided Oriental touch. It sells for only \$5.50. A smaller piece, most pleasing in shape, is the three handled jardinière, four inches in diameter, and about the same height, which may be obtained in Chinese blue, jade, or yellow flambe for only \$2.50.

One of the most popular uses of large urns (and even smaller vases, too, for that matter) is as electric lamps. When so used it is important to have the lines and decoration of the lampshade in accord with the period and style of the vase.

POTTERY ramekins, practical for cooking and attractive for service, too, are being made in many new forms and colors. Probably few women will continue to use the thick brown ramekins lined with white for their custards and other individually baked dishes when they learn of the attractive octagonal yellow, green, and blue glazed ones for sale in some department stores for about twenty cents each. Cups and saucers of bright-colored earthenware are becoming more and more the accepted thing for informal usage, for their bright hues lend a note of cheeriness to the table.

Pewter fashions old and new

Continued from page 565

English and American prototypes. In America, pewterers have gone back to the old forms and, when possible, the old molds, working closely in accordance with the ideas which guided the making of those delightful pieces a hundred or more years ago. The same dignity of form, grace of line, and soft texture which so distinguished the older pewter utensils are found in these modern reproductions and new designs.

Genuine old pieces of pewter are rare, for numberless highly prized family heirlooms, as well as many other fine specimens listed as part of a household's estate, were sacrificed and transformed into bullets by patriots during the Revolution. Others, having fallen from popular grace, were destroyed or broken. Fine old pewter is most frequently found in the possession of collectors.

To-day the shape of these modern adjuncts to our tables is graceful and

restrained and is designed not only for symmetry and beauty but for utility. Coffeepots, teapots, and pitchers pour well and have comfortable handles. Plates, bowls, platters, and serving dishes follow the simple lines of well-tested tradition, many of them being frank copies of old designs. Even those that are modern-born still cling to many of the older precedents. When ornament is used, it is but sparingly employed. A handle may be disguised in the shape of a conventionalized flower, or supports appear in some other delicately modeled form. But ornament is never allowed to become merely a superfluous adjunct as it often does in cheaply manufactured wares.

The composition of present-day pewter differs from that made in the past. Pewter has always varied in quality according to the alloys employed, the finest containing but a limited (continued on page 604)

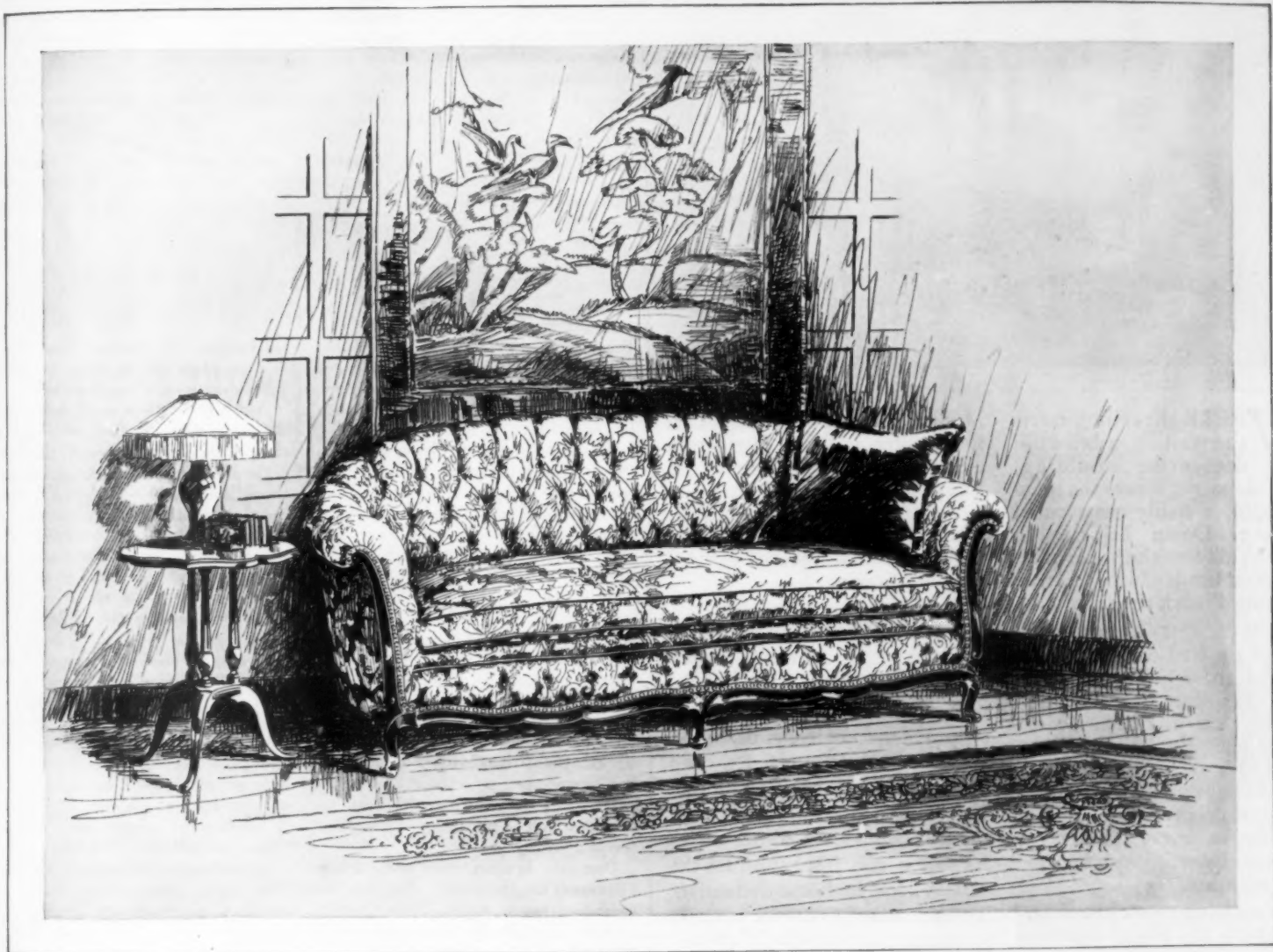
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In the newest homes today whether papered or painted you will find these new wall treatments. Yet scarcely a year ago only the wealthier homes could afford them. For the introduction of Driwood Period Mouldings in Ornamented Wood makes the use of decorative mouldings available to every home—the small cottage—the apartment—the mansion.

It is amazing to see the difference which the use of Driwood

Mouldings makes in a room. Call it character . . . call it distinction . . . there is somehow an added charm which defies description . . . a subtle richness reminiscent of the Colonial interiors from which these mouldings derived their inspiration.

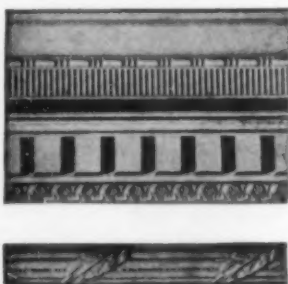
Visit Driwood Galleries New York's Newest Vogue

The new Driwood Galleries present a series of charming colonial rooms, completely decorated and furnished, in which Driwood Mouldings have been employed. To architect, decorator and public these interiors are a source of information and inspiration for the newest ideas in home decoration. You are invited to browse leisurely through the Driwood Galleries, which occupy a huge street-level site just off Fifth Avenue, at 40-46 West 23rd Street, New York.

If a visit to Driwood Galleries, is inconvenient, write for "Fashionable Walls", our new free picture book of fashionable interiors.

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PERIOD MOULDINGS
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Close-ups of Driwood Cornice, Panel Moulding and Medallion used in interiors shown above.

Pewter fashions old and new

Continued from page 602

amount of lead. Lead is practically eliminated to-day, so that the ware is safe to use with any kind of food. Salt alone leaves a mark upon the modern product, and then only when it becomes damp or is allowed to stand too long in a receptacle. But salt also marks solid silver.

Pewter is now finished in two ways, the antique, which closely simulates the surface quality that time and usage bestow, and the modern finish, which has the brilliant luster of freshly polished silver. Neither tarnishes perceptibly, nor does it need care other than a thorough cleansing in warm, soapy water, and a good rinsing and careful drying and polishing with a soft flannel cloth. The modern, brightly burnished finish may require an occasional polishing with a good cleanser that will not scratch its surfaces, but only infrequently, and only if a high luster is desired. As in silver, some people prefer a dull, soft, satiny finish; others like a highly polished surface that reflects light. It is a matter of individual taste.

Pewter adapts itself well to almost any type of room or table that is not elaborate or pretentious, and it can be used advantageously in combination with china and porcelain or silver. In the picture shown here of a breakfast table, set and awaiting the advent of the family circle, the china is a reproduction of a design used when pewter was also in vogue.

The coffee set shown on the table is so designed that it can be used for tea as well and costs but \$28 for the complete set; the bread and butter plates range from \$2 to \$3 each. Pewter is of moderate price, coming well within the purchasing power of the modest budget. There are many individual pieces, too, that are essentially practical and decorative, which lend themselves as little accessories in home decorating. Double vegetable dishes and bowls, candy jars and tea caddies, and hot milk jars are not only unusual new designs but are strikingly lovely, adding beauty to any tea or dinner table.

Tea time—the rest hour of the day

Continued from page 578

this hour, provides comfortable chairs and cooling drinks, and allows them the privilege of silence or conversation, is helping to bring peace to the world.

The urge of the outdoors prompts those who summer in the city and have small balconies to arrange the tea table out there. When the balcony overlooks the roofs or the river, the city is quite forgotten and only a hum arises from the streets below. It is easy to imagine how delightful tea may be, on a balcony decorated with plants and gay awnings.

We suggest for such a balcony-tea that everything be green and cool—green glasses for the cold tea, sprays of mint in the glasses so that the spicy odor may be inhaled when the tea is sipped. Small sandwiches of cucumber, watercress, or lettuce and cakes with mint frosting would add to coolness that is necessary during the torrid months.

One city hostess, who always has afternoon tea, but who, alas, has no garden or porch, urges all her friends to drop in each afternoon and enjoy the refreshing coolness of her city rooms. The living room has low casement windows across the end; in front of these is placed the well-filled tea table. Wicker furniture has replaced the covered furniture of winter. Flowers of pastel shades are about the room; the fireplace is filled with ferns; and on the mantel, ivy, growing in pots, hangs gracefully down.

On the table this hostess uses a runner of pure white linen, white crackle tea glasses, pitcher, and plates. The pitcher is filled with iced tea and a quantity of chopped ice. A fruit drink is always served too. The foundation of this is tea, with the juices of pineapples, grape-fruit, lemons, and oranges and slices of all the fruits and cherries added. On a bed of ice she has a small heap of caviar beside lightly buttered bread, a pile of cream cheese and walnut

sandwiches of whole wheat bread, and a plate of slightly sweetened wafers near on a small stand.

A mother with several children has the most difficult time of all at the close of day. The children, tired from play and hungry, need much more than the light tea prepared for older people. During the summer one mother utilized the upstairs porch for the high tea or supper before bedtime. The porch overlooked a near-by park and the tops of the trees formed the view seen by the children. The cool, green, softly-waving leaves had the effect of making the porch seem entirely detached as though it were floating in the air by itself. The small table was arranged with a simple cloth, a bowl of flowers, and china and glass belonging to the children. This set of dishes illustrated a series of scenes from *Alice in Wonderland*. At each meal every child, when his plate was uncovered, could read the paragraph about his favorite heroine. The mugs, containing milk, bore remarks made by the duchess, the mad hatter, the mock turtle, the rabbit, or by Alice herself.

For the tea table there are lovely coverings of every kind, color, and price. Many of real linen cost less than \$2. There are glass luncheon sets in pale green or amber glass costing less than \$4 for twenty-three pieces—including glass cups and saucers and salad plates. There are knives and forks with colored handles for cake and there are delightful folding tables and chairs that cost little. Cushions of waterproof fabrics may be thrown on the lawn and even left out of doors without harm if one forgets them. Tables, too, there are in all colors with gay-hued umbrellas fastening to them firmly so that if one has no shade, a cool spot may be provided. All this makes for happy restful hours and such equipment need be no strain on the family pocketbook.

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but this modern house was once an old-fashioned cottage!



This is the same house—as it looked after generations of constant service. But what a wonderful change use of lumber brought about!

Grade-and trade-marked lumber will be a great help when you make changes like these

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All with a little lumber . . . wisely used. Houses are given new life . . . made artistic . . . modern . . . a delight to live in. Property values are often doubled . . . tripled.

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He will give you ideas . . . show you how economical it is to use lumber.

And now your building problems are even further simplified . . . through the great forward

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Know the lumber you use

When the "Tree-Mark," shown below, is also stamped on the board, it signifies the *guarantee* of the National Association that the lumber is correctly grade-marked.

Guaranteed "Tree-Mark" lumber can now be had in every species. Inquire of your local dealer. If he cannot supply you, write us and give his name and address.

The Lumber Industry is becoming a great

forest-growing industry. There is now an abundant supply of lumber, relatively low in cost and of better quality than ever.

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- Hardwood Manufacturers Institute, Memphis, Tenn.—Oak, Gum, Southern and Appalachian Hardwoods, Tennessee Aromatic Red Cedar
- *North Carolina Pine Assn., Norfolk, Va.—North Carolina Pine
- *Northern Hemlock & Hardwood Manufacturers Association, Oshkosh, Wis.—Hemlock, Maple, Birch and Northern Hardwoods
- *Northern Pine Manufacturers Association, Minneapolis, Minn.—White Pine, Norway Pine
- *Southern Cypress Manufacturers Association, Jacksonville, Fla.—Cypress and Tupelo

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- †Western Pine Manufacturers Association, Portland, Ore.—Pondosa Pine, Idaho White Pine, Larch
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House of G. M. Kriolo, Knoxville, Tennessee. Barber & McMurry, Architects. Rolscreens in frame construction, wood trim.



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Look for your decorative guideposts

Continued from page 568

on two large chairs as slip covers. The old davenport was slip-covered to match a high-back, wing arm-chair, in lacquer blue. Cotton rep was used for this. An old Persian shawl was hung on the wall in lieu of tapestry or a fine picture. It was given this place of honor because its time-blended colors were blue, orange, and soft browns to echo the colors in the rugs, furniture, and hangings. Books in the open shelves, Chinese pottery lamps, and other small accessories in orange, browns, and blues found a harmonious relationship with each other and with the room as a whole—the room in which an orange rug set the decorating pace. How easy it all came when once the rug offered itself as the piece around which to plan.

An entire house may be furnished from some similarly small starting point. For instance, the possession of an old sailing print or a pair of ship's lanterns may decide you to create an interior much like those found in the days of Old Salem's prosperity. The house shown here was inspired by such New England possessions. We see in the hall a number of clipper ship prints. The simple woodwork, old time H-hinges on one door and on the cupboard, the lantern, and hooked rug are sufficient evidence that the hall is acknowledged Early American. The pair of Chinese jars does not contradict this; such jars came over from the Orient in the sailing ships which brought shawls, tea, spices, and fine china to our grandmothers. Owning just one of these objects of Americana inspired the entire decorative scheme.

Modern copies of hooked rugs, which are in abundance these days in shops large and small, were found for the floors. Excellent copies of Early American furniture were sought—and easily found, for our furniture manufacturers, even those who produce thousands of pieces a year, have returned to the designs of our forefathers for inspiration. Much of the furniture created to-day is identical in design, wood, and craftsmanship with those pieces which were lovingly designed and painstakingly turned out a hundred years ago, and in the years which followed until our American adoption of machinery for all "crafts."

The very Early American furniture blends well also with the later Dutch and English periods.

The early spirit is more pronounced in the combined dining and living room which is avowedly Colonial. Hooked and braided rugs are laid on the wide-board floor. A tavern settle and table stand at one side of the wide brick fireplace, while a comb-back Windsor chair and others similar in style are used elsewhere in the room. A corner cupboard and an open-face dresser hold glassware, pottery jugs, and pewter. Lanterns are hung in place of more modern types of lighting fixtures, but their old-time outlines mask very practical electric bulbs, which provide the light for reading and general illumination. Here and there old candlestands have been included as have other small objects once es-

sential in a room such as this, but now treasured for old time's sake.

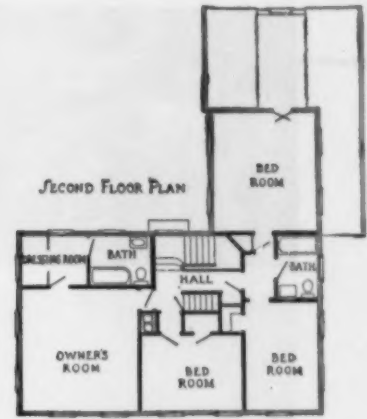
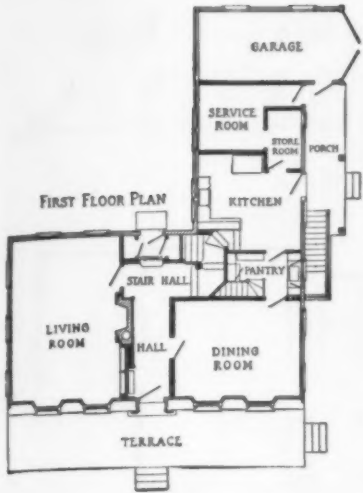
THE house in which this pronounced American style of decoration prevails should in a measure, be designed after the Early American architecture. A beamed ceiling and a primitive brick or stone fireplace are almost essential, and the small-paned windows and wide floor boards are also demanded if the detailed Colonial decoration is to be achieved to perfection. However, in an apartment or small house or, in fact, in any room, a certain degree of the American Colonial style is possible. The exception is the room that has pronounced "period" indications such as "fancy" woodwork.

The bedrooms in this house are especially noteworthy for beautiful hooked rugs as well as for the detail with which the Early American theme of decoration has been carried out. Here again we find the ship's lanterns for lighting fixtures. An interesting pattern of dark chintz is used as draperies and chair covering in one room. This is much like the dark ground cottons which came over in clipper ships from England and were used for dresses as well as for curtains and covers in the house. Such cottons have been copied by modern textile manufacturers and are excellent when used in rooms with a Colonial decorative scheme.

An all-over figured wallpaper which is also Early American in spirit is used on the walls. American styles of furniture in such pieces as desk, chest of drawers, poster beds, and a dressing table are evident. The little maple chairs have cane seats. The pictures consist of old prints, silhouettes, and floral pieces—embellishments dear to our grandmothers. These may be family heirlooms, but they, too, are reproduced these days by clever print makers.

The architect of this house must be thanked for the woodwork around the doorways and fireplace and for his care in using hardware in keeping with the general tone of the house. Details of hinges, locks, and other obvious hardware cannot be too carefully considered. It is so easy to take care of the prominent larger decorative problems in a room and let slip the smaller and less obtrusive considerations. But it is by such details that a room is made or marred, and it is such points which the clever and experienced decorator insists upon, regardless of how small or how comprehensive the decorating job at hand. These small accessories, like the larger pieces of furniture, are available everywhere, for hardware makers now copy old designs.

In another bedroom in this same house there is an admirable and enviable display of hooked rugs, here used on top of the chenille carpet, which covers the entire floor. The poster bed is canopied. Simple American Sheraton chairs are used, and we notice the excellent arrangement of small pictures and the absence of unnecessary ornament and bric-a-brac. One or two pieces of some totally irrelevant period might have disturbed the entire room.



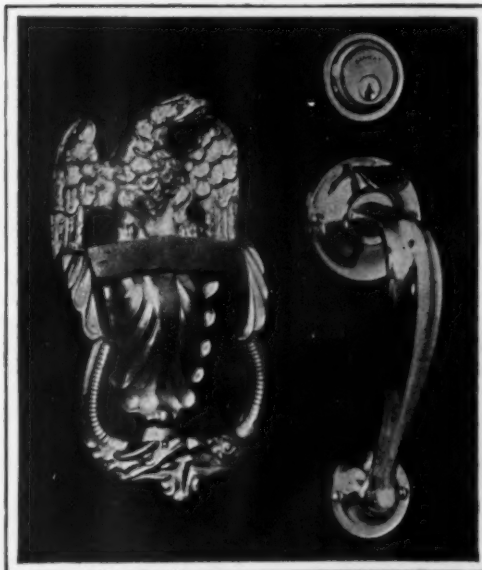
HEATHCOTE M. WOOLSEY and
S. BURHAM CHAPMAN
associated architects

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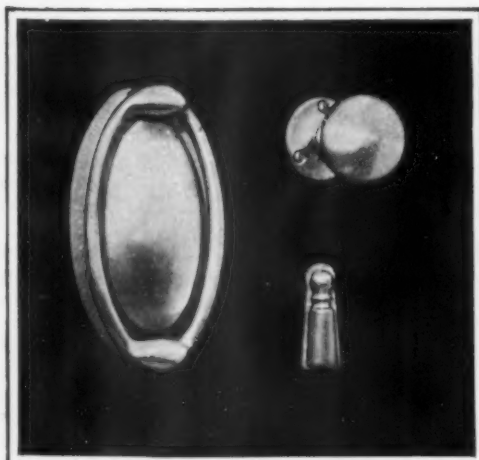
To save a few dollars by installing any but the best hardware is likely to prove expensive. Sagging hinges, doors that will not latch, worn and rusted surfaces, discolored woodwork, are constant sources of discomfort that necessitate costly replacements. It will pay you,



Door Knocker No. 16; Door Handle No. 8561HC

There are many Sargent designs for every architectural style . . . authentic reproductions and artistic adaptations. The quality of Sargent Hardware is unexcelled . . . of solid brass or bronze, each piece is dependable and perfect in its smooth and certain operation.

Builders of homes of every type of construction and every architectural style in all sections of the country have found assistance and instruction in our illustrated booklet, "Hardware for Utility and Ornamentation." It will be sent to you on request. Sargent & Co., 48 Water Street, New Haven, Conn.



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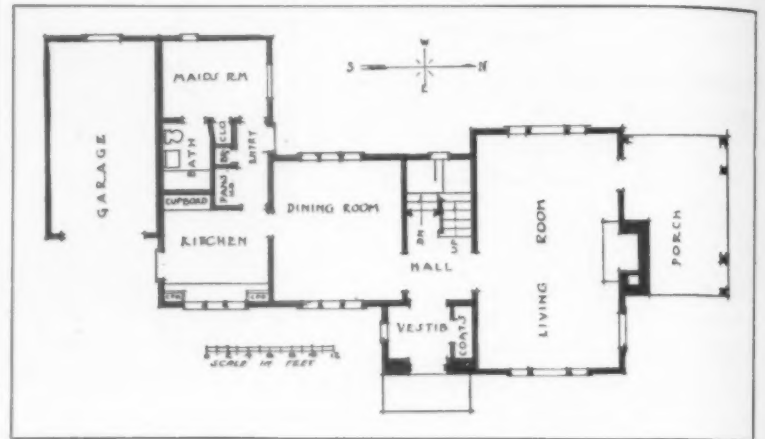
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City State

Note—Arrangements can be made to purchase a Kelsey Heater on easy payments

The feeling of space in a small house

Continued from page 576



The advantages of the rambling plan are that it will accommodate both the large living room and the moderate-sized dining room. The second floor has three bedrooms and a bath

introduce a feeling of spaciousness in this comparatively small home.

The barge boards of the gables and eaves are detailed on a fine scale, suggestive of the French rather than the English. The windows are not cased with wooden architraves; the stucco is forced into the jambs. Over the larger openings and wherever else the design required them, are hand-adzed oak lintels. Half-timber work of adzed boards is used for decorative effect at the entrance gable, whose broad informal door hood suggests a welcoming hospitality. Roofs and hoods sweep down almost to the eye level for intimacy. It is such details as these that contribute more than one realizes to a pleasing effect, particularly in a small house. Even the copper gutters and leaders are decorative as well as durable.

The interior of the house is furnished with thought for harmoniously related objects and colors, for comfort and convenience, rather than for period effect or a definite style in decoration.

For this very reason, perhaps, it would be satisfying to those who have gradually accumulated family heirlooms and more recent pieces which lack uniformity either in character or in the wood of which they are made. With taste and care in arrangement such things may be combined to create a charming room. Fabrics, rugs, innumerable decorative details are more important, perhaps, than chairs, couches, and tables in creating the atmosphere of a room, and they contribute much of the warmth and appeal in this home.

The grooved plank doors, woodwork, and oak floors are stained dark, and the rough plaster walls and ceilings are a warm gray, a good background for colorful textiles, which have been effectively used in the right places. The living room window curtains are made of red Breton peasant skirts in a floral design and the same fabric covers a large English wing chair by the fireside. The warm red tones are repeated in the Oriental rugs laid over a plain taupe carpet and in the bright English chintz couch covering. The fireplace facing of clinker brick brings a similar color note and its broad hearth is the center

of interest in the room when a glowing wood fire burns there. The wall brackets are scallop-headed copper boxes faced with crackle glass, through which electric candles shine with a soft and pleasing light. These and other wall lights in the house are unique designs made especially for this house. They are one of the decorative touches which give individuality and interest to the furnishing.

Quite different in feeling is the Early American dining room, the one period room in the house. This is furnished with amber maple, a plain gray-blue carpet, and a bright chintz of bird and flower design in blues and rust and ocher. The wall lights are of delicately wrought iron with yellow majolica plates as reflectors. Ornamental curtain rods are also of wrought iron. Old pewter and china in the cupboards add an appropriate touch to the simple appeal of the room, and there are usually vases of fresh flowers as a cool and refreshing note of color.

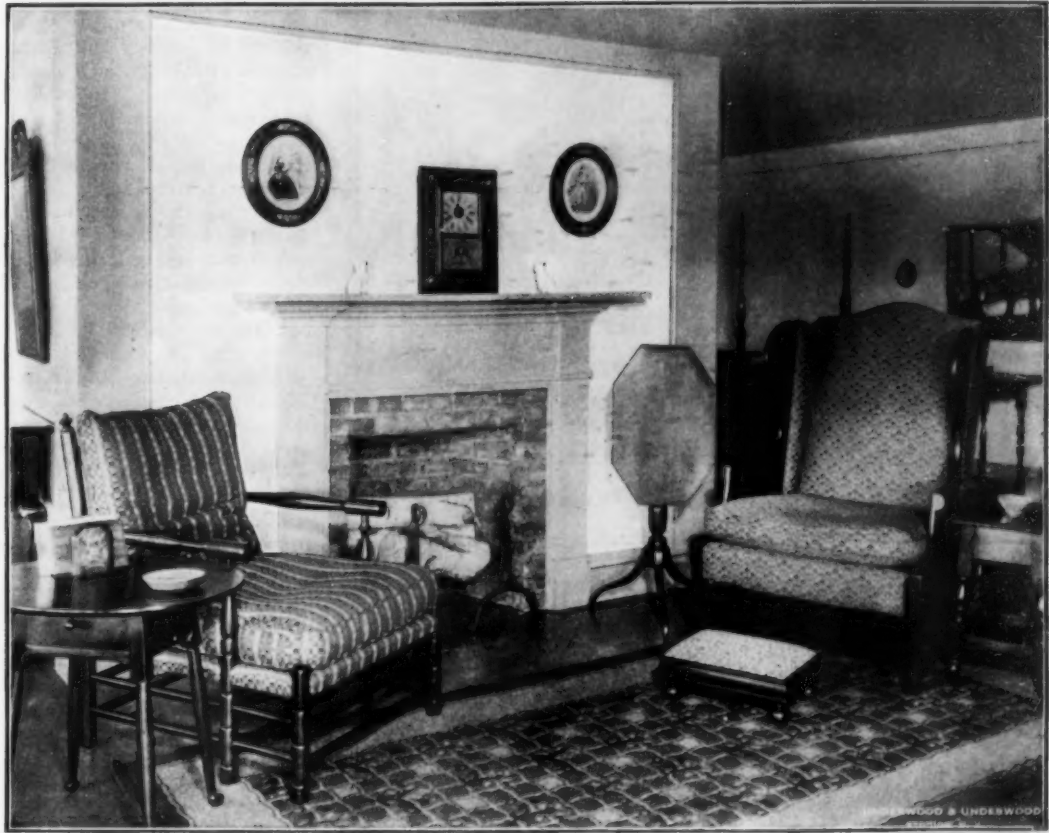
The finish of the upstairs rooms is similar to that on the lower floor. The owner's bedroom has painted furniture in Louis XVI design, a blue green with medallions of natural color flowers. The chairs have cane seats. Draperies are of flowered chintz.

The floor plans show the arrangement of the house, which, although small, is carefully adapted to the needs of the family. The entrance hall has been so planned that children can come and go without passing through the living rooms. There are entrances to the hall at both front and rear. The rear entrance leads also to the cellar stairs. Beyond the dining room is the service group consisting of kitchen, cupboards and broom closet, maid's room and bath, and garage.

Upstairs are three bedrooms, cross ventilated and equipped with ample closets. The one large tiled bath has excellent plumbing fixtures and accessories. A counterweighted stair leads to the storage attic of this compact and space-saving cottage.

Since the one chimney is built at the living room end of the house, the owners depend on gas for kitchen fuel. In a district without gas mains such a house would have to have some type of tank gas or an oil range.

Native Products of Early American Artisans



Chair
7008



Davenport Table 5068



Wingchair
5014



Foot Stool
5010

IN THE Stickley showrooms, there is gathered a delightful assemblage of antique pieces, collected from the far corners of the country, marred and greyed with age, grown old two hundred years ago.

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What's in your attic?

Continued from page 579

many attics have already been searched for them, and yet I have known good slat-backs to be discovered recently.

When I moved into the old farmhouse which I now occupy, I found here, discarded, a slat-back chair. It needed paint and a new rush seat, but it is now one of my valued antiques. May I say in passing that my own attic has yielded also a spool-turned bedstead and a drop-leaf table which, when the red paint had been scraped off, proved to be of butternut wood with a beautiful grain and texture.

Slat-back chairs were made in this country from 1650 until the nineteenth century, but it is naturally the later ones that one is most likely to find gathering dust in the attic—not those worth \$200 but those worth \$20. They usually have rush or mat seats, often in need of repair. The choicest ones have wavy-curved slats, and those with five or six slats are more highly prized than those with three or four, but the simpler ones are not without their grace and value. Banister-back chairs date from 1700 to perhaps 1780 and are rather less common than the slat-backs. The uprights of the finer ones are round in back and flat in front.

ANOTHER type of chair which is still to be found in unexpected places is the so-called American Sheraton or "fancy" chair, dating from about 1800 to 1825. It is a light chair of painted soft wood, with rush or cane seat, straight turned legs, and with two or more horizontal slats or rungs across the back, sometimes ornamented by spindles or balls.

The successor to the "fancy" chair was the Hitchcock chair, first made in Connecticut by Lambert Hitchcock in 1826 and continued by his successors and imitators for twenty or thirty years. Hitchcock chairs, which often bear attractive stencil decorations, have been much in demand of late and have been bringing good prices. Maple chamber chairs of the same period, with cane seats, have also been brought down from obscurity to take their places in the honorable company of antiques.

Only recently have the antique collectors begun to pay much attention to rocking-chairs, but interest in them has increased markedly of late and old rocking-chairs are being sought and repaired and put to modern use. The oldest rocking-chairs were slat-backs, banister-backs, and Windsors, to which rockers were added. The first true rocking-chair was made in the latter part of the eighteenth century. Some of the earlier rocking-chairs of Windsor type are very graceful and valuable, but even the later ones are now considered worth preserving. The familiar Boston rocker came into vogue soon after 1825, reached the height of its popularity about 1845, and flourished, altogether, for half a century.

OTHER kinds of furniture, which did not receive such hard usage, found their way to the attic less often than did chairs. One would probably look in vain for the finer chests of drawers,

highboys, bureaus, desks, and secretaries. The vogue for pine and maple, however, has caused many antique hunters, whose original quest was for mahogany, to look again, with the result that bureaus and chests of drawers of the humbler materials have been discovered doing duty as storage receptacles. Old bedsteads, too, of the low-four-post and spool-turned types, which the mahogany hunters left untouched, may be found and are now worth \$25 and more.

When it comes to tables, the possibilities are manifold, though the chances are that the finer things never suffered the disgrace of being relegated to the attic. Perhaps the most likely find is a drop-leaf table of cherry or butternut, possibly marred by use as a kitchen table or desecrated by paint, which, when refinished, will prove to be an attractive adjunct to dining room, hall, or living room.

Even the rosewood and black walnut furniture of the mid-Victorian period, long scorned by collectors, is being rescued and used and has been acquiring a market value.

Clocks and mirrors are among the things frequently found in old attics, placed there when newer styles came into vogue—not grandfather clocks, probably, nor the finest gilt mirrors, but shelf clocks and plain mirrors with frames of mahogany-veneered molding.

I have seldom known valuable china to come from a garret. Generally it has been kept in use until broken. And yet one need not despair of finding a luster pitcher, or at least a Staffordshire plate or two. The quaint old mantel ornaments of generations ago are now being sought again and some of these may be hiding in the shadows. Bennington ware, though not very ancient, has been given high value, and even unmarked pieces of other American Rockingham are in demand. I recently saw an ugly little brown pottery dog, made at Zanesville, Ohio, priced at \$20. Old stoneware crocks and molasses jugs, particularly those bearing blue decorations, have awakened the interest of collectors and are seen on display in the antique shops.

Old glassware is not likely to be in the attic; it is either still in use or has been broken. However, I have known of attics that have yielded interesting examples of American pressed glass as well as those quaint flasks and bottles that some collectors are looking for. Old glass lamps that can be fitted with electric bulbs are much in demand.

One need not become a collector in order to enjoy antiques. Nor need one be afraid of mixing up the centuries. A few old things in a modern home add a touch of individuality and distinction which cannot be purchased in the shops. And never mind what the advanced collector may say in depreciation of the simpler things from the attic. There may be as much grace and quaint charm in great-grandmother's rocking-chair as in some rare Renaissance piece in a museum, and a vastly greater personal interest.



FOUR SUMMERS A YEAR INSTEAD OF FOUR SEASONS

Doctor Johnson said that nobody ever read Robinson Crusoe without wishing it were longer...and everybody feels the same way about summer...children dream of its arrival and poets deplore its departure...the face of the world is lifted to the sun and the hearts of young and old seem to blossom with the flowers!...outdoors, of course, Summer can never be anything but one season out of four...but indoors, an American Radiator plant makes life a perpetual summer...keeps the house warm and the family well...lightens a woman's cares and a man's expenses...preserves health, promotes happiness, and caters to the human longing for continually finer living conditions in the home.

Not expensive...in fact...not an expense...but an investment in family welfare and property improvement.

I am interested in...

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The fuel I plan to use is: ● Coal ● Coke ● Oil ● Gas
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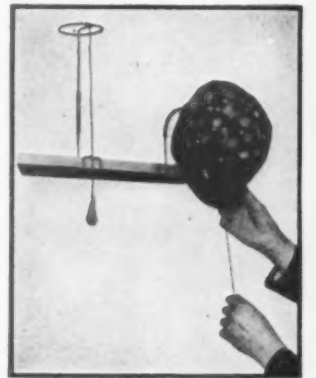


THIS Flower Arranger groups blossoms and holds them gracefully and naturally; grips base of stems firmly. Permits water circulation and easy changing. Choice silver, gold, bronze, blue, green, orchid. 2" diam., \$1; 2 1/2", \$1.50; 3", \$2; 3 1/2", \$3; 4", \$4; 4 1/2", \$6. Postpaid.

THIS new and efficient small chemical unit stands in corner; absolutely prevents one food affecting odor or flavor of another in refrigerator. \$1.15 postpaid.



NICE hats must be kept uncrushed and out of dust. Ordinary holders have an exasperating fault of being just out of reach. These are coppered spring steel; can't rust; clamp to shelf; pull cord draws down. Last indefinitely. 85c ea. p'pd. anywhere in U. S. A.



FOR cake, eggs, mayonnaise—any kitchen mixing job—this compact, powerful electric beater and mixer is a life saver. Universal current, 110 volt; variable speed; aluminum enclosed gears; easy to handle and clean; steel parts heavily nickleod on copper base. Thoroughly endorsed; guaranteed. A time and nerve saver. \$22.50.



THIS broiler needs only a single gas burner on top of stove; rack size 10 x 8"; will broil both sides of steak, chops or fish at once, evenly, perfectly. A large gravy pan below catches all the appetizing juices. Fine for warm August days. \$4.55 p'pd. No oven broiler is needed and gas consumption is much less.

IN THESE days this armor plate Safety Alarm Security Box (below) is timely. Large enough for policies, stocks, bonds, and average jewelry. Small standard flashlight cell rings loud fool-proof hidden bell if moved even enough to draw a piece of paper underneath. Alarm shuts off only by owner turning special key in lock. \$30, exp. collect.



A SPARKLING enamel kitchen sink can use this item. Serves purpose of sink strainer, jointed arm clamps to drain pipe. Inner pail retains solids, liquids drain into outer. Holds 2 qts., brilliant polished aluminum. Complete \$3.25 p'pd east Miss.

SOMETHING new and good for the housewife or the office—a nice looking pin holder (below) accommodating 200 pins, from which you take one head up; no waste; no pricked fingers; no spilling; merely press top, there it is! Choice 2 handsome colors bakelite—green or mahogany. \$1.10 p'pd. Refills, carton of 10 (2000 pins ea.) 95c p'pd.



I'VE discovered a real hand vacuum cleaner by one of the largest manufacturers in the world. Does work of usual large vacuum attachments with minimum effort. Invaluable for upholstery, curtains, automobiles, crowded shops, anywhere a high speed powerful suction is needed with light weight. Universal current; trigger switch; no oiling; ball bearings; long cord; reverses into a blower for radiators, etc. Wt. only 3 1/2 lbs. \$13.50. Express collect. Thoroughly guaranteed.



MODERN living conditions don't always provide a nice attic for cedar chests, hence this Invisible Wardrobe which hangs on bed frame and rolls under out of sight in a jiffy. Give: width bed; ht. from floor to bottom edge side rails; shape of rails (round, oval, flat, or wood); style of spring. Fine for blankets or out-season clothing. 2 sizes—36 x 21 x 8"; 46 x 21 x 8". Poplar, mahog. finish, \$16.50 & \$19.50; green enamel steel, same; natural red cedar \$23.50 & \$27.50. Fittings included.

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The widespread preference for this finer burner among people to whom price does not matter, and its enviable record of exceptional service, may have created an impression that this higher quality commands a high price. A mistaken idea—as any owner will tell you.

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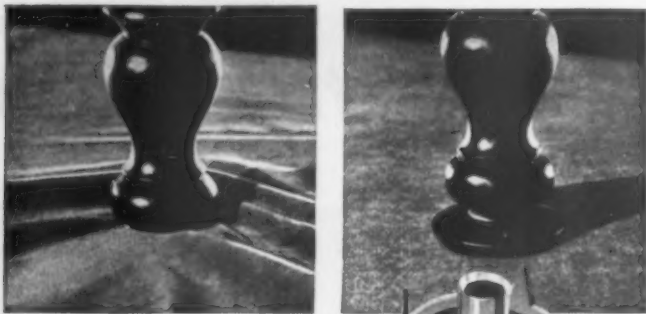
ELECTROL
The OIL BURNER with the Master Control

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... and

what a difference they do make in the life of carpets, linoleums, fine floors!

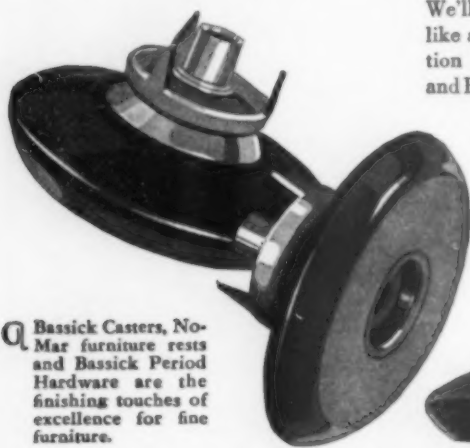
The new "Drive-on" NoMars the modern furniture rests

GONE! The tearing of carpets ... gouging of linoleums ... scratching of polished hardwood! Gone too, the ugly spotting of rugs where heavy furniture has stood.

NoMars ... the new furniture rests ... are ending the havoc that unguarded furniture legs once caused. They glide so smoothly—leaving never a trace of their passing. Their rounded bases of unobtrusive brown spread the weight of heavy tables, divans, set pieces.

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The sizes and
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No.
10-1 1/4" \$.50 per set
20-1 1/2" \$.60 per set
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Drive-on NoMars are packed 4 to a set with the handy driving tool included in each set.

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Name

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Garden playhouses for grown-ups

Continued from page 585

sleeping room and playhouse for two boys.

Four small diamond-paned windows were installed in the walls of each side and the characteristic open slats of the crib were cased in clapboards. Shingles would have served as well. Upon entering the door at one end there is an open floor space about ten by twelve feet. Beyond this, against the walls were built standee bunks, an upper and a lower on each side, with an aisle between, just like a Pullman sleeper. The springs in the bunks were merely folded iron cots laid over the frames.

Another good garden house was of plain block pattern ten feet wide by fourteen long. In the far end was a sitting room with a table loaded down with garden magazines and seed catalogues. There were also a few comfortable chairs and a cot. In the near end, next the door, were the garden tool-racks all kept clean and painted, a potting table, a sand box and flats, rows of flower pots on shelves, and cannisters of seeds.

This was once no more than a chicken house now glorified with an outer coat of shingles and an inner coat of plaster laid over wall board. It snuggled down comfortably behind a worthy New England stone wall in the midst of a luxuriant garden of flowers. It was a most hospitable little playhouse for the grown-ups.

Another garden house was an ex-garage. Climbing roses and two heart-shaped windows cut in the doors made it unique.

Still another was a cozy little two-room building of common brick. The larger room, though not large, boasted a brick fireplace incorporated in the wall at one end. It was a cool, restful room in summer and warm in winter. The second room was a little kitchenette. The peculiar soft red of the brick against the deep shadows and vivid green of the pines which towered above it made this house the cynosure of all passing wayfarers on the distant post road far across the fields.

We have all seen field-stone garden houses with little chimneys of the same material. Small boulders called "nigger-heads" are good for this. They will last forever, such toy houses. The soft cement mortar is poured behind a facing of stones, within the forms, and sets hard with an even, inner wall.

The loveliest garden house I ever saw was in New Hampshire. It served as a studio retreat. Its charm was largely in its setting of garden and trees, but there was some art in the building. The floor was oak, which any home carpenter can lay very easily over an old, rough floor. It was rectangular in plan. The outstanding feature that lifted this retreat above the ordinary was a large church window set in a sort of dormer-gable, the sash reaching from a semi-circular top almost to the floor. The panes were plain, untinted glass. Although the sash was painted white, the building itself was unpainted and had weathered to a blue gray tone, setting off this window like a jewel.

Our architect's notes on Italian homes

Continued from page 570

or a bas relief of the Della Robbia school. Here also we find the great fireplace where meals are prepared and warmth provided during the winter months, which can be so cold. The long table with benches and space for a numerous family is in the center of the room. This room is customarily under the roof and from it doors lead to adjacent bedrooms. It is rarely ever spacious even in the larger houses. In rooms that were originally of great size, walls and partitions have been built reducing the size and providing additional space for family rooms.

Exterior and interior walls are of rubble or brick, or both. Sometimes they are roughly stuccoed on the outside; they are usually plastered within. The walls are thick and on the ground floor they often support vaulted ceilings, which in turn carry the brick floors of the rooms above. The brick walls are light brown or brownish red. The roof tiles are varying colors of brown. The roof framing is of heavy unsquared timbers and rafters. Cut stone is frequently utilized for flush joining at the corners of main house walls; also for exterior stair treads and copings and for the fireplace platform.

The lintels over door and window openings are usually of heavy oak. Shutters (louvred) are not used on farmhouses as a rule, but are inevitable on the village houses. The farmers, use heavy solid ones.

As for architectural design, there is sometimes evidence, even in the humbler buildings, of some attempts at symmetry, especially as regards fenestration.

The interior walls are plastered, and dark in tone (age, smoke, and long use). The doors and window frames and sash are of unpainted wood, and on the upper floors the ceiling is simply the under side of the roof, unpainted, but sometimes plastered along the tops of the round rafters next to the sheathing.

In the main room the fireplace is made of stone and cement with a plastered hood. The sides of the fireplace are of terra cotta block, plastered. The lintel is of wood. The painted wainscot is usual.

The hearth, or platform is raised one or two feet above the floor and is of stone, sometimes with a brick firebed and back. Being fundamentally a place for cooking, the fireplace is equipped with hanging chains and hooks, with an oven, and with one or more pits for coals (see sketch on page 572). The flue is of generous size. There are often small benches, fixed or free, placed within the fireplace which provide seats or room for pots.

Another feature of the main room is a stone and cement wash counter, occasionally partly recessed within the wall, about three feet from the floor, with shelves above and a space for water jugs beneath.



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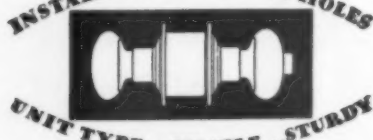
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Glassware and china for cooking

Continued from page 582

can certainly be used on a greater number of occasions.

There are several kinds of oven glass on the market. The vessels you select may be entirely devoid of ornament or may have an engraved design or a colored border. The prices vary accordingly. Complete sets of cooking glassware are a delight in any kitchen. They are easy to clean, always look well, since they cannot tarnish or dent, and add an appetizing quality to their contents. However, if your kitchen is adequately furnished already, there are certain utensils of glass which may prove especially valuable additions. For instance, there is the utility dish—an oblong with shallow sides which is adapted to cooking roasts, baking apples or tomatoes, and may even be used for asparagus. In family size, this dish costs about a dollar. Another practical development in kitchen glass is a baking dish which serves equally well for bread, cake, or meat loaf and costs a little less than \$1.50.

GLASS cooking dishes are a great labor-saver for the woman who does her own housework. They naturally imply less arduous cleaning, as well as less time in the kitchen just before the meal is served. A compartment dish which will hold meat and vegetables is the same price as the baking dish. Grill plates, at less than a dollar each, are very nice for the family dinner as they eliminate the necessity for serving dishes. A bowl of glass with a bell-shaped cover is a perfect container for mushrooms.

One of the most useful utensils of heat-proof glass is a measuring cup. This should naturally be transparent, but if made of ordinary glass it is likely to crack when used for hot liquids. In heat-proof material, it costs about fifty cents. A glass teapot which may be lifted right off the stove onto the tea table is an asset at a little more than \$3.00.

Cooking china that would be presentable in the dining room comes in ivory color with a neat dark green border. A casserole dish costs about \$2.50. A full range of dishes may be had in this material. A newer design in cooking china is known as the pie-crust pattern, and has slightly fluted edge. The effect is that of rough-finished pottery, and the color in the individual pieces shades from golden brown to cream.

Another type of china which is designed for the dining room but which can be used inside the oven in perfect safety may be had only with frames. One well-known pattern in this china features a pheasant motif. Another design is modernistic, carried out in shades of yellow, green, and red on an ivory background. In this design, a pie plate in a nickel frame is priced at about \$6.50. Casseroles vary in cost according to size. This china is so elaborate that when it appears at the dining table it is hard to believe that the crisp pie or the savory cheese-crust macaroni was actually baked in the same dish. Sets of this ware electrically equipped are also obtainable, but naturally are a great deal more expensive. Percolators, complete waffle sets, and other

conveniences of the kind may be bought.

Nickel and chromium frames also come with dishes of oven glass which are decorated with engraved designs. A casserole of this type with a chromium stand is priced at a little more than \$5. With a nickel frame, it may be had for \$3. Meat platter and pie plates can be bought in this combination of metal and glass which is dignified and attractive on the dining room table. Glass and metal casseroles are excellent for Sunday night suppers where there is one hot dish such as crab meat au gratin. They are labor-saving and effective at the same time.

An item of kitchen ware which has more uses than the average housewife suspects is a set of mixing bowls. This does not refer to the utilitarian yellow earthenware bowl of the past, but to the lovely pottery and glass creations which are decorative adjuncts to the modern kitchen. A nest of bowls will serve primarily for mixing. Another use is the holding of left-overs in the ice box, although there are special sets of bowls now designed for that purpose. The up-to-date mixing bowl will not blush if used at the table to hold crisp lettuce leaves, and may even adorn the center of your board, filled with bright blossoms from the garden. A set of four decorative bowls, with flat handles, in green, blue, or yellow glaze, with a horizontal ridging may be had for \$3. Although they are not definitely guaranteed for this purpose, these bowls may be used to bake puddings and savory dishes in the oven.

SMALLER bowls are perhaps better for baking, and for serving ice-box dishes than the larger sizes. Sets of six little ones in a gayly flowered imported pottery may be had for about \$2.

Refrigerator sets in glass add to the immaculate appearance of the ice box. Their transparency is attractive, and the covered containers obviate the possibility of odors. One set in green consists of three graduated covered jars and costs less than a dollar. Space-saving sets are made in either circular or square design. The latter is composed of two large boxes placed one above the other, and two small ones which fit side by side on top of the larger box. The one lid serves for the whole set, as the containers are used one above the other. This set is made of clear glass. An arrangement of this type should encourage thrift in the household as useful left-overs are often thrown away simply because of lack of space in the refrigerator.

Another practical item for the ice chest is a cheese box made of white glass with a cover. There are ridges to support the cheese about one-half inch above the bottom of the jar. This is done so that the interstices between the ridges may be filled with a solution of vinegar and salt to keep the contents fresh. Glass bowls which may be used either for mixing or to hold food cost about fifty cents a set. Pressed glass in colors is also used for refrigerator containers and for such kitchen accessories as a measuring cup and reamer combined.

August, 1929



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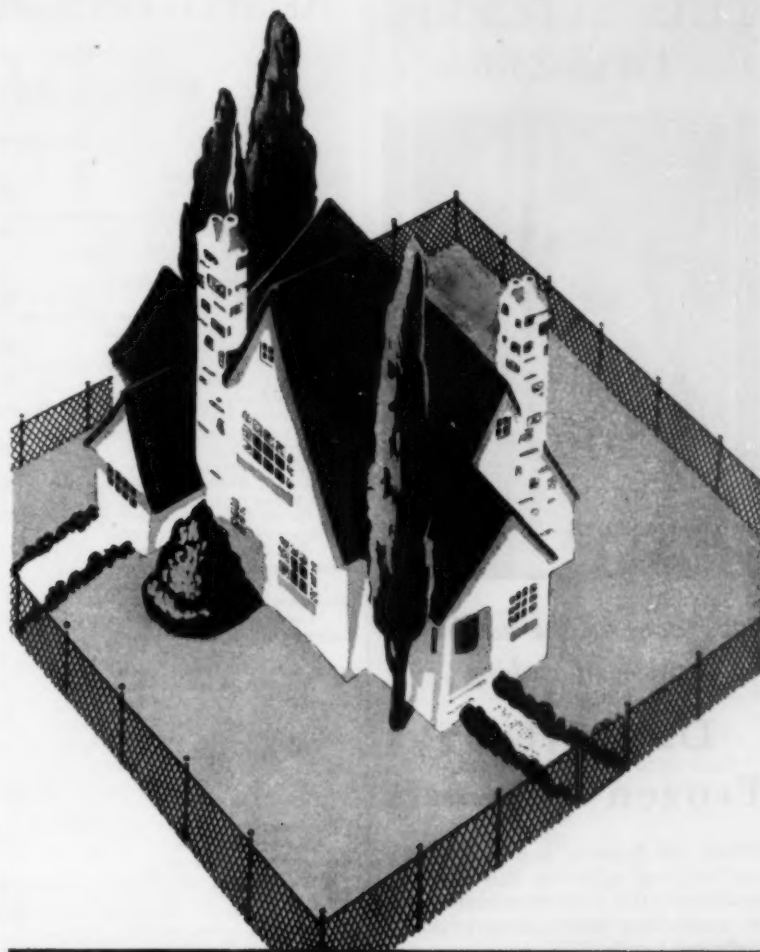
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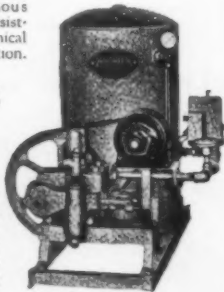
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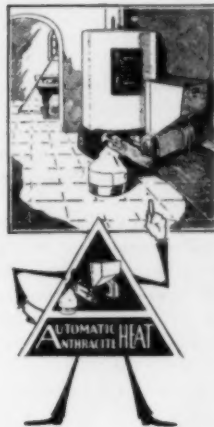
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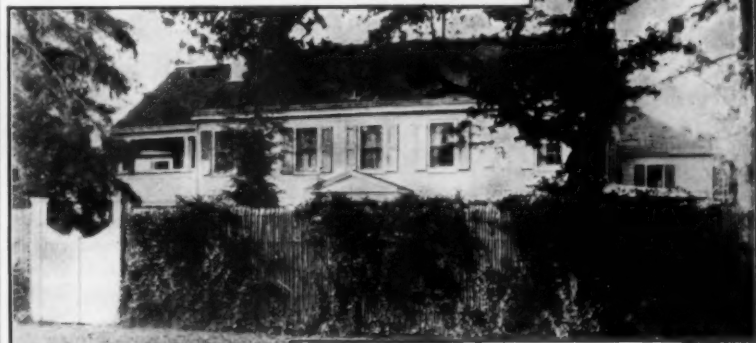
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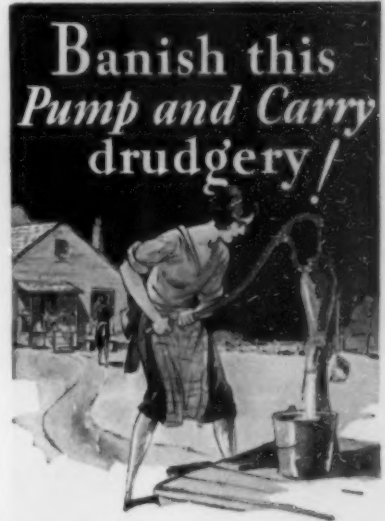
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A substitute for the breakfast nook

Continued from page 581

will shed a benevolent greeting, you have a breakfast room where even the most stubborn case of early morning blues must respond to the surrounding harmony and charm.

Special tablecloths to suit the room and occasion are easy to provide and may be as inexpensive as you please. All-over cloths in any and every color under the sun may be found in the stores, with napkins to match. Place-mats of the most ordinary materials may be fashioned to blend with colors used.

Amusing, interesting, and attractive dishes are also to be had in the same gay rainbow hues, and if there is room in the kitchen for a small wall cupboard with glass doors, where such dishes may be stored, handy to use and lending their bit of radiance to the ensemble, so much the better.

Glassware, too, is at our service and for our service in green, amber, and rose, never expensive and often very cheap. Knives with handles in an equally joyous dress may now be had in colors that will not wash off,

and these add greatly to the beauty of table service.

One could hardly ask for a more charming setting for the morning meal than is here suggested. This is available in every home, however modest. Paint is cheap and the work of putting it on is not difficult. It provides a delightful means for the outlet of individual expression in harmonies of color. The required furnishings and additional accessories are also inexpensive and the choosing of them provides another happily occupied hour.

The saving in time, labor, and energy which such an arrangement offers, is no inconsiderable matter, while the additional pleasure derived through living in and with such delightful surroundings will be a surprise to one who has not tried it.

Just "eating in the kitchen" may—under conditions with which some of us are too familiar—be a custom unworthy of encouragement, but "kitchen-dining," by an arrangement such as has been suggested, is an altogether different matter and one to be highly approved.

The right mantel

Continued from page 569

quantities of fancy dinner plates, several large cockle shells, and (almost invariably) a vase with dried Pampas grass.

The fireplace, if it could be found beneath this gaudy superstructure, was a little coal grate, or often, as sophistication progressed, a gas log. Later we were to return to the old open fire in a real fireplace, and with it, something like the old mantel treatments. Precedent, here, seems to be particularly worth following. Novel treatments for the mantel have seldom been pleasing. For this, the principal reason lies probably in the fact that a mantelpiece does not look well if it is too conspicuous, and if its treatment is unrelated to its original purpose as a frame for the fireplace.

There are plenty of rooms that have been spoiled by too much emphasis on the whole fireplace treatment. Not so many have erred in the direction of too little emphasis.

Then, more subtle than mere size, is the very important matter that architects call "scale." Scale has to do with proportion, and properly applied it means that every part of the mantel design, every molding and projection is in proper and harmonious interrelation and in a right relationship to the whole room.

The illustrations of this article are mostly of the same general character; all are the work of the same architect, and all show the beauty, charm, and finesse that come from good scale.

There are two fireplace treatments of the primitive type—one a plain wood beam and shelf across plain brick jambs; the other a well-studied part of a complete wall. In both cases the accessories are also happily

chosen and placed—the right and-irons, the old crane, pot-hooks, and other gear of olden days. Fireplaces of this kind are as much antiquarian as architectural studies, and they represent the revival of the open fire as it was in the times when there was no other heating or cooking equipment.

For the cottage or farmhouse type these primitive fireplaces can be as charming as they are suitable. They should bespeak, in general, a simple kind of life and a simply furnished house—Windsor chairs, gate-leg table, and so forth. They cry aloud of insincerity and affectation only when they are found in a house otherwise furnished with elaborate sophistication.

Then there is a mantelpiece very charming in its simplicity—a little later in period, a little more architectural, and with seven old Dutch Biblical tiles built in it. Even from the suggestions at right and left, from the Early American clock and the old china, it is evident that this is the right mantelpiece for its room. And there is evidence that it is actually used as a fireplace.

Mantels may be more architectural and yet related to their rooms and in excellent taste. For rooms that are old English, French, Italian, or Spanish there are suitable precedents that are easily found, and it is in the architect's province to see that they are of suitable scale and character. The interior in the modern manner presents an interesting meeting of extremes. The fire on the hearth, man's oldest expression of home, confronts the designer who would discard all precedent as still, after all the centuries, a fire on a hearth; and he finds that all he can do is to design a frame for it.

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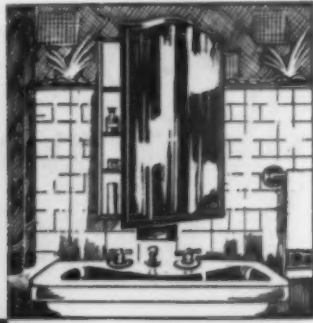
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Floors for beauty and health

Continued from page 577

pressed and under pressure the natural juices of the cork are squeezed out and fixed. The resulting tile has many attractive features. It makes a quiet, well-insulated floor and will wear like linoleum or rubber tiling. It is, however, more expensive than the other two materials.

Linoleum tiles are similar in composition to linoleum, but they are laid like tiles rather than in sheets like linoleum.

Like many good things which have been slow in being appreciated, linoleum is at last coming into its own. No longer is it relegated to the kitchen, the pantry, the bathroom, and the porch. It has made its debut into society and is used by decorators for nursery, hallway, dining room, living room, and even bedroom, and the richness and beauty of the modern designs justify its new popularity.

Its choice, though, is based on even more solid considerations than its appeal to the eye; for good linoleum, properly laid, is easy to keep clean and is germ-proof; it is warm in winter and cool in summer; is resilient to the feet; is a sound-deadener; will last for a generation, and, especially when put over concrete, is like rubber tiling, practically fireproof. A good many of these qualities are the result of recent research and improvements in manufacture.

Generally speaking, linoleum is of two kinds, the inlaid and the printed. The principal constituent of each is linseed oil, which thickens and becomes very much like rubber when exposed to the air. Although tough and practically waterproof, it would be too plastic if it were not adulterated, and therefore cork is combined with it to give it substance. Cork is resilient and absorbs sound; these two valuable attributes it adds to linoleum. To impart extra strength to the material, the whole composition is backed with burlap, which is sturdy, flexible, and difficult to tear. In the cheaper grades, in which durability is sacrificed, the backing is of paper felt. Hence it is always advisable, when buying linoleum, to examine the back, and even to test it by trying to tear it.

In inlaid linoleum, the pattern goes all the way through to the burlap and the coloring has been mixed with the composition. In printed linoleum the coloring is stamped on to the surface after the composition has been applied to the burlap. Hence it is obvious that the inlaid variety, which is the more expensive, will keep its appearance and its design for many years. A little hard usage is likely to rub the design completely off the printed variety—one reason why, in this floor covering, the best is the cheapest in the long run.

In making a durable and beautiful floor first move is to see that the floor, whether of wood or concrete, is thoroughly clean and dry. If it is of cement or concrete, every crack should be filled with plaster of paris and allowed to dry for at least two months before linoleum is laid. If the floor is of wood, all tacks and nails should be hammered down thoroughly or removed.

The next step is to take up the quarter-round molding at the base board, so that the floor covering can be slipped under it and hence leave no edges under which dirt and water may creep. A layer of felt, made for the purpose, is then pasted to the floor.

After the felt has been laid, the floor covering, linoleum for example, is cemented on top of it. To prevent water from seeping under the edges, waterproof cement should be used to fill all the cracks and for about six inches around the edges.

A few years ago, before the perfecting of modern processes, it was necessary, after laying linoleum, to give it a coat either of lacquer or wax to make it more nearly impervious to water and stains. Modern linoleum, however, has already been lacquered in the factory, so that although waxing is sometimes considered desirable, it is by no means necessary with the better grades.

The ease with which linoleum is cared for provides one of its principal claims to popularity. When waxed or lacquered, it is waterproof, and impervious to stains or kitchen drippings. Muddy boots, the rain from open windows, an overturned milk bottle (or spilled liquid) these have no terrors for it. They will leave no trace if wiped up immediately. It can be kept clean easily by a daily brushing, followed by a dampened mop. Vigorous washing every day is by no means necessary, and even when it is done, strong powders or soaps should not be used. The hygienic advantages of linoleum in nursery, bathroom, kitchen, and pantry are too obvious for comment.

Certain styles of architecture, such as the Spanish and Italian, require floors of tile. Inlaid linoleum may now be bought in a variety of designs in imitation of tile, marble, stone, and brick, in rich colors which add glow and life to the room in which they are used. In the embossed inlaid linoleum designs, the mortar lines in the tile patterns are actually sunk below the surface, so that each tile stands out clearly emphasized by its shadow. Such floors may be given added charm and individuality by the insertion here and there, of a square piece of linoleum of special design, just as an odd tile is inserted on doorstep or hearth.

Floors of halls, sunrooms, and porches in more elaborate houses are sometimes covered by a linoleum pattern, such as a huge white star against a black background, which has been designed by the decorator. As may well be imagined, the effect of marble, in such cases, is complete, without the hardness and chill of marble or its expense.

Over all composition floors it is appropriate to throw an occasional rug, if desired, just as you would over marble, wood, or tile. In places in the kitchen or bathroom which get a great deal of wear—the spot in front of the stove or the worktable, for instance—it is a good idea to place a linoleum rug, so that the linoleum floor as a whole will get an even amount of wear.

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effective insulating material—and well-planned fireplaces afford generous warmth for the chilly evenings.

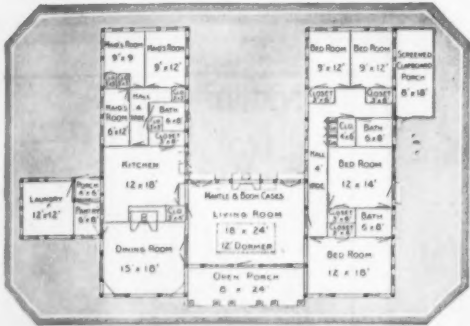
The beauty of a Hodgson House involves more than graceful symmetry of line and contour. Complete simplicity lends the added beauty of *fitness* . . . the quality of harmonious blending which make a house architecturally "at rest" in a wild or picturesque environment.

Best of all, consider the ease with which your Hodgson House springs up, without fuss or ado. We build it in sections, and ship it to you ready to erect. With the aid of local labor, and *without* the bother of contractors, estimates, delay, and extra expense, you have your vacation home ready to occupy almost before you know it. If you prefer, we will send a Hodgson construction foreman to

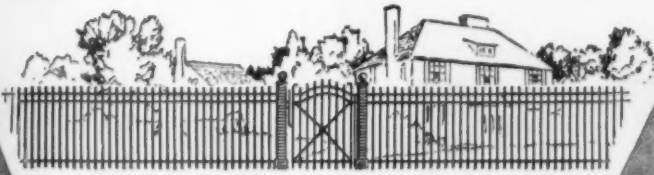
supervise all details of erecting. The usual terrors of building have no place in the Hodgson scheme.

The finest materials are used — weather-proof cedar and selected Douglas fir. The sections fit tightly together, held rigid by heavy key-bolts. Storms will not disturb a Hodgson House; it will last for years without repairs.

Our free booklet K gives a wide selection of plans, pictures, prices. It also shows furnishings, garages, dog kennels, poultry-houses, etc. Send for booklet today. Write to E. F. Hodgson Co., 1108 Commonwealth Ave., Boston; 6 East 39th St., New York City. Branch office, Bradenton, Florida.



HODGSON Houses



Your home deserves that privacy which comes only with the exclusion of vagrant or careless trespassers. Mischievous youth, calloused adults and stray four-footed annoyers must respect

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as a polite but firm warning to "keep off." With rust-proof copper-alloy steel and hot-dip galvanizing to prolong their life, a Stewart Fence is truly a life-time investment.

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FOR ROOFS AND SIDE-WALLS

WEATHERBEST STAINED SHINGLE CO., INC.
2116 Island St., North Tonawanda, N. Y.

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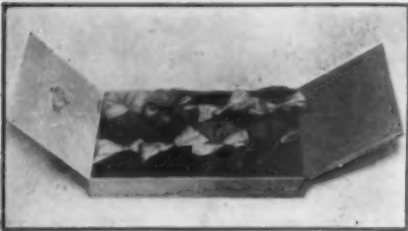
Send book on Modernizing and Reshingling and Details of Modernizing Service; also enrollment blanks for 1929 Modernizing Contest.

Name

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SHOP WINDOWS OF MAYFAIR

BY SHIRLEY PAINE

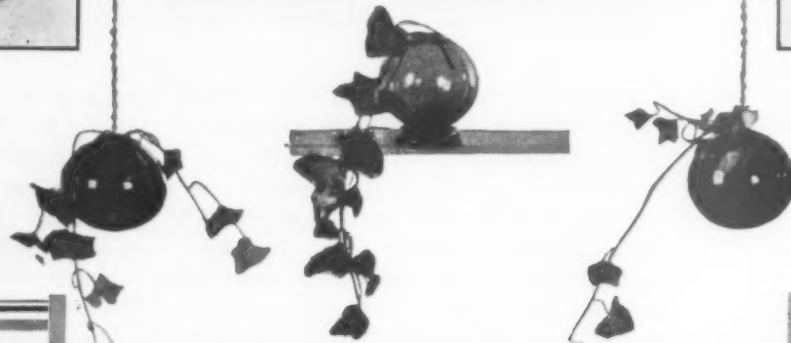


THE last weeks of summer remind one that soon the smart sun-tan outfits and sheer summer frocks must be put away for fall. English lavender has carried sentiment through the generations, and this 8-bag boxed set with a nice gift card enclosed has enough for a whole wardrobe. Bags are of orchid organdy tied with ribbon. \$1.50 complete p'paid.

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

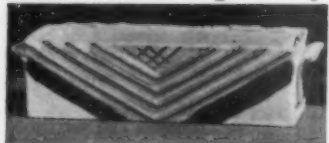


A NEW discovery—the "Preference Chest," a smart solid mahogany cigarette box to hold 4 full packs; not only good looking, with nice English sport or ship print *applique* on top, but has small brass frames for inserting names of popular brands over proper compartment. Choice red, green or black lacquer, or natural. Complete with printed list names, \$5.25 p'paid.



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hand made pottery



charming ledge-box, ivory embossed in green, separate lining 13" \$5.50



for garden—blooms this generous vase 6 1/2" old ivory with notes of yellow, rose, blue. \$3.25; ivory and green pot for plant 6", \$2.00 express collect

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"PLYMOUTH", a charming Colonial reproduction bedroom group in maple and birch, complete \$260, 11 pieces. Beds, \$42 ea., night table, \$15; hanging mirror, \$18; chest, \$58.50; dressing table, \$28.50; stand mirror, \$17; spoon foot boudoir bench, \$10.50; arrow back rocker, pine seat, \$22; footstool, \$6; windsor bench, \$7.50. Soft hand-rubbed maple finish; fine construction. Write Shirley Paine.

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(this dollar will be refunded on your first order of furniture).

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MANY other fascinating linens, potteries and rugs shown in our catalogue—all direct from our own work-stations in the Near East. Prices startlingly low.



RUNNER—Of rough hand-woven raw silk; a rare fabric hand-embroidered in glorious combination of blues, greens, lacquer and orange. 18 x 18", \$6.50; 18 x 36", \$10.—VASE—Hand-painted Kutahia pottery of Persian descent; made in Jerusalem; each individual in design; flower forms in deep blue, blue-green and henna on cream ground. Ht. 11", \$12.

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Serve ice for the table, or place your summer drinks in the bucket for cooling. A great convenience wherever hospitality is observed.

The tray when not used with the bucket makes a beautiful service tray for general use.

This new Art Craft Ware combination is made from the super-metal Hyb-Lum—a brilliant, silver-like alloy, nearly 1/8 inch thick. It is light as aluminum, much stronger than aluminum and practically non-tarnishing.

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Things you ought to know about Casement Windows

It tells you how to have the greatest convenience and comfort with your casement windows. Profusely illustrated. Also gives a complete description of Win-Dor Casement Operators, which enable you to swing your casements without opening your screens—the most important feature for your casements to possess. Write for this book to-day, enclosing 10c in stamps.

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BY
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The famous "HALF-MOON"
Wrought iron, 18" wide, weatherproofed, ball-bearing. Complete, ready to install \$38.00. Other designs from \$25.00.
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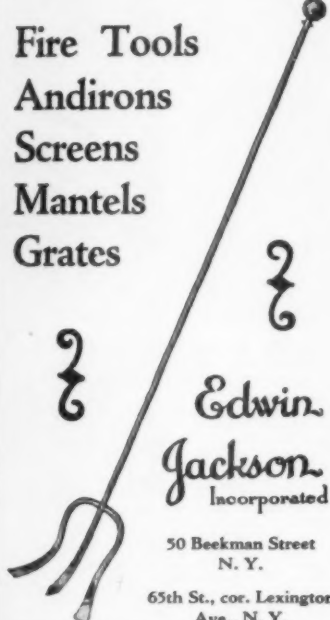
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We are pleased to announce that you can now order Tuxedo linen paper in the ever popular CLUB size. This exquisite paper has a fine linen finish and remarkable texture which affords a beautiful writing surface. It was intended to offer this beautiful stationery at \$3 per box, but owing to our greatly increased business we are pleased to offer it to you at \$2 per box. Never before has such a fine quality linen paper been offered at such a low price.

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Lustrous Raised Letters Like Die Engraving
TUXEDO LINEN PAPER, Club Size, 6 1/2" x 5 1/2", 100 SINGLE SHEETS and 100 Envelopes, lettered, and 100 plain sheets, OR 100 folded sheets and 100 Envelopes, lettered. **\$2**
PAPER: WHITE OR PEARL GRAY

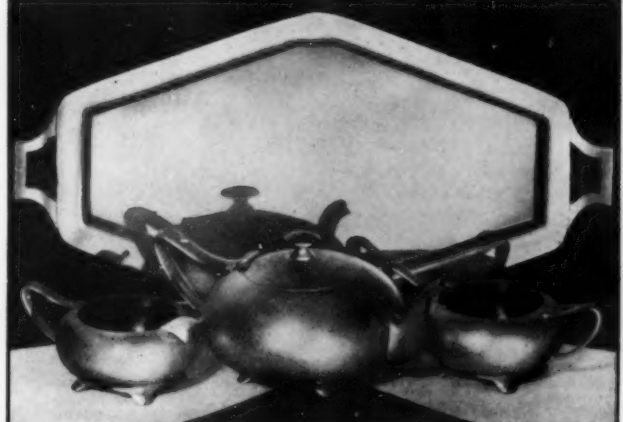
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Lettering colors: Black, Blue, Jade Green. Sent postpaid within a week. Enclose check or M. O. West of Miss. add 10%.
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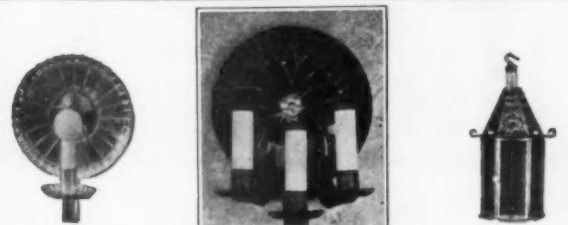
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An efficient portable incinerator that can be used in the back yard of your home or summer camp for burning garbage, rubbish etc. Special corrugated body assures efficient burning. Made of heat and rust resisting iron, with heavy cast iron grate and legs. Absolutely safe—a screen prevents sparks flying. Height 52 in. Price \$20.00.
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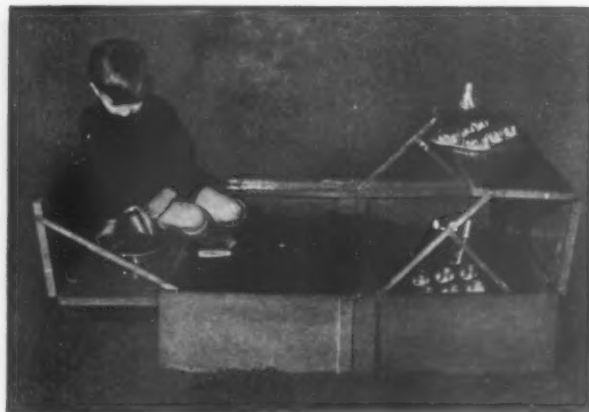
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AT LAST we have a sand-box—the "Sunnyplay"—which folds up at night, or for storing away; combines every conceivable device. Top folds back to make seats for 6, or tables for precious mud pies! Closed up, sand and toys stay inside. Fine for the attic. Galvanized fittings won't rust. Choice red & blue, blue & orange, green & orange; quaint birds and animals stencilled on seats. Size 4 ft. 8" x 3 ft., (open) \$13.75; 5 ft. 10" x 4 ft., (open) \$17.50; awnings to match, \$9 and \$11.



Exquisitely feminine is this delightful kidney shaped dressing table, ready to be painted and draped to your individual decorating plan.

Dressing Table - - \$17.50
Triple Mirror - - 15.00
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Artistic Foot Scrapers

You will add charm to your porch by attaching one of these unusual "Animal" design Scrapers. And then too, it will be a useful accessory. Made from high-grade malleable iron . . . carefully milled. Ready to attach, when delivered. You may order singly or in pairs. Complete selection in stock.



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In every issue of *The American Home* you will find helpful suggestions on what the uninitiated must watch out for when he is anticipating buying or building a new house, as well as a beautiful sepia insert of charming houses designed especially for *The American Home* by famous architects, a regular monthly feature. \$1 a year. *The American Home*, Garden City, N. Y.

SHOP WINDOWS OF MAYFAIR



Token of Affection

A Silhouette scene on cream paper, framed in black wood, gilt inside edge. Outside measurement 8½ x 9½ inches. Price, \$3.50.

A companion scene "In Grandma's Day" available. Also "The Trysting Place" and "Maternal Pride", framed as illustrated. \$3.50 each.

Send for our 9-3 circular for illustrations of the four scenes and over fifty heads, with framing suggestions.

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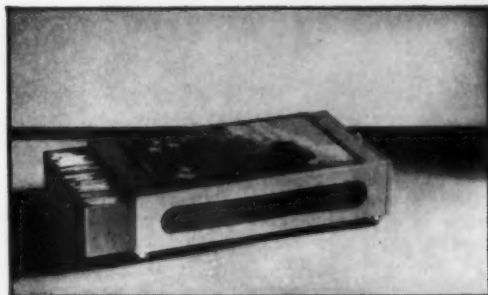
Arlington, Mass. and 4 Park Sq., Boston



AN ATTRACTIVE silhouette group. (Center) "Token of Affection", 8½ x 9½", black wood, gilt edge frame, \$3.50. "Colonial Belle" and "Young Beau," black and gilt metal frames, oval 4 x 4½", \$3.75 ea. All p'paid in the U. S. A.



A SMALL gateleg table, delicately proportioned, sturdily built; for tea or for occasional use anywhere in the house. In old maple (or any stain) \$15; jade, black, vermilion or Connecticut blue with hand-done Chinese motif, \$25. Unfinished in smooth hard birch ready for home finishing, \$12. F.O.B. N. Y. 18 x 28" open; 18 x 8" closed. Ht. 24".



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Guaranteed The Most Unusual Lamp Value in America



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So Handy! So Useful!

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Period
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Since the first announcement of this well-written, fully illustrated handbook of period furniture styles in The American Home in April, scores of readers have sent for it. You, too, will enjoy the concise, authentic, easy-to-read facts if you are a lover of beautiful things in the home. Contains 30 chapters and subdivisions, 156 pages, 250 illustrations, chronology and glossary. Highest endorsement of experts. No book of similar character and treatment ever published at less than double the cost. Handsomely printed and bound. A book you will keep and appreciate. Fourth printing now ready for mailing. Send for your copy. \$1.00 postpaid.

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50-H Logan St. Grand Rapids, Mich.



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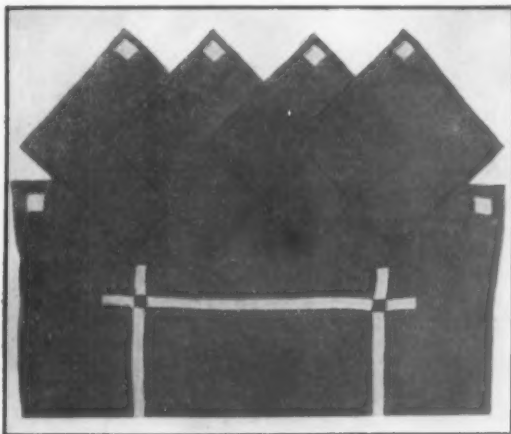
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Left—Beautifully shaped scone. \$5.00.
Right—3-piece tea set and tray, a fine example of antique reproduction. Complete \$27.00

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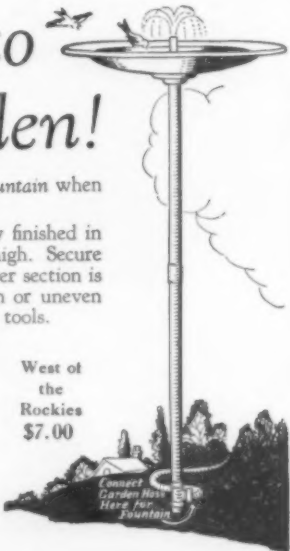
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Here is a beautiful Bird Bath that is also a fountain when connected to your garden hose. Constructed of wrought iron and attractively finished in green and yellow enamel. Stands 40 inches high. Secure from cats. Basin 16 inches in diameter. Lower section is pointed and may be placed anywhere in even or uneven grounds. Assembled in two minutes without tools.

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"In a new garden one cannot fail to meet with adventure," says Mrs. Wilder. The unusual results of her enterprise in planting wild flowers should interest every gardener in search of something new.

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will bring the loveliness of the Mountains to all Gardens of America

OF ALL the lilies of the field those Native Lilies of the Carolina Mountains are the loveliest. Colorful, fragrant, hardy, blooming freely, they are indispensable to the knowing gardener.

Lilium Carolinianum. Orange-red flowers, on stems 3 to 4 feet high.

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L. Superbum (American Turkscap). Orange, with dark purple spots on outside. Exceedingly free bloomer. Height 3 to 6 feet.

Five first-size Bulbs of each \$4.75
Fifteen bulbs in all, delivered

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In my two nurseries (one in the mountains, the other in the valley) conditions are ideal for growing native perennials—*Asclepias*, *Cimicifuga*, *Clintonia*, *Closed Gentians*, *Hepatica*, *Blood-root*, *Violas* in variety, *Trilliums*, and many other plants that are both rare and beautiful.

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Gorgeous Springtime Blooms

SHUMWAY'S "Pedigreed" Bulbs



If you want a beautiful springtime garden, plant bulbs this fall. Shumway's "Pedigreed" Bulbs are imported direct from Holland; guaranteed largest sizes, first quality. You can't fail to produce tulips of gorgeous beauty. Make your selections today at our low prices. Delivery charges prepaid anywhere in the United States.

Superfine Mixture—Largest Size Bulbs

100 Darwin Tulips 17 Varieties	\$ 3.50
100 Breeder Tulips 15 "	4.00
100 Cottage Tulips 12 "	3.75
100 Early Single Tulips 12 "	3.85
100 Early Double Tulips 12 "	3.85
100 Parrot Tulips 5 "	3.75
100 Crocus (1 1/2" dia.) 5 "	3.00
100 Hyacinths 10 "	13.75
100 Crocus (1 3/4"-2" dia.) 5 "	3.75
100 Narcissi, U.S. Grown 5 "	8.75

50 Bulbs at the 100 rate.
Extra Special—12 Louis XIV Breeder Tulips, Purple, Gold Margin, 90c; fifty for \$3.50; 100 for \$6.25. All varieties grow 2 to 3 feet tall. Giant bloom.

100 Princess Elizabeth	Rose Pink	\$ 4.75
100 Baronne Tonnay	Vivid Pink	4.25
100 Bartigon	Carmine Crimson	4.25
100 Clara Butt	Salmon Pink	4.25
100 La Tulipe Noire	Nearly Black	5.00
100 Valentine	Violet	5.00
100 Scarlet Beauty	Scarlet	5.00
100 Inglescombe Yellow	Yellow	4.25
100 Golden Bronze	Name describes it	4.75
100 Farncombe Sanders	Rose Scarlet	4.50
100 Rev. Ewbank	Lilac-blue base	4.50
100 Cardinal Manning	Rosy Violet	4.75
100 Dream	Delicate Lilac	4.75
100 Pride of Haarlem	Carmine Rose	4.25
100 Mme. Krelage	Lilac Rose	4.25
1500 bulbs—100 of each		62.50
750 bulbs—50 of each		32.00
375 bulbs—25 of each		16.50

R. H. SHUMWAY, Seedsman
119 So. First St. Established 1870 Rockford, Ill.



Opportunity

Seldom repeats itself, but if by any chance you failed to buy Schling Quality Bulbs at our import prices of May and June, you will be glad to learn that we still can offer a limited number of the collections listed below during the months of July and August only, at prices far below those that will obtain later. Send for our Special Bulb List.

(NOTE—these are all top size, first quality bulbs in collections of named varieties—not mixed. Plant each variety separately and learn to appreciate its individual charm and beauty.) (Collections in units of 100 only—our selection of varieties.)

100 Single Early Tulips in 10 named varieties	\$6.00
100 Double Early Tulips in 10 named varieties	6.50
100 Darwin Tulips in 10 named varieties. Immense flowers on stems 2 1/2 feet tall.	5.00
100 Cottage Tulips in 10 named varieties. The Tulips of Grandmother's Garden	5.50
100 Breeder or Art Tulips in 5 rare named varieties. In form like Darwins, wonderful pastel shades	7.00
100 Grape Hyacinths. Heavenly blue—Delightful in the Border or Rockery	3.50
100 Daffodils for naturalizing	7.50
100 Glory of the Snow, blue (Chionodoxa.) Loveliest and earliest Spring flower for naturalizing	3.50
100 Post's Narcissi	9.00
100 Crocus, in 4 colors	5.00
Total Value	\$58.50

Special Offer The above collection of 1000 choice bulbs \$50.00

*Bloom in May and June. All the rest bloom in April and May—the crocus earliest of all, as soon as the snow melts.

Two Very Special Bulb Offers

100 DARWIN TULIPS \$3.50
-- for only -- \$3.50

Choicest, first-class bulbs, sure to bloom. Special Mixture made up especially for us from ten of the finest named varieties—not at all the ordinary field-grown mixture usually sold.

A \$6.00 value for only \$3.50, or if you prefer, 50 bulbs for \$2.00

The Heralds of Spring

200 of these lovely Spring beauties—25 each of the following \$6.50
8 named varieties for

Snowdrops (single); Glory of the Snow (Blue); Heavenly Blue Grape Hyacinths; Blue Squilla (*Scilla sibirica*); Blue Bells (*Scilla campanulata*); White Blue Bells, Wood Hyacinths (*Scilla nuttana*); Winter Aconites.

Madonna Lilies

To Glorify Your June Garden
Lovely with Delphiniums

We offer here a limited quantity of extremely large, picked bulbs to those who wish unusual results. 10 to 15 magnificent blooms on stalks 4 to 5 feet tall may be expected. Delay may mean disappointment—Order NOW.

Special, Picked Bulbs
75c each, \$7.50 a dozen
Regular Mammoth Bulbs
50c each, \$4.50 a dozen, \$35.00 per 100

Schling's Bulbs

Madison Ave., at 58th St.
New York City



In and About the Garden



[*Edward Parro*]

AS WE were going to press, the foreign mail brought me a letter from my colleague, the Editor of *Country Life* (who has been traveling abroad) describing his visit to the Royal Horticultural Society's exhibition at Chelsea, which I feel is so interesting that it is printed here for the benefit of my readers.

Incidentally, this awakens memories on my part; for well do I remember the first of these big London shows (held in the Inner Temple gardens on the Thames Embankment). That was a generation ago. My father was the manager, and I was "covering" it for the *Gardeners' Chronicle*.—L. B.

A FLORAL PILGRIMAGE

WHATEVER you do, you must see the summer exhibition of the Royal Horticultural Society at Chelsea," said Frank Galsworthy, the artist, as we sat in his lovely garden in Surrey at the tea table.

"Impossible, alas," we replied, "we're leaving England and going by air to Holland to-morrow."

But an unexpected delay occurred the next day and so, recalling our friend's advice, we set out for the Royal Hospital at Chelsea, in the grounds of which the show was held. Had we known what we would have missed by not seeing the exhibit, Holland, or any other country for that matter, would have been put aside. For sheer gorgeousness and beauty, nothing, we believe, can quite exceed this display. In the first place, it is held largely out of doors and in great tents; and in the second place, such a vast amount of space is given to the exhibits that all are assured of proper display. The Flower Shows in New York, Chicago, Cleveland, and other cities, suffered greatly from lack of proper space and, indeed, any one of these shows, delightful and lovely as it is, is but a Lilliputian affair compared to the Royal Horticultural Society's display.

TRAVELING on a train anywhere in England, one realizes that England is *par excellence* a nation of true flower lovers. Every little cottage, no matter how small, has its complementary garden full of bright bloom; no backyard is too small to contain a wee garden of flowers, while, of course, the great private gardens of England are world famous.

We were further impressed by the Britisher's love for gardens at the flower show. The grounds were simply black with humanity—there must have been

between five and ten thousand visitors the day we were there, and they represented all classes and conditions—a veritable cross section of the British public. Toppers (high hats) and cutaway coats there were galore. Gray top hats and morning coats—more fitting for Ascot it would seem—were also present; but the great majority of the enthusiasts were plainly of the common people. And this is rather extraordinary for the entrance fee is not small—ten shillings, which is about \$2.50. How many Americans would pay this price to see a flower show at home without grumbling? Of course, many of the visitors were members of the Society and so were entitled to free entry, but membership in the Society entails annual dues. Anyway, entrance fee or not, the crowds poured in the livelong day while the sun poured down from a cloudless sky. In fact, the show is evidently a gala event in London.

MANY of the exhibits were housed in tents—enormous ones, even bigger than the "big top" tents that house the Barnum and Bailey circus. Impossible to describe the beauty they enclosed. Every inch of the canvas side walls of the tents was covered with some form of flowers: such color combinations and such blooms that not even an artist—no, not even Frank Galsworthy himself, who is our idea of what a limner of flowers should be—could ever do justice to the scene. Every color of the rainbow, every shade known to man was there, and so skillfully arranged that there were no violent color contrasts. There were some shades that we honestly never knew existed, and certainly many flowers we had never seen before. When it was a question of color, the Tulips were perhaps the most gorgeous of all. One almost needed smoked glasses to appreciate them! The Iris display was magnificent, and there were Begonias of a deep red as large as a man's hat, as well as giant Sweet-peas and gargantuan strawberries that looked like plums—truly enormous! In fact, we began to feel that, like Alice in Wonderland, we must have taken some sort of a pill that made us see everything twice its normal size. But fortunately for us, just as this disconcerting notion was taking root, we turned about and came upon the display of miniature gardens and Alpine flowers—and we dropped from Gargantua to Lilliput.

The Roses had an entire tent to themselves as did the Orchids. We must confess that the showing of the former disappointed us somewhat. All in all, the Rose

is almost our favorite flower. To us it is well nigh perfect. The Rose combines beauty of form and color with exquisite odor, and its only drawback perhaps, is the difficulty of growing it. Nevertheless, we were disappointed at the display. Too many of the climbing type, and not enough of the ordinary—old-fashioned, if you will—but exquisite bush!

But if we were disappointed in the display in the rose tent, we were anything but disappointed in the Orchid exhibit. It was truly magnificent. There must have been thousands of varieties. Exquisite and exotic, of rare and unusual coloring, one could have spent the entire day studying the different varieties. One picture comes to our mind. A rare Orchid, greenish-yellow in color, with two long streamers drooping gracefully on either side, was the object of much interest and favorable comment. As we approached it, a gentleman, immaculate in high silk hat, white waistcoat, white spats, carrying yellow gloves and wearing a monocle, approached and, bending over the rail, became lost in studying the rare bloom. If ever there were two precious hothouse products, here they were. What a lost chance for some cartoonist!

OUTSIDE the tents were the exhibits of rock and formal gardens. Both were magnificently executed but we have always preferred a rock to a formal garden, and we like to think that our taste was justified in this instance. What it must have cost to move the tons of rock that went into the making of these rockeries and how many weeks of painstaking labor it must have involved, almost passeth understanding. And the exhibit lasts but a few days!

Oddly enough, the garden that attracted the most attention was an American garden exhibited by an American lady. It was the celebrated Cactus garden of Mrs. Sherman Hoyt that had been seen in Boston at the spring show. It was beautifully shown at Chelsea, however, three long tables being devoted to the display. All day long hundreds of people surged about it to get a view of the novelty, and the crowd stood four and five deep before it, necessitating a special reserve force of six or seven "bobbies" to hold back the crowd.

We can only urge anyone who contemplates journeying to England, to plan the visit for that time in May when the Royal Horticultural Society holds its "Chelsea Show."

R. T. TOWNSEND.

ROSE NEWS

Published now ☆ and again ☆ by Star Rose Growers ☆ Conard-Pyle Company ☆ Robert Pyle, President ☆ West Grove, Pa.



"The Days of Glory"

You remember that line of the Marseillaise—"the days of glory have arrived". They have been here since Mid-May—days of wondrous glory in our Star Rose Gardens.

☆☆☆

And what intensely interested crowds of visitors have come, from the north and the south and west and from Philadelphia and Baltimore, of course—often bus loads at a time but never too many to crowd the gardens. It's a pleasure to see them moving quietly from one rose to another noting especial preferences. Some come each year and some several times a season. Heads of agricultural colleges and schools of horticulture bring their classes here to see and learn. Eminent members of leading horticultural societies and garden clubs count it a treat to share in the garden's riot of beauty—to see the vast range of choicest varieties here on display.

☆☆☆

Mme. Gregoire Staechelin, the Catalan beauty with the schoolgirl complexion, started it all with first blooms around May 18th, and for several weeks has been a marvelous sight. Staechelin is a genuine climber, with giant-like growth. The plant is evenly covered from base to top, and each bud a work of art, often three, sometimes four, to a stem. They open slowly, one after another. They are long-lasting as cut flowers. Every bloom is perfect, usually 4 inches, sometimes 5 inches, across. There are no culls or misformed buds. The color is fast and very little affected by either sun or rain. And joy of joys, the perfume is exquisite. Staechelin blooms but once a year but



Madame Gregoire Staechelin

the period is unusually long, and in the late summer this marvelous climber has a renewed attraction in the multitude of colored seed pods like "seckel pears" which gradually turn to a deep orange.

☆☆☆

Mari Dot has a "uniqueness" all its own—both in color and form. Deep apricot, or even orange in the bud, it opens slowly into a well-formed bloom with delicate perfume. The bloom eventually turns to a fresh Dresden pink—a lasting flower, "good to the last petal". The plant is of a spreading habit, the ideal form for a bedder.

☆☆☆

Director Rubio, another rose from Spain, is the twin of Mari Dot, both coming from the same cross—Frau Karl Druschki, Mme. Edouard Herriot and J. C. N. Forestier. Director Rubio is, as you may know, Director of Public Parks for Barcelona—a critical connoisseur of roses. The color is in a class by itself—cerise pink lightened with mauve, solid without shadings. The petals are deeply cut and feathery, reminding one of a swan with its feathers ruffled by the breeze. Deliciously scented.

☆☆☆

The two most pictorial roses of the day are, perhaps, Li Bures

and Mrs. G. A. Van Rossem. Spectacular colors—wonderful!

Li Bures has an intense reddish maroon bud, opening to a semi-double bloom, with 15 to 18 petals of the most vivid and astonishing range of colors from yellow to purplish red. Very fragrant. The foliage is of the holly type, and, in itself, ornamental.

Mrs. G. A. Van Rossem is a very vigorous variety. The color of the bud and of the open bloom is of the deepest orange. The open bloom has a tuft of petaloids which give the bloom an informal appearance, cheery and friendly.

☆☆☆

"The most medalled rose" is Mrs. Pierre S. du Pont, a rose that has come to stay. Dedicated to a lovely American, this rose is of French origin, discovered while still unnamed (No. 1277), by our Mr. Nicolas on his 1925 European trip. The originator, Ch. Mallerin, took seven years to perfect this glorious bloom, and the Star Rose Gardens have tested it for four seasons, under the most trying conditions.

It is a yellow rose with a long pointed bud, deep gold-yellow, slowly unrolling into a fair size semi-double rose of Madame Butterfly petalage at its best. The color is more permanent than most other yellow roses. The plant is an up-



And just this little note—it won't be long now before the "Fall Guide to Good Roses" will be ready. If your name isn't on our regular mailing list, drop us a card now and ask us to put you down for one of the first Guides. You will enjoy it—indeed, we think it will be one of the most interesting rose catalogs ever issued.

THE CONARD-PYLE COMPANY

Star Rose Growers

Robert Pyle, President Box 24 West Grove, Pa.

right grower with long stems for cutting. It is a prolific producer, and, is very resistant to black spot.

☆☆☆

Our enthusiasm for Chas. P. Kilham has grown steadily. The color tones are not unlike Mme. Edouard Herriot, but the flower is more finished, with long stems for cutting.

☆☆☆

One of the smilingest roses ever known, truly a good humored rose, is the Joyous Cavalier—named for the famous painting in the British Museum. It is no end cheery, this Joyous Cavalier. It is a tall grower and it insists on bringing flower after flower on long stems, wiry but firm. The blooms are of a brilliant scarlet toning to crimson, with a white tinge at the base. As cut flowers they last unusually well. To the garden, the Joyous Cavalier gives an almost continuous splash of colorful brilliance.

☆☆☆

All these beauties, and many, many others, are on display in the Star Rose Gardens, to which you have been, and are again, cordially invited. There's yet much to see—much! Come any time.

☆☆☆

And now is a good time to order "Star" Roses for fall planting. Mme. Gregoire Staechelin is only \$2.50—four for \$9—for strong, field-grown plants.

Mari Dot is \$3. Director Rubio is \$5. Those two spectacular roses—Li Bures and Mrs. G. A. Van Rossem—are \$3 each. Mrs. Pierre S. du Pont is a \$5 rose; and Chas. P. Kilham \$2. Joyous Cavalier—smilingest of the roses—is \$3.

Orders received now will, of course, be filled in order when the proper planting time comes in the fall.

☆☆☆

The Robert C. Wright gold medal of the Pennsylvania Horticultural Society for the finest amateur rose, was awarded to a perfect specimen of Mari Dot, at the annual rose show, June 12th, 1929, of the Pennsylvania Horticultural Society at Philadelphia.



The new yellow rose, Mrs. Pierre S. du Pont, blooms almost continuously. As the petals of one bloom fall, a new bud comes. Recently Mrs. du Pont came to Star Gardens with a party of her friends to see her name-sake rose. Needless to say they were all delighted.



Here is a vigorous and spectacular rose—Mrs. G. A. Van Rossem—deep spectacular orange. There is nothing else like it anywhere.



Garden Reminders



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

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

NORTH

The Flower Garden. Perennials sown in May will soon be large enough to transplant. Let them get rooted in their permanent places before cold weather sets in.

Divide Pyrethrums and Primroses. Plant Madonna Lilies.

Lift and divide perennial Poppies. Stake perennial Asters.

Continue to disbud Dahlias for large blossoms.

Sow Pansies, Forget-me-nots, and Bellis (English Daisy).

Chrysanthemums, Dahlias, Hydrangeas, etc., should have a dose of liquid manure. Spray Chrysanthemums.

Get the most out of your annuals. Pick them as they develop.

Fertilize Rose bushes with bone meal and Phlox with sheep manure.

Cut Phlox down to ground after blossoming.

Goldenglow will blossom again if cut back now.

Cuttings of bedding plants may be taken now.

Pot Freesia and Bouvardia.

Take cuttings of Poinsettias.

Roses need care every week.

The Vegetable Garden. Sow seeds of short season vegetables—Peas, Bush Beans, Spinach, Corn Salad, Cucumbers, Radishes, Turnips, Lettuce, Kale and Endive.

Complete sowings of Turnips by August 20. Globe-shaped Turnips must be sown early, the flat varieties later in the month. Thin out foliage of Tomatoes planted late.

Keep soil well tilled for good Cabbage growth.

Pinch back Lima and Pole Beans when they overtop their supports.

Blanch early Celery.

Spray Potatoes with Bordeaux mixture.

Watch for cabbage slugs; spray with arsenate of lead.

Top dressing of fertilizer will help Parsnips and Swiss Chard.

Sow Parsley for spring use. Transplant old plants to frames.

Bone meal will help the Asparagus bed.

Pinch tops of vines—Squash, Tomato, Pumpkin, etc.

Miscellaneous. Order evergreens for delivery about the fifteenth.

Lift, divide, and replant Iris.

Codling moth will gain headway unless sprayed.

Don't let the lawn get weedy. Mow it regularly.

Cherries, Peaches, etc., can now be budded.

Layer tips of Black Raspberries. Make new Strawberry beds.

Let sun get at Grapes, by removing some leaves.

Spray Peach trees with Bordeaux mixture after fruit is picked.

Sow new lawns. Prune shade trees.

SOUTH

The Flower Garden. This is the best month to move Oriental Poppies. Do it before the fall rains start.

Plant *Lilium candidum* early this month if you didn't do it in July. Order Peonies for September planting. Gather Everlastings for winter bouquets. Repot Cyclamen late this month.

Repot Oxalis and prepare them for a new season of blossom. While the blooming season is on in all its glory don't let Calendulas and Gaillardias go to seed.

Continue sowing seeds of Delphiniums, Iris, Hardy Phlox, Hollyhocks, Pinks, and Sweet William as seeds ripen.

Dig up and divide Iris clumps and reset them if you failed to do so last month. Plant new kinds for next year.

Sow Zinnias, Cockscomb, Portulaca, and Balsam. Start all annuals and perennials in boxes for spring bloom. Pot up cuttings.

Set out Camellias.

Start Coleus cuttings now if you didn't do so last month. Start Hibiscus.

Start Jasmine, Althaea, Calamintha, and Begonias.

Plant Sweet-Peas for Yuletide blossom. Give plants plenty of sun.

Give Hydrangeas, Ferns, Lilies, and Iris some leaf-mold.

Fertilize Rose bushes.

The Vegetable Garden. Stake all Tomatoes which have not yet been attended to.

Harvest vegetables as they ripen. There is still time for planting vegetables for another crop.

Keep vegetable garden well cultivated.

Miscellaneous. Spade deeply. Fertilize evergreens.

Get cutting boxes and beds in shape for use late this month and next month.

Turn under old plants, getting ready for September planting.

THE WEST COAST

Sow hardy perennials and most biennials for spring flowering. Sow Cineraria, Primula, Coreopsis, Schizanthus, and Delphinium. Sow seeds of Anchusa.

Open Rose trenches and soak the plants.

Take cuttings of Rose bushes from wood that is semi-ripe.

Plant Freesia bulbs.

Stake Chrysanthemums and disbud them.

Keep Gladiolus well watered, but don't let foliage get too wet. Plant *Lilium candidum*. Start other Lilies, too.

Cut back Dahlias. Water Violets and get rid of runners.

CUTTING THE GARDEN FLOWERS

MANY flower lovers complain that they are unable to keep blossoms fresh in vases for more than a day.

Flowers must be cut at the proper stage of their development. It is obvious that we must not cut them when in bud, with the exception perhaps of Gladiolus, which may be cut after the first bud has opened. The general rule is to cut them when the buds begin to open.

The safest rule, too, is to cut flowers in the early morning or in the evening, not in midday, when the sun is shining down on them brightly.

Use a sharp knife to pluck the blossoms, and plunge them immediately into water. Wherever possible, take a pail or vase into the garden with you. Dip the stems deeply into the water.

After a few hours arrange them in vases, and keep the vases in as cool and as humid a room as possible. The vase should be wide at the top. Keep out of the sun.

Change the water every night, cutting the bottoms of the stems with a slanting stroke and removing about an inch of the stems. If you have some charcoal, drop a little into the water. A few drops of formalin will serve if no charcoal is available.

Where leaves form near the bottom of the stem, remove them, as they spoil the water.

There is an old belief that salt dropped into the water keeps flowers alive longer, but I have found that is not true—charcoal is a much surer sustainer of life.

Don't be afraid to cut the blossoms. They will grow again. The old axiom is true, that the more you cut, the more you have.



Iris in Masses are truly Gorgeously

Some varieties are so preeminently suitable for bedding that we grow them in larger quantities than the rest. About ten varieties may be had in lots of 100 to 500 at \$10 per 100. Not less than 25 of a variety at this rate. A choice mixture of German Iris at \$5 per 100 should be of interest to quantity users.

~and now, altogether~
Let's Plant IRIS!

The colorful Iris pictures which June and July created in our nursery have passed out and the plants have experienced their annual "growing pains." They must be divided to be able to expand and we are willing to divide with you, at rates that should cause you to plant liberally. We consider Iris one of the most satisfactory all-round garden plants. No flowers are showier, while the bluish green foliage is very ornamental throughout Summer and Fall.

Tall Bearded Iris (German Iris) for dry, well-drained soils

These are easily the most frugal guests in the garden. They do well even in poor soil and revel in average garden soil of a loose, loamy nature. While they love full exposure to the sun, they thrive equally well in semi-shaded borders. The varieties offered below are outstanding leaders in their respective classes:

- Alcazar.** Light bluish violet with brilliant purple falls. 25 cts. each.
- Caprice.** Rosy red falls. 25 cts. each.
- Darius.** Rich canary yellow; falls lilac, margined white. 25 cts. each.
- Dorothea.** Shallow gray marked with white, tinged lilac. 25 cts. each.
- Eldorado.** Fiery opalescent, falls old gold edged with purple. 25 cts. each.
- Fairy.** White, delicately bordered soft blue. 25 cts. each.
- Loreley.** Light yellow with falls of ultramarine bordered with cream. 25 cts. each.
- Madame Chereau.** White frilled with border of clear blue. 25 cts. each.

- Mary Garden.** Pale yellow flushed pale lavender, with falls creamy white dotted and veined maroon. 25 cts.; 3 for 50 cts.; 10 for \$1.50.
- Monsignor.** Rich violet, falls purple crimson with lighter margin. Very late. 25 cts.
- Pallida Juniata.** Clear blue. Tallest of all. Fragrant. 25 cts.; 3 for 60 cts.; 10 for \$1.50.
- Parisiana.** Deep lavender with white falls tinted lavender. 25 cts.; 3 for 60 cts.; 10 for \$1.50.
- Perfection.** Light lavender; falls velvety black-violet. 25 cts.; 3 for 60 cts.; 10 for \$1.50.
- Prosper Laugier.** Light bronze red, falls ruby purple. 25 cts.; 3 for 60 cts.; 10 for \$1.50.
- Quaker Lady.** Smoky lavender and yellow; falls midnight blue and old gold. 25 cts.; 3 for 60 cts.; 10 for \$1.50.
- Pallida Speciosa.** Dark lavender. Fragrant. 25 cts.; 3 for 60 cts.; 10 for \$1.50.

Reduced prices for quantity orders: We will supply any of the above varieties at 15c each for 3 to 24 plants and 10c each for 25 or more of a variety. On all orders for Iris of \$10 to \$25 we will allow a discount of 15%.

Japanese Iris Love Moisture

They also love a warm sunny situation and if, early in the season and while the flowers are forming, they are watered freely, magnificent specimen flowers 8 to 10 inches in diameter will result. We offer a collection of finest Japanese introductions of which those named below are of outstanding merit. Ordering by number is sufficient.

- 3. **Betty Jean Childs.** Single. White, faintly splashed with orchid. 60 cts.; 3 or more at 55 cts. each.
- 5. **Koko-No-Iro.** Double. Deep purple suffused with violet. 25 cts. each; \$2. per 10; \$15. per 100.
- 10. **Datedogus.** Single. Claret red with orange blotches and blue halo. 50 cts.; 3 or more 45 cts. each.
- 15. **Gekka-No-Nami.** Double. (Syn. Gold Bound) Pure white, yellowish blotches. 50 cts.; 3 or more 45 cts. each.
- 54. **Sufo-No-Koi.** Double. Blotched and speckled blue and white. 40 cts.; 3 or more 35 cts. each.
- 56. **Kumo-No-Obi.** Double. Sky blue petals lined with white. 40 cts.; 3 or more 35 cts. each.
- 58. **Nomo-ope-notaki.** Double. Bright crimson; white halo surrounding yellow blotches. 40 cts. each; 3 or more at 35 cts. each.
- 71. **Pyramid.** Double. Dark violet-blue slightly veined white. Late blooming. 25 cts.; 3 or more at 20 cts.; \$15 per 100.
- 74. **Pink Progress.** Single. Ashy gray-lavender; clear blue halo. 40 cts.; 3 or more at 35 cts. each.
- 75. **Kamata.** Single. Deep sky blue, veined white. 40 cts.; 3 or more at 35 cts. each.
- 76. **Mirage.** Single. Light pink suffused with light blue toward the center. 30 cts.; 3 or more at 25 cts. each.
- 80. **Alida Lovett.** Double. Heavily veined lavender-blue on white ground. 75 cts.; 3 for \$2.00.
- 98. **Totty's True Blue.** Double. Dark violet-blue. 60 cts.; 3 or more at 55 cts. each.
- 100. **Ruffled Monster.** Double. Deep pinkish plum, veined white surrounding yellow blotch. 60 cts. each; 3 for \$1.50.

Net price of Mixture: \$1.50 per 10; \$10 per 100

For complete list of varieties of Iris and Peonies, kindly consult our catalog, a copy of which will gladly be mailed free on request.

ROSEDALE NURSERIES
"Outfitters for the Home Grounds"

S. G. HARRIS, Owner Box A Tarrytown, New York



Of unexcelled stateliness:—Japanese Iris

Choice and Rare Irises at Exceptional Figures



CONNOISSEURS will recognize the excellence of the following varieties and the low prices quoted. Most of them have never before been sold at these prices, which are **lower than my catalogue prices** and apply only on orders received this month and next in direct response to this ad.

This offering should be of special interest to commercial growers, as it contains many rare varieties at low prices and affords an opportunity to build up a high class collection. This is the month to plant them.

- MORNING SPLENDOR:** has received several medals as the finest American Iris introduced to date. A gorgeous red toned variety. Exquisitely fragrant. \$2.75 each, 3 for \$7.00
- AMBER:** One of the finest new yellows. \$3.50 each, 3 for 9.00
- SUSAN BLISS:** The finest Orchid-Pink. I paid \$18.50 per root for my original stock of this variety. \$1.75 each, 3 for 4.00
- CANOPUS:** A richly colored Dominion seedling. \$1.50 each, 3 for 3.75
- FRIEDA MOHR:** A gigantic pink toned variety with locust fragrance \$9.00 each, 3 for 20.00
- KING KARL:** The most orchid-like of all Iris. Peach colored and peppered all over brownish red. Frilled petals. \$2.75 each, 3 for 7.50
- LADY BYNG:** An exquisite soft ageratum-violet. This variety sold in 1923 at \$50.00 per root. 90c. each, 3 for 2.00
- MARY GIBSON:** A tall lovely soft bronzy blend. \$2.00 each, 3 for 5.00
- TAJ MAHAL:** A fine pure snow white. \$2.25 each, 3 for 6.00
- STANLEY H. WHITE:** Tall, rich buttercup yellow \$1.75 each, 3 for 4.50
- AMBASSADEUR:** The world's most popular Iris. Purplish bronze and reddish violet blend. 75c. each, 3 for 1.75
- MME. GAUDICHAU:** The finest, largest, richest purple. Fragrant. \$1.25 each, 3 for 3.00

COLLECTION NO. 1

20 PLANTS in 10 extra choice varieties of Bearded Iris, all distinctive and different from each other, all properly labeled, my selection, plants that would cost 50c. to \$1.50 per plant if selected separately. **20 PLANTS \$5.00.**

COLLECTION NO. 3

SIBERIAN IRIS

Many eminent authorities consider these the finest of all Iris. They are easy to grow anywhere, in the garden or by the waterside and are fine for naturalizing. Free flowering and exquisite for cut flowers. **10 Emperor** (the finest purple), **10 Snow Queen** (the finest white), **10** of another choice variety, my selection. **TOTAL 30 PLANTS**, all properly labeled, for **\$6.00.**

JAPANESE IRIS COLLECTION

I have a wonderful collection of these gorgeous beauties, gathered together from all sources during the past 20 years. Some are as large as a dinner plate. They come in all colors, singles, doubles, selfs, striped and mottled effects. **25 PLANTS**, my selection, without labels, **\$6.00.**

Free 64-page Iris Catalogue will be cheerfully sent on request.

ROBERT WAYMAN

Box A

Bayside, Long Island, N. Y.

Keeping Ferns alive as house plants

Continued from page 587

foliage forms which, along with the compact growth, make them of much use in the home.

The varieties come in forms including long fronds with silvery stripes down the center, feathery fronds, some spidery in appearance and others widened and split at the ends. There are scarcely any two fronds of the same shape. This fern is most useful for small potted plants, and in a combination of many in a bulb pan. Even when they are very small, in two-inch pots, these Ferns are pretty, and are thus useful at the different stages of their growth. The common name bespeaks the use of this Fern.

Another plant much like the Pteris in use is the Blechnum (Blechnum brasiliense). It is often used in combination with Pteris to give more variety in color. The fronds are dark green, somewhat glossy, and resemble in shape the more dwarf hardy ferns. The Blechnum also makes a fine individual specimen.

The Maidenhair (Adiantum and varieties) needs no introduction. Without doubt, it is one of the most graceful and delicate of all ferns. The thin, wiry, black stems or leaf stalks bearing delicately formed pinnae win admiration. Florists consider the Adiantum the first of all ferns for bouquet work.

There is one special precaution to take in growing this plant. It wants a high humidity and plenty of water, but it does not like to have water standing on the fronds, or they will soon turn brown and rot off. Be sure to keep the foliage dry, but give it all the humidity you can.

A Fern which grows to an immense size is the Cibotium (Cibotium schiedeii). It is more expensive but it is worth it for the beauty it gives. Its only place is on the sunporch or in some other light place where it has plenty of room to develop. The fronds, light green in color, often reach a length of ten to fifteen feet, but that, of course, is after several years of growth.

TWO PLANTS that are very common but are not Ferns, although they are most generally spoken of as such, are Asparagus plumosus and Asparagus sprengeri. They need no introduction either. Asparagus plumosus is the feathery type, and Asparagus sprengeri is the coarser-leaved kind more generally used as a trailing plant for porch and window boxes. Plumosus has a climbing habit of growth and is often used for that purpose. Both species are good for hanging baskets.

We cannot give the plants the same conditions in the house as the florist can in his greenhouses, for greenhouses are built for plant growth. We can, however, grow them well in the house by giving them special care regarding humidity, watering, drainage, and light.

Ferns like a fairly humid situation, and thrive best in a relative humidity of 68 to 70 which is about the average humidity outdoors. The air in the home is seldom moist enough for plants of any kind, or even for human comfort. It is usually too dry unless

humidifiers of some kind are used with the heating system. The humidity in the house varies with the type of heating system used. Steam heat is the driest. If the fronds (leaves) of a Fern turn brown at the tips, from a seemingly unknown cause, the trouble can be traced back to low humidity in the room. This can be corrected largely by putting pans of water on the radiator or register. Many companies manufacture humidifiers which work on the same principle as the pan of water. They are so designed that they are an architectural feature in the room, or are inconspicuous.

ABOUT eighty to ninety per cent of the failures in growing plants in the house are due to improper watering. It is half the battle to keep the plant healthy by knowing how and when to give it a drink. The simplest rule is to water the soil whenever it begins to show signs of drying on the surface. As long as the soil is moist enough in the middle or bottom of the pot, where the roots get their nourishment, the surface of the soil will remain moist. But when the surface shows signs of drying it is because there is not enough moisture in the bottom of the pot to draw from. No set rule can be given. Different conditions greatly affect the amount of water the soil needs.

There are two ways to water Ferns. Pour the water on the surface of the soil, filling the pot to the rim, or sub-irrigate by placing the pot in a pan of water so that the water comes almost to the rim of the pot. Then take the pot out as soon as the surface of the soil becomes wet. For the inexperienced person, the first method is the best. It is easy to overwater by sub-irrigation if the pots stay in the water too long.

Drainage is as important as watering, for all excess water must have a way to get out of the pot. The kind of soil used determines to a large extent how often to water and how much drainage to use. Clay soil is very fine in texture and does not afford good drainage. If the drainage hole in the bottom of the pot is clogged with soil not much of the water will go through it, and the roots standing in the saturated soil will finally rot and die. This wet condition of the soil is termed by the florist "wet feet." All of the clay pots the florist uses are provided with drainage holes, but they are of little or no use if soil is put over them, clogging them up. This trouble is easily overcome by placing a piece of broken pot, concave side down, over the hole. Cinders and coarse sand are also good to use for drainage.

When potted plants are set in jardinières, they often die from standing in water. There is no provision to carry off the excess water, so it just collects there and becomes stagnant. Put the pot on an inverted saucer or on a layer of gravel in the bottom of the jardinière and there will be no danger of the plant's getting "wet feet." It is best to fill the bottom of the fernery in the same manner with about an inch or two of the coarse material.



For You Who Seek the out-of-the-usual For Your Garden

Not just so called novelties. But novel things. Ones only recently imported by us direct from Europe. Tested for hardiness and quality. Interesting new things, they are, that have so abundantly proven their merit, that we unqualifiedly recommend them for your garden.

THESE novel things of ours, are by far the choicest collection of rock plants, we frankly believe, that have ever been brought to this country. There's not a rogue among the lot. Holland, France and England have all of them made contributions. Every one, we have proven, will grow happily over here. All of them, if planted this Fall, will bloom for you next season.

And now that we are chatting together, let us remind you of our wild Crocus species, Erythronium, Brodea, Camassia, etc. The wild bulbs you have always wanted, but did not know where to get them. Suspect no one has anything like the number and assortment we have.

All of which — (and a galaxy of other worth whiles besides) — are all in our Fall catalog that's now just ready. Send for it. Fall is the time to plant all these desirables.



Wayside Gardens

MENTOR, OHIO

Reg. U.S. Pat. Off.

E. H. Schultz, Pres.

J. J. Grullemans, Sec'y-Treas.

PETERSON'S PEONIES

You naturally want flowers as soon as possible from the roots you plant this Fall, and to this end we feel not nearly enough emphasis is placed upon the size and age of roots offered by various growers.

The common theory held by many buying peonies for the first time is that they are obliged to wait at least one or two years for flowering results. You most likely will if you buy divisions such as most growers offer . . . But—

When you buy a Peterson Root, you are getting one that is grown one or two full years in our fields from a division and therefore one that is made ready to flower the first Summer. This has been our theory and practice for exactly a quarter of a century and we stick to it.

Read the whole story in our annual catalog

"The Flower Beautiful"

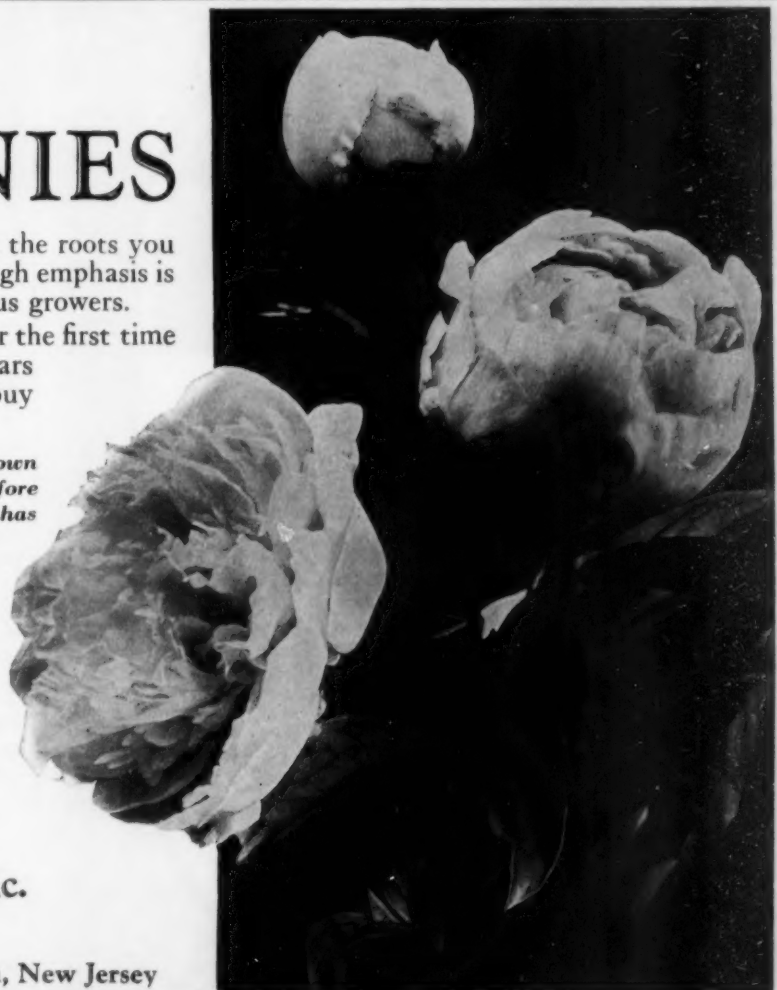
the only exclusive Peony catalog published annually for twenty-five years. It represents a business unique in the annals of American Horticulture. In it are honestly described over 100 varieties of the modern Peony with full cultural directions plainly given to insure your success with this noblest of all hardy garden flowers.

GEORGE H. PETERSON, Inc.

Rose and Peony Specialists

Box 50

Fair Lawn, New Jersey



"CONSIDER THE LILIES" for Fall Planting



LILIUM REGALE

A RARE LILY GARDEN for \$5.00

One good flowering bulb of each of the following handsome varieties—in a wide range of color—and one copy of our book "Consider the Lilies" for \$5.00 postpaid.

- Auratum Platyphyllum:** White, yellow spots
- Bulbiferum:** Yellow-orange tipped red
- Canadense:** Yellow, spotted black
- Davuricum:** Scarlet flowers dotted black
- Elegans Atrosanguineum:** Rich crimson
- Hansonii:** Rich golden yellow
- Martagon:** Purple blossoms in clusters
- Pardalinum:** Bright orange, spotted crimson
- Regale (Regal Lily):** White with yellow throat, exterior striped pink
- Speciosum Rubrum Melpomene:** Deep carmine on white ground, crimson spots
- Tenuifolium:** Clusters of deep scarlet flowers
- Umbellatum:** Deep reddish orange

A total of 12 high grade bulbs and copy of our Lily book for \$5.00 postpaid

Great care and much thought have been given to the selection of the lily bulbs offered in this collection and all are of the simplest culture, responding readily and generously to the minimum of care.

Further, they will produce an abundance of beautiful blossoms in many gorgeous colors. Their blooming season extends over a long period and, if left undisturbed, they will increase from year to year.

Our autumn catalogue is brimful of interesting information relative to other Hardy Bulbs for Fall planting. To those interested, a copy will be sent—FREE—upon request.



MADONNA LILY

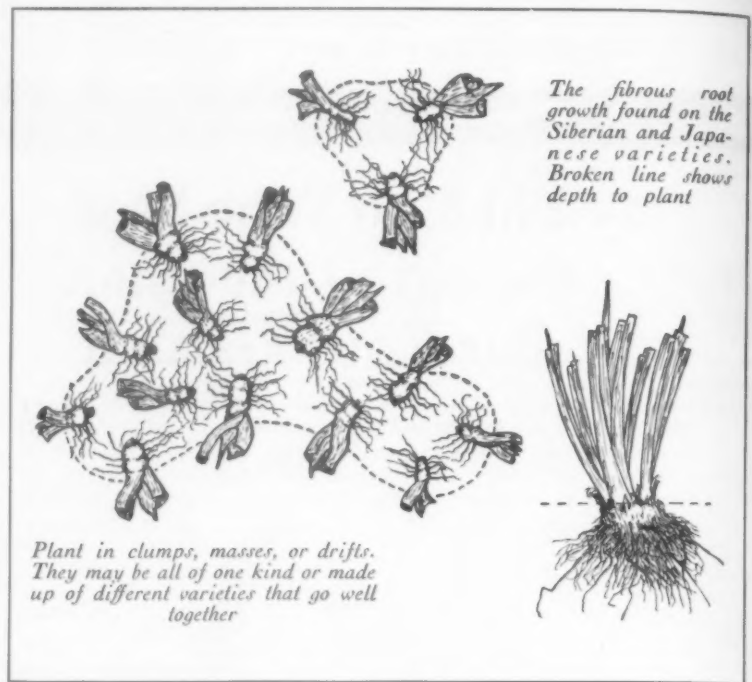
Glorious Madonna Lilies!

Flower lovers everywhere proclaim the Madonna (Candidum) lilies as the most outstanding feature of the June garden. Plant a dozen bulbs as companions to your delphiniums and enjoy the gorgeous combination. We offer first quality, blooming size bulbs of the Madonna lily at \$3.00 per doz. or 4 bulbs postpaid for \$1.00.

"Consider the Lilies"

—is the title of our book on Lilies. Owing to the tremendous demand for same, a second edition has been necessary and this new edition surpasses its predecessor in every way. More cultural information and descriptive matter has been added. It is illustrated with superb, true-to-life COLORED REPRODUCTIONS of these "Garden Aristocrats." This book will be sent FREE with LILY ORDERS amounting to \$3.00 or more or will be sent postpaid to any address upon receipt of \$1.00.

W. E. MARSHALL & CO., Inc.
152 West 23rd Street New York City



The fibrous root growth found on the Siberian and Japanese varieties. Broken line shows depth to plant

Plant in clumps, masses, or drifts. They may be all of one kind or made up of different varieties that go well together

Midsummer among the Irises

Continued from page 586

soil, and many promptly die if planted in wet places. During the spring months they need water in liberal quantities, but they cannot stand "wet feet," and after blooming time they welcome a season of comparative drought and hot sun which will bake their roots.

Use no manure in making ready to plant Iris—instead a mixture of bone meal, half steamed and half raw, will serve nicely. The addition of ground limestone, about a half pint to each clump, well mixed with the soil will be beneficial to most species except the Japanese and Siberian. These dislike lime.

Some of the new varieties are especially sensitive to soil that holds moisture. The best plan is to make raised beds for them about three or four inches above the garden level. For this purpose use coarse sandy gravel. A hillside location is good, and sometimes artificial slopes may be constructed.

It is important when planting Iris to get them at the right depth. The varieties with the thick fleshy rhizomes must be planted very shallow. Not more than a half inch of soil should cover the rhizome. Their natural position is half in and half out of the ground, somewhat as a duck sits upon the water. If planted too deeply they frequently rot.

The Japanese varieties should be planted with their crowns about two inches below the surface. They will give the best account of themselves if dividing and transplanting is done in late August or early September. Dividing them just after blooming, as is recommended for the Tall Bearded varieties, generally results in no bloom the following year. The Japanese are especially valuable in the border as they greatly lengthen the season of bloom. By a proper selection of varieties our gardens may enjoy Iris bloom from early in the spring, when the little dwarfs only three or four inches high make brilliant carpets of color, till July, when the last of the Japs fade.

The Siberian Iris should be treated like the Japs when dividing and transplanting. However, they will thrive without division for much longer periods. They are heavy blooming and respond well to feeding. Bone meal and tankage are the best foods. Never use barnyard manure. The Siberian Irises lend themselves beautifully to planting in borders as accent plants. They grow tall, stand up well, and bloom luxuriantly. Many new and choice varieties have been introduced in the past decade. Butterfly, Perry's Blue, Snow Queen, and Emperor are outstandingly good.

The big class among the Iris is the Tall Bearded. The old Flag Iris belongs to this class, and every backyard gardener is familiar with the root system and how to divide the clumps. The best method is to dig up the entire clump, shake off the soil, and break it apart at its natural joints. For ordinary garden planting two or three leaf fans may be left together, but if you seek to make as many divisions as possible, regardless of size, it may be broken up into single fans. Each small piece of rhizome with a bud starting from it will make a plant. The fleshy roots of the Bearded Iris seem to suffer little harm from being out of the ground for any reasonable time, but the Japanese and Siberian varieties, with their fibrous roots, will be better if planted at once or heeled in until the beds are ready.

Unless the plants are suffering from some disease the new divisions may be planted back in the same bed, but the soil must be well prepared as described previously. Thorough spading and pulverizing and the addition of bone meal and ground limestone will enliven it again. If plants have been diseased, the Iris should be set in some other place. Fortunately there are few diseases that bother the Iris. The most frequent cause of trouble is a disease commonly called soft rot, particularly prevalent in poorly drained soils, in wet weather, or hot (continued on page 650)

Meet Miss Trillium

They also call her Three-leaved Nightshade, but that's much too prosaic a name for this charming member of the Lily family. There are several Trilliums but the prettiest of them is *T. grandiflorum* shown above. Large white flowers during May. Just the native to create woodland nooks around the home.

\$1. for 10; \$8. per 100

Mertensia—The Virginia Blue Bell

is another lovely native that goes particularly well with the Poeticus type of Daffodils—and blooms at the same time. The tubers ready for shipment during August, hold promise of flowers of exceptional size.

\$1.50 per 10; \$12. per 100

Transportation prepaid east of Mississippi. For points west, kindly add 10% of sale price.

The jewels of our native flora offered above constitute but two of scores of similar gems offered in our catalog. Those in search of materials for naturalistic gardens will find it to open vistas of new garden delights. You are welcome to a copy for the asking.

GILLETT'S FERN AND FLOWER FARM
3 Main St., Southwick, Mass.
At It Half a Century!



Planting in August

Now we are ready for the Fall planting season. August is here and from the middle of this month until frost arrives, you may easily accomplish whatever planting you may have planned to do.

We begin shipping evergreens in August, perennials in September and October and deciduous trees and shrubs from the first of October until the ground freezes in December.

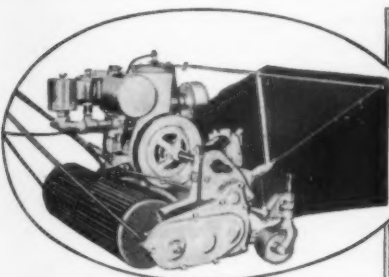
Remember that by starting your trees, shrubs or plants now, they will have an opportunity to become established and result in being more vigorous and beautiful next year.

We would suggest your writing at once for our new 1929 illustrated catalogue and planting guide. A copy will be mailed you free at once.



THE BAY STATE NURSERIES

No. Abington W. H. WYMAN & SON Massachusetts



Preferred on the Estates of America and Europe

This highly-refined, roller-type power mower is similar in principle to the famous Jacobsen Power Putting Green Mower. The 24-inch reel cuts finer and smoother than any hand mower; does the work of three or four men with hand mowers and puts the real work of mowing onto the sturdy

motor. European gardeners prefer it to prominent foreign makes.

Traction is provided by a large, hollow rear roller, divided at the center and with auto-type differential. A reverse gear arrangement sharpens the knives without removing the reel.

The Jacobsen "Estate" Power Lawn Mower

has a record of many years faithful service. Put your lawn mowing on a modern efficiency basis. Have smooth, velvety lawns. For lawns that are troubled with dandelions and weeds the Jacobsen 4-Acre

Mower with Sickle-bar Clipping Attachment will solve the problem. Our Jacobsen "Junior" Power Mower with 19-in. reel is a quality small power mower that will meet the needs of moderately large lawns.

[[Write for our free catalog—"Lawns Beautiful," describing all models.]]

JACOBSEN MANUFACTURING CO.
Dept. D Racine, Wisconsin
New York Office: 507 W. 56th Street



In Search of Better Tulips?

THEN act promptly! Year after year we are confronted with the sad necessity to turn down orders which we would have highly welcomed before August 15th, but which we cannot fill in the fall. True, we get—from our own nurseries—quite a number of the most popular varieties for fall sales and shipment from "Tulipdom." But those wanting unusual varieties (perhaps to compete for Blue Ribbons) will do well to act at once. This will also assure you of getting

"Bulbs in a Class All Their Own"

And speaking of "Blue Ribbons," our customers have become habitual winners of the most coveted prizes at the most important flower shows throughout the country. The reasons for this are manifold.

Our bulbs are grown and cured by men of skill and experience, who handle them with great care at digging and cleaning time. After curing they are carefully packed in special paper bags affording thorough ventilation.

All our bulbs are packed in buckwheat chaff to prevent bruising. No more than 150 bulbs are packed in any one bag. Especially designed narrow cases prevent dangers of heating in transit. And no hands touch bulbs from the time they are packed in this fashion to the time that the customer entrusts them to Mother Earth.

These are but a few of the reasons why Zandbergen Bulbs surpass. For additional facts please get and read

Our Catalog--Gladly Mailed Free



"Greetings from Tulipdom" is one of the most unique bulb books published. Profusely illustrated from photographs secured on our own grounds. It offers every worth-while variety of Tulips, Hyacinths, etc., as well as many novelties obtainable only from us. When writing please mention *American Home*.

ZANDBERGEN BROS., "Tulipdom"

3 Mill River Road
Oyster Bay, Long Island, New York
Nurseries at Valkenberg, near Leiden, Holland
and at Babylon, L. I., N. Y.



Landscapes and Gardens

Never become tiresome or monotonous when rare and unusual shrubs, evergreens, shade trees and hardy plants replace the more common sorts.

August and early September is ideal for setting Evergreens, while the time for planting old-fashioned hardy garden plants follows into October. Flowering shrubs and trees can be set to the time the ground freezes.



Your attention is invited to a new Dwarf Yew (*Taxus canadensis stricta*) for edging and specimens; to a new *Arborvitae*, new *Alberta Spruce*, *Spirea trichocarpa*, Hardy *Azaleas*, Wilson's Chinese *Cotoneaster*, and many other interesting plants.

Landscapes and Gardens, our handsomely illustrated catalogue will be your friendly guide to a great collection of American and foreign plants and shrubs. A copy of this book will be mailed on request. Please address Box H-1.

WYMAN'S
Framingham Nurseries
FRAMINGHAM—MASSACHUSETTS



Trade Mark

Registered

WILSON'S O. K. PLANT SPRAY

INSECTS are now at their most destructive stage. Keep them down to a minimum. . . . Spray frequently and thoroughly—particularly on the under-side of the leaves—with Wilson's O. K. Plant Spray, the nationally recognized standard insecticide. Write us if you cannot obtain Wilson's O. K. Plant Spray from your dealer.

Recommended by the Officers of The Garden Club of America
1 quart \$1.00 1 gallon \$3.00 5 gallons \$12.00 10 gallons \$20.00

Wilson's WEED KILLER is the answer to those obnoxious weeds, poison ivy, etc. . . . simply dilute with water and sprinkle . . . 1 gallon \$2.00, 5 gallons \$8.00. And then there is Wilson's RHODY-LIFE, a wonderful soil stimulant (not a fertilizer) for making the soil acid or ideal for growing Rhododendrons, Azaleas, Laurels, Pines, Spruce, Blueberries, and other acid-loving plants. Wilson's RHODY-LIFE may be applied at any time of the year . . . 100 pounds \$5.00, 1000 pounds \$45.00, 2000 pounds \$85.00.

"Insects and Their Control" is the title of a new book by Andrew Wilson illustrating the various insects and scale that attack plants and trees, with directions for their control. Price \$2.50 postpaid.

Andrew Wilson

SPRINGFIELD

Dept. A

NEW JERSEY

Midsummer among the Irises

Continued from page 648

humid seasons. Neglected clumps that have become too crowded are more likely to suffer from the attacks. When divided every three years and planted in well-drained soils at the proper depth there will be little trouble with most varieties.

The only other Iris difficulty of any importance is the iris borer. A moth lays eggs on or near the plants in the fall; these hatch out in the spring, and the little worm or borer digs into the leaf stalk and slowly eats its way down to the root. During the blooming season a keen eye will generally detect most of them as dark spots in the leaves. Pinching the spot between the thumb and finger will promptly end the borer. If this insect is not checked, it will eat its way down to the rhizome, growing all the time till it is an inch or two long, and eventually, eating out the inside of the rhizome, will kill the plant. Frequent division, efficient and clean cultivation, together with the removal and burning of all foliage in the late fall will keep this pest under control.

The arrangement of Iris in the borders will depend upon the space available and the number of plants. In the ordinary hardy border all straight lines should be avoided. Groups and masses will give the best effects. There are wonderful opportunities for color combinations, using the different varieties of Iris with each other and combining Iris with perennials and shrubs. Better work these out to your own taste: but you will find many suggestions along this line in the books about the Iris that are available to-day. The little sketch illustrates the clump and group idea of arrangement.

It is almost impossible in a few words to describe what constitutes a good Iris. Many qualities must be weighed. Size, form, color, substance, and fragrance must all be considered. Size is not necessarily the most important, but high quality in other respects together with good size makes a combination of excellence. A good Iris must behave well in the garden under varying conditions. It must grow vigorously, flower freely and regularly. The quality of the stalk must be good, and it must stand inclement weather. It must have a quality termed poise. This includes proportion in size and shape together with branching habits. Varieties that branch well are looked upon with favor. The variety E. H. Jenkins is a well-branched variety.

The quality of the flower is of prime importance. Colors should be clear and combinations pleasing, venation or reticulation, if noticeable, should be clearly defined. The petals must have sufficient substance to resist wind and adverse weather conditions. The form of the flower must be pleasing and it must be of good size. Fragrance is not considered as important as other factors, but more and more gardeners are finding it desirable.

A few of the outstandingly good Iris at reasonable prices are Lent A. Williamson, Souv. de Mme. Gaudichau, Opera, Prospero, Ambassadeur, and Seminole. This list might be lengthened immeasurably as every enthusiast has his favorites, and there are countless beautiful varieties. It is only by comparison and elimination that the list may be kept within reasonable bounds.

Plant now for last chance salads

Continued from page 589

Red, and Scarlet Olive-shaped varieties reach suitable inch size rapidly and are particularly suitable for this purpose.

Among vegetables that will still develop to good size from seeds sown in late July or in August, Beets and Peas rank foremost. The Beets will reach that delightful one-to-one-and-a-half-inch size, which is ideal for serving whole, properly buttered. A splendid variety for this purpose is Detroit Dark Red, although if you prefer a sweeter variety, take Eclipse. Crosby's Egyptian is a good variety too, for late crops, ready within sixty days after sowing. And while we are on the subject of sowing Beet seeds, please remember that the balls that roll out of your seed bag are really fruits holding from two to three grains. Most people sow Beets much too thickly. But the young plants, when four inches tall, properly thinned, will furnish some delightful greens, to be cooked either alone or in conjunction with Spinach or Kale.

Kale is another green that enjoys the cool fall weather. As a matter of fact it should not be sown at all before the middle of August, and if you sow the Tall Curled Scotch, you may count on picking Kale nearly all winter. Of course the Dwarf Curled Scotch is curlier, more attractive,

and occupies less space, but there is no difference in flavor.

Extra Early Peas lend themselves to late sowings during early August. Varieties like Little Marvel, Thomas Laxton, and Market Surprise will bear fair crops of pods within sixty days of sowing seeds. So if you have no severe frosts before the middle of October, all these varieties will reward you with a crop, which, however, will not be as heavy as that from spring sown seeds.

In conclusion I want to break a lance for Strawberries. The average small garden is not large enough to hold a Strawberry bed, because that fruit occupies its space the year around, bearing only one crop during June. But by setting out pot-grown plants of the everbearing varieties during August, you put to work ground that would otherwise be idle for the balance of the season (unless you grow salad crops as already suggested), and you also assure yourself of a fine crop of berries, not only next June, but during the summer and fall. These Everbearing Strawberries bear their best crops in the fall, if you can throw sympathy overboard early in the season. During April and May, pinch back the buds or reduce the number of berries per cluster to a reasonable few.



For August Planting

Do you know that for best results, some of our most charming spring flowers should be planted in August?

Among them are a few on which we will make special quantity prices good until September first.

Mertensia virginica. *Virginia Cowslip.* 3 for 60c., 12 for \$2.00, 100 for \$12.00, 1000 for \$100.00.

Claytonia virginiana. *Spring-beauty.* 3 for 50c., 12 for \$1.50, 100 for \$8.00, 1000 for \$60.00.

Dicentra cucullaria. *Dutch-mans-breeches.* 3 for 60c., 12 for \$2.00, 100 for \$12.00, 1000 for \$100.00.

Dicentra canadensis. *Squirrel-corn.* 12 for \$1.00, 100 for \$8.00, 1000 for \$65.00.

Papaver orientale. *Oriental Poppy, scarlet.* 3 for 60c., 12 for \$2.00. *Mrs. Perry, pink,* 3 for \$1.00, 12 for \$3.50.

Sanguinaria canadensis. *Bloodroot.* 3 for 60c., 12 for \$2.00, 100 for \$12.00, 1000 for \$90.00.

For fall planting, we shall have one of the most complete lists of native ferns and flowers ever offered, besides evergreens, shrubs, rock plants and other perennials. May we send our catalog to you?

GEORGE D. AIKEN

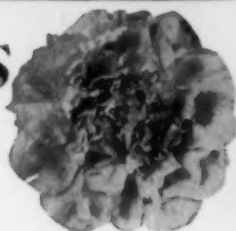
Box V Putney, Vermont

"Grown In Vermont, It's Hardy"



BRAND PEONIES

Glorious Creations of Rare Beauty



WE USE 200 acres of the richest soil to be found in the entire upper Mississippi Valley on which to grow peonies, rotating from year to year so as to always have new clean soil in which to grow our roots. This season we have 50 acres of this land into peonies. We have had a wonderful growing season, cool weather with just a sufficient rainfall. Our growing fields of peonies look superb, and we anticipate as fine a crop of roots as we have ever grown. These roots we now offer to our customers with confidence that they will give the utmost satisfaction.

"The Brand Division"

We believe the final success of the root in your garden depends almost entirely upon the quality and the size of the root we send you to plant.

It has become our settled policy to send out roots of only the finest quality and of a size which we have standardized as a **Brand Division**, a large division carrying from 3 to 5 eyes with a large well balanced root system.

Fifty Acres of Peonies

We have fifty acres of peonies from which to choose. These roots will be handled by expert peony men and women of long experience.

Plant Brand Peonies

We have spent over 30 years improving the peony and many of the world's finest varieties were produced by us. No planting is complete without some of our productions. Such varieties as Martha Bulloch, Henry Avery, Phoebe Cary, Richard Carvel, Judge Berry, Mrs. A. M. Brand, Victory Chateau Thierry, Mrs. John M. Kleitsch, Myrtle Gentry, Longfellow, and many others of our creations will be grown through the centuries to come, and as long as men and women love flowers.

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Our Catalog for 1929

Our general catalog of Peonies, Iris, Bulbs and Shrubs is now ready. Write for it.

BRAND PEONY FARMS, Inc.

BOX 33

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If you are one of those individuals that can grow plants from seeds, here is your opportunity:

The Dreer Selection of Rock Garden Flower Seeds

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HENRY A. DREER

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Get the Best Hardy Phlox While You Are at It

We have over 300 varieties—

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very large flowering
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Kirkwood, New York

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for Maytime Beauty in AUGUST



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Price, \$12.50



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You can keep your flowers, shrubs, and lawns just as fresh and beautiful in August as they were in May when you have a Double Rotary Junior Sprinkler. This new, all-purpose sprinkler is a sure protection for all growing things during hot, dry weather. Because it gives you

- a mist-like spray for seeded flower beds
- rain-like drops for blooming flowers
- a drenching shower for shrubs, lawn, and garden.

The Double Rotary Junior is easily regulated to sprinkle in a circle or on a straight line. Operates as a stationary sprinkler or rotates. Covers circular area from 15 to 80 feet in diameter, according to pressure. Puts water where you want it, economically and efficiently. Scientifically constructed of finest materials. Bronze and steel gears operate in oil bath. Standardized parts. Convenient skid base.

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Making the most use of your garden

Continued from page 585

Garden furniture is, of necessity, different in character from that which is used on porches, balconies, and places which have some degree of protection. Wicker and reed do well enough under cover, but iron, stone, composition, or wood is required for permanent garden use if the furniture is to be left out in rain and dew.

Iron furniture is gaining steadily in popularity. The bright paints which are used on it to-day, make it harmonious in any outdoors setting.

A fresh coat of weatherproof paint each season is all that it requires, and a slight variation in the color scheme gives the impression of a complete change. Most of the furniture of this type is imported, but the prices asked are well within reason. A charming little pie-crust table painted green sells at \$6.50, while larger tables, both round and oblong in shape, cost \$8.50. Many chairs are made with spring seats or backs, or both, and these are really comfortable, although slightly more expensive than the less luxurious types.

Iron has been combined with other materials in garden furniture effectively and practically. Gay Italian or Spanish tiles form the tops of tables with base and frame of iron, and are delightful used with iron chairs. Small tables are priced from about \$8 to \$15, and the cost rises with the size, as well as the type of tile employed. Iron and wood are often used together—a folding armchair of excellent shape costs only \$6.75. The advantages of folding furniture for gardens are self-evident. It is easier to move into sun or shade at a moment's notice, and takes little space if it is to be stored in winter. Tables, chairs, and benches of painted metal may be obtained in both folding and rigid models.

Canvas in plain color or stripes, radium cloth in gay tints, and a material that closely resembles leather are all used with iron frames in many variations and elaborations of the old-time "camp-chair." A striking example of this type, suitable in an Italian setting, has a back and seat of dark green canvas with a lion and crown motif stenciled in black. A chair with a green metal frame is made on unusual curved lines rather suggestive of a sleigh, and develops its seat and back in a leather-like material in a bright shade of yellow. The large square table of iron (which may be bought separately) carries out the color scheme.

COLLAPSIBLE chairs of canvas and wood in large gay stripes or modernistic patterns are comfortable and practical in gardens, and less expensive than those in which the frame is of metal. A small chair of this kind may be had at \$4.75, but the long sports chairs which are so popular just now are the height of luxury. They have removable shade-tops and foot-rests, and may be adjusted to any angle you prefer. Complete, they cost \$14, and they come in a bewildering choice of color. A deluxe set for the habitual "gardener" consists of a large, round iron table with a hole in the center, de-

signed for the insertion of a huge, canvas umbrella which protects the occupants of four chairs. Naturally, the umbrella may be removed to encourage a modish sunburn, and the chairs may be carried to distant parts of the garden and used quite independently of the table.

One of the newest developments this year is a steamer chair in cane and wooden slats, lacquered in garden colors. Hickory seems to be replacing the old rustic furniture to a large extent, and it looks very well in gardens after it has weathered a bit. It has been utilized to construct sturdy, pleasing furniture, which sells at a reasonable price.

Bird baths are delightful because they combine a humanitarian and decorative purpose. A gray stone column rising from a bed of bright-hued flowers gives an old-world touch to the tiniest and simplest garden. The pedestal type of bird bath comes in some charming designs at prices varying from \$22 to \$55. Another interesting style in the form of a large shell which lies flat on the ground costs \$11.

Sundials in Pompeian stone show a pleasing variety. There is a good chance for individuality for the pedestal and the dial are frequently sold separately, so that a multitude of combinations are possible. These pedestals cost about \$20 to \$30, and the faces from \$7.50 to \$16.50.

If you happen to have a pool or pond in your garden, you may be interested in figures in lead, bronze, or composition, which add a touch of quaint charm. Frogs seem especially popular. In composition, they may be had at \$11. Lead gives an effect of age that is particularly pleasing in the midst of young growing things. Lead frogs are priced from \$15 up, and there are many other interesting figures, such as ducks, peacocks, and children which are more expensive but remarkably lovely in the proper setting.

Jars are more effective on terraces than in gardens, but many like them even among flowers and foliage. Those which are made in America of glazed terra cotta in blue, green, or yellow have an unevenness of texture and color which is appropriate and interesting. The "strawberry jar"—so called because it was originally used for growing this fruit—has a series of small cup-like holes through which ivy or some other graceful vine may be allowed to trail.

Imported "oil jars" of majolica in the gay colors of the sunny Mediterranean countries are effective in settings where there is not too much brilliancy to conflict with their own hues. It should be remembered that they originate in lands where gardens carried out in varied tones of green are quite as lovely as our own exuberant bursts of bloom.

Pergolas and summerhouses encourage us to spend more time in the garden. Used alone, or in conjunction with tables and chairs of brightly painted iron, they make out-of-door life a joy during the summer months. They must be bought with discrimination and not peppered all about a small plot.