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NOVEMBER 1929

The American Home



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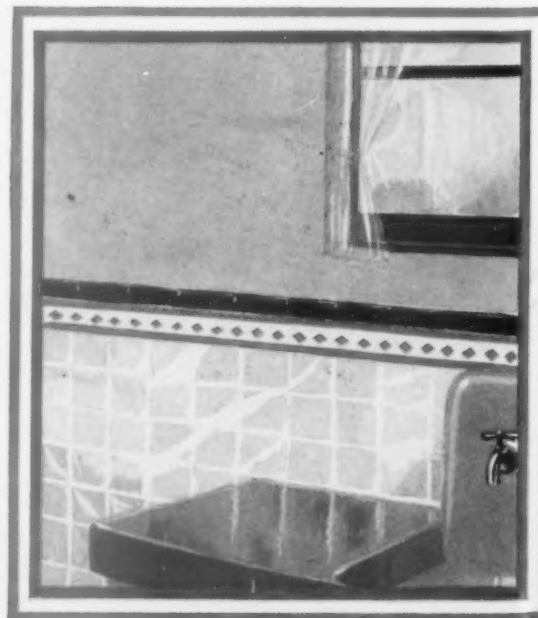
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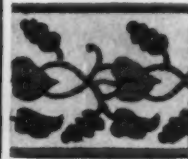
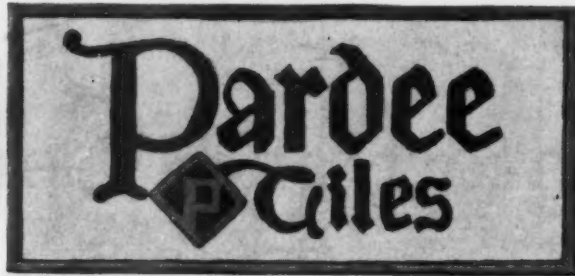
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for
NOVEMBER, 1929

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DOUBLEDAY, DORAN & COMPANY Inc., Garden City, N. Y.

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An interesting feature of some of our modern houses is the free use that is made of architectural precedents. In this case false half timber construction has been used to decorate a cottage

THE AMERICAN HOME Thanksgiving 1929

ONCE again comes Thanksgiving time with all the hosts of things that we have to be thankful for! Opportunity first of all! Opportunity to make what we will of our lives! No matter where we live in this land of ours, there is a God-given chance for us and for our children. Free schools for them—education theirs for the taking. And in these free schools healthful conditions, health instruction, health examinations, tests for eyes, lungs, ears and teeth, food for the undernourished with, at home, an abundance of water for cleaner living and bath tubs for bathing—all for the making of better bodies and consequently better citizens.

I sometimes wonder if we are quite thankful enough for these two magic common blessings, bath tubs and plenty of water! Are we sufficiently appreciative of our chance for good clean living, no matter who we are or what our work may be? Do we realize, as we go to that work, the benefits that are ours? We have comforts and conveniences beyond the wildest flights of the imagination of those men and women who held that first Thanksgiving. We have conditions which we take as a matter of course but which would have seemed a veritable taste of Heaven to them.

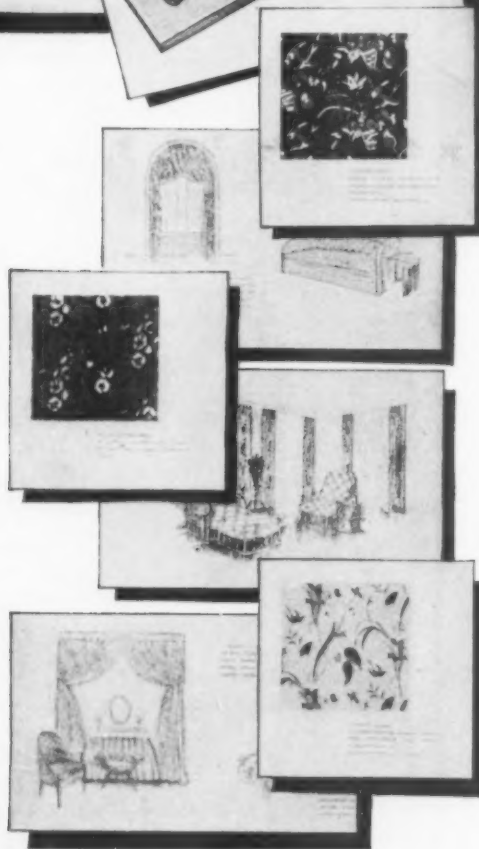
WE HAVE indeed gone far since that first Thanksgiving Day and farther, possibly, in our mental outlook than in our physical comforts. For by just so much as we have reached a state of greater physical health and cleanliness, by just so much more have we taken on a healthy sane point of view—a sort of mental bath as it were.

Gone are most of the narrow, hidebound inhibitions and intolerance of that other day. We have broadened until we see that not only does man not live for himself alone, but that this is equally true of nations. And gradually are we sensing not only our immediate civic obligations but international brotherhood as well.

As we look about us at this time there should come a deep feeling of gratitude for the magic of the common things we have—all that science has done, electrical conveniences, good roads, sanitary plumbing, the increasing control of disease. We should be grateful for the civic consciousness spreading across the country that is bringing parks and playgrounds and beauty around the simplest little home.

ABOVE all let us be thankful for the gift of a citizenship that brings to each man and woman a chance to play whatever part he chooses in the welfare of his locality. Opportunity to serve is not bounded by the dollar mark and for this opportunity of service open to each of us—the highest and the lowest—let us give heartfelt thanks for it is this that should make us grateful.

THE EDITOR.



Actual colors! This little booklet is printed in gay shades so that you may see just how these delightful fabrics will fit in with your color scheme.

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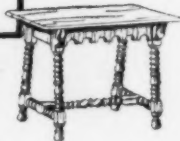
HOW many of your Christmas Gifts this year will live through the ages? Are you among that vast number who treasure an heirloom associated with a Christmas of the past?

In your Christmas list this year for your dear ones . . . for friends building new homes . . . consider the charm and sentiment of Period furniture . . . authentic reproductions of old masterpieces. You will find several suggestions on this page and others in the December issue.

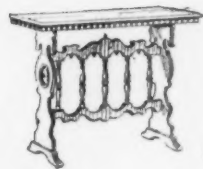
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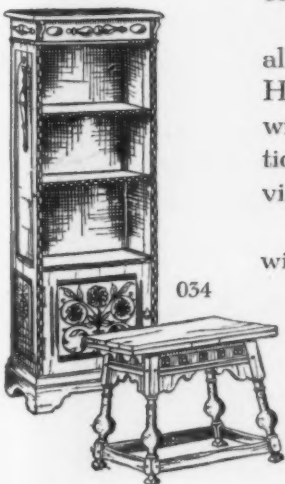
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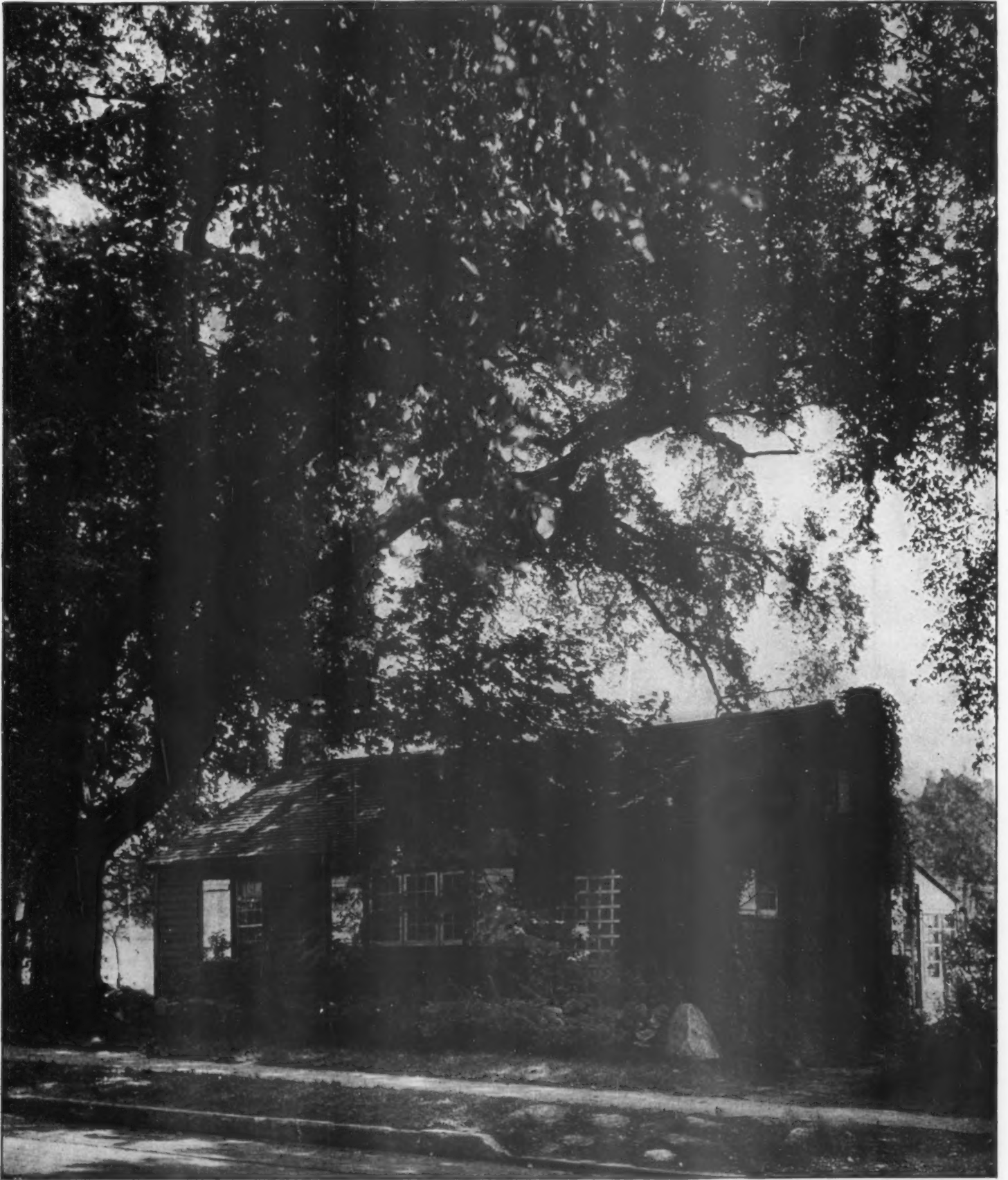
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Photograph by Harold Holiday Cortain

THE SCHOOLHOUSE THAT GRADUATED INTO A HOME

Gone are the pupils from this little red schoolhouse and in their places are the family and friends of Mr. Milton Dana Morrill, a New York architect, who, while keeping to the original lines of the building, has succeeded in transforming it into a comfortable, well-equipped, and attractive home

THE AMERICAN HOME

NOVEMBER

1929

Finding a home in a deserted schoolhouse

How the most was made of a small house by clever planning and a simple decorative scheme

INEZ CRAIG

Photographs by Harold Haliday Costain

HOW to plan a very small home into which the efficiency, economy, and comfort necessary in this modern day may be built is a perplexing question. Mr. Milton Dana Morrill, an architect living in New York City, discovered this when the need for more sunshine, freedom, and fresh air for two growing boys led him to look for a home in the country.

An immediate search was begun for an old house, possibly of early New England fashion, which could be remodeled. It must be small in order to reduce and simplify the housework. There must be gardens, trees,

flowers, and sufficient land for freedom and a degree of seclusion. The house must be in a community easy of access,

and must be in pleasant and friendly surroundings.

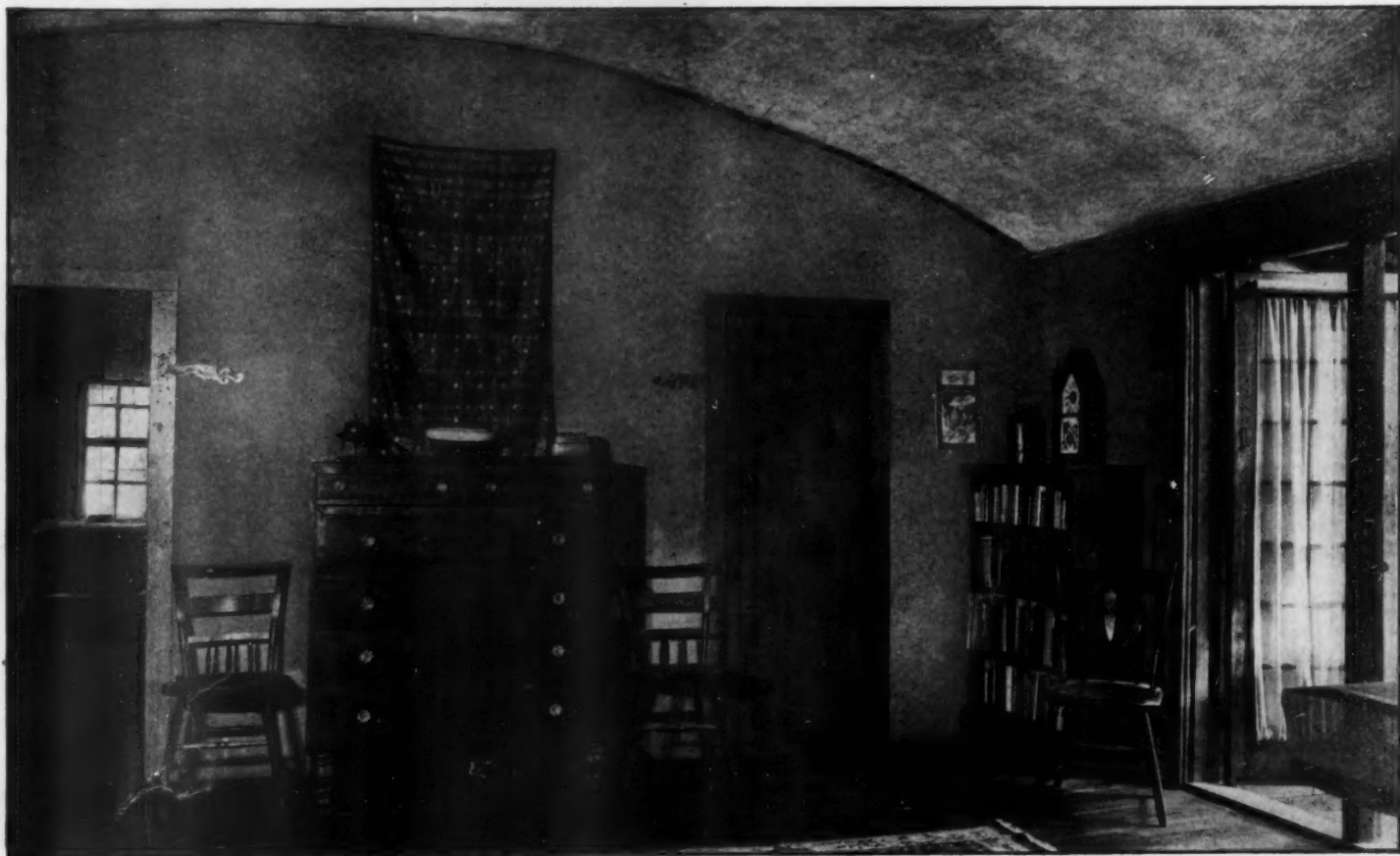
It was decided that preference would be given to an old established community of homes rather than a development where everything was comparatively new and land spaces limited to purchase by the foot. It was not an easy matter to find the house that possessed all these virtues, and the search led up hill and down, across country and along every byway.

After a long and diligent quest, when hope was about given up, Mr. and Mrs. Morrill chanced to find an old red schoolhouse, charmingly situated on one



The building as it looked when discovered by the architect who became its owner

One corner of the living room showing the old arched ceiling of the school





was devised one of the most ingenious small house plans possible to conceive.

In the plan, every inch of space was made to count. Because of the sturdy and enduring structural qualities of the building, no reinforcement was required. The foundation was strengthened, and excavation was made for a cellar. The walls were filled with concrete, and a floor of the same material was laid.

An extension was then built on the east side of the schoolhouse to provide a garage and a porch. The old roof line was not disturbed, but was carried down over the addition, thus retaining the early quaintness with all suggestion of newness obviated. The front of the house really faces on the garden side where the glass-enclosed porch was added. This is a valuable feature of this most delightful little house plan.

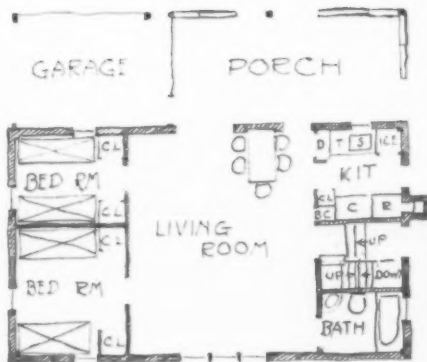
In order to make the most of the very limited space, a central living room sixteen by twenty feet was first assigned a place in the main floor plan. The remaining spaces at either end were then ingeniously divided. That on the north side of the living room provides two very convenient bedrooms, each having two closets and two windows, providing excellent ventilation.

The floor space on the south was made to serve many purposes—a marvel in space utilization. The main entrance is there, and a vestibule not wider than the primitive battened (continued on page 180)

of the finest residential avenues of old Norwalk, Connecticut. It was of the earliest type of one-room schoolhouse, and it was said to have been the first school built in Norwalk when that city was just a little New England village, prior to 1779.

Upon investigation it was found that the schoolhouse was for sale and with it a fine piece of land. The search was ended, for with his architectural eye Mr. Morrill could easily visualize what might be done with this lovely old place. The building was in a fine state of preservation, but was just one room. The main body of the schoolhouse was a simple block, twenty by twenty feet. At a later date an addition, fourteen feet in length had been cleverly built on to the north end to enlarge the school and to provide for an increased attendance of pupils as the village grew.

The original big room of the building established its age by the massive hand-hewn timbers and huge hand-wrought nails used in its construction. The enlarged building twenty by thirty-four feet, was so old that it had no definite architectural style. Mr. Morrill, however, retained its simple lines and all of the points of interest belonging to the early times. For that long narrow red schoolhouse of time-honored traditions



Case windows took the place of the narrow openings in the original building, bringing both quaintness and sunlight to the living room

The floor plan above shows how each inch of space was made to count in giving a compact convenient home



The entrance to the house is in the south side through the primitive battened door beside the ivy-covered kitchen chimney

The small bookroom and its fittings

Spaces devoted to books pay large dividends in contentment

HAROLD D. EBERLEIN

Photographs by Mattie Edwards Hewitt

THE small bookroom has a pervading atmosphere of silent companionship and abiding peace altogether peculiar to itself. No other room has it. No other room can have it. The books that fill its shelves all have the air of being close personal friends, and the very limitations of area insure the preservation of an intimacy that could not exist at all in a larger place.

The volumes in the small bookroom bear the unmistakable evidence not only of careful choice but also of frequent and intelligent, not to say affectionate, use; it is plain to be seen they are a goodly company of no casual assemblage. Instinctively you feel on entering such a retreat that you have come into a place well worth while and that the possessors are not limited for topics of talk—it could scarcely be called *conversation*—to golf scores, the latest radio communications, or the past week's doings at the bridge table. In its unassuming, straightforward simplicity, the room seems to exhale a subtle influence of reflection and constructive thought. Without being heavy, it carries conviction by its substantiality and genuineness.

The larger domestic library with its more ambitious equipment and contents too often is but a repository of well-printed and well-bound books whose presence the owner appraises as a sort of patent of respectability, books whose covers are rarely or never opened except to exhibit the fine points of rare or superlative editions, books that are never really used and hence can be nothing more than speaking acquaintances without affording one jot of companionship. They are likely to be bought almost "by the yard," their appointed places are duly measured off for them, and they never expand and overflow so that the orderly room where they are kept prisoners has none of that spontaneous, organic quality of mingled growth and lively personality.



Books and shelves give to the whole room above a sense of friendly hospitality

In this narrow room books filled what would otherwise be only unused spaces

Over a thousand books are held in these shelves, lending livability and interest to the room



We have traced the subtle, essential qualities that we look for in the small bookroom. We might call the sum total of them the room's psychology. Now, it is in order to note the different factors that go toward its making. On the right combination of these depends the success of the room.

In the first place, books are the best furnishing in the world. They are rich in individuality, and their backs afford no end of variety in both color and pattern, so that their merely decorative value is an important element in the composition. The room exists for the books—sometimes people seem to forget this—and they are thus very properly the dominant element in furnishing as well as incidentally the chief decoration.

It is always a mistake to try to drag the books into a meticulously disciplined array as though they were eternally on parade and were never really handled and used. Precise rows of books belong in the library for show, the frigid sort of place already alluded to. Let the books be informally at ease on the shelves; if some of them tilt a little, this way or that, or if some of them are pushed back a trifle farther than others, remember this natural irregularity of shelves that

bear books for use insures a diverting play of light and shadow and contributes a varied textural quality. It may appear a bit sentimental or finicky to insist on so seemingly small a matter as books shelved "at ease" but, in reality, this detail of arrangement—or, perhaps, it might be better to call it *disarrangement*—has a great deal to do with the aspect and atmosphere of the room, with the room's "humanity." A "smug" small bookroom would be positively depressing. It would be as unnatural as a small child with its face perpetually clean, its hair invariably well brushed, and its clothes in faultless order.

Next, we must remember that the small bookroom is necessarily more of a "built-in" room than a movably furnished room. There are, to begin with, the bookshelves which it is generally more satisfactory to have built into their place than movable. The room will hold more books, and there is much less trouble about cleaning. The shelves can be either adjustable or fixed. The adjustable shelves are convenient for placing according to the exact heights of the books, but, as the sizes are more or less standardized, it is very easy to space fixed shelves the proper distances apart. Nine

inches depth will usually be quite sufficient except for very large books. In having the bookcases built, some of them at least should have cupboards in the lower part to hold large books of odd sizes, magazines, papers, wrapping paper, string, and the dozen and one other things that are not sightly to have lying about, but which one wishes to have handy. While the carpentry work is going on it is often just as well to have a fireside settle constructed, and such things as window seats. As a rule, the more fully a small bookroom is equipped with built-in furniture the easier it is to keep clean and in order.

Under the circumstances, it is desirable to have no more movable furniture than is actually requisite for comfort and convenience—easy chairs, a good broad table for writing materials and books in use, or else an ample writing desk, a small table or two for incidental purposes, and a sofa or lounge, unless there is a built-in settle beside the fireplace or a long, cushioned window seat that may serve in lieu of a lounge.

It is a curious thing that a great many people have a habit of placing writing tables, secretaries, and pianos either where there is not (continued on page 166)



All the bright colors of curtains, rugs, and upholstery are carried up into these attractive bookshelves by the variegated bindings of the books that make this wall as gaily decorative as though hung with rich tapestry



Two famous decorators, Diane Tate and Marian Hall, show in this livable room what color can do. The walls and woodwork are Colonial yellow. The chintz draperies have a deep yellow ground with vari-colored flowers. The fireplace chair is covered in a patchwork quilt fabric which picks up the tones of the yellow and red hooked rugs scattered over the taupe rug

New color schemes for old

Subtle and versatile, color is also the one fine decorative aid within the reach of every home maker

JACQUELINE VERNEUIL

NOT all of us can collect Ming vases and rare old tapestries or buy the oil paintings we admire, but each one of us has within our reach the secret of all beauty—color. No room, however well furnished, can be beautiful and harmonious without color. Used adroitly, color is the wand of magic, at whose transforming touch shabbiness, gloom, and discord disappear.

Are you tired of the same old things, the same old rooms, with no immediate prospect of discarding them for new? You need new colors about you. The most hopeless, the most tiresome room cannot withstand the revivifying effects of color. Cheer up—with color!

In writing of color, however, I am not suggesting that we undergo another great color wave such as swept our country a year or so ago, when the craze for color ran to such extremes that even the handles of the can opener and

broom had to match the kitchen linoleum. In the use of color, as in all of the fine arts, the greater the art, the less evident the effort, and enthusiasm must be tempered with skill and a definite plan as to what each color scheme must accomplish for each room.

Color expresses to a rather frightening degree our thoughts, tastes, and habits. Color is merry, amusing, or optimistic. Color is austere, aloof, or frigid. Color is vigorous, young, bold, and audacious. Color is restful, maturely serene, peaceful—or merely tired and middle-aged. It can be exciting, exotic, and stimulating, or, if poorly used, simply irritating. All this and more is color. All this and more, color can and does express. And, I am sure, if more of us thought of color in this way that we would handle it more intelligently and, therefore, confidently, and realize its value in expressing as

nothing else can, not only our own personality but that of our homes. Instead, we are a bit afraid of its running wild with us and handle it cautiously and even timidly and thereby deprive our homes and ourselves of much gayety, cheer, and charm.

We have all been told again and again that red, orange, gold, and yellow are warm colors and that green, blue, and gray are cold. Why not think of them instead as merry, amusing, vigorous, bold, audacious, stimulating, restful, serene, demure, or gay? Surely considering them this way is ever so much more friendly and expresses exactly their moods and uses. Let's use these magic colors to transform every nook and cranny in our homes, making them do whatever we determine they should do in return for the space they take and their use. We'll take some merry, happy colors and transform those dull and drab "same old" (continued on page 170)

The American Home furnishes a house

Part II—The dining room

ELIZABETH H. RUSSELL

Sketches by Lurette Guild

THE living room in the small brick house which THE AMERICAN HOME is furnishing room by room was fully described in the October issue. This month we shall tell you of the furnishings of the dining room, which, as a glance at the floor plan of the house will show you, opens directly from the living room. The room is fourteen feet wide, by fifteen feet long, and has a charming, simple dignity of its own.

On the left hand wall, as you look at the key plan of this room, is the door from the living room, also a door opening on to the porch at the rear of the house, making it convenient of access for serving meals in the summer. The features of the rear wall of the room are the china cabinets in each corner. These particular cabinets were designed for the room by the architect. They cost, in the vicinity of New York, approximately \$106.00 each to build and may be omitted if desired. However, they add a great deal to the beauty of the room, and are so convenient to use that either these, or some well-designed ready-made ones, should be incorporated in the plan. There is a shelf behind each horizontal molding in the doors, and when the gay china and glass are arranged behind the

panes the cabinets form an interesting and decorative effect.

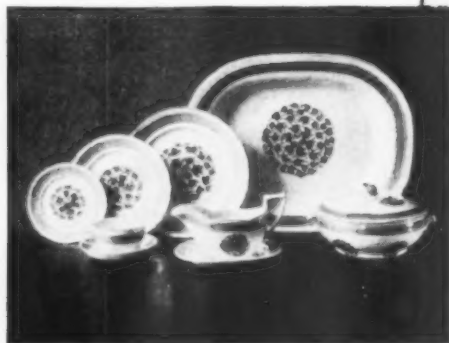
The floor, like that of the living room, is made of oak planks, two and a quarter

inches wide, treated with an oil filler, and then given two coats of wax, rubbed down.

The effect of a dado is given to the room by applying stretched canvas to the walls between the baseboard and the chair-rail moldings, which, when painted, makes a good-looking finish at small additional cost. The woodwork of the room is given three coats of ivory paint, which harmonizes with the pale yellows and buffs of the wall paper.

With this background of dark floor and warm cream woodwork, we have chosen a scenic wall paper, which has small units of design as befits a small room. The tones of the paper are deep cream, tan, taupe, gray, and ivory. The foliage and small scenic groups of old castle, bridge, figures, and trees are not sharply defined, but blend softly together, with the result that the paper keeps its place on the walls, and is neither "busy" nor aggressive—a most desirable attribute in a wall covering. It also forms an excellent background for the dark mahogany furniture, the colorful curtains, and the bright china and glass in the cabinets.

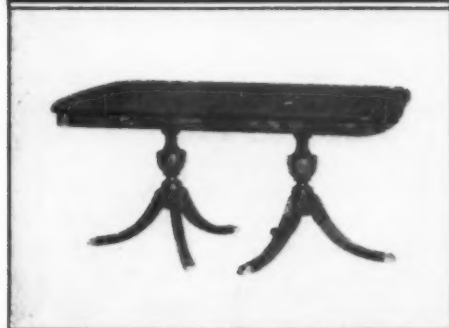
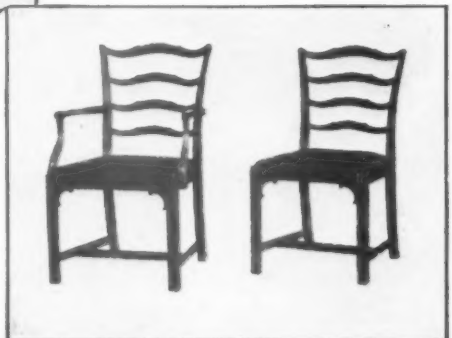
The curtains are of rayon marquisette, in soft, clear, buttercup-yellow, with a silky golden thread woven in. This ma-



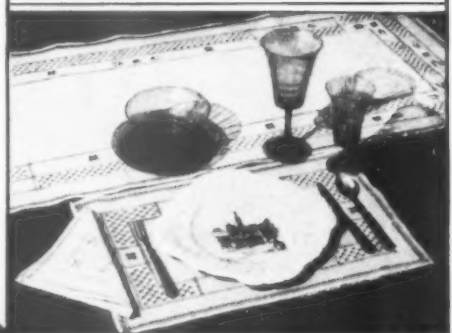
This china cabinet is not only decorative, but gives good storage space for the extra silver and china

The imported dinner set is gay and cheerful and makes an attractive table

The dining room chairs are of excellent design. Their seats are covered with dark blue horsehair fabric

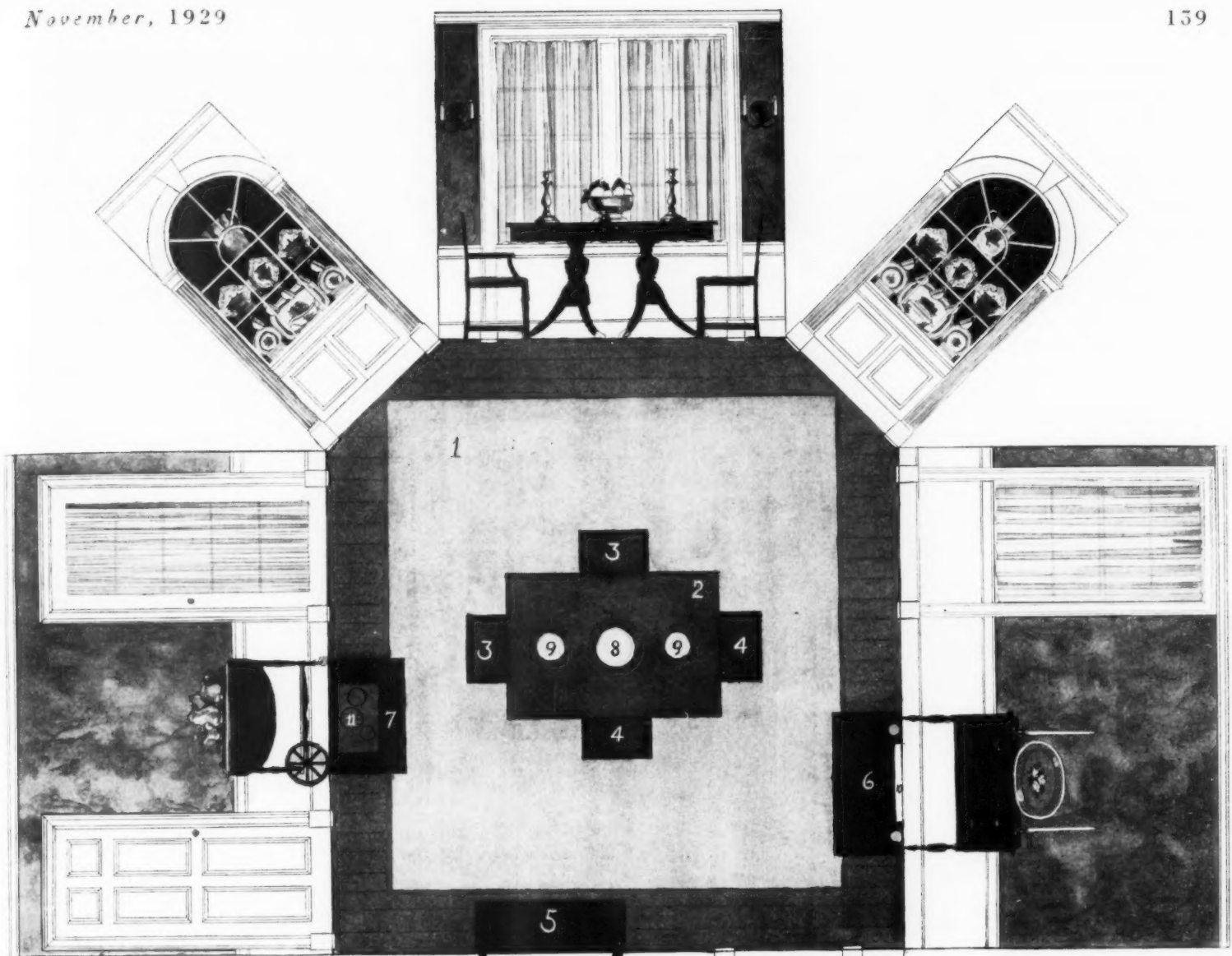


This pedestal table, a very good reproduction of an antique, may be enlarged to fit the needs of the family



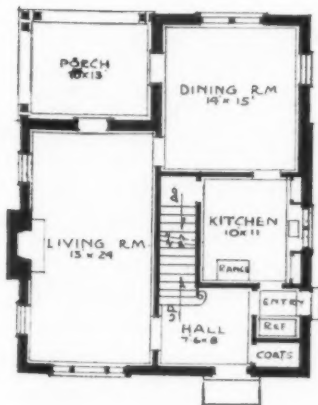
Natural linen, embroidered in green, forms an artistic background for a colorful dessert service



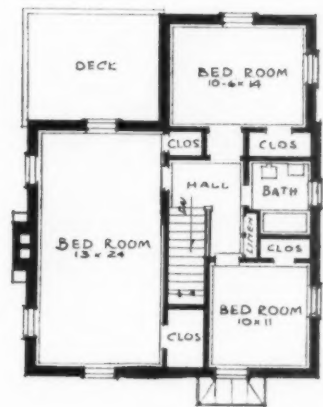


The dining room complements the color scheme of the living room (see October issue page 11). The wall paper is a scenic in soft tones of gray and brown. The rug is an all-wool frieze in gray and brown, the curtains of a buttercup-yellow rayon marquise with no over draperies. The furniture is of brown mahogany. The woodwork is cream, which displays to advantage the pewter and amber glassware in the corner

cupboards, also the dishes of Tiltian ware. The furniture has been carefully chosen to fit the limited space, the tea wagon with its pewter coffee service balancing the small serving table against the opposite wall. A further sense of balance is given by the pewter candlesticks with their tall candles on each side of the painted tray. The key to the diagram above will be found on page 168



Plans and specifications of this house designed for us by Jonas Pendlebury may be had for \$50. Three 2-cent stamps will bring full description of the furnishings of this room, names of stores, and samples of the curtains and wall paper



terial is so cheerful that even on a dark day it appears to bring the sunshine into the room. No overdraperies are used with it; it is just hung straight and very full on half-inch brass curtain rods. The three-inch heading (in which one inch should be allowed for the rod) and the four-inch hem at the bottom should both be made double or with extra material folded in to take care of possible shrinkage in laundering or dry cleaning. It is also well to run weighted shot in the hems at the bottom to make the curtains hang well. Two breadths of material should be used on the French door as this fabric looks best when hung very full. The selvage should all be cut off before the sides of the curtains are hemmed, as they are likely to shrink when washed if this is not done. The sides should be hemmed first, and then the bottoms stitched over them.

The rug for this dining room is an all-wool, frieze Wilton, made in an eleven-foot-three-inch by twelve-foot size, which allows approximately one and a half feet of the floor to show all around. It has a neutral background, with an all-over, modern design of flowers and leaves, since a figured rug is best for a dining room. Wear and tear will not show on the figured rug as they would on a plain one. The tone of the rug is agreeable and harmonizes well with the wall paper and furniture.

The furniture is solid mahogany in a handsome design and fine workmanship, which will make the set a satisfactory possession for a lifetime. The oblong table has a double-pedestal base, in the Sheraton manner, and, with its two extra leaves, may be extended from five feet four inches to eight feet. The side and armchairs have fine ladder-backs, with straight, Chippendale legs, and are upholstered in dark blue horsehair, with a self-toned figure of small diamonds. This fabric is in keeping with the style of the furniture and will wear indefinitely.

The china cabinet will take care of extra silver and fine china and adds much to the harmonious ensemble of the room. The serving table, which stands by the service door, has two deep drawers for the everyday silver, napkins, doilies, etc., and is an indispensable piece of furniture. A longer, more elaborate sideboard may be bought to match the set, if you prefer.

This set of dining room furniture is an excellent value for a new household, as it is conservative enough to please the

most fastidious, and its sound construction and finish guarantee satisfactory service for years.

A tea wagon stands between the doors to the porch and living room, where it may be wheeled conveniently out for afternoon tea in summer or into the living room when the days are colder. It has a tray top with handles on each end. This tea wagon is one of those delightful unfinished pieces that solve so many problems for new housekeepers nowadays, since they may be finished at home in any manner the owner wishes. They may also be ordered from the shop which supplies them, finished in any way you desire, at small additional cost. The tea wagon in this room may have a brown mahogany stain, to match the furniture, or if you prefer something



A painted tin tray is useful in many ways, as well as providing a bright spot of color in the room.



The wall paper provides vistas of romantic Old World rural scenes through the openings in its graceful trees.



The carpet has an interlacing modern design in laupe on a neutral background.

gayer, an apple-green lacquer, to repeat the color of the tin tray on the serving table, may be used with good effect. All these finishes, as you know, are heat- and water-proof.

The painted tin tray, just mentioned, is in bright apple-green, with a decoration of big roses in soft pinks and cream-yellows, surrounded with green leaves and sprays of small blue flowers.

The accessories of the room—the china, glass,

A serving table is indispensable and the deep drawers are convenient for holding the linen and silver in daily use.



linen, and pewter—are all moderately priced, but have been carefully chosen, both for their decorative value, and for their appropriateness for the household.

The china is a beautiful, deep cream Titian ware, made in England and open stock, so you may always add to, or replace any piece in, your set. The decorations are bands of clear yellow with figures in rich green, with touches of black and dots of rose. The effect of these dishes on the dark table is charming and one of which any hostess might be proud.

The amber glass is also open stock, so you may acquire many more pieces than are shown in our illustrations. The tone of the bright amber is delightful with the china, and a table set with the glasses and finger bowls is unusually colorful and satisfactory.

The photographs show the luncheon set chosen to use with these dishes and glass. It is deep cream linen of fine quality, with Italian hems and cross-bar and cut-work embroidery in rich green and buttercup-yellow, which harmonizes well with the china and glass. The set comprises a runner, six doilies, and six embroidered napkins.

The fruit knives, forks, and spoons are colorful adjuncts to an informal dessert service, as the handles are made of a beautiful jade-green composition

and the blades of bright, washed-with-gold metal. The finger bowls stand on five and a half inch raffia mats, in soft, brilliant colors, woven in circles of blue, rose, jade-green, yellow, orange, and brown, etc., each one being different. They scarcely show in the illustrations, but are very attractive and novel, and add an interesting touch of color to the table.

The pewter shown in this dining room is all of pleasing design, reproduced from fine old models, and since lead is left out of the best modern pewter, it has a beautiful soft brilliance and will wear for a lifetime. The large bowl is suitable for fruit, or for salad, and, when you use it for the latter, there are a serving fork and spoon to go with it, made of Olivewood, with pewter handles. The tall candlesticks are a good

Georgian design, with finely designed baluster shafts and round bases. The three-piece coffee service on the tea wagon, and the low candlesticks on the serving table are graceful and restrained in design and will be charming possessions whose usefulness does not diminish for years.

(continued on page 168)



An atmosphere of inviting hospitality is given to this fireplaceless room by making a desk the center of interest with comfortable chairs placed close by to make a well-balanced group (Courtesy of Frederick Loeser & Co.)

Below is a homelike interior made cozy and cheerful by the arrangement of the furniture (Courtesy of John Wanamaker)

If you have no fireplace

Decorating is not a difficult problem if the room and its uses are carefully studied

MARGARET FLEMING

SANTA CLAUS was not the only person who was inconvenienced when the radiator ousted the fireplace. Every home maker and every decorator who is planning to make a steam-heated room look livable and cozy has had her problem complicated by the absence of a hearth that she can use as a focal point in placing her furniture.

This question, however, is not as difficult as it seems if we will but approach the solution in a business-like way, making up our minds as to what we want and planning ahead, instead of taking a haphazard lot of furniture and moving it around, like pieces of glass in a kaleidoscope, until by chance we hit the right combination.

Every room should have one or more centers of interest—one or more groups of furniture and accessories which have a common reason for existence.

Each group should be necessary for some given occupation, such, for instance, as reading, gossiping, (continued on page 184)



A business girl's room suited to the small budget and holding cheer and warmth even though it has no fireplace (Courtesy of John Wanamaker)

The half-timbered cottages of Normandy

*Fifth in the series prepared for us in Europe by
Mr. Windom, our architectural explorer*

PAUL WINDOM

OF THE several types of French regional architecture, that of Normandy is probably the most frequently chosen as inspiration for the design of the American house. This may be due in small measure to the fact that this province of France is one especially familiar to Americans, lying, as it does, between Paris and their principal ports of disembarkation. But probably the chief reason is that the old manor houses and cottages of Normandy have been written of, sketched, and photographed by enthusiastic travelers for many years and have established for themselves a reputation for simple beauty and picturesque character.

However, if it is true that the Norman cottage is often chosen as a basis of design for the modern house in the United States, it is equally true that in many cases the finished adaptation retains little, if any, of the characteristics which make for the charm of the original. This, I believe, is usually because of an entirely superficial understanding

of the elements of Norman building together with the use of the generally prevalent cheap forms of material and construction, as well as the too frequent attempts to create from these a mellow, picturesque effect that only years can bring to sincere and sturdy construction.

The Normans emerged from the Hundred Years' War to find the English driven from their shores but their country a devastated region, with most of their castles, churches, and farmhouses pillaged and in ruins. Encouraged by the advantageous terms of lease offered them by the landowners, nobles, and clergy at this time, the peasants and farmers returned gradually to the fertile fields of Normandy and built there the first of those pleasing structures which were so definitely to characterize the region. In many cases it was stipulated that at the termination of a lease the tenant might either remove his buildings or be reimbursed to the value of them,

judged, no doubt, rather conservatively by the landowner. And so it was that a great number of the smaller houses were constructed on the "take-down" principle, for which the system of "half-timbered" construction was evolved and perfected.

As with other distinctive types of houses in Europe, the architectural individuality of the Norman work is explained by the fact that the builders had to depend solely on the resources of their own locality for building materials.

The Norman peasant of the sixteenth century turned logically to his forests for lumber, to his ruined castles for what little hewn stone he could use and transport, and to his fields for rubble and straw. From these homely materials he built his house, very much as follows: First he dug a shallow rectangular trench to the size desired, and laid his rough foundation of stone. His timbers, cut and trimmed to approximate lengths were laid in their proper positions on the ground along (continued on page 174)



One difference between the French and English style of half-timbering seems to be that the French tried to use theirs decoratively at the same time that they employed it for structural purposes. The English on the other hand rarely, particularly in the early work, sought to make a pattern of the half-timbering. Our modern tendency is to use half-timbering decoratively, but not structurally

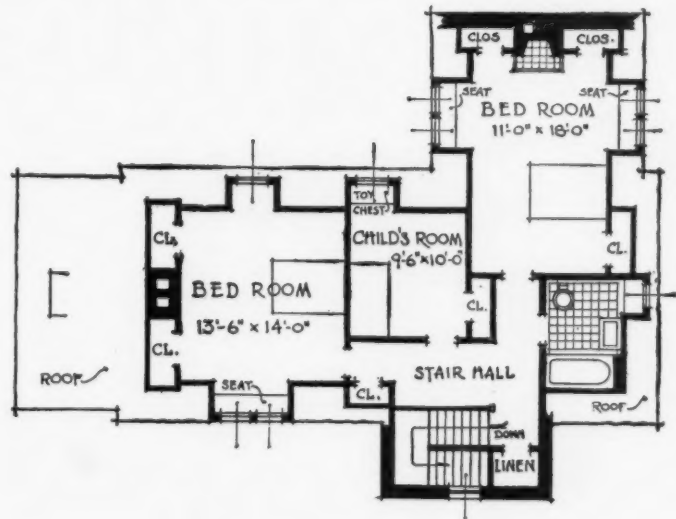




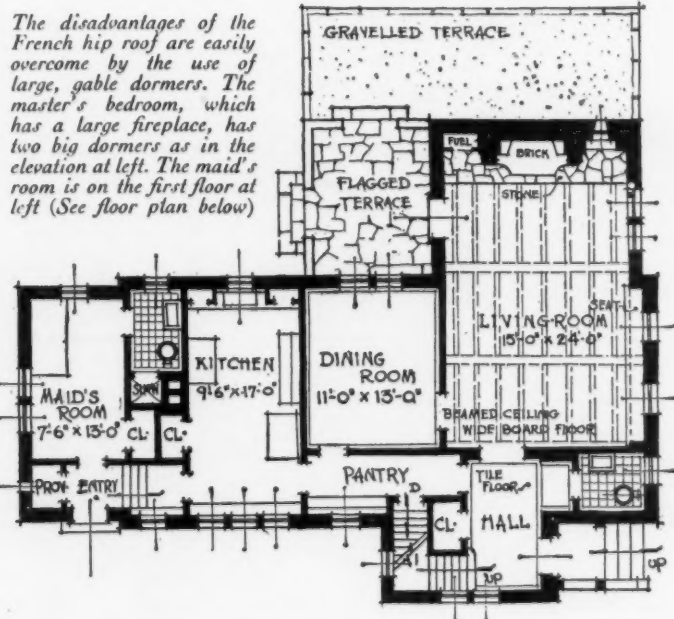
A HALF-TIMBERED HOUSE IN NORMAN STYLE

Designed by PAUL WINDOM, Architect
especially for THE AMERICAN HOME

We usually connect half-timbering with the early English style of architecture, but it is well to remember that the Normans conquered England in 1066 and for many years regarded it as England did her American colonies. In other words, half-timbering is native to Normandy as well as England. The Norman houses have typically French details such as dormers breaking right up out of the walls



The elevation at the top of the page shows the front door at the right, the kitchen entry at the left. The elevation just above shows the front door at the left. The four windows of the living room are shown in this elevation

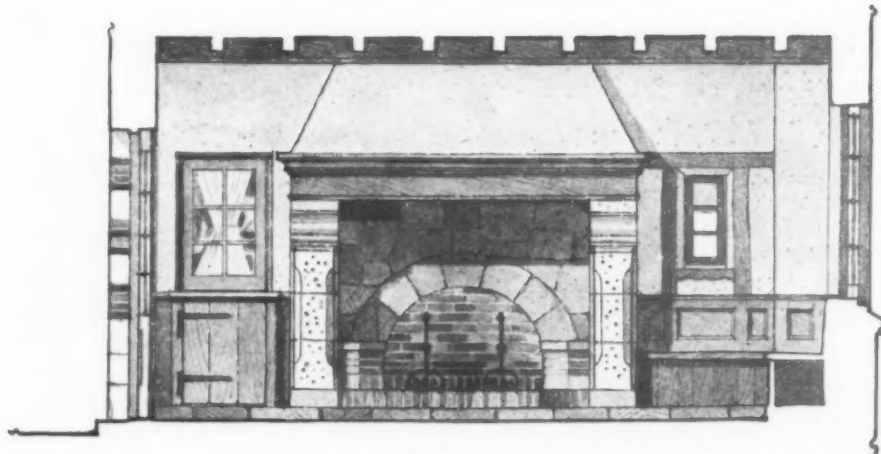


The disadvantages of the French hip roof are easily overcome by the use of large, gable dormers. The master's bedroom, which has two big dormers as in the elevation at left. The maid's room is on the first floor at left (See floor plan below)

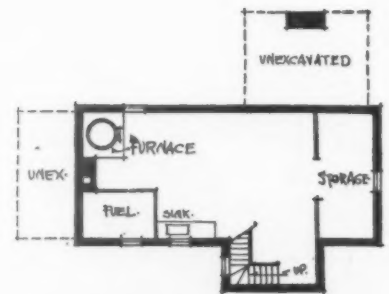
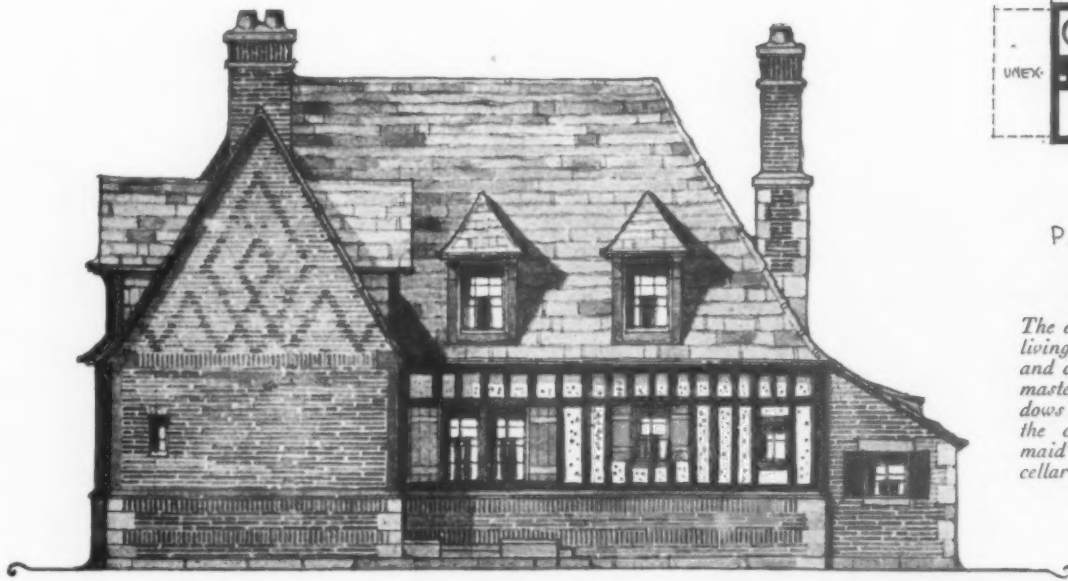
At the right is the elevation showing the service wing of the house. The flagged terrace off the living room and two windows in the master's bedroom are at the left. The maid's room at the end of the service wing, is in the middle. The window in the front stairway is at the right. Notice in this and the other elevation Mr. Windom's skilful handling of the chimneys



Below is one detail of the big living room shown in the first floor plan on the previous page. The living room is planned to have a beamed ceiling and a wide board floor. The flooring of the fireplace end, below, is of stone. The chimney facing is also stone, the hearth is brick. At the left is a fuel cupboard, at the right a little window seat. Mr. Windom's designs are based on a careful study of European precedents. In a trip of more than a year abroad for The American Home, during which he visited England, France, Spain, Italy, and Sweden, he was able to devote a period of lengthy research to the architecture of each country. Each of his designs was made "on the spot"

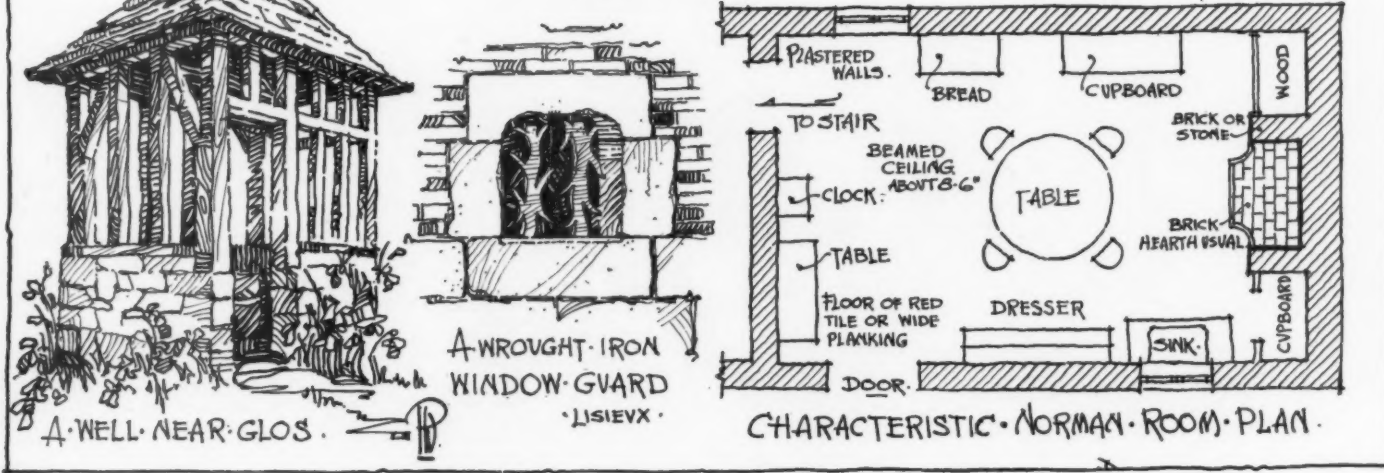
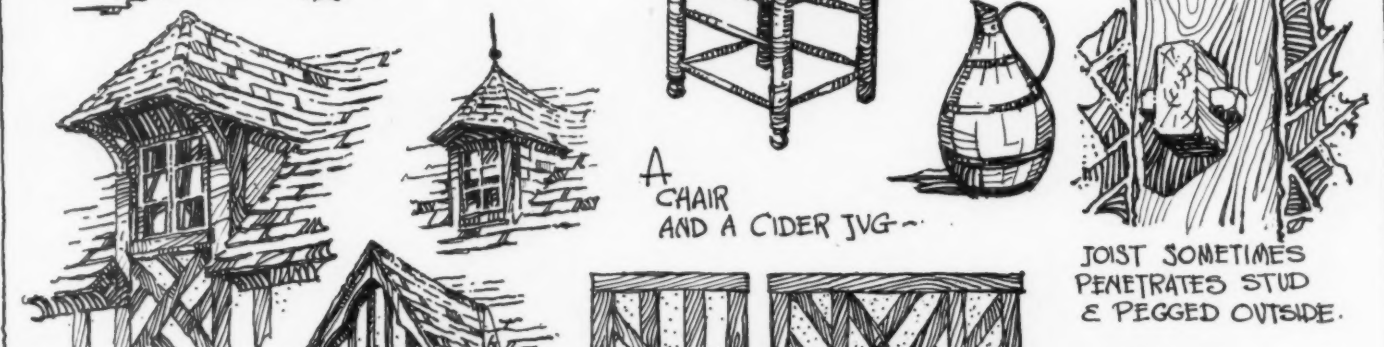
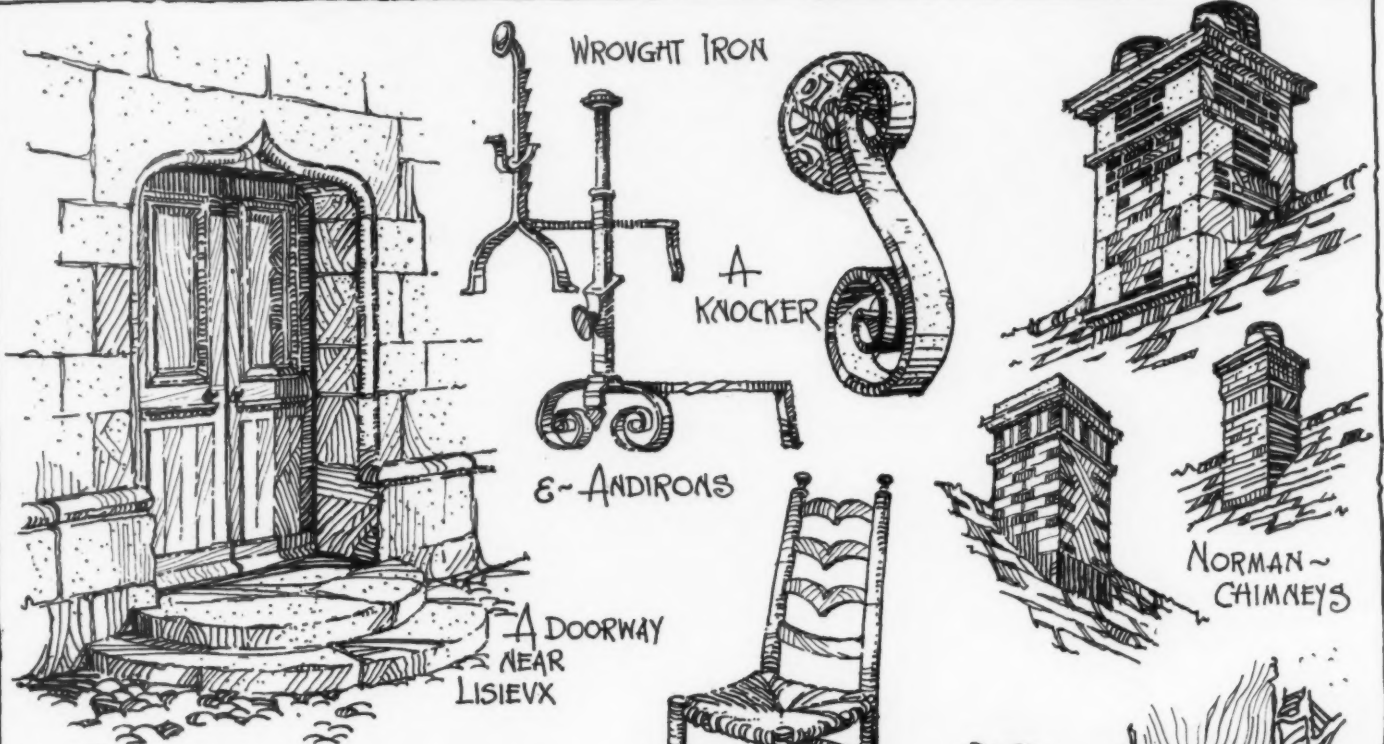


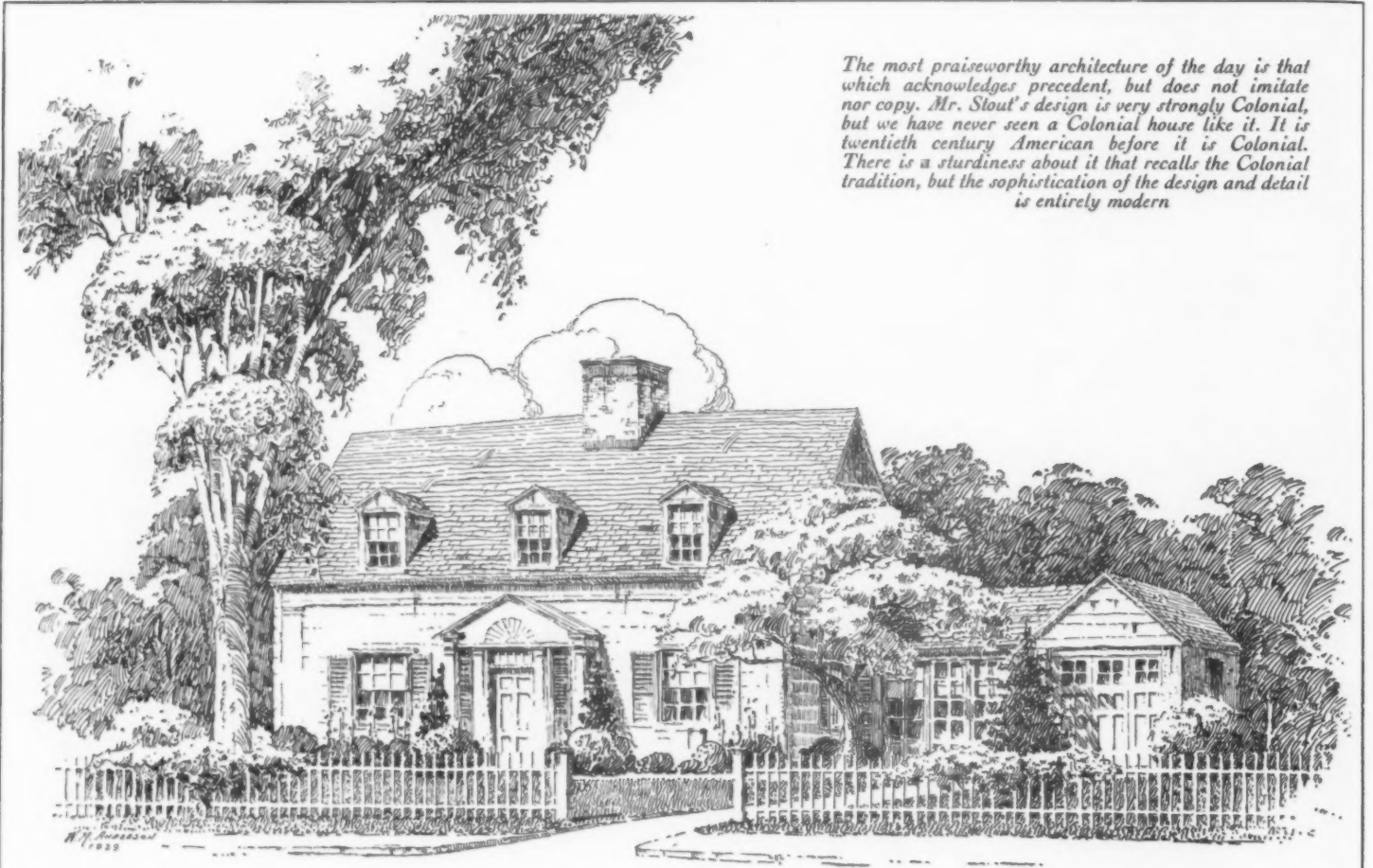
SUGGESTED FIREPLACE TREATMENT



PLAN OF CELLAR.

The elevation at left shows the living room gable at the left end, and over it the dormers of the master's bedroom. The windows of the dining room are in the center, the kitchen and maid's room to the right. The cellar plan, above, is simple and workable

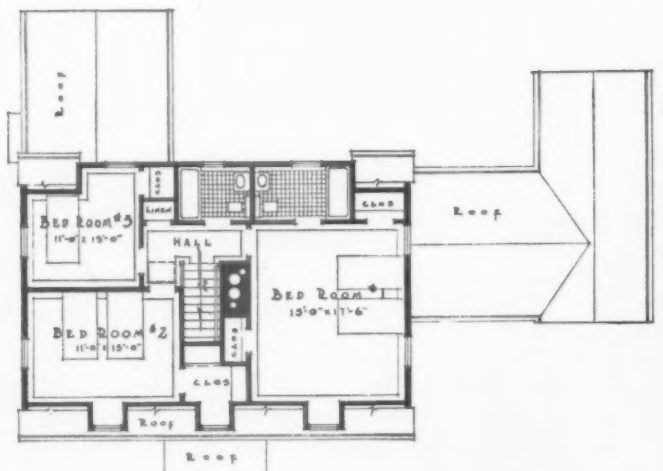




The most praiseworthy architecture of the day is that which acknowledges precedent, but does not imitate nor copy. Mr. Stout's design is very strongly Colonial, but we have never seen a Colonial house like it. It is twentieth century American before it is Colonial. There is a sturdiness about it that recalls the Colonial tradition, but the sophistication of the design and detail is entirely modern.

A LIVABLE SMALL HOUSE OF CHARM

*Especially designed for
The American Home by
PENROSE V. STOUT*



The second floor has three bedrooms and two baths. The master's bedroom has a connecting bath and two large closets. All the rooms on this floor get cross ventilation. Notice the particularly large closet in bedroom number two, lighted by a dormer window. The cubage of this house is estimated by the architect at 52,000, and at fifty cents a cubic foot it would cost approximately \$16,000.

The division and arrangement of the first floor is particularly good. The living room is long and well proportioned. It is well lighted and connects with an interesting, stone-slatted sun room. The garage is easy of access. The kitchen is excellently placed. There are two windows over the sink and the kitchen units are centr. lized. A pantry, an increasingly popular feature, leads to the dining room. The servant's room and bath are in an attached ell.



Comfortable and hospitable is this living room that finds in the small baby grand piano the final touch of beauty

The decorative value of music

Fitting the piano, the radio, or the phonograph into the general artistic scheme of the room

FLORENCE BROBECK

ONE of the seemingly unanswerable problems for many of us is making the family living room into a compromise between a somewhat formal place in which to receive guests and a utilitarian room with the comforts demanded by a strenuous family. Where shall we place the precious and ever increasing number of books? How can we account for enough chairs for the tired man of the house, the children, and the equally tired mother of the household? What shall we do with the phonograph on which son listens to the latest saxophone records? Where can we place the radio so that it may be heard and not necessarily be seen? And where, oh where, can we put the piano to have it ready for a music lesson, an hour of old songs, or an afternoon's music for a tea party?

The problem is not so perplexing as it seems, even when house space is limited. Half the difficulty is banished because modern musical instruments are attractive in design and finish. The other half of the problem can be worked out with a measuring stick, a bit of ingenuity, and half an ounce of daring. Because it has been customary to stand the old upright against the living room wall does not necessarily mean that the new one must stand in the same spot to the destruction of comfort and peace in the room. Perhaps the sofa belongs along that wall, the piano at right angles to it, keyboard toward the window, and the piano's back neatly disguised under grandmother's Paisley shawl or a Persian rug, trailing its graceful beauty from the piano

top to the floor. Against this decorative screen a little smoking table could stand close to the sofa. In this manner, the piano has a better chance for light and for an even temperature away from the outside wall, and another corner space is created in the room.

Any piano, upright or grand, at once dominates a small room to the exclusion of all other pieces or groups of furniture, no matter how interesting they may be. This domination need not always be considered a handicap. Let the piano, rather, set the pace for the small room. It becomes then unmistakably a musical living room.

Keep the piano itself, in such a room, free of scarves and covers and also free of vases, bowls, or ornaments. These often set up vibrations and cause strange sounds for which *(continued on page 208)*

A choice of lovely linens

Damasks for all occasions may be had to suit every taste and every purse

ELIZABETH HALLAM BOHN

ON THE desk of the hostess in the linen department of one of the great metropolitan stores lay the selection she had just made for the trousseau of a bride in a small far-away city.

"Her letter says that she has only one hundred dollars to spend on her table linen, so I chose the old ivory dinner cloth in preference to one of the pastel colors," said this specialist who advises so many women how to select their table appointments tastefully and appropriately. "This is more practical at the beginning," she continued, "for it can be used oftener than a conspicuous shade at the little dinners she wants to give. But I have this lovely peach damask in mind, too, if she wants to spend one of her wedding checks for a third fine dinner cloth. That pile you see on the desk is only the nucleus of her outfit, but it contains everything that she really needs."

The choice for this particular bride—a typical American home maker—represents a minimum equipment for the average new home, starting "from scratch." The list of linen that was chosen by the hostess for the bride in a small city included:

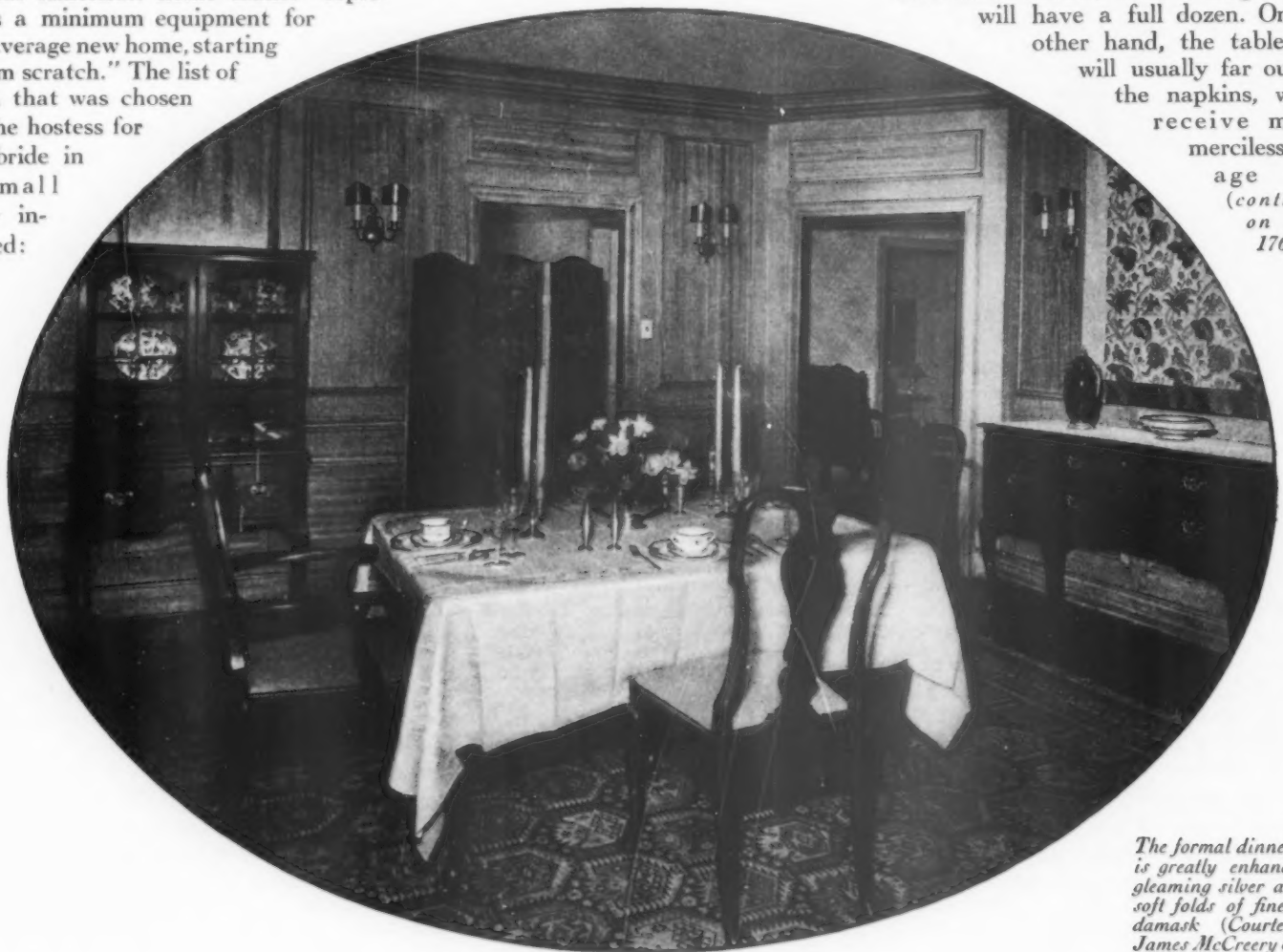
- 2 fine tablecloths—2 x 2½ yards. One old ivory and the other white
- 2 dozen napkins to match the cloth. One set 22 inches square; one set oblong, 18 x 27 inches
- 4 smaller cloths for ordinary use, 2 x 2 yards. One of these was in color
- 4 dozen napkins—20 inches square
- 5 lunch cloths—smaller and less expensive. Can be used also for the breakfast alcove and meals on the porch
- 5 sets of luncheon napkins, 14 inches square. One set contained 12 napkins, the other two sets contained 8 napkins each
- 2 luncheon sets of doilies and runners for either family use or entertaining
- 6 tray cloths for afternoon tea
- 2 dozen tea napkins, 14 x 14 inches
- 1 felt table pad

No really arbitrary list can ever be made for the linen needed in the well-run home. Too much depends on the individual family itself—its size, the scale of living and entertaining, the problem of laundry, and personal preferences. In the

list just given, for example, provision is made for serving afternoon tea daily. The member of a bridge club, on the other hand, would probably prefer to include a few of the charming bridge sets of damask or Italian linen, with four small napkins to each set, for the serving of luncheon or tea at the tables.

The good manager always tries to have two tablecloths of finer grade always in readiness against the unexpected guest, and these should be long enough so that they will drape gracefully almost to the floor when all the extension leaves are in the table. Damask can still be bought by the yard if one asks for it, but the newer sets are usually in complete units, with the border on four sides. They range in length from about one and a half square yards up to two by four yards.

Many of the new tablecloths have their matching napkins in ratio to their length. Eight napkins logically accompany the cloth which will only accommodate that number, while a longer cloth will have a full dozen. On the other hand, the tablecloth will usually far outlive the napkins, which receive much merciless usage and
(continued on page 176)

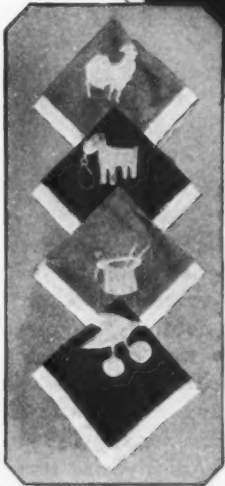
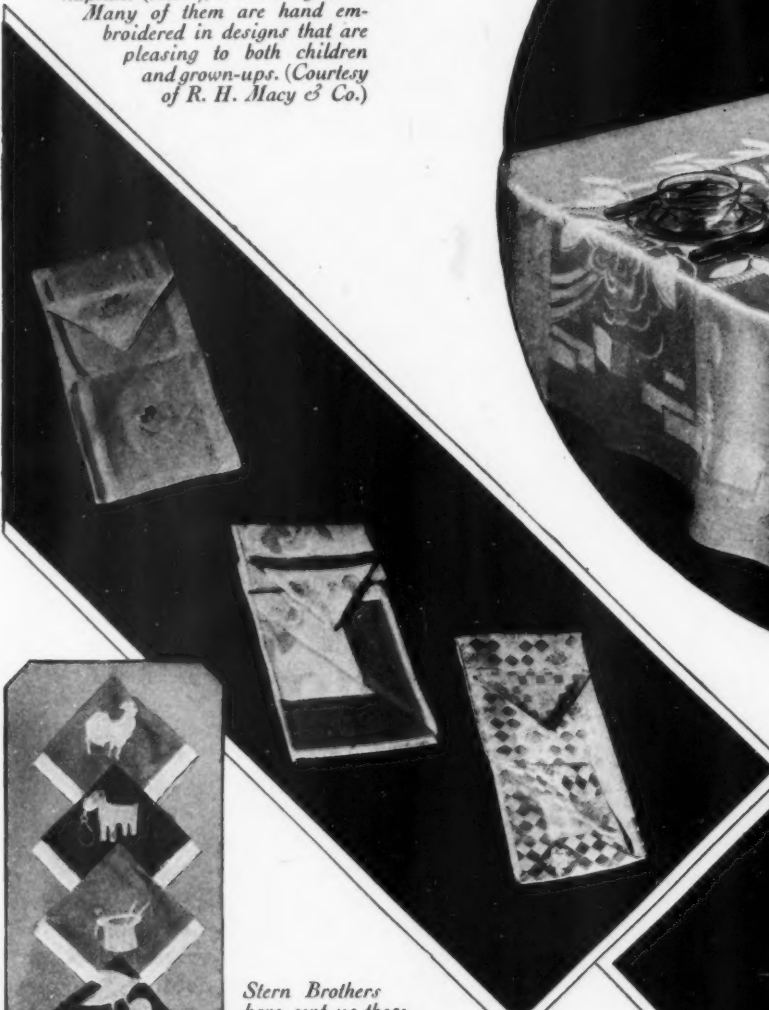


The formal dinner table is greatly enhanced by gleaming silver and the soft folds of fine linen damask (Courtesy of James McCreery & Co.)

FINE LINENS AND LACES FOR DINING TABLES

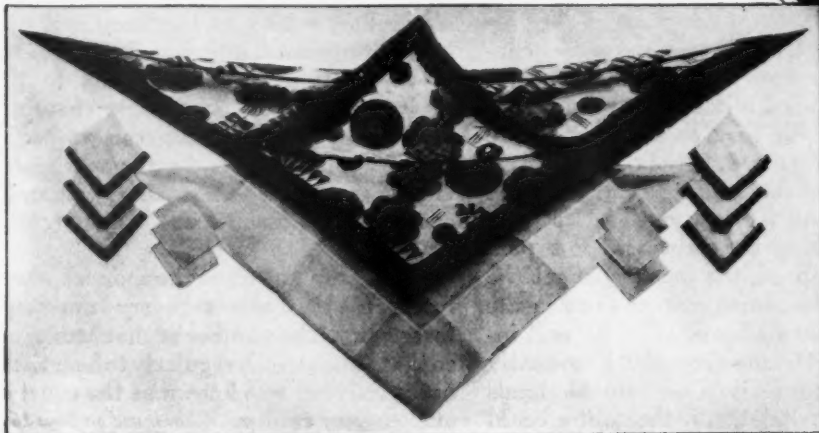
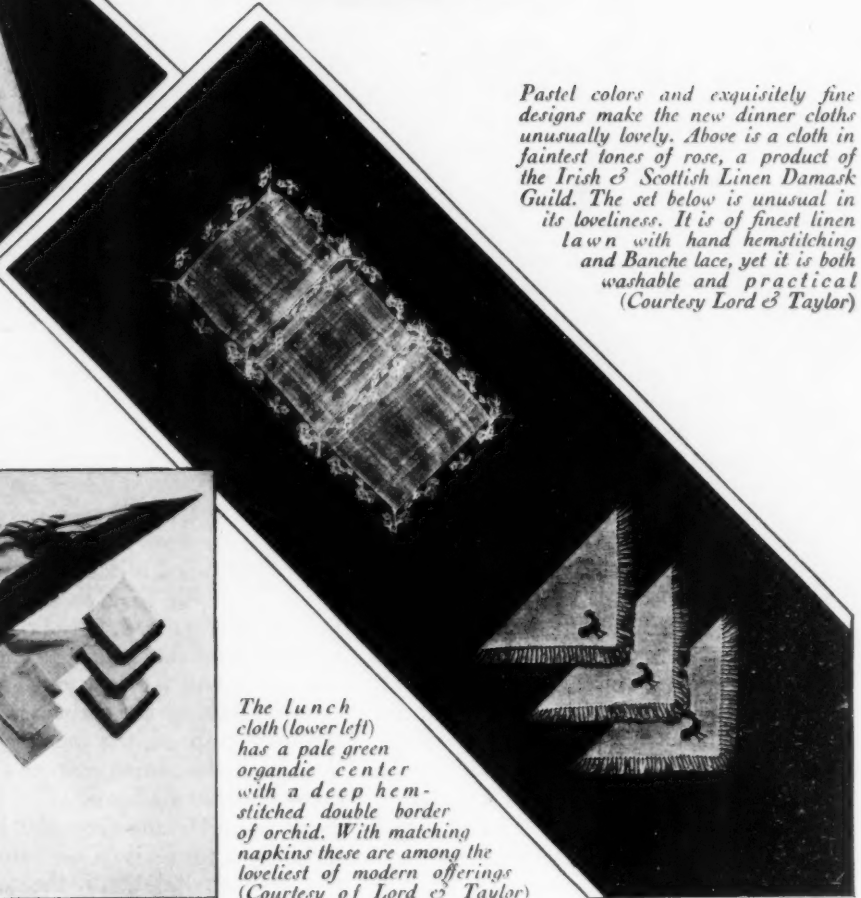
Selected by
AGNES GERARD

Of beautiful organdie, damask or linen the new luncheon cloths and napkins (below), are in every color. Many of them are hand embroidered in designs that are pleasing to both children and grown-ups. (Courtesy of R. H. Macy & Co.)



Stern Brothers have sent us these delightful small napkins (left) suitable for many purposes. They are made of heavy linen with motifs appliquéd in color

Pastel colors and exquisitely fine designs make the new dinner cloths unusually lovely. Above is a cloth in faintest tones of rose, a product of the Irish & Scottish Linen Damask Guild. The set below is unusual in its loveliness. It is of finest linen lawn with hand hemstitching and Banche lace, yet it is both washable and practical (Courtesy Lord & Taylor)



The lunch cloth (lower left) has a pale green organdie center with a deep hemstitched double border of orchid. With matching napkins these are among the loveliest of modern offerings (Courtesy of Lord & Taylor)



To protect such a homelike place as this its owner should know all the legal points governing mortgages and other contracts (Photograph by Tebbs & Knell)

The incumbrance on the house

The mortgage, once a disgrace, becomes respectable and is now a logical way to finance purchase of property

MOST of our ideas about mortgages are colored by melodrama, and particularly by the melodrama of the '90's. The plays appeared under many names, but the story was always cut from the same pattern. The black-mustachioed villain had, by devious means, obtained a mortgage on the widow's homestead and threatened to foreclose unless the beautiful daughter would promise to wed him. In the nick of time, the long lost son appeared, foiled the villain's dastardly plan, and paid off the mortgage.

It was exciting entertainment, but a poor lesson in finance. Most mortgagors are not destitute widows, and few mortgagees are black-mustachioed villains. The fact that your home is, or may be, mortgaged is not a dark disgrace to be hidden in the closet as a family skeleton. Most frequently, it is the logical and economical way of financing the purchase of a home.

ALBERT W. FRIBOURG

Member of New York Bar

No lawyer can talk of mortgages (or of most other subjects, for that matter) without starting back in ancient England. For there the law of mortgages became so important that an entirely new set of courts was created to administer it.

ORIGINALLY a mortgage was a conveyance of land, given to secure the payment of a debt. The lender got the title of the land as security for the money he advanced. If the debt was paid at the agreed time, he reconveyed to the borrower, and the transaction was completed. But, if the debt was not paid when it matured, the mortgagee got the land, and the mortgagor was out in the cold. He lost all his right, title, and interest in and to the property. Frequently mortgages were given on valuable lands to secure small debts. If the debtor could

not raise the sum he owed on the very day it was due, his valuable land went to satisfy the trivial debt.

The courts of law were powerless to prevent such a forfeiture. Only the intervention of the king could save the debtor's land. And occasionally the king did intervene to help a favorite noble. More frequently, however, the king's chancellor, who was the keeper of the king's conscience, intervened in the name of the king, and in effect said to the mortgagee: "The mortgagor has defaulted, so you can keep the property, but if within six months the mortgagor is able to pay the debt, then you must accept his payment and reconvey the land to him."

The time came when the chancellor was intervening in almost every mortgage foreclosure. The number of the cases grew so that he held court regularly to hear them and this court was known as the court of chancery or equity. (Continued on page 164)

Transforming our radiators

*Attractive enclosures give this equipment decorative value
in the furnishing of modern homes*

MARJORIE REID RODES

IN WORKING out the arrangement of our rooms, how many times have we been balked by the radiator? That awkward piece of interior furnishing had a way of taking up the very best wall spaces, or it would rear its ungainly pipes beneath the fresh flowered chintz of our curtains and cover them with grime. There have been moments during the summer months when we have played with the idea of throwing the thing out of the living room altogether, telling ourselves that heat would drift in from hall and dining room. But with the first taste of cold weather we have shivered and resigned ourselves to the inevitable. The radiator must stay.

To-day there are radiator shields and enclosures which really add to the beauty of our rooms. Some of them are made of wood, but more are of the finest furniture steel which may be finished in the delicate tints of walls or painted woodwork, or in reproduction of the grains and rich colorings of walnut, oak, pine, or any wood finish that we have chosen for trim or paneling or for furniture in the room.

EVERY home owner who has investigated the matter has found that radiators may be attractively covered to harmonize with any interior, and that the cost is surprisingly low. Unfortunately, the prospective purchaser is likely to content himself with the appearance and price and overlook the difference in heating efficiency of various coverings.

There are a few general rules regarding construction of enclosures to allow the fullest use of heating surfaces of the radiator, which it is well to keep in mind. Even where the radiator is recessed in the wall of the house and needs only an ornamental grille it is important that it be made correctly. Reliable manufacturers have naturally made a thorough study of the efficiency aspects of their products, but even they have certain types better adapted than others for rooms where there is no heat to spare.

To throw heat into the room, there

must be liberal space, preferably three to four inches, for intake of the air at the base and outlet of the air at the top. Radiator surface which is below the intake or above the outlet is lost, for its heat becomes bottled up in the enclosure. A perforated top through which the heat can rise directly, makes a covering which takes nothing from the efficiency of the bare radiator but it has disadvantages. The upper surface is obviously useless as shelf or window seat, and if placed beneath a window it allows the wall and curtains to become soiled. A more satisfactory enclosure on the whole, is one with the opening just below the top, with the rear surface curved to throw

space here will result in loss of twenty per cent or more of heating efficiency. An enclosure such as is frequently seen, with a center grille and no draft at base and top may be as much as thirty per cent to forty per cent inefficient.

Where radiator recesses have been built in the house, the front opening may, of course, be covered with a wood grille, but it is more usual to inset one of the metal grilles which will be supplied in any size by some of the leading manufacturers. Cane and bar and rod designs are standard. Elaborate period grilles to harmonize with room decoration will be made from architects' drawings. One firm specializes in beautiful grilles of cast iron, brass, or bronze, the workmanship so fine that they seem to have been created as works of art rather than for utility.

THE tendency is more and more to abandon wood enclosures altogether, for the art metals are made to reproduce the rich quality of woodwork with durability and at low cost. Radiator enclosures in a variety of wood finishes or flat tints cost from twenty dollars up, according to design, finish, and size. Designs include those with hand-shaped metal moldings or with wood trim and period carving, and grilles to correspond. A Gothic design is particularly effective in a cabinet-shaped piece to cover a high radiator, the arched panels and grooved legs as finely finished as an antique might be. Another cover is carved in Italian motifs, and a Spanish console is ornamented with graceful scrolls of wrought iron. Still others fit into the Early American or French provincial room, the English cottage or manor house, or any other type of simple or elaborate home. At least one enclosure has been designed and displayed for the modernistic setting, its geometric lines faithfully adhering to advanced ideals.

The majority of manufacturers make all their enclosures to order because of the great variation in size and shapes of radiators to be covered. As for finish, they will match your woodwork or the tint of your wall with *(continued on page 194)*



The carved wood grille adds a distinctive decorative touch to the entire room, at the same time effectively concealing the radiator

the heat forward. This construction detracts only ten per cent from the efficiency of the radiator, no more loss than is incurred with a top shield and no enclosure. But one must resist the temptation to place the cover tight against the top of the radiator, for inadequate

Some common faults in house plans

A "muddled house," designed especially for us, which may be compared with many so-called "model houses"

IS IT possible to design a house without some faults in it? Can you find any home that is perfectly arranged? It sounds pessimistic to reply "No," but that is the true answer.

However, the striving for the perfect in designing a house is but an indication that architecture is an art, since no final solution is possible. Improvements can always be made. That is one of the reasons why owning your own home can give so much pleasure. There is no use being unhappy because a few errors have been built into your home; it is almost inevitable.

For example, any house built a number of years ago with a one-car garage and one bathroom is considered almost inadequate to-day. It was all right some time ago, but our ideas are changing. Who would have predicted, years ago, that we should come to the time when a single family of average means would consider building a two-car garage? Yet to-day, realty agents are finding more and more resistance to the sale of homes having only one-car garages. And who would have dreamed, fifteen years ago, that even the smallest house was inadequately equipped, if it had only one bathroom?

Sometimes our ideas of the best in house planning are completely changed in so short a period as one generation. Take, for example, the transformation that has come over the average home with the decrease in available servants. The big house is no more and is a drug on the market. This, of course, does not apply to the wealthy man's estate. Most persons want small homes which they can take care of themselves when it is impossible to get servants. Look at the change from the big, un-gainly room that the kitchen formerly was to the small, efficient one of to-day. How quickly, too, the damp, dark, and ill-ventilated laundry, that used to be in the cellar, is coming up to light and sunshine on the first floor. Observe how the old-fashioned pantry has changed into the breakfast nook. See how the

H. VANDERVOORT WALSH

*Assistant Professor of Architecture
Columbia University*

dining room is changing from an important room in the house to a small alcove or a corner of the living room.

But there are mistakes, which get into even the newest homes, because sometimes a choice has to be made between beauty and practicability. For example, in the English type of house, most of the bedrooms on the second floor must be kept in the roof, to prevent the house from looking top-heavy. A person of practical mind might insist on having the roof lifted higher to give square walls to the second floor rooms and to provide better ventilation. From the point of view of the exterior, this would be a mistake of proportion and might make the house very ugly, as many examples testify. On the other hand, the person who is sensitive to

at the sides of the rooms, in the decorative scheme. Looked at from the practical point of view, this might be a mistake, for these rooms are sometimes hot and stuffy in the summer months, and the wall space for furniture is limited. Thus, in the planning of any house, the beautiful and the practical must be worked out together.

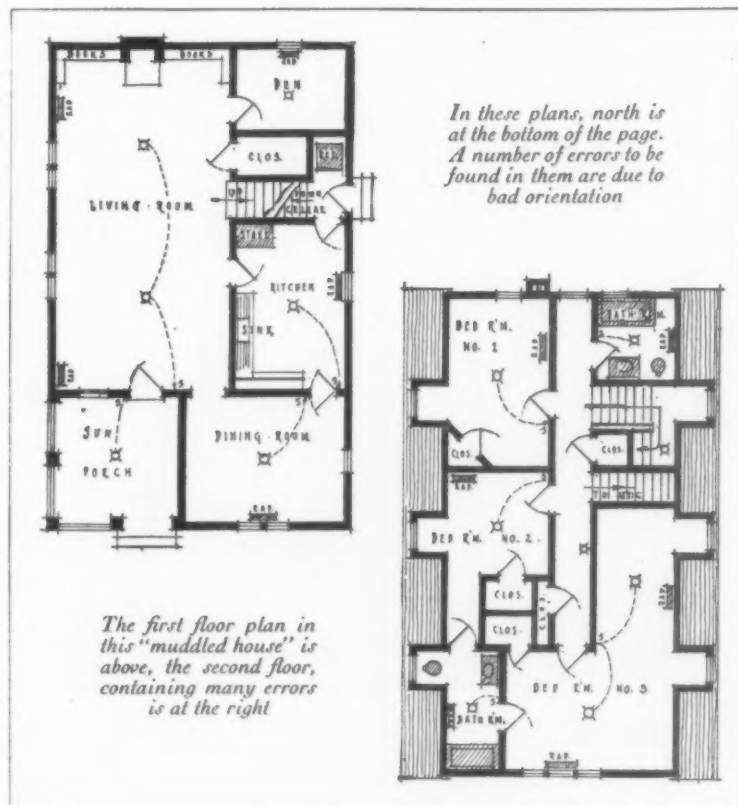
Besides the conflict of beauty and practicability there is the eternal conflict of these virtues with a third, economy. Consider, for instance, the stairways in the small house. In the ideal home, the front stairs should be made an important feature, and a back stairway should be provided from the kitchen to the second floor. However, stairs take up a lot of room, if they are to be comfortable and not just glorified ladders. This space is very precious in a house limited in size by a budget. As a result, few modern homes are equipped with a rear stairway. Rather than spend the

money for it, the space is turned over to some of the living rooms. But one stairway in full view of the front door or living room is a mistake which any woman will recognize when she is caught in the kitchen and wants to get upstairs to dress before meeting the visitors, who have full view of the one and only way to the second floor.

Thus, even the best houses may have errors of planning in them, due to changing customs, improvements in mechanical equipment, compromises between beauty and practical requirements or between two practical limitations.

However, there are certain mistakes that one often sees which are possible to avoid, because they are the result of an unfinished study of the plan. To illustrate some of the common ones, a plan is shown with this in which they have been deliberately incorporated. Instead of a

"model house" this is a "muddled house." You may test out your plan sense by jotting down all of the errors which you can find and comparing them with this list. *(continued on page 190)*



beauty of proportion, and more and more are becoming so, might insist upon the low roof and might try to ventilate the second floor bedrooms with dormers, making the most of the slanting ceilings,



A wide rough-finished fireplace, high built-in beds, and a double reversible fire bench are the salient features of the living-room, which runs the entire width of the cottage. The floor is of flagging

A small house for a small sum

A week-end lodge in Connecticut and how it was built for less than \$2,000

NANCY WOODS WALBURN

SIMPLE lodges or camps that make week-ends in the country possible the year round are growing increasingly popular and are fast multiplying around New York as well as other large cities. The reason for this is not difficult to find. From such a simple and rustic week-end base as the one described here, impromptu parties around the fireside and hikes as well as sports are readily and easily planned with a lack of formality that makes these occasions the more enjoyable.

Underlying this almost universal desire for a little house in the country may be the realization

This week-end lodge constructed of stone native to the region by local masons and carpenters cost less than \$2,000 complete. There are rustic seats built at either side of the door

of how much more exhilarating and restful a motor trip through the hills may be, if the town-weary automobilist does not have to turn back on the road and return at night. A week-end cabin or lodge at the end of the journey may transform the trip into a week-end of relaxation.



Bachelors and bachelor maids both are creating delightful small places where they may offer delightful informal hospitality. An admirable example of this type of lodge in a wilderness is illustrated here. The house of George C. Seeley, at Essex, Connecticut, designed by C. A. Peck, architect, was built including all costs for \$1,901. This economical figure was made possible not only because native wood and stone on the place (or within cheap hauling reach) was used, but also because clever makeshifts and savings within eliminated much that is usually thought necessary in the simplest construction. A close study of the pictures will reveal details that, while thoroughly artistic and in keeping with the camp atmosphere, allow cutting down on labor. (Continued on page 194)

New flower pots and stands

Wrought-iron tables with tile tops and graceful iron and wooden brackets hold the new gay and artistic pots

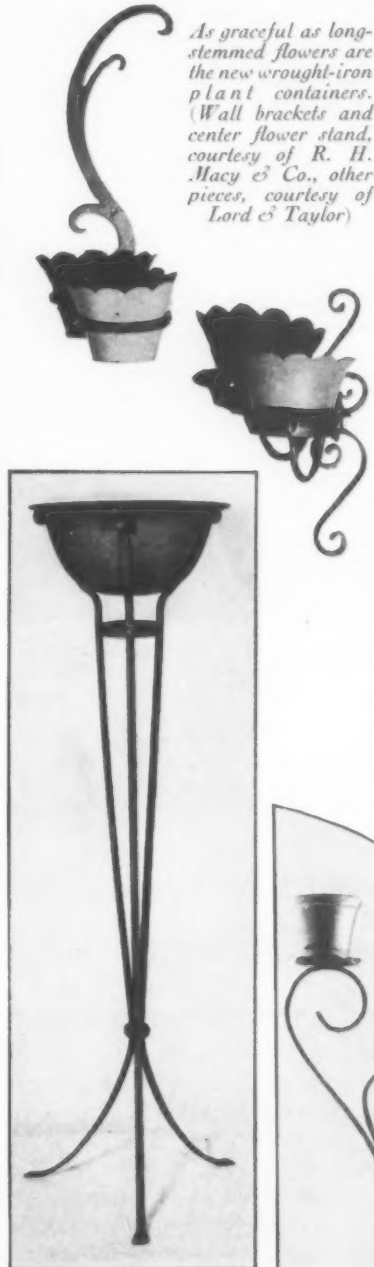
NO SOONER does the garden-loving populace of America shut itself into houses and apartments for the winter, than it demands means and methods of bringing its gardens indoors as well. Only a few years ago this craving for a winter garden in the house took expression in bent wire or painted wooden framework, a system of steps and shelves, usually designed to completely fill a bay window of the living room. On these shelves, in jardinières and pots, the Begonias and Geraniums, the Fuchsias and Ferns struggled along. For the most part their beauties were lost upon the occupants of the room, for the shelves faced out through the window, a sort of display for the passerby, although this vanity on the part of the housekeeper could be excused by the plant's need of light.

Large bay windows are becoming scarcer and scarcer in modern houses, and the demand for light for the human occupants is more important in these days than the necessity of light for a dozen or so plants.

There are other factors, however, which have eradicated this old-time flower stand from our homes, and among these is the element of style. Our simplified rooms demand unobtrusive devices for plants, something which will harmonize with the decorative spirit of the room, which may be easily moved about, easily cared for, and which will be an adequate but unobtrusive holder for the pots and tubs.

The vogue for Spanish and Italian furniture has brought into the country new evidences of the beautiful iron work of these two countries. There are little tables for porch, hall, or any room, made of tiles and set on a framework of iron. These are excellent as places for a pot of Ivy, or any other plant because the seepage from the pot and the moisture cannot harm the tile top. There are iron and tile, iron, and painted tin window boxes, designed within for drainage of the soil and outside for good appearance,

JANE TEN BROECK



As graceful as long-stemmed flowers are the new wrought-iron plant containers. (Wall brackets and center flower stand, courtesy of R. H. Macy & Co., other pieces, courtesy of Lord & Taylor)

and while the use of iron might seem to make such pieces heavy they are actually easy to move from one place to another and they are designed in several sizes for large and small windows, or to use in groups or pairs in a sunroom. These may be used in almost any interior. They are not limited to a Spanish or Italian decorating scheme.

Gracefully wrought and shaped iron is also used in other types of flower holders, which have made their appearance in the last few months. These are styles influenced by modernist design, some are of angular lines bearing cubical or rectangular pots and jars, while others are copied from vines and flowers, substituting for the blossom a flat arrangement of petals which holds a painted pot, this shaped like a deep-petaled flower, or it may be like the cup of certain blossoms. The stem of the plant is of course the stem and branches of the stand. A small holder of this type has a short shepherd's crook as the central stem, easily picked up by the crook and carried about from room to room. This holds three pots. Taller ones may hold five or seven pots which rest on branches or stems arranged at pleasing intervals.

Such stands are especially effective when trailing vines such as Ivy are planted in the pots, for there is plenty of room for the trailing ends to hang down.

These stands are excellently placed in a corner between two windows or in front of a group of windows or in a hall, a pair used, one at either side of a console. They are also effective in a dining room, one used at either side of a buffet and while such placements may be far from windows, the Ivy can do with very little light if its doses of light are provided at watering time. (Sprinkling the leaves, watering the roots and standing the pots in the open window in mild weather is about all the attention demanded by this plant for luxurious growth.)

In rooms of simplified modern treatment, where there (continued on page 198)



Where the winter is ever mild

Planting preparations for a year-round garden in the Lower South

MARY WILLIS SHUEY

JUST at the time that the northern gardener begins to settle down for a few months rest from rakes and lawn-mowers and fertilizers and shears, the preparations for the winter garden absorb the attention and energy of the gardener of the Lower South. November and December are busy months in the Jacksonville-New Orleans garden area. The months from November to April are the planting season for southern gardens, when trees, shrubs, and vines must be planted.

Indeed, November first is popularly regarded as the infallible day for planting. All-Saints' Day is an important date in a Latin community, and in New Orleans there is the lingering legend that seeds, trees, shrubs,—anything—planted on this day never fail. Results bear out the conviction: growth at this season is almost certain. But any other day in November would yield equally good results.

Up until November 1st Chrysanthemums hold the attention of the gardener. After All-Saints' Day interest in Chrysanthemums flags: it is time to plant the annuals and perennials! Quite often the Chrysanthemums are taken out that the Sweet-peas may be planted in their place—and in the late spring the Sweet-peas are removed and Chrysanthemums again planted. Most of the seed plants are started in flats in September or early October, and then transplanted, though



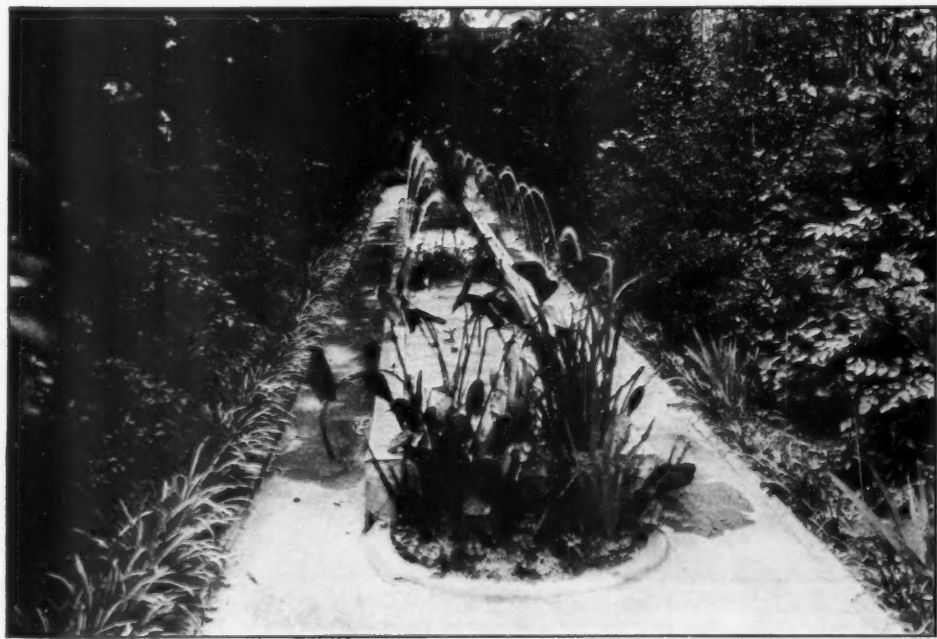
In the Lower South the garden is an all-year-round affair without the seasonal concentration of bloom necessary in the North. Photographed at Elms Court, Natchez, Miss.

Mr. Baird Fischer at New Orleans has gathered a rich collection of plants native to the region and showy flowers and trees of the tropics all around the whole world

good results are obtained from planting at almost any time. The seeds may be sown in the open ground. Calendula, Coreopsis, Pansy, Candytuft, English Daisy, Primrose, Cornflower, Larkspur, Clarkia, Forget-me-not, Gaillardia, Petunia, Stock, Sweet Alyssum, Marigold, Nasturtium, Godetia, Phlox, Poppy, Snapdragon and Pink will grow through the winter months unless a severe frost occurs. And even if there be a frost, it is always time to plant seeds again, and have them ready for bloom in a few weeks! After a frost the average southern gardener goes to a florist and buys plants that are ready to bloom: indeed, this is a common practice at all times for the annuals.

Flowering shrubs are the pride and joy of the 30-degree latitude garden, and on these the flower-lover centers his care. The annuals and perennials are regarded as mere fillers, something to add color to the garden, and for cutting purposes, but not an integral part of the garden itself.

Winter grass must be sown in November and the lawn made ready for its winter green. (continued on page 204)



Good tools are worth keeping good

Proper winter handling of the working equipment to keep it ready for use and all set to go in the spring

DALE R. VAN HORN

BY PROPERLY taking care of the garden tools in the fall, hours of making ready in spring can be saved. Rust has a knack of doing slow but effective damage and is the thing to be guarded against most carefully.

There should be a storage room, dry and completely weatherproof. As each tool is used for the last time, it should be checked in a notebook, and any parts needing replacement or repair noted. A good time to see to these repairs, by the way, is at this time, too. Take out the broken or worn part and on a shipping tag note what is to be done. If it is a casting, put down the maker's name and address and number of the part. It is then all ready for the local dealer who will see that the part is replaced. If attention of a blacksmith is needed then the part should be taken to the shop at the time and, as soon as the repair is made, the machine reassembled.

All metal work, and wood, too, can

be rubbed with an oil-soaked rag. The oil used should be clean but not too light, for it must give a perfect covering through the winter. All bearings, too, can be greased well. If broad surfaces are to be kept shiny, such as the share of the garden plow or the hoe blade, coat the surface liberally with hard oil. This work is a dirty job and should be done in old clothes. The storage space can be segregated so that if in a large room it can be kept by itself.

Several types of storage may be employed. Sometimes a summer house on a country estate is used for the storage of garden tools from early fall to spring. This gives a building with a full twelve months' usage, whereas, if used for a summer house alone, it would remain unoccupied for half of the year. Temporary shelves can be put in to hold special parts and the floor can be covered with

old newspapers to prevent dripping oil or grease from leaving marks.

Another good place for garden tools is the overhead space in the average garage. Usually the space above the top of the walls is wasted. Two or three tie pieces, running from the top of one wall to the top of the other are required anyway, to prevent the roof from sagging. These can be spaced four or two feet apart and boards laid on top to give an attic large enough to hold practically every tool and implement ever used in the average garden.

Then there is the basement of the home, which, left dried out by the heat from the furnace, is excellent. If, however, the basement is damp, the garage will be better.

An unusual but excellent tool storage I saw on one Nebraska estate was formed by the seats inside a large arbor. The seat proper is hinged so that the tools can be put inside. (continued on page 230)



In Mrs. Robert C. Hill's Long Island garden the tool house was made into a real part of the garden enclosure. Such a feature is most useful all the year round for holding garden accessories



This plant of Souvenir de Claudius Pernet was planted in the author's garden in mid-December and photographed in June

Planting roses in midwinter

Tells of an actual experience and advocates dates that will surprise many

J. H. NICOLAS

ON DECEMBER 15, 1928, I planted over a thousand Roses of various classes and varieties; the loss has been negligible. In the spring of this year they came up with great vigor, almost rivaling neighboring plants several years older. In April, I made another planting. The loss was much larger and the plants showed plainly that their root system was not sufficiently established, the blooms were late and were caught by the hot weather.

Roses, to be perfect in form and color must bloom early, before hot weather sets in. Fall planted Roses will bloom at the normal time, and this would be a major argument in favor of fall versus spring planting. A second argument is that spring planted Roses, being late, come to bloom at about the time the

accursed rose chafer makes its appearance.

It is always well to observe Nature's ways and dangerous to violate her laws. Sap is to the plant what blood is to animals and, like blood, sap flows to warmth. In the fall, the air becomes frigid—more and more so every day—while the soil having stored much of the summer heat remains warm for a long time. Therefore the sap is drawn to the roots, and the foliage dies mainly from lack of nourishment. From that time on, roots are very active, growing new fibers, which are the actual feeders, getting ready for the following year. It is interesting to dig a Rose bush, or any other shrub, in December and observe the

new growth of white roots. In the spring, the process is reversed. The air is warmer than the soil, therefore sap ascends to the branches, growing foliage. Newly planted shrubs are called upon to grow and support foliage before the roots have established themselves and soon become exhausted, the more so if the planting has been delayed until the awakening of Nature, as unfortunately it often is.

But there is a reservation to make that is all important: before they can be safely transplanted, plants should be thoroughly matured, the wood hardened by frost and the sap returned to the roots. This does not happen generally until some time in November. Until then, transplanting should not be attempted, because the wood is soft and would either dry up if left exposed (continued on page 256)

Using bulbs for early indoor bloom

Amazing results from this simple type of gardening

DID you really grow these yourself?"

Not infrequently I have had visitors ask me this question, with a note either of unbelief or of awe in their voices, about a bowlful of Daffodils or Tulips, lending their bit of charm and glorious color to a winter window garden. And always I am amused at the incredulity displayed when I attempt to explain that indoor bulb gardening is about the simplest and most certain of all types of gardening, and that they themselves could easily duplicate the results which they so much admire.

There is no mystery about the successful growing of bulbs for indoor bloom. The beginner trying it for the first time can be almost certain of success if a few common sense directions are followed. Even those who chance to live in apartments and possess no garden out of doors, react to the good cheer and hopefulness that any growing plant, blooming within our homes while all outdoors is within the grip of winter, brings to us. No cut

Any of the Dutch bulbs may be grown indoors. Narcissus in soil instead of pebbles will have better flowers, which will last longer

F. F. ROCKWELL



The Early-flowering type of Tulip is generally the easiest kind to "force"



Hyacinths excel in fragrance. For indoors use the "miniature" bulbs are usually more practical than the larger "exhibition" size

flowers, no matter how exotically beautiful they may be can serve to inspire us in quite the same way.

Not only is it possible for anyone to have flowers from bulbs and roots blooming indoors throughout the winter months, from Thanksgiving until Easter or later, but practically all the work in growing them may be done outside, and they may be put away, like canned vegetables on a shelf, for use as wanted!

The requirements for indoor bulb gardening are few and simple. The expense connected with their culture is little—much less than would be required for a similar number of cut flowers from the florist, which will not last nearly so long nor give the same degree of pleasure. These essentials are: good bulbs, of the kinds adapted to indoor growing; suitable soil; convenient containers; a moderate temperature—40 to 50 degrees at night, and 10 to 20 more during the day; and at least a few hours sunshine daily.

What bulbs may be "forced"?
The word *(continued on page 254)*



A new view of garden color

Get balance of color intensity, and color harmony will take care of itself

HARMONIOUS color combinations are a favorite subject of garden enthusiasts. Minute directions are given to plant X with Y for a pleasing combination, but that neither X nor Y should be planted with Z, for hideous color effect will inevitably follow.

Color generally can be used most successfully if used generously. Splash it around. Put it in great masses to produce the accent needed to bring out the design. Use daring combinations, colors with vibrating life in their tones, to give life to the garden. Color is the lifeblood of the garden. Do not let your garden suffer from anemia.

Most schemes for combining plants to produce desirable color arrangements are based on the trial-and-error method. Gardeners have found that certain plants "look well" together, while others do not lend themselves to happy association. Perhaps there is some basic principle which produces color harmony hidden in these experiments with plant-

ARTHUR HAWTHORNE CARHART
Landscape Architect

ing schemes. One thought has so impressed me throughout fifteen years of activity in the field of landscape architecture that it is worthy of statement for consideration by those

who are interested in harmony between colors in the garden. This rule seems to apply in other forms of compositional art. It may be near the basic principle of garden color harmony.

As a first consideration there are but three primary colors, yellow, red, and

(continued on page 250)



In this group of Lupins intensity of color is thrown to the foreground, thus giving a sense of depth to the mass



Color groups in presenting a garden picture may be compared to the choir groups of orchestral instruments in music. Balance between those parts is essential

Some light on tree pruning

*It is a means to remedy some defect—
never a prime issue of itself*

E. BADE

THE pruning of trees needs thought and understanding. It is absolutely impossible to prune properly by simply cutting out a certain number of branches and trusting to luck that the ones cut are the ones that should have been removed. Correct pruning, although simple and easy to do, calls for some knowledge of the various types of buds and branches found on a tree.

The larger fruit trees must be thoroughly pruned from time to time. Pruning for the purpose of increasing the yield of fruit is not necessary. This process can only be used successfully with the trained dwarfed trees. If pruning is carried too far, and too many branches are cut off, the tree will decrease its yield of fruit. Pruning is done to lighten the crown so that more light and air may enter. At the same time any branches that give the tree an unsightly appearance are removed. As a general rule the crowns are pruned to prevent them from becoming too dense or to give a more pleasing effect.

Bushy or small trees are best pruned during the winter months, removing the leaf buds with the exception of two resting buds, and the main branch is shortened for about half its length. The lead or terminal branch is removed in its entirety. The branches are pruned off with part of last year's wood. All twigs containing flowering buds must be left standing.

As a rule the leaf producing buds of fruit trees are slender, long, and pointed while the flower buds are thick and round. The former slender buds, when they burst forth, produce other leaf buds.

The flower producing buds are usually found on four distinct and separate kinds of spurs which may be recognized easily by any one who is looking for the fertility of a certain fruit tree. All types of spurs are not always present, but at least two of them often are found together. At times one or the other fruit spur refuses to flower but generally all of them do their full duty. When a number of such characteristic spurs are found

it may be taken as a sure sign that plenty of fruit will be developed by the tree if it has the chance to set. (See the article in September American Home, page 689.)

The stone fruits with the exception of the Peach (where this characteristic is not so well defined) have a thick massive spur thickly spattered with flowering buds, the tip being provided with a leaf bud. The Cherry is a good example and usually has a large number of such short twigs.

The two most common fruit-carrying spurs differ widely among themselves, but are very characteristic and can hardly be missed. The first of these short twigs is a narrow slender shoot varying in length



I. To prune a tree make the cut at the lower side of the branch



II. Then the branch may be sawed off at the shoulder



III. Never leave a stump to die back nor let the bark be pulled off the tree

from four to ten inches. It looks just like an ordinary leaf producing shoot except that the tip carries one or two rounded flower buds.

The other may occasionally be as long as the one just described but it is usually much shorter, a length of two inches being quite common. In both these, the bark is quite smooth. In this particular short spur the conical bud at the tip changes to a flower bud.

One of the most characteristic of the shorter spurs producing fruit, a spur which seldom exceeds two inches in length, has its bark so wrinkled that it cannot be missed. This wrinkling of the bark is due to the extremely slow growth of this shoot. Each circular wrinkle or ring is one year's growth. Both flowers and leaves are developed, but due to an insufficient supply of sap, the wood-producing part of the bud cannot grow

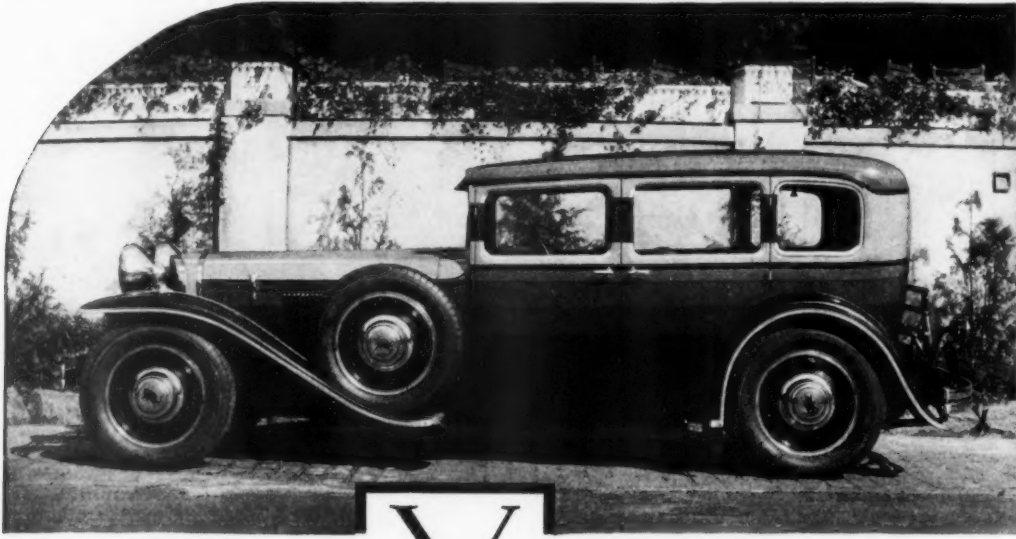
rapidly, and just a few leaves are developed each season.

A slight variation of the first bud described is especially noticeable on the Apple where it forms a peculiar thickening resembling a miniature club. These are special formations where buds will later be developed in profusion. An Apple has usually been formed in this position, and, when it is removed, this thick protuberance remains.

The terminal bud of a stone fruit is always a leaf bud; the flower buds are developed singly and are situated on the sides of the twig, the exceptions being the clustered flower buds mentioned above. This is similar to the ringed spur of the Apple, and it produces the greater part of the fruit of Plum, Sweet Cherry and Apricot, while Peach and Sour Cherry are most prolifically developed on the long slender shoots.

Never, unless it becomes absolutely necessary, prune off flower producing spurs. At the same time it is well to remember that, although Apple and Pear readily produce new shoots on older pruned branches, the other fruit trees do so with difficulty and sometimes refuse to do so entirely. At the same time the former produce their fruit on mature branches, the latter only on one-year old twigs.

Every branch which is removed must be cut off in such a way that a slight shoulder remains on the trunk. When this is removed the wound produced is far too large, and it heals with difficulty. Cutting off the branch above the shoulder is just as bad for it leaves a stump which decays, the decay entering the main trunk and producing heart decay of the entire tree. When cutting off a large branch always cut the lower side first so that bark will not be ripped off when the branch falls down. After a slight cut has been made on the under side, cut the branch at the top and paint the wound, if it is large, with shellac dissolved in alcohol or cover with tree wax. Tar and oil paints are not well adapted for closing the wounds for the new bark has difficulty in growing over this surface.



GRADUATED TONES SHADING
FROM LIGHT TO DARK DIS-
TINGUISH THE MODERN
COLOR DESIGN ORIGINATED
BY JOSEPH URBAN FOR THIS
NEW RUXTON SEDAN

Your car..like your home
needs the smart personal touch that
decorative fabrics give . . .

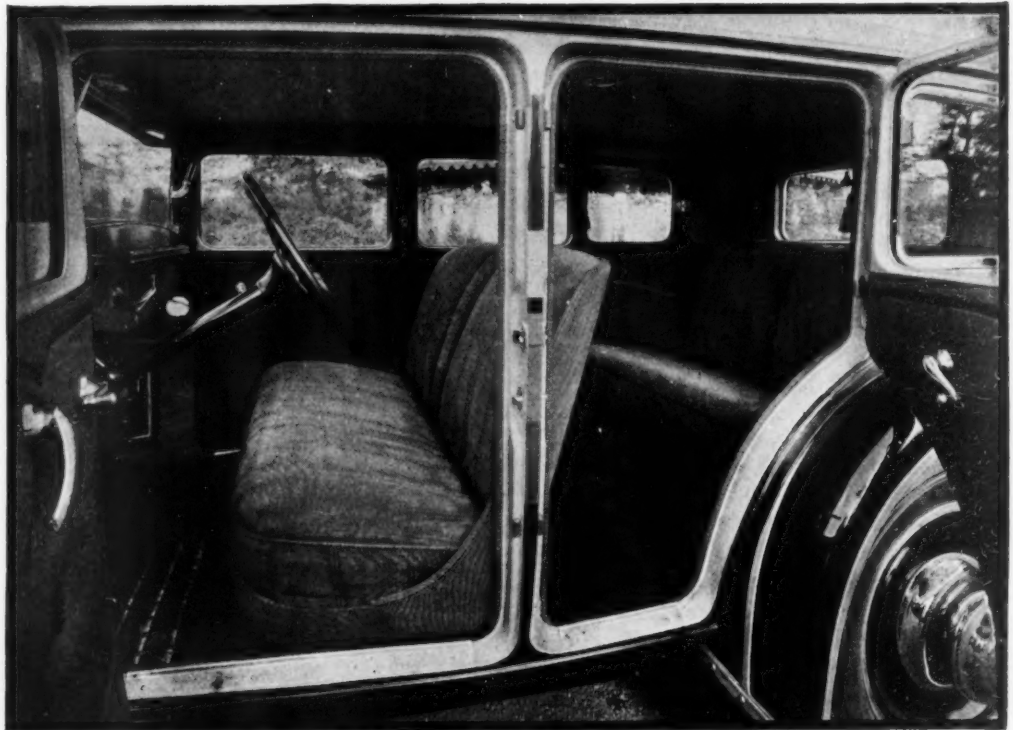
THE really distinguished woman today expects her car to provide a suitably smart background for her activities. She knows that it represents her just as her home does. That it should be decorated as tastefully—and modernly.

Nor is this alert acceptance of twentieth century ways limited to women. Prominent business executives now see to it that their cars are decorated with the same good taste and individuality that mark the new trend in office decoration.

Whether you have a dashing coupé, a sedan, a cabriolet, or a suave and elegant brougham—its interior should have the personal touch that decorative fabrics give.

The makers of the *Ruxton*—one of the finer cars of today—have recognized that the highest type of machinery is not of sole importance in turning out a perfect automobile. They have their color schemes originated by the master Joseph Urban; their fabrics loomed exclusively for them by Schumacher.

Schumacher collections provide the widest selection of distinguished decorative fabrics—for home, private office, banks, theatres, hotels, automobiles and airplanes. Here you will find materials reproduced from rare an-



SCHUMACHER MOIRÉ IN RICH HARMONIZING SHADES GIVES THE RIGHT NOTE
OF MODERN SIMPLICITY AND DISTINCTION TO THE INTERIOR

tique designs of all periods as well as the newest creations by prominent contemporary designers. Also all decorative trimmings to harmonize with Schumacher fabrics, including automobile appointments such as toggles, robe rails, and gimps.

Your decorator, upholsterer, or the decorating service of your department store will

gladly obtain samples for you. F. Schumacher & Co., Dept. D-11, 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, San Francisco, Grand Rapids, and Detroit.

F·SCHUMACHER·&·CO



Luxuriant growth in the author's lily pool and rock garden. Waterlilies seem to thrive in Minnesota conditions.

Mitigating winter's severities

*Nine times out of ten it is not the cold that hurts
but early drought or stagnant dampness*

ROMAINE B. WARE

WHERE winter conditions are very severe the gardener is faced with several distinct problems: even though hardy varieties be selected, winter protection must be attended to punctiliously, and special efforts must be made in spring to get an early start by planting seeds under glass or inside the house.

Thirty below zero in winter, ninety or above in the shade during midsummer, and only four months from frost to frost constitute a climate in which it is not easy to establish an artistic garden; but it is done most successfully in many places throughout the middle western part of our country. Gardeners in Minnesota, Wisconsin, and some parts of Michigan and adjacent states are up against practically the conditions outlined above. Sometimes it is longer than four months from frost to frost, but the average is just about four months. The days in summer are long, however, and the flowers seem to realize their season is short and to make special efforts to complete their life cycle during the limited time allotted to them.

Gardening interest is just as general in these sections as where the climate is less severe. It seems that the more difficult the problem, the more the interest in it. Garden clubs flourish and not only are they active in the summer months, but they hold meetings all winter at which they discuss their problems.

Because of the short growing season and the early frosts, some of the most brilliant of the fall flowers can not be included in these gardens. Only in exceptional instances is it possible to flower Chrysanthemums outside, and one sel-

dom sees Japanese Anemones. Rhododendrons and other broadleaved evergreens are infrequently, if ever, successful. But there is a wealth of Junipers, Pines, Arborvitae, and other conifers that lend color to the winter landscape. Great difficulty is also experienced in wintering Canterbury-bells and Foxgloves. Roses are not easy, but if their winter protection is intelligently handled they may be grown with a reasonable degree of success.

There are, however, a great many flowers that will withstand the severities of climate. Among the most important perennials, the Peony and Iris head the list. Both flourish absolutely without protection, except during the first winter following their planting, when they should receive a light mulch after the ground is frozen. When they are fully established and rooted, the mulch is not necessary except in exposed locations where the snow does not accumulate. Next to these two come Delphinium and Perennial Phlox, dependable year after year, and in well drained locations with slight protection they almost never winter-kill. Here also is a list of a dozen and a half other perennials that are perfectly hardy and which every garden should have—Achillea, Aconite, Anchusa, Columbine, Fall Aster, Shasta Daisy, Coreopsis, Dianthus in many varieties, Gaillardia, Gypsophila, Hemerocallis, Helenium, Hollyhock, (continued on page 210)



A well-kept garden in the East (Mr. P. W. Williamson, Scarsdale, N. Y.) where winter is not so severe. Light covering keeps all quiet

Minuet

The spirit of the early Colonial days is admirably represented in Minuet. The grace of its gentle curves and flowing lines has an irresistible appeal for all who delight in early American design.

Pine Tree

How cleverly the designers have expressed the honest simplicity of our native pine. And on the reverse side of every piece of Pine Tree is a facsimile of that famous pine which marked America's first coin—and proclaimed it sterling.

Trianon

The classicism of Greek design, made more appealing by a touch of French romanticism. And, oddly enough, the whole effect is distinctly modern—and very smart.

Fontaine

The French Renaissance inspired this superb pattern. Its richness and wealth of exquisite detail add distinction to any table setting.

Wedgwood

Delicate as a bit of d'Alençon lace, is this Adam design in fine tracery—cut in relief. Instinctively one thinks of eggshell china and fine linens as a setting for such quiet refinement. Yet Wedgwood is always "right."



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Lady Mendl (Elsie de Wolfe) has directed the preparation of the most helpful silverware booklet ever written. "Correct Table Silver . . . Its Choice and Use" . . . Eight different selections are suggested . . . for every type of entertaining. There are exquisite photographs of table settings . . . And instructions for the proper position and use of each piece. A number of the International Sterling Patterns are shown, with the prices for each piece. Although worth far more to you, we will send you this beautiful book for 25c.

A. H. 11-29

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Enclosed is 25c (coin or stamps), for which please send at once my copy of "Correct Table Silver."

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IT WAS in the long winter evenings of the early 18th century that hardened hands, familiar alike with broadaxe, plough and musket, fashioned the first Early American furniture. Rigorous times demanded comfort with strength and simplicity. But in these settler-craftsmen was the soul of the artist. They created a distinct style, they implanted a quaint, irresistible beauty that lived and endured.

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The incumbrance on the house

Continued from page 150

The right of the mortgagor to pay the indebtedness after his default and thereby to secure a reconveyance of the property was known as his *equity of redemption*. Therefore to-day when a man says that his *equity* in a house is \$20,000 he means that this sum represents his right of redemption or, in other words, the value of the house less the amount of the mortgage.

There may be many mortgages on a single piece of land. You may, for instance, buy a house for \$25,000, which is already carrying a *first mortgage* of \$15,000. You take the house *subject* to that mortgage and owe the seller only \$10,000 which is the value of his equity in the house. But instead of paying him the \$10,000 in cash, he may agree to take \$5,000 in cash and a *second mortgage* on the house of \$5,000. Such a mortgage, when it is given to the seller as part of the purchase price of the house, is known as a *purchase money mortgage*.

If, after you have resided in the house for a few years, you suddenly discover that you need \$2,000 in cash to care for some unexpected emergency, you may be able to secure a *third mortgage* for that amount. Unless the emergency is very pressing, such a third mortgage would ordinarily be economically unsound. You would probably have to pay a large interest rate to get it, and meeting the interest payments on the first, second, and third mortgages would constitute a rather harsh burden. But if financial conditions make it necessary, you can usually borrow to within a few thousand dollars of the actual value of your equity.

It is possible, of course, to record a second mortgage before a first. If a mortgage is given upon a house and it is intended by both parties that it shall be a second mortgage and take its place after another mortgage, which has not yet been obtained, the parties can accomplish their purpose merely by inserting a subordination clause in the mortgage.

When the mortgage containing such a clause is recorded before any other mortgage has been secured upon the property, it becomes a first mortgage, but as soon as another mortgage has been secured, it immediately becomes a second mortgage.

This matter of a subordination clause is particularly important to a person who is buying property and who is giving the seller a purchase money second mortgage as part of the purchase price. The parties, in such a transaction expect the purchase money mortgage to be and to remain a second mortgage "subject and subordinate to the first mortgage." But unless a subordination clause is included, the second mortgage may automatically and at a very inconvenient time, become a first mortgage.

Assume that the first mortgage of \$10,000 has three years to run, and the purchase money second mortgage has five years to run. If at the end of the three-year period the holder of the first mortgage refuses to renew it, you will, of course, try to get another person to advance the money to you. Your savings bank will probably be glad to pay off the existing first mortgage and give you a new one in its

place. But it will only do this, if the mortgage it is to get is a first mortgage. Now is the time that the subordination clause is important. For the outstanding second mortgage will automatically become a first mortgage unless it contains a clause, subordinating itself not merely to the existing first mortgage, but also "to a mortgage or mortgages in substitution or replacement thereof."

Giving a mortgage upon a house is similar to depositing bonds with a bank to secure an advance of money. When a person borrows money from his bank, he signs a note to acknowledge his indebtedness, and, in addition, deposits security, so that if he does not pay the note, the bank can sell the security and reimburse itself that way. Such a transaction is exactly analogous to the borrowing of money on the security of a mortgage. The mortgagor signs not merely the mortgage, but also a promissory note or a bond. The note or the bond represents the debt; the mortgage is the security. Therefore the mortgagee, if he wishes, may sue the mortgagor on his note instead of foreclosing the mortgage. But by suing only on the note, the mortgagee gets an ordinary judgment which is collected only if the mortgagor is solvent. If he forecloses the mortgage, he causes the property to be sold and satisfies his mortgage out of the proceeds of the sale.

Unscrupulous mortgagees have frequently sold the promissory note, which represents the debt, to one person; and the mortgage, which represents the security, to another. Both the holder of the note and the owner of the mortgage have then demanded payment from the mortgagor. This would be a particularly hard nut for the average mortgagor to crack. Here are two persons who have each, in good faith, bought the claim against him. Each holds one of the documents evidencing and constituting the claim. Which one is to receive payment?

The law says that the man who holds the note or bond is to be paid, and that the man who holds the mortgage without the note or bond has an unenforceable claim. The holder of the note or bond may not only sue on the instrument, but he may even foreclose the mortgage which he does not hold and which has been sold to someone else. Why? Because the law says that the note or bond is the debt and the mortgage merely security for it, and that the man to whom the debt is owing is entitled both to the debt and to the security.

The rule which follows from this discussion is not obvious. Never pay an interest installment to any person, not the party to whom you mortgaged the property, unless he shows you (1) the original mortgage, (2) the original promissory note or bond, and (3) an assignment of the note or bond and the mortgage running from the original mortgagor to the person who is demanding payment.

And similarly when your mortgage is due and you are paying it off, do not pay the principal and interest which is due, even to the original mortgagee (continued on page 166)

CAUSE FOR THANKSGIVING ▲▲▲ FIRE THAT BURNS UP-HILL SAVED HALF OF THIS YEAR'S FUEL BILL

Home they come from church and stadium—celebrants of America's most truly native holiday. Turn on the steam to take the sting from November's frosty air. Even the man who pays the bills can be thankful, with double cause for thanksgiving. The fire that burns up-hill has saved half the annual cost of heat, and Spencer guaranteed heat will keep the house warm and healthful all winter long.

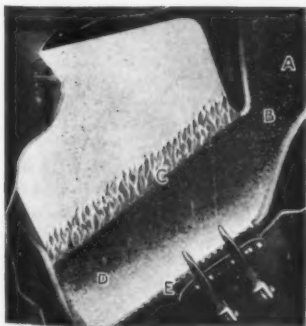
Yet economy is not the only reason why home owners are thankful for the Spencer Heater. It means no more chilly early morning trips down the stairs to "get up steam" for breakfast; no more ups and downs of temperature to swell the doctor's bills.

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.★

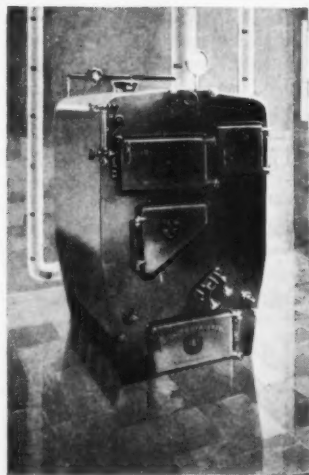
This Spencer construction adds economy to automatic fuel feed because it permits the use of small size fuels. These fuels are low in cost because flat grate heaters are not designed to burn them satisfactorily. In the Spencer, No. 1 Buckwheat anthracite, which costs about half as much as other domestic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

The Spencer makes a saving with any small size fuel, including coke and graded non-coking bituminous coals. Fuel feed is by gravity, more accurate than any human hand or motor-driven machine. Fresh fuel feeds just as it is needed, with no wasteful smothering of the fire by day or banking at night. Because of this automatic fuel feed the Spencer obtains the maximum available heat from any fuel at the lowest cost.

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.



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.

SPENCER
Magazine Feed
HEATERS
for steam, vapor or hot water

It is easily seen that this living room is made more delightful and more habitable by having ROBRAS 20-20 Radiators in the wall, under the windows



HIDDEN HEAT Means ROBRAS 20-20 Radiators In the Wall—Out of Sight—Out of the Way

JUST for a moment try to imagine the room above with old-fashioned radiators in front of each window. ROBRAS 20-20 Radiators in the wall, under the windows are out of the way and out of sight. Only two inconspicuous grilles betray the source and the adequate warmth. Furniture can be arranged as the owner desires. Curtains can be hung straight from valance to floor.

Such radiator treatment is possible in practically every home because ROBRAS 20-20 Radiators are *designed* to go in the four-inch space found between the inner and outer walls of most houses. ROBRAS 20-20 Radiators are the only ones manufactured with electrically welded construction. This gives them greater strength and greater durability than other radiators.

If you are interested to learn how ROBRAS 20-20 Radiators can be installed in your new or remodeled house, send your name on the coupon below for our booklet "Proof of The Pudding." This will show you how these radiators can be installed not only in the wall, but under the steps of staircases or in many places where there is wasted space.

ROME BRASS RADIATOR CORPORATION

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New York



Send me full
details about
the ROBRAS
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Address

Name

The incumbrance on the house

Continued from page 164

unless he can give you (1) the mortgage, (2) the note or bond, and (3) a satisfaction piece, which is a document reading as follows:

I, John Doe, do hereby certify that a certain indenture of mortgage bearing date of January 1st, 1929, and made and executed by John Smith to secure payment of the principal sum of \$5,000 and interest and duly recorded in the office of the Register of the County of New York in liber 827 of mortgages, page 34, is paid and I do hereby consent that the same be discharged of record.

Signed (John Doe)

There are two clauses, (which incidentally are usually combined into one) of which you should know. The first is known as the acceleration clause and provides that "the entire principal sum shall at the option of the mortgagee become due and payable after any default on the part of the mortgagor in carrying out the terms, provisions, and clauses of this instrument." Such a clause, in one form or another is found in almost every mortgage. It permits the mortgagee to declare the entire indebtedness due, if the mortgagor does not pay one installment of interest or principle on its due date, or shortly thereafter. Such a clause, provided it is accompanied by a reasonable grace clause, is of course just and fair. If the

mortgagor cannot pay one installment, it is probable that he will not be able to pay others, and the mortgagee should not be compelled to take a separate legal proceeding to enforce the collection of each installment.

Most acceleration clauses do not give the mortgagee power to declare the entire indebtedness due until a specific number of days after a default. The clause which sets forth the number of days is known as a grace clause. In New York, we usually provide the acceleration clause shall not be operative until ten days after a default in the payment of interest, and fifteen or thirty days after a default in the payment of installments of principle or taxes.

A mortgagor should not assume because his mortgage contains a grace clause that his payments under the mortgage do not become due until the expiration of the period of grace. They are due and payable on the day when the mortgage declares them to be due. A suit for their recovery may be started immediately after that day. The mortgagor cannot declare the entire indebtedness due until the expiration of the grace period, but he has an absolute right to do so immediately thereafter, and he may even refuse to accept anything less than the whole indebtedness if the mortgagor has waited until the end of the grace period to tender the installment due.

The small bookroom and its fittings

Continued from page 156

sufficient light to see well by or where the light falls from the wrong direction. They even persist in placing reading lights at the wrong side of easy chairs and bedsteads. The light ought to come from the left, preferably over the left shoulder. It is injurious to the eyes to have the light coming from the right side. A writing table ought always to be placed in front of or beside a window or, at least, where it gets a good left-hand light, and all reading lights should invariably be set to throw their light from the left side. There is no detail of bookroom equipment that it is more important to heed.

As a bookroom should be particularly light and cheerful, much can be done toward this end by using white or light-colored paint. Of course, if the room naturally has abundant light entering it, there can be no objection to using darker-colored paint or the natural wood. In this connection, however, it is just as well to remember that the backs of books absorb a lot of light *en masse*, although the individual bindings may be of bright colors. Books together are like crowds of people. A crowd always looks black or dark from a distance, even though many of the persons in the crowd have on light-colored clothes; just so a number of books seen together on shelves are more likely than not to present expanses of somber color. Then, too, there are the dark horizontal stretches of shadow between the tops of the books in each row and the bottoms of the shelves above.

Likewise, in order to counteract the inevitable loss of light through the books and shelf shadows, whatever wall spaces are free of bookshelves had better be light in color, whether papered or painted. For the same purpose, the curtains should be made in such a way that they will not interfere with the entrance of light. The whole window area should be allowed to let in light and not be partly blocked off and neutralized by hangings that come part way across it.

It will be found generally desirable to have the bookshelves extend all the way to the ceiling. This will give the composition of the room more coherence than if there were an area of free wall space above, a space apt to be ill-lighted, difficult to do anything with, and possessing a deadly attraction for all kinds of irrelevant bric-à-brac, unless the bookshelves are no more than four and a half or five feet high. Besides, the shelving all the way to the ceiling will probably be needed to provide space for the books. They have a way of increasing mysteriously and, if all the shelves are not needed at first, they certainly will be before long. A bookroom ought to provide a chance for its contents to grow. If there is space enough to require only the low shelving for books, the room is hardly small enough to be put in the category of *small* bookrooms.

As to pictures, anyone with the tastes and inclinations that prompt the creation of a small bookroom can generally be trusted to make an appropriate selection.

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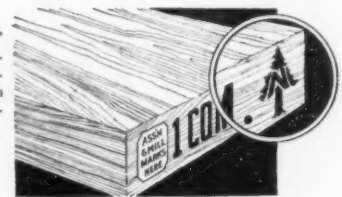
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- *North Carolina Pine Assn., Norfolk, Va.—North Carolina Pine
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- *Northern Pine Manufacturers Association, Minneapolis, Minn.—White Pine, Norway Pine
- *Southern Cypress Manufacturers Association, Jacksonville, Fla.—Cypress and Tupelo

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- British Columbia Loggers Association, Vancouver, B. C.
- American Wood Preservers' Association, Chicago, Ill.
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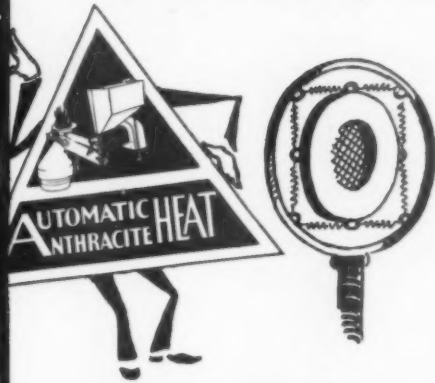
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NEW YORK



"Uncle Toby" in tans, scarlet, and brown makes an appropriate pitcher for autumn



"Mrs. Caudle" is a capacious creature, designed for pleasant uses in a household

The American Home furnishes a house

Continued from page 140

The built-in china cabinets are filled with the china and glass we have described, with, in addition, in the left-hand cabinet, on the top shelf a large pewter pitcher, suitable for milk or cider, and, balancing it, in the right-hand cabinet, a tall reproduction of a Liverpool pitcher, with a typical decoration of a rustic scene in black and white and the sharp nose and strong handle which always distinguish this type of pitcher. The cabinet shelves also display a service of square, ivory-white dessert plates with elaborate embossed borders and views of old English inns, printed from the actual plates used in "Coaching Days in England." Each plate has a different view, in black and white, with touches of color.

The mahogany cabinet holds jolly Toby jugs, copies of old Staffordshire pieces, as well as several reproductions of amusing Staffordshire animals. "Uncle Toby" is dressed in brown, with a scarlet waistcoat, and has a curled wig, while in his hands are a "leather bottle" and a goblet. The other jug is our old friend, "Mrs. Caudle," in natural colors, with brown bodice, pink-striped shirt, polka-dot apron, and the famous nightcap. The animal groups are naïve figures of a cow and calf, recumbent stag, etc.

The lighting fixtures of the dining room are brass wall-sconces, like those used in the living room. The room is

wired for a central lighting fixture over the table and a chandelier to match the sconces may be bought if desired.

Photographs by courtesy of Richard E. Thibaut, Inc., B. Altman & Co., John Wanamaker, R. H. Macy & Co., Rich & Fisher, Inc., Gimbel Bros., Mitteldorfer Straus, Hearstone Furniture Company, Lester Vaughan Pewter Company, Jas. McCutcheon & Co.

KEY TO PLAN FOR QUEEN ANNE DINING-ROOM

- Wallpaper
 1. All-wool Wilton carpet-rug
 2. Dining-room Table
 3. Armchair
 4. Sidechair
 5. China Cabinet
 6. Serving Table
 7. Teawagon
 8. Pewter bowl
 9. Pewter Candlesticks
 10. Painted Tray
 11. Pewter Coffee Set
 12. Curtains

CONTENTS OF CHINA CABINETS

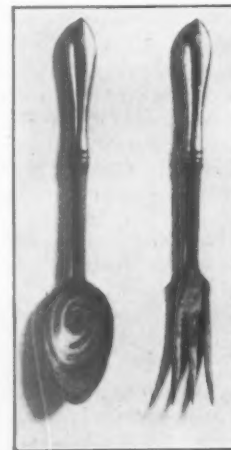
Right-hand built-in cabinet
 Liverpool pitcher
 Titian china ware
 Amber glass fingerbowls
 Amber glass goblets
 Square dessert plates
 Cups and saucers, Titian ware
 Covered vegetable dish

LEFT-HAND BUILT-IN CABINET

Large pewter pitcher
 Right platter, Titian ware
 Gravy boat
 Other pieces as in right-hand cabinet

MAHOGANY CABINET

"Uncle Toby" pitcher
 "Mrs. Caudle" pitcher
 Reproductions of Staffordshire animal groups

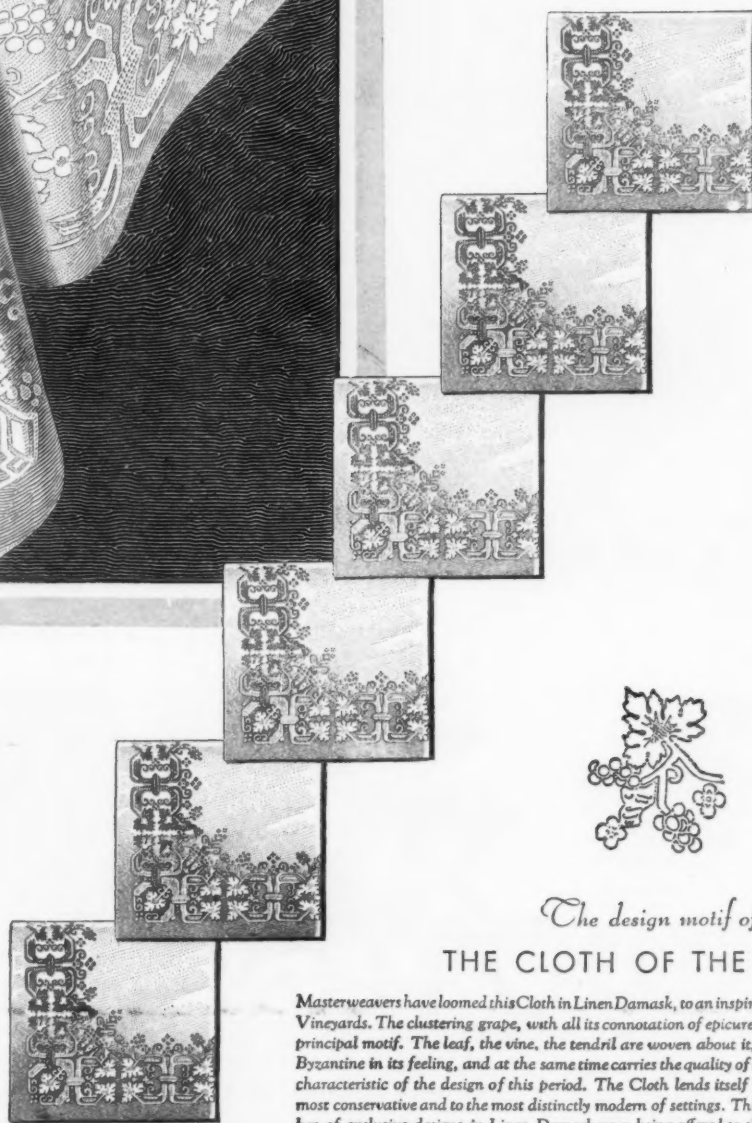


A salad set of wood, with pewter handles accompanies the large pewter bowl which is shown on page 158

Thanksgiving requires generous pitchers always, and here you may choose between Liverpool china and pewter



AT THE TABLE... *the Graciousness* of LINEN DAMASK



The design motif of
THE CLOTH OF THE GRAPE

LINEN DAMASK, spread upon a table, visualizes exquisitely the quality of graciousness that distinguishes hospitality. A mellow charm suffuses the fundamental correctness of Linen Damask for the table, yet all the opulent resources of contemporary design enhance this charm with subtle harmonies. For generations, a consummate artistry of the loom has characterized the Linen Damask cloths and napkins that have come from the hands of Irish and Scottish craftsmen. Among women to whom the appointment of the table is an essay in the art of personal expression, Irish or Scottish Linen Damask is a primary requisite.

In White, or Pastel Tints. Moderately Priced

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

Masterweavers have loomed this Cloth in Linen Damask, to an inspiration from Spanish Vineyards. The clustering grape, with all its connotation of epicurean pleasures, is the principal motif. The leaf, the vine, the tendril are woven about it, in a design that is Byzantine in its feeling, and at the same time carries the quality of modernity which is characteristic of the design of this period. The Cloth lends itself ideally both to the most conservative and to the most distinctly modern of settings. This is one of a number of exclusive designs in Linen Damask now being offered to the hostess of taste.

LOVELY LINEN
DAMASK TABLECLOTHS & NAPKINS
impressively correct

The Secret of GOOD COFFEE

is in the making



HERE'S how anyone can make good coffee every time. Made in glass like this coffee tastes as good as it smells. Ready under 5 minutes. It is not luck, it's science, reduced to ABC . . .

- A.** You start with a SILEX—fill lower bowl nearly full of water and start heat.
- B.** For every cup of coffee you are making put one heaping *teaspoonful*—not a tablespoon—in the upper bowl and set in place. Any brand of coffee you like so long as it is finely ground.
- C.** As water begins to bubble and boil, you watch it rise through the center tube into the top bowl. Stir a little and remove from heat.
- D.** Now watch the clear amber liquid flow back of itself into the lower bowl, taking all the delicious aroma and flavor, leaving behind the bitter injurious elements ordinarily extracted by boiling coffee.
- E.** Remove and invert upper bowl on its little cover which protects table, and your coffee is ready to pour as you see in the photograph.



The new model illustrated is delightfully modern in design. Operates just like the breakfast Silex familiar to thousands at home and abroad. For information on gas, electric and alcohol models of heat-proof glass, 4-cup and 8-cup capacity, write now to

TEAR OFF HERE

THE SILEX COMPANY
3 Laurel Street, Hartford, Conn.

Please tell me more about the new SILEX for

ALCOHOL GAS ELECTRICITY

I already have a Breakfast Silex

Name

Street City

New color schemes for old

Continued from page 157

things," and with this new found magic make modest simple rooms into smart ones that hum and sing with cheer and color.

What do your rooms need? There is a color to express just that. Are they small and dark? There is a color to make them appear larger and actually sunshiny and cheery. Are they spacious, many-windowed, and somewhat brazen in the sunlight? There is a color to soften, cool, and rest them. For every room and every purpose and every mood a color—so let's set out to find the right one.

Strange to say the most interesting and lovely new color combinations come from the modernists. I use the word "strange" because to most of us modernism has meant strident colors as well as bizarre designs. However, the modernists were the first to grasp the beauty of sombre colorings instead of contrasting hues and to realize the possibilities in the use of two or three tones of one color rather than sharply different hues in walls, hangings, and floor coverings.

Walls and woodwork, perhaps, have undergone the most radical change. Somewhere we had heard that ivory walls "were always good" and so for years, in simple little houses, in large houses, and in apartment houses we saw nothing but ivory walls, in living room, bedroom, and bath. Ivory walls in cheerless north rooms and ivory walls in south rooms where the sun poured in all day. Occasionally some rebellious soul flaunted gray walls, but most of our country went "ivory." Now walls have taken to the loveliest colors imaginable, and having seen them, we wonder why the absurdity of a single, universal color for all purposes in all rooms never before struck us. Here then are some of the new color combinations for walls and woodwork or, for that matter, color combinations that can be worked out in an entire room in furniture, draperies, and accessories.

Apricot with brown and copper; peach and lacquer red; primrose yellow with blue-green or turquoise; citron, lemon yellow or chartreuse green with silver and dark blue; primrose yellow with orange and silver; chalk blue, hydrangea blue, turquoise, and pencil blues with dark blue or blue-green; chartreuse and silver with dark blue and jade; lemon yellow with cream and tête-de-nègre; cream with lemon yellow and lacquer red; gray and black with touches of silver; robin's egg blue and mulberry; parchment yellow with dull red and terra cotta; dead white with oyster white and touches of copper and orange; tan with blue-green and violet; white with honey beige; honey beige with brown and black; buff with putty, blue-green, and dull orange.

These are some of the most popular of the new color combinations, and it would be nearly impossible to pick any two or three that are lovelier than the rest. All these colors, whether in paint, floor covering, or fabric, are

seen in dull, soft finishes and in those groups calling for unusual color combinations such as primrose yellow, orange, and silver, the orange or high color is used very sparingly, while all the yellows, blues, and greens are chalky, silvery tones. Very often the molding or woodwork is "picked out" in the darker or contrasting hues, thus giving a two or three tone woodwork effect.

Some of these color schemes, as for instance those combining the dead white, oyster white, and chartreuse and silver would, obviously, make old and shabby furniture and draperies seem even shabbier by comparison. However, any walnut or mahogany bedroom suite would take on new airs against an apricot and copper or peach and lacquer red background; any tired dining room suite warm up to coppery browns, dull lacquer reds, and mulberry; and any living room in the same old taupes and blues revive amazingly with some of the chalky blues and primrose yellows about them.

If you are fortunate enough to be doing over the entire room from floor to ceiling, however, do not be afraid to use some of the more daring new color combinations I have listed above for you. I have seen them all worked out to the smallest detail, and I can assure you that not only are they smart and charming, but easy to live with after the first excitement of their newness begins to wear off. The fear that new and different color schemes will not "wear well" prevents many of us from ever trying anything new and so we go on, year after year, with the same uninspired conglomeration of old golds, roses, and blues about us.

These same color combinations suggest many additional color notes that may be worked out in the smallest accessories. A squat brass bowl filled with orange bittersweet and placed in front of a large round copper tray would send a friendly gleam from some drab, dull corner. A frosty, silvery, pewter jug or pitcher is lovely with orange, yellow, and red flowers in it. Dull yellow tin pots for lustrous dark green laurel; a lettuce green hanging bookcase with shelves lined in chalky blue and edged with silver; yellow organdie curtains over orange organdie or peach voile edged and caught back with ruffles of chinese red glazed chintz; lemon yellow, gold, and chartreuse green pillows for the old blue sofa or dull gold, coppery brown, and terra cotta ones for the old taupe sofa—oh, there are no end of little as well as big ways in which to work the magic of some smart, new colors.

No need to shut our doors until next spring on all the gay, riotous colors of the summer we have left behind us. Let's bring some of it indoors with us for the coming winter days. Let's learn to use this magic and use it lavishly, making it express in every little detail of our homes our own charming, hospitable selves.





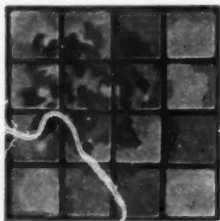
FLOORS SMARTLY DECORATED

as stylishly as you curtain your windows

DECORATE a floor? Sounds a bit adventurous to most of us who have lived so long with colorless, uninteresting surfaces underfoot. Still in this bright day our good taste tells us that floors should be more than merely something to walk on. Perhaps we've even made up our minds to "do something about it" the very next time we redecorate. But it's so easy to put things off, so hard to know just how to go about fixing up old floors even when we've half decided to use Armstrong's Linoleum.

That's where our Bureau of Interior Decoration, headed by Hazel Dell Brown, can be of real help. Our trained decorators will gladly work with you, show you complete room ensembles—draperies, wall effects, woodwork, and floors—not merely colors but actual materials. With these miniature

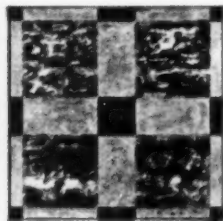
Armstrong's
Embossed Inlaid
No. 6092



schemes in front of you it's easy to visualize how each room will look, exactly which Armstrong Floor effect to choose.

Once you've decided on the color and pattern, the rest, as you know, is simple. A quick visit to a local linoleum, department, or furniture store . . . and a few days later your new Armstrong Floor is in place, firmly cemented over linoleum lining felt.

There's one nice good-house-keeping advantage when you decorate your floors this modern



De Luxe Marble
Inlaid No.
13001

Armstrong way. They stay decorated, keep their refreshing color and design for years without refinishing. Yes, they even lighten daily cleaning care. The Accolac-Processed surface is the reason. It's spot-proof, stain-proof. Light waxing and polishing maintain the satin-smooth appearance. Even in kitchens, baths, and halls, where

floors may need frequent washing, care is simplified. Simply renew the surface occasionally with Armstrong's Linoleum Lacquer. (Do not lacquer over wax.)

Why not learn more about the Armstrong way to decorate your floors, and about the special service our Bureau of Interior Decoration is waiting to render? It's really a fascinating story as told by Hazel Dell Brown in her latest book, "New Ideas in Home Decoration." Illustrated in full color. Just send 10c to cover mailing. (Canada, 20c.) Address Armstrong Cork Company, Floor Division, 923 Pine Street, Lancaster, Pa.

Look for the
CIRCLE A
trade-mark on
the back of each



Armstrong's Linoleum Floors

for every room in the house



at **3 A.M.**

.... past the crisis safely

A CHANGE . . . relaxed, regular respiration . . . at last.

The doctor nodded, and left the bedside.

Strain . . . on the white faces of the young father and mother, standing mutely by the door, changed to joy, as he said,

"Past the crisis safely."

"Medical aid can do so much—and nursing so much," said the doctor. "But in this case, without a third factor, I believe we should have failed to save your child."

"Third factor?" queried the father.

"Temperature—the constantly even 68 degrees of this room. Fresh air, gently and evenly warmed has been pricelessly valuable in saving Janet's life."

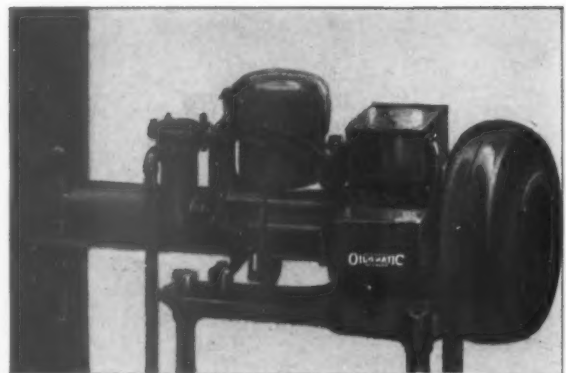
"We have a Williams Oil-O-Matic," said the mother.

"Yes, I thought so," continued the doctor, "and I wish more families had one. This clean, even warmth is a wonderful aid to daily good health for the entire family."

"Rooms too hot—and then too cold, lower resistance and cause much of winter's common respiratory illnesses."

The sensitive thermostat on Williams Oil-O-Matic maintains, in all weather, the temperature you wish, throughout your home. No attention is needed, no coal—no soot—no heating problem!

10 years beyond experiment—backed by the happy experience of more than 90,000 owners—Williams Oil-O-Matic provides the RIGHT answer to your heating problems. For small homes there is the lower priced Oil-O-Matic Junior. See your dealer today—give your home clean, safe, healthful Williams oil heat.



All Williams products are available on easy budget payment plans

NSG 11-9

WILLIAMS OIL-O-MATIC HEATING CORP.
Bloomington, Illinois

Please send me a list of Williams Oil-O-Matic owners who live near me. I want to ask their advice in buying an oil burner.

Name.....

Address.....

City and State.....

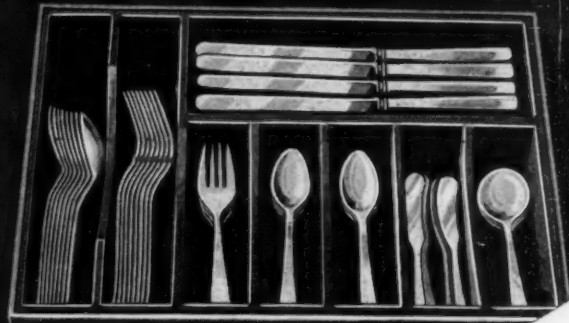
Tune In Williams Oil-O-Matics
Over WJZ, WGN and Associated NBC Stations, Tuesday 10 P. M., Eastern Standard Time, and Friday, WGN, Chicago, 8:30 P. M., Central Standard Time

WILLIAMS OIL-O-MATIC HEATING

Listed as Standard by the Underwriters' Laboratories

WILLIAMS OIL-O-MATIC HEATING CORPORATION • Bloomington, Ill.

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Sterling Silver
 Solid Silver $\frac{92\frac{1}{2}}{1000}$ Fine



NAVARRE
 Magnificent
 Louis XVI
 design.



JOHN ALDEN
 Lovely sim-
 plicity of
 distinguished
 character.



PRISCILLA ALDEN
 A charming
 Paul Revere
 adaptation.



WENTWORTH
 Smart mod-
 ernism at its
 best.



\$67.35 . . . 26 pieces of heavy, solid silver . . . enough for four people . . . in this unusual case with its separate sections for the various pieces. The case is sturdily made, walnut finished, lined with velveteen padding and spacious enough to hold up to 75 pieces.

THESE four charming patterns by Watson were selected by popular vote of twenty-thousand discriminating hostesses as authentically expressing American ideals of good taste in solid silver table ware. They harmonize perfectly with various periods of dining room decoration, and are reproductions of the best work of early masters of the silversmith's art — heavy weight, beautifully balanced and exquisitely finished. To examine and appreciate silver tea spoons in the design you prefer and with it a beautiful brochure; also details of the convenient Watson purchase plan.

THE WATSON CO., ATTLEBORO, MASS.
 New York 367 Fifth Ave. Chicago 37 So. Wabash Ave. Los Angeles 643 So. Olive St.



Exquisite Tea Ware
 to match these beautiful designs. Illustrated is the Priscilla Alden, priced at \$1.00 for the five pieces — tea, coffee, sugar, cream and waste. Seven massive tray — \$9.65.

THE WATSON COMPANY, ATTLEBORO, MASS.
 Please send me a brochure and tea spoon in the design. Also details of your Budget Purchase Plan.





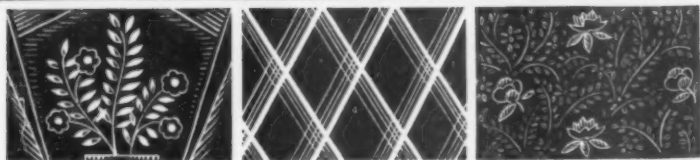
CLEVER REALTORS *know* the importance of WALLS

CLEVER realtors the country over have discovered that it isn't necessary to furnish smart model apartments throughout . . . Do the walls, hang the curtains—and the rooms come alive.

Well-chosen wallpapers—modern, semi-modern or classic—will start any new house on the road to chic, or revive the charm of an old house that now seems a little out of the movement . . . To refurnish would take a fortune—in money and time. To repaper costs little, gives old furniture a modern setting—and now this expert assist-

ance is to be had for the asking.

The consulting Decorators' Bureau maintained by The Wallpaper Association will advise as to the types of paper and the colors best fitted for your rooms. They'll also tell you where to get papers that are guaranteed against fading. For fifty cents they'll send you 50 large-sized actual wallpaper samples and two booklets, "How to Modernize Your Home" and "Which Wallpaper and Why." Write The Wallpaper Association of United States, 10 East Fortieth Street, New York.



The WALLPAPER ASSOCIATION

The half-timbered cottages of Normandy

Continued from page 142

one wall. Door and window openings were allowed for, and those members which were to provide the bracing and counter thrusting were introduced where necessary. They were then cut and carefully hewn to fit. This procedure was followed with the remaining three sides. After this, stone piers were built along the foundation walls, at proper intervals, for the support of the main vertical timbers, and after the placing of substantial horizontal members the framing was erected thereon and this as well as the heavy floor joists were secured by mortise and tenon and by solid pegging.

No nails or iron of any kind were used in these early structures. The spaces between the heavy timbers were filled in with mud plaster or brick nogging, and the foundations between the piers, with rubble or with home-made brick. The roof rafters were laid and the thatcher proceeded to his business. In case of removal, knocking out the mud or brick fill in the frame work and unloosing and detaching the timbers, was not a complicated matter nor did the thatch or roof rafters present great difficulty. Such, briefly, was the construction of the early half-timbered houses of Normandy and it is significant that we may yet see the originals holding their own against the wear of centuries. We cannot expect nor wish to build our houses to-day as these were built, but in our adaptations from the Norman we can at least emulate the early builders in the simplicity, frankness, and soundness of their construction. Needless to point out it is an economy in the end. A half-timbered house in order to mean anything should be honestly constructed—at least in its essentials—and there can be no successful attempt to imitate it by means of cheap subterfuges in wall and roof materials or by false half-timbering. This may yet leave us considerable latitude in design and detail and although in order to properly meet the demands of a modern plan important modifications are made necessary these need not carry us too far from the architectural spirit of the original.

The plan of the small Norman farm house suggests, of course, the interests and occupations of its master. He is first a dairyman. His barns are large and snug and his pastures extensive. Apple orchards surround his house, and he has constructed buildings for the storage and pressing of his apple crops, with a cellar large enough to take care of his cider and calvados. His dwelling is simply planned, and one and a half or two stories in height. There is the *salle commune*, or general living room, with its great fireplace. This room serves, of course, as kitchen too. The fireplace opening and mantel have in many cases preserved much of their old character and may be found constructed in brick, in stone, or in a combination of the two. I have seen a few massive stone lintels, but for the most part they are of wood. Brick is rather favored and may indeed be considered less "primitive" than stone, for I recall one mantel of fine proportions and of well-cut stone, which had been painted a glossy brick red and marked off with

brick points as neat and white as any in Philadelphia!

At one side of the fireplace and usually built into the wall is an alcove for firewood often with a low wooden gate. Within the last century, in those houses where the fireplace has not turned over its hospitable traditions to the modern coal stove, it has often been equipped with a polished iron hearth of rather graceful form which contains an ash drawer. The andirons are of iron polished to a dull nickel finish, as are the tongs, poker, and other implements. The cast-iron fire-back is frequently seen. The floor of this room may be of square red tiles, or of heavy oak planking, while the walls, unless covered by built-in cupboards, or closets, are of plain plaster and of a dull ivory tone. The ceiling is, of course, heavily beamed, sometimes plastered between the beams, and usually smoked to a rich umber. These ceiling beams are often whitewashed, and I remember one room in which they were papered in a Dutch tile design. There is the customary clutter of miscellaneous objects on the mantel shelf but, except for a calendar or two, a crucifix, or an occasional chromo, the walls are bare.

The oil lamp hangs from the ceiling over the circular oil-clothed table, and against the walls are the dresser with its gay spots of colored porcelain and shining copper, the grandfather's clock with elaborate face, a simple table, a settle, perhaps, and a few assorted chairs.

Doors open from this room to adjoining rooms such as are required for farm labor and storage and to a modest stair which leads to the small bedrooms above. These in the cottages are deeply covered and usually lighted by small dormer windows.

Among the older houses, particularly in the region about Caudebec, the roof is covered with thatch—with sometimes a row of iris planted along the ridge—but the small tile of brownish red color is much used and slates are common. Wood shingles are more often to be seen used across the gable ends that are most exposed to the wind and rains.

The windows are casements usually of three lights with rather heavy muntins, and the sash is painted white. Shutters, when existing, are of the simple board type, painted green or left to weather. The timbers are more often of weathered oak, although sometimes painted black, and it is noticeable that the spaces between vertical members are rarely more than one and a half times the width of the timbers themselves. These spaces are whitewashed from time to time. The Norman cottage reveals little of wrought iron, except in fireplace equipment. Hinges are simple and of ordinary strap iron.

The house usually stands back some distance from the road and is surrounded by its orchard. A vegetable garden is at the side or back of the house, and flowering vines are planted along its walls, as well as espaliered pear trees, which always create a decorative effect against a wall of stone or brick. The well, usually sheltered by a square pavilion of open (continued on page 176)



MRS. J. J. MITCHELL of the leading Chicago family, the former Miss Lolita Armour, expresses her rare individuality and colorful imagination in every phase of her life—from the supervising of her estate at Montecito, down to her use in decoration of sharp, clear contours, and vivid colors to achieve original effects.



Ever considerate of the comfort of her guests, Mrs. Mitchell equipped this guest room in "Daisy Cottage" at El Mirador, with Simmons Beds No. 1565, Beautyrest Mattresses and Ace Box Springs. She says, "Simmons equipment gives really restful rest!"

"I'm glad I can make my guests so comfortable at Santa Barbara" says MRS. J. J. MITCHELL the former Miss Lolita Armour



HIGH IN THE HILLS above Santa Barbara and the sea blooms "El Mirador," the California estate of Mrs. J. J. Mitchell.

Set in the midst of exquisite gardens, among the most famous in the world, are the main house and guest cottages. Of pink stucco with red tiled roofs and gay Chinese blue shutters, they are surrounded by salmon pink roses, and lavender wisteria clambors everywhere.

An old Chinese picture was Mrs. Mitchell's inspiration for this delightful room in "Daisy Cottage," which she furnished a year or so ago with Simmons Beds No. 1565 and matching Simmons furniture painted deep magenta, and trimmed with pottery green.

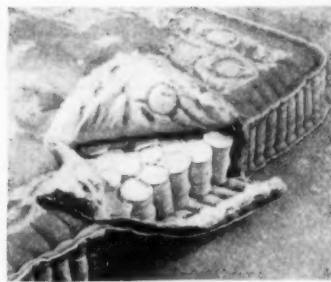
Mrs. Mitchell fitted her beds with Simmons Beautyrest Mattresses and Ace Box Springs. "I have found," she says,

"that Simmons equipment gives really restful rest! Besides, the Beautyrests are so trim looking with their firm, uncrushable sides!"

The marvelous Beautyrest Mattress is the choice of discriminating homemakers. Already nearly a million people enjoy its repose. Its unique inner construction insures perfect distribution of body weight. The Ace Box Spring is equally well-built and beautifully finished.

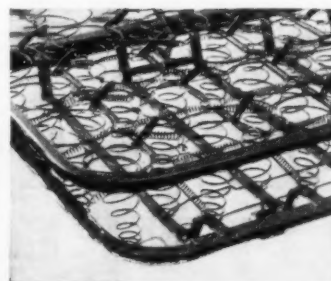
In furniture and department stores, Simmons Beautyrest Mattress \$39.50; Ace Box Spring \$42.50; Ace Open Coil Spring \$19.75; Beds \$10.00 to \$60.00. Look for the name "Simmons".

SEND 10¢ to the Simmons Company, Dept. C-14, 666 Lake Shore Drive, Chicago, Illinois, for "Bringing Beauty and Comfort to the Bedroom," a 40-page book containing photographs of the bedrooms of distinguished women, and valuable ideas for home decoration.



Simmons Beautyrest Mattress and Ace Box Spring, made by the world's largest manufacturers of beds, springs, and mattresses. Damask covers in six pastel shades, two patterns. The Ace Box Spring, likewise superbly constructed has damask cover, stitched sides and taped edges to match the Beautyrest.

The inside of the Beautyrest—the superior inner coil structure which makes this mattress supreme! Hundreds of closely packed, finely tempered coils, in separate pockets, insure individual action and keep sides from crushing. Over coils, thick upholstery and damask cover.



The Ace Open Coil Spring—amazingly resilient with an extra number of finely tempered coils. Small governor springs prevent side-sway. Banded border protects sheets.

SIMMONS

WORLD'S LARGEST MAKERS OF BEDS · SPRINGS · MATTRESSES



IF you love good pottery you will find keen moments of joy in these richly delightful, happily distinctive creations of Roseville master craftsmen.

Here are lines and curves and angles that have sprung right out of a many-sided spirit of artistry. Roseville potters live their craft and for more than a generation their handiwork has won the favor of those who appreciate charming things.

And exquisite indeed are the colors of these beautiful pieces. Subtle harmonies of pleasing tints and blending tones. Blue, gray, tan, rose, green . . . soft as the hues of twilight.

In Roseville Pottery there is a wealth of fascinating objects . . . for you to choose for yourself . . . or as a gift to someone near. There are flower bowls, vases, jars, candlesticks, wall pockets, jardinières . . . in many sizes and shapes. You will enjoy seeing them at the leading stores, where they are on display.

The story of pottery is interestingly told in the booklet, "Pottery". . . A free copy is awaiting you . . . Write for it

THE ROSEVILLE POTTERY COMPANY, Zanesville, Ohio

**ROSEVILLE
POTTERY**

The half-timbered cottages of Normandy

Continued from page 174

timbers, is always a quaint feature of the Norman farmyard.

The restoration and repair of the old Norman houses vary in character with the purse and taste of their owners. Many of the finer examples are being carefully preserved by those who have the means to afford the cost this involves. The French government has the authority to decide, through a specially appointed commission, whether or not a building may be termed a *monument historique*. If it receives this classification, the owner can no longer sell it or modify it without the government's consent. Thus the indefinite preservation of a number of important and unique buildings is assured to France.

Appreciation of the beauty and architectural importance of these Norman houses is general among all but the majority of those who live in them. Many of the Norman farmers to-day are eager to abandon the old *chaumière* and build for themselves a

very different type of dwelling, that grows more numerous every year. This is invariably a small box-like structure, usually two tallish stories in height, and characterized by perfect, undeviating symmetry in both plan and design. The roof is of even, thin slate, of composition shingle, or flat and of tin with copings. The walls are of red brick or of concrete block stuccoed and painted a dull brick red. The never used axial doorway is reached by several cement steps, and sheltered, (when this luxury can be afforded) by a small glass and metal hood somewhat reminiscent of those over the side doors of cheap hotels.

Such a house is the gnawing envy of many a farmer still obliged to live under a thatched roof, and I fancy it would be wildly sentimental to imagine that his neighbor in the fine brick residence ever suffers a moment of longing to return once again to the appealing old half-timbered cottage of his ancestors.

A choice of lovely linens

Continued from page 148

constant laundering. So an extra dozen may well be included in the napkin supply.

Those who follow the most meticulous dictates of etiquette will rejoice to learn that the napkin need no longer match the cloth in pattern as long as its quality and color are the same. Perhaps this extra dozen may be in the new oblong size, eighteen by twenty-seven inches, which takes the place of the very large square which of old was used double.

In choosing from the bewildering range of patterns and colors which make modern damasks such works of art, the ensemble effect of china, silver, glass, and linen must be visualized, for suitability to purpose and surroundings is the very foundation of good taste. The bride who furnishes her dining room in the pine, maple, or cherry of early pioneer days will delight in the "Good Ship Mayflower" pattern on her tablecloth. The home with the more ceremonious furnishings of a later era calls for such patterns as the Indian Scroll or the distinctive motifs of Chippendale or the Adam brothers to complement its mahogany. For the modernistic room, a cloth reflecting this vivid influence from its well-styled and interesting geometric pattern may serve as the background for the radical notes in the twentieth century glass and china.

Some of these patterns may be had in white only. Others include as well the range of rainbow hues which are now considered correct for even the most formal type of dinner. It is small wonder that these lovely pastels have aroused so much interest, for their colors are marvels of the dyers' art and being dyed in the yarn before weaving they are usually fadeless, though it is wise to lean on the reputation of a house of integrity in buying colored damask. The cloth may be of a solid color with self-toned pattern—soft yellow, azure blue, the

green of opening buds in springtime, peach, lavender—any color to blend with any decorative scheme is available. Neutral tones may be preferred—the ivory or gray, which forms a charming background for any dinner service, a tint from the range of browns and beiges. The combination of white with color shows up effective and lovely patterns, while up in the luxury class come the hand-painted cloths where the design woven in the white surface is delicately tinted with fast colors.

If one mistrusts the laundry and dares not risk the possession of one of these colored treasures, choice may fall upon the natural linens, which have always enjoyed wide favor. To keep the original shade of these unbleached materials even after repeated sunnings, one of the linen houses has put out a preparation easily used like bluing.

The hem on damask table cloths and on the napkins should be very narrow, always hand sewn with a fine overhand stitch, so that the cloth will launder well and the hem be neater and wear longer. Many stores will have this work done at a nominal charge if desired. Where a monogram is used—and this is optional—it often hangs over the edge of the table, opposite the entrance to the dining room.

As much care should go into the selection of the everyday napery as is given to the finer pieces. For while color, pattern, and price are the usual considerations in this style-conscious age, the quality and finish determine the life of the purchase. Good linen has considerable weight and is sold by weight. When it is stiff and creases easily it may contain much dressing. The weave underneath may be quite loose and open so that when the dressing is washed away the cloth will lack body and wear out (*continued on page 178*)

ATWATER KENT RADIO

SCREEN-GRID



SO REAL

*she stole away
on tiptoe*

JUST the other day we heard of a woman who stopped at a friend's to call. She was about to ring the door bell when she heard unfamiliar voices within. After listening a moment she tiptoed away, saying to herself: "They have guests; I'll call some other time." Guests? Yes, indeed—but they were in a broadcasting studio far away. Such is the reality—the un-mechanical perfection of Atwater Kent tone.

On the Air: Atwater Kent Radio Hour, Sunday Evenings, 9:15 (Eastern Time), WEA network of N. B. C. Atwater Kent Mid-Week Program, Thursday Evenings, 10:00 (Eastern Time), WJZ network of N. B. C.

ATWATER KENT RADIO

SCREEN-GRID



SO MUCH BETTER

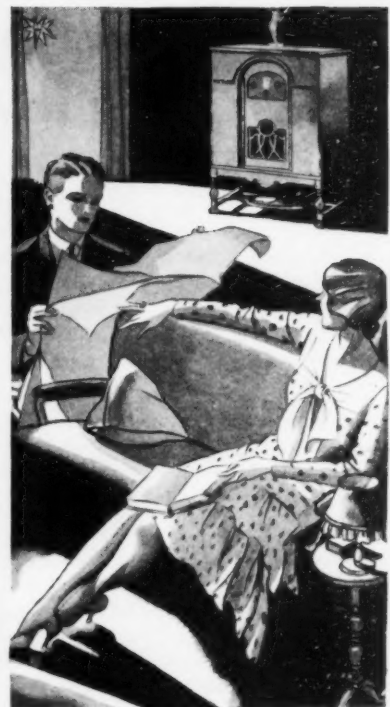
*there's just no room
for argument*

IT'S not merely the wonderful Screen-Grid tubes. It's the way the new tubes are *completely used* to make radio so much more enjoyable that there is no room for argument. You get more stations and more distant stations, and separate them with needle-point precision. You get clearer, richer, Electro-Dynamic tone—from the trill of the piccolo to the lowest bass. You get more volume than you can use, controllable at will. And you *don't get any hum!*

Write for illustrated booklet
of Atwater Kent Radio

ATWATER KENT RADIO

SCREEN-GRID



SO BEAUTIFUL

*—with your own choice
of cabinets*

NOW you can have a cabinet just like your neighbors'—or as unlike it as your home differs from theirs. With Atwater Kent Screen-Grid Radio you make your own selection instead of being restricted to one or two designs. Highboy or lowboy, simple or elaborate, sliding doors or swinging doors, or without doors, for a large room or a small room—now you do the choosing, just as you choose other furniture for your home.

ATWATER KENT MANUFACTURING CO.
A. Atwater Kent, President
4823 Wissahickon Ave. Philadelphia, Pa.

Gives even the least expensive Rug That Feeling of Luxurious Softness

YOU notice it the moment you step into the room! An all-enveloping sense of quiet elegance and ease. The rug gives beneath your feet with the responsive yielding of deep, rich pile. Yet it may be but a simple domestic rug laid over an Ozite Cushion!

This wonderful Ozite Cushion which lends such velvety softness, is really a fine thin hair mattress for your carpet. By protecting the fabric it also adds vastly to the wear. Unbelievable as it sounds—Ozite will actually make your rugs wear three times as long!

Ozite Rug Cushion is sold and recommended in all stores selling floor coverings. Examine it carefully: dark brown, with orange binding imprinted "Ozite," and marked like a waffle, in squares. The name Ozite comes from the patented process used in sterilizing the washed hair with ozone, the very foundation of Ozite quality—which cannot be imitated. You can prove Ozite in your own home, at our risk. It is guaranteed to give absolute satisfaction.

YOU'LL FIND THAT OZITE RUG CUSHION:

Never loses its springiness.	Outwears a dozen rugs.
Stays flat—never lumps or curls.	Remains clean, sanitary, odorless.
Needs cleaning but once a year—by vacuum.	Evens old floors; blankets cold ones.
Is absolutely mothproof; fire-resisting.	Makes laying floor coverings easy.

The standard rug and carpet cushion in Europe, Canada, and the United States

Ozite

Rug Cushion

Pat. Sept. 9, 1924

Free—Send for sample and valuable booklet

Adds luxurious softness —years of wear

CLINTON CARPET CO.
130 N. Wells St., Chicago

Please send free sample of Ozite booklet, "The Proper Care of Rugs and Carpets." H-119

Name.....
Address.....
City.....
State.....

A choice of lovely linens

Continued from page 176

quickly. A fabric made of the flat curling "tow fibers" of the flax is more likely to become fuzzy after laundering than pieces made of the long lustrous "line fibers." The dressing covers up the fuzz at the start but if the finger nail is pressed against a heavily dressed cloth the sizing will declare its presence by flecking off. Linen should feel smooth and leathery. It should be tough but yielding. A close all-over pattern is better for hard use than a wider design for the different types of weave sometimes shrink differently and puckering results. The best insurance against disappointment is to buy of a house which values its reputation. By waiting for the annual sales of such establishments, most gratifying values can be obtained.

In the small luncheon cloth, which does duty interchangeably for the breakfast nook, the home luncheon, or the meal on the porch, more vivid colors are permissible than in more formal service. Colored damask or white with bright-hued borders is effective. The embroidered Italian linens, too, are moderate in price and satisfactory in wearing qualities. The appliquéd linens and exquisite hand blocked French versions are especially pleasing at the al fresco meal as their soft darker colors prevent any glare from annoying the diners.

Sets of doilies with runners or centerpieces to match will always hold their own for the simple service of a midday meal. And where tiny hands at the table complicate the laundry problem, they are ideal, and it is quite customary to use them at breakfast as well. From simple varieties, colorful or simply embroidered in self tones of white or natural linen, these sets run into luxurious real laces and exquisite hand woven linens for the most elaborate of luncheons.

An unobtrusive but necessary part of the table equipment is the silence cloth which gives to the damask-dressed table such a note of luxurious comfort. This pad may be of double felt or of quilting, and many hostesses prefer that it be cut to just cover the table at its usual size. When extension leaves are added, an additional section of the silence cloth is also added. The newest development in these pads is one which is heat and moisture proof and which does away with trivet or asbestos pad under the hot platter or dish.

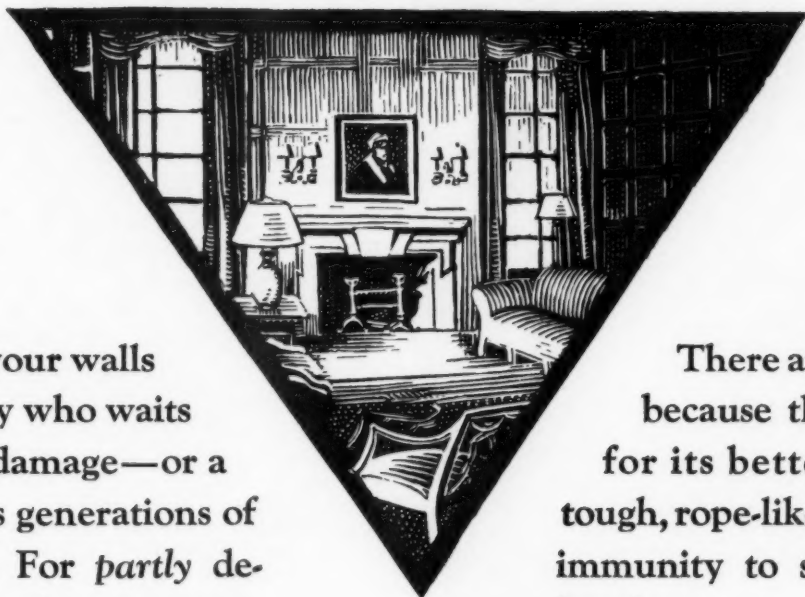
In speaking of linens for the home we must not overlook a new luncheon set and dinner cloth although not of linen that are being put on the market. These are made of flexible fabric with a waterproof surface in damask design with the edges hemstitched so that to all intents and purposes they look like damask cloths. The material is easily cleaned, does not stain, and wears extremely well, and for the breakfast nook or the luncheon table, especially if there be children, one cannot imagine anything more satisfactory for the busy housewife than these cloths, which, when soiled only need a damp cloth rubbed over them to make them fresh and clean. A fifty-four inch cloth costs only \$3.25 while the luncheon set with oblong doilies comes at \$2.50 and both may be had in almost every color it is possible to imagine.

Every department of the home is riding that intangible force we call "style" to greater attractiveness than ever before and the dining room table is no exception. With the wide range of prices in which so many lovely linens and luncheon cloths can be bought to-day, any table no matter how simple, can be an artistic triumph, and this may be achieved without straining the limited budget.



In this lacquered cloth there is much of the beauty as well as design of the cloth it copied (Courtesy of Wellington, Sears and Company)

PUT A FRIEND—NOT A FOE— WITHIN YOUR WALLS



Hidden within your walls may be an enemy who waits to cause untold damage—or a friend who gives generations of faithful service. For *partly* dependable pipe is always a menace, no matter how high a price you pay for it. Only *completely* dependable pipe like Reading Five Point pipe is truly safe.

For ages, one pipe material—Genuine *Puddled* Wrought Iron—has been famous for its ability to withstand *all* the forces that cut down pipe endurance. Puddling—the kneading and working together of pure pig iron and silicious slag inside a flame-filled furnace—gives every inmost fiber of the metal a rust-proof coating.



There are no leaky joints, because this pipe is noted for its better threading. A tough, rope-like structure means immunity to strain or sudden breaks.

And the price of Genuine *Puddled* Wrought Iron Pipe represents only a small increase over the price of cheap, inferior pipe!

No substitute for Genuine *Puddled* Wrought Iron Pipe has stood the test of time. Because all so-called wrought iron is not genuine *puddled* wrought iron, Reading protects you by placing the Reading name and spiral knurl mark on every piece of Reading Five Point Pipe.



COUPON

Dept. H, Reading Iron Company,
Reading, Pa.
I want to know more about the safety and economy of Reading Genuine Puddled Wrought Iron Pipe. Without obligation, send me your book, "Pipe Pointers".

Name

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Cleveland
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San Francisco
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READING IRON COMPANY, Reading, Pennsylvania

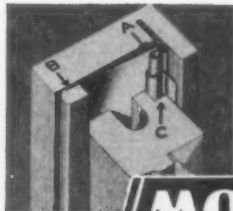


Do Your Doors and Windows LEAVE YOUR HOME WIDE OPEN?

IS your home hard to heat? On cold, windy days does it seem to you that discomfort is forever forcing its icy fingers into every room?

You may not realize it, but enough cold air pours in through the cracks around windows and doors to replace the entire air in the average home as much as three times every hour. Think of it forcing the expensively heated air out of each room every 20 minutes. And with this cold air pours in dust, soot, grime . . . everything that makes housework a drudgery.

Many thousands of home owners have discovered that the easiest and most economical way to remedy these trying conditions is to have Monarch Metal Weatherstrip installed. They have also learned that no other investment they could make in their homes pays as large dividends in comfort, fuel economy and laborsaving.



Genuine Monarch equipment has patented *tubular, interlocked and adjustable* features. Impartial laboratory tests have repeatedly verified the outstanding efficiency of these Monarch principles.

Monarch not only guarantees material and workmanship, but also guarantees that its weatherstrip will maintain *maximum efficiency* for the life of the building. Yet, the actual installation cost on Monarch on either wood or metal windows is *surprisingly low*.

Phone one of the 150 Monarch licensees and have him explain how this superior weatherstrip can be installed in your home without the least discomfort. Also ask him about the convenient Monarch budget Payment Plan.

Or, if you prefer, we will send you the complete Monarch story in our booklet, "Where Heat Economy Begins."

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MONARCH
METAL WEATHERSTRIP
Controls the Air

MONARCH METAL WEATHERSTRIP CO., 5064 Penrose Street, Saint Louis
Yes, you may send me your free book, "Where Heat Economy Begins"

Name _____ City _____

Address _____ State _____



Finding a home in a deserted schoolhouse

Continued from page 154

door that gives access to it. From the tiled level there are three steps up to a small landing, from which the living room is entered. At the left, on the same landing, one is surprised to see a small open stairway, which leads to Mr. Morrill's study, an ample room over the entrance, where there is an excellent sky-light. An aged oak of great size gives sheltering shade in season, and creates a restful atmosphere of seclusion, silence, and solitude in that room hidden so cleverly beneath the peaked roof of the old red schoolhouse.

Entrance to the cellar is also gained from the long narrow vestibule. On the lower level, at the left, an old-time battened door gives access to stairs leading to that very necessary part of the little home. The cellar is carefully arranged, well lighted, and as cleverly utilized as modern cellars are meant to be.

A fine pipeless furnace supplies the heat, requiring but four and one half tons of coal per season, for perfect comfort. On the main floor, at the left side of the door which opens from the vestibule landing, to the living room, is the bathroom. Bathroom accessories such as towel bars, soap dishes, tooth brush and glass holders are recessed into the tiled wall, which is soft antique green in color.

The bathtub is sunk to the floor level, with the shower overhead. All other fixtures are so placed and so well devised that appearance of cluttering is eliminated. The floor tiles of old designs in harmonious coloring help to develop and hold together the suggestion of primitiveness in the entire scheme of that floor.

In the other corner of the main floor, south of the living room, there is a model kitchen, which is a marvel of planning to save steps. It contains many required appointments usually allotted to very modern kitchens of much greater size.

Only an architect working out a scheme for the miniature kitchen of his own house, could have accom-

plished all of it without giving the room the appearance of being over full. There is comfortable floor space. The variety and efficiency of built-in devices facilitate cooking, and make of it a pleasure. In one corner, somewhat elevated from the floor, and partly recessed in an outside wall, are an air cooled closet, and an ice box. It is a scientific, architecturally correct part of the kitchen, which would prove a joy to many other economical home keepers.

The living room, which forms the central point of interest in this small house, is amazingly spacious. It appears even more expansive because of the high arched ceiling, which was a rare and interesting part of the old school room. Mr. Morrill succeeded in making the most of limited space by emphasizing that exceptional feature. In its dignified simplicity, there is that inexpressible charm that ever abides with things built to endure and that comes down to us bearing associations of another day when life was simpler.

In this room there is an impress of fineness, harmony, fitness, the arrangement showing most careful thought and studied plan. Antique rugs cover in luxurious fashion the oak floor of broad, random width boards, mellowed with age and polished by long years of use. Unusual and odd pieces of comfortable old furniture invite one to stay once he has entered its hospitable door.

The somber textured walls form a correct background for several handsome wall panels of ancient design and make. Colorful antique hangings of decided richness with other equally adaptable furnishings bring color and a fine sense of comfort and livability. Skill in placement and manner of use prevents the appearance of crowding which one instinctively expects when entering so small a home.

And then there is the porch—a valuable part of the house, but most unassuming in style and structure. Surely the art of adapting simple things (continued on page 184)



Here will be seen the addition that was made, which does not disturb the old roof line



*Here's a roof
that gives you*
BEAUTY plus DURABILITY
at little cost!

To make the
old home new

Use Genasco Latite Shingles over your present weatherboarding or wooden shingles. New and lasting beauty—never need painting—and they afford added protection.

There's an old-time saying, "Beauty is as beauty does." This applies with particular force to roofs. For beauty itself is not enough. Your roof must withstand the onslaughts of the elements, day in day out, for years and years to come. Blistering sun—raging winds—deluging rains—ice, snow, and frost—must not break down its resistance and protective qualities, nor mar its attractiveness.

A roof laid with Genasco Latite Shingles provides all the protection you require against the elements. These shingles are made in the following colors: Red, Green, Blue-Black, Mix-Tone, Chinese Red, and Sea Green. They retain their color and beauty for years. No need for ever staining or painting them.

You can select a color and size in Genasco Latite Shingles, to harmonize with any type of architecture or landscape background.

Genasco Latite Shingles are made of tough, long-fibred, asphalt-

saturated felt, coated on *both sides* with Trinidad Lake Asphalt Cement. This prevents their deterioration, insuring long service. The sealing on the underside, known as "Sealbac" makes for closer adhesion of the shingles on the roof.

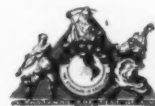
Another feature—exclusive in Genasco Latite Shingles, is the patented "key" which locks the shingles closely together and which makes the roof lay tight and stay tight.

Genasco Latite Shingles are particularly suitable for re-roofing, because they can be laid right over the worn-out roof, avoiding the dirt and expense of tearing it off.

Whether you are thinking of roofing or re-roofing—no matter what type of building—it will pay you to investigate Genasco Latite Shingles. Here's an easy way to do it. Just fill in the coupon below and mail to-day.

The Barber Asphalt Company

New York St. Louis Philadelphia Kansas City Chicago
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The front views of the Genasco Latite Shingles show the attractive non-fading colors. Invisible on the completed roof, the patented "key" on the back of every Genasco Latite Shingle locks each shingle securely to those underneath. The back view shows how the key locks. The turned-under corner makes a double-thick butt that adds distinction to the completed roof.

Genasco
Reg. U.S. Pat. Off.
Latite Shingles



THE BARBER ASPHALT COMPANY
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Please send me, without obligation, full information about Genasco Latite Shingles, and name of the nearest concern which will furnish estimate of cost for roofing or re-roofing my home.

Name
Address

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square deal
when you buy
from a
**4 SQUARE
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The Sign of CONFIDENCE
identifies the
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THE advent of 4-Square Lumber—packaged and guaranteed—is rapidly changing the nation's ideas about lumber buying.

Now anyone can buy lumber with *positive assurance* that he is getting *exactly* what he pays for.

There can be no *doubt*. No *uncertainty*. No *question* when you buy 4-Square Lumber from the *4-Square Dealer*.

You get not only fine, *seasoned* lumber, accurately manufactured by refined processes; not only clean, usable lumber—*packaged* and *protected*; not only lumber that has been cut to *exact* lengths and trimmed *precisely square* at each end to eliminate needless hand trimming. You get—

in addition—absolute assurance that

the *species* of lumber and the *grade* of lumber you pay for is actually delivered.

Every package of 4-Square lumber is labeled with the *specie* and *grade*—and Weyerhaeuser guarantees that what is *marked* on the label is *contained* in the package.

That is why we say "Buy 4-Square Lumber from a 4-Square Dealer." For the dealer who sells 4-Square Lumber has taken his stand on this platform of square dealing. He is a good man—and a safe man—to go to—not only for lumber, but for all other building materials as well.

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Species and Grade are Marked and Guaranteed

TRIMMED SQUARE.. PACKAGED.. READY TO USE.. GUARANTEED

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An achievement in heat saving. An essential part of the complete, modern heating equipment. The thick, flexible insulating blanket for walls and roofs of houses.



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Bringing the economies of scientific planning, large-scale sawing and waste elimination to any manufacturer requiring containers individually designed to fit standard products.



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A service to Public Utilities, from large dependable stocks of the finest Idaho Red Cedar Poles for telephone and electric transmission.

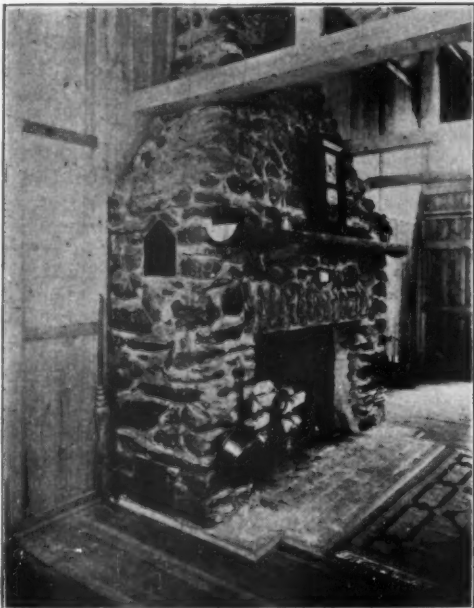


24-HOUR SERVICE
An achievement in modern lumber handling through a chain of Distributing Plants strategically located to fill America's emergency lumber need; almost over-night.

Furnace-like Heat from a Fireplace? Yes—Guaranteed!

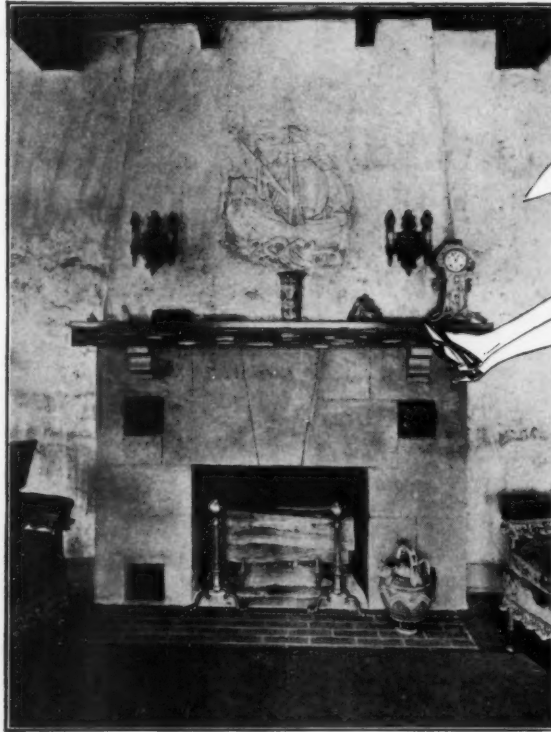
WITH the Heatilator you can so build or remodel* your fireplaces—with trifling if any added expense—that they will give heat equal to that from a warm-air register. You can delay starting your furnace till much later in the fall, and then let it go out earlier in the spring—without sacrifice of health or comfort.

The charm of your hearth fire will be enriched by the more practical loveliness of abundant glowing heat—heat enough to warm the whole room or house. This is virtually impossible with old-style fireplace construction.

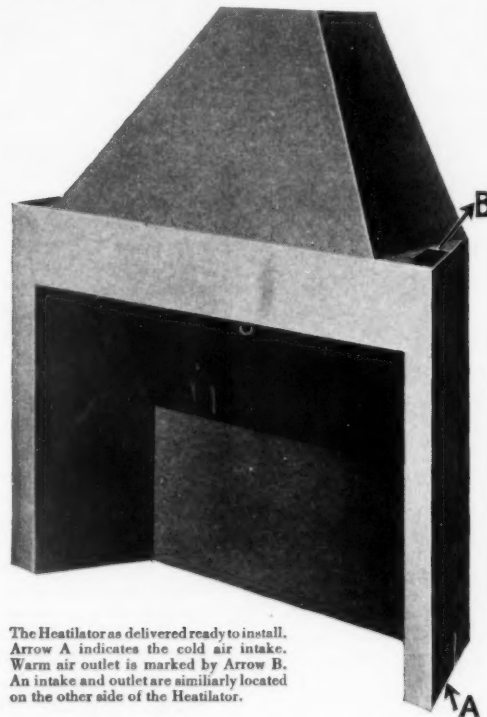


The illustration above shows an unusually picturesque Heatilator-fireplace installed in the home of Mrs. E. C. Bruce, Glynn Island, Brunswick, Georgia.

The Heatilator saves that immense volume of heat which, in ordinary fireplaces, is lost in the chimney, and sends it into the room. The Heatilator is a heavy rust-proof, double-wall metal form set into the fireplace masonry. Its scientific design fully controls the construction of the fireplace proper, so that you are absolutely certain of proper draft, good burning quality and total absence of smoke. The double walls form a heating chamber connected with



The Heatilator Unit does not limit in any way, the design of the fireplace. Here is a beautiful Heatilator-built fireplace in the home of G. B. Roulet, West Hartland, Conn.



The Heatilator as delivered ready to install. Arrow A indicates the cold air intake. Warm air outlet is marked by Arrow B. An intake and outlet are similarly located on the other side of the Heatilator.



Plan now—in building or remodeling—to make your fireplace satisfy forever.

the room by inlet and outlet grilles, hidden or used as part of the mantel design.

Circulating air takes up the otherwise waste heat from sides, back and top of the fire box. 90 cubic feet of air per minute, averaging 250° F., come from the outlet grilles when the fire is reasonably brisk. Thus all the air in a room 20 ft. long, 12 ft. wide, 9 ft. high, is circulated through the Heatilator every 24 minutes. In addition, the directly radiated heat itself is likely to be greater than in old style construction, because of correctness of design.

The Heatilator is complete up to the chimney flue and more than pays for itself in savings in damper, smoke-chamber, fire-box, labor and fuel. Thousands of Heatilators have been installed without a single failure. We fully guarantee satisfaction or will refund the purchase price with a liberal bonus for removal and return.

Countless old-style fireplaces either cannot be used at all because of smoke or with practical comfort because of heating deficiency. If you use Heatilators, you will be absolutely sure of satisfaction. Is there any wonder that the Heatilator is revolutionizing fireplace construction everywhere?

Write for particulars without obligation. Or send 25c for handsome new Planbook of Modern Fireplaces. Mailed free if you include with inquiry name of architect, mason or dealer.

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

Heatilator Fireplace Unit

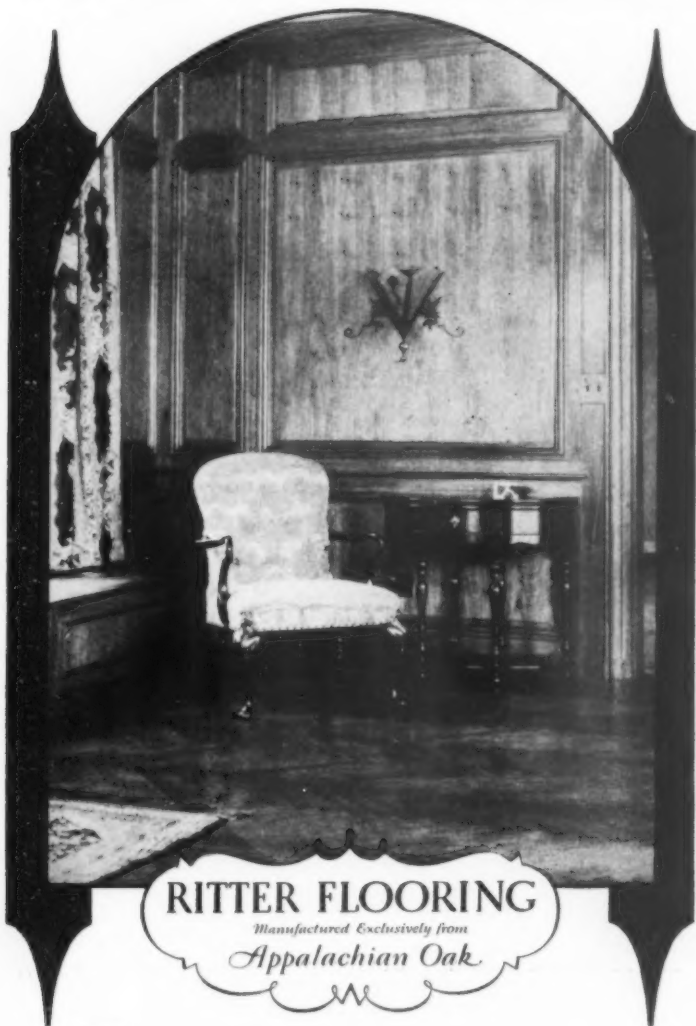
*The economical use of Heatilators for remodeling is a development recently perfected. With Heatilator, remodeling is less expensive than many people think. Special planning assistance will be given, without charge. Mail coupon for particulars.

HEATILATOR COMPANY, 564 Glen Ave., Colvin Station, Syracuse, N. Y.

- Please send particulars, without charge or obligation.
- We plan to build..... remodel..... (which?)
- I desire a copy of the new Planbook of Modern Fireplaces and either enclose 25c or the name of our architect, mason or dealer.

Architect.....Mason.....Dealer.....

Your Name..... Address.....



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Manufactured Exclusively from
Appalachian Oak

Choose Your Oak Flooring as you would an Oriental!

Just as no two kinds of rugs are alike, no two brands of oak flooring are the same. They look different. They are different!

Ritter Appalachian Oak Flooring is instantly identified by its remarkably uniform grain and velvet-like texture.

It is rich in its enduring beauty -- doubly desirable for the exclusive charm it bestows year after year, generation after generation. Luxurious, yet conservative!

Consult your architect. He will tell you how Ritter Appalachian Oak will harmonize with the other fine appointments in your home.

W. M. RITTER LUMBER COMPANY
Largest Producers of Appalachian Hardwoods
GENERAL OFFICES: DEPT. A. H., COLUMBUS, OHIO



Finding a home in a deserted schoolhouse

Continued from page 180

delightfully is here expressed in substantial and practical manner. Because the porch faces on the garden side, a fine seclusion is obtained which makes of it an excellent dining room. There is a dull red-tiled floor, and built-in flower boxes of stone-rough stucco outline all of the outer edge. Filled with growing and blossoming plants, the garden is brought into the house to lend an atmosphere of home-like comfort.

When severe weather prevents serving meals on the porch, a table hinged against the wall of the living room serves. This table was designed

by the owner to economize on space and to make housework easy.

When the season warms, and beauty comes again to the outside world, the living room and the porch adjoining are opened to the garden. An additional feeling of size is thus given to this diminutive but altogether perfect house. Leading from the street to the main entrance there is an irregular path of stepping stones.

Altogether satisfactory has been this home making adventure, as all such ventures may be if one will but make use of simple things and be content with comfort rather than display.

If you have no fireplace

Continued from page 141

accessories having a common purpose. If a room lacks such a center of interest, it gives the impression of being inhospitable.

In planning any room, the first thing to consider is the background. This is particularly important in the room which lacks a fireplace, for the warmth which has thus been lost must be supplied by the walls, the windows, and furnishings. Choose wall coverings or papers with backgrounds of buff, yellow, or salmon pink for rooms with northern exposures, and warm gray, yellow-green, or blue for southern. Paint the woodwork white or the same color as the walls; the latter scheme, by eliminating a network of wood trim lines, helps to give a feeling of spaciousness and restfulness to a small room. If the ceiling is low, it should be the same color as the walls, or just a shade lighter; this is a great help in giving the effect of height.

In a room without a fireplace, the principal grouping is usually along the longest wall space, though this may often be varied very effectively by placing it under a window.

The most popular center for any group of visitors is usually a couch or divan. This may be placed against a long wall space, under a long, low window, or in a corner, though this last arrangement is likely to have a somewhat cramped and huddled appearance. If the room is very large, or the divan is the miniature size made for apartments, it may be placed at right angles to a window, with a long narrow table back of it. Such an arrangement would have no special point unless there were something worth looking at outside the window. In a room one side of which is lined with bookshelves, the divan may sometimes be placed against the shelves, even if it obscures a few of the books.

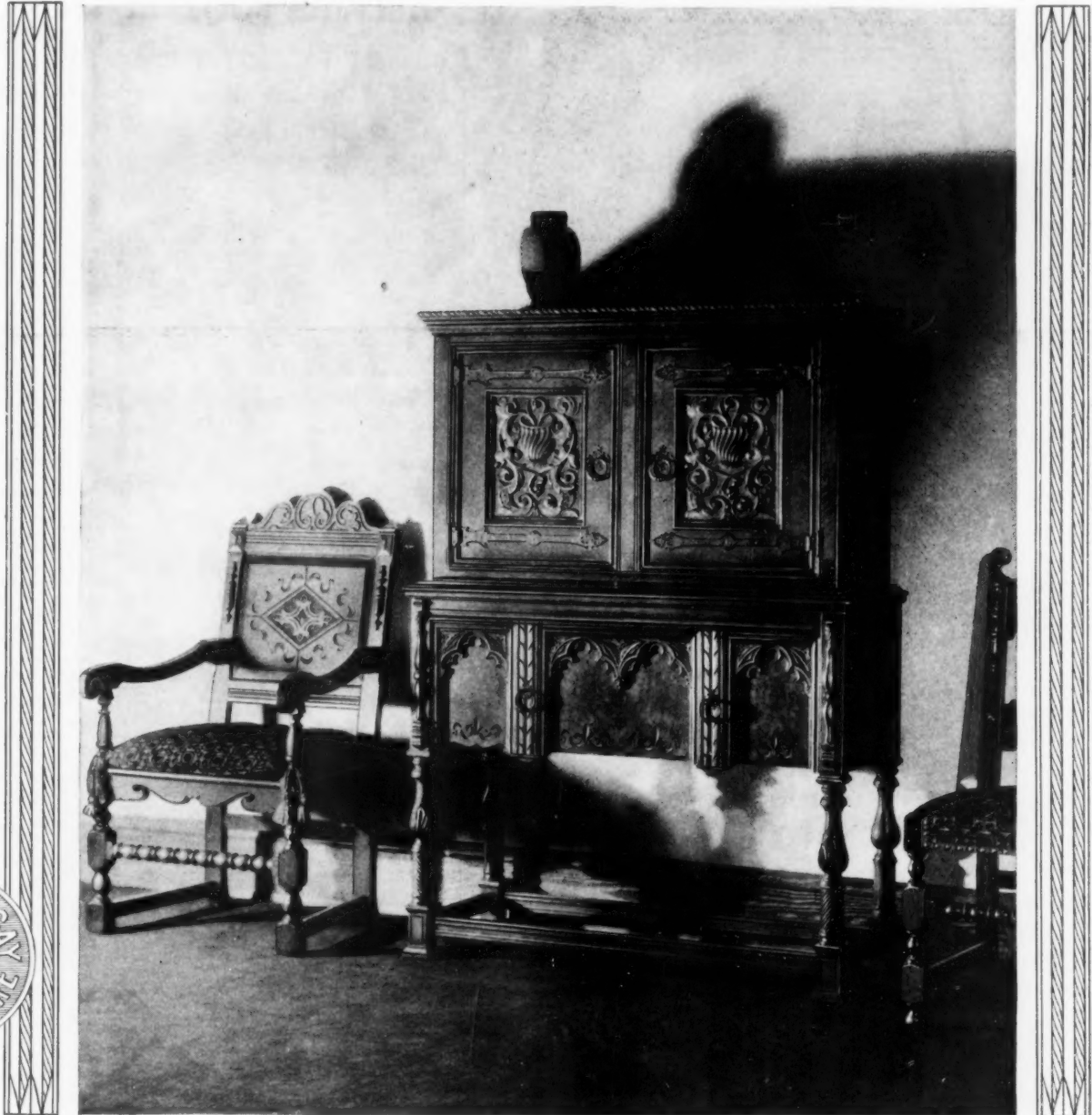
To right and left of the couch, and partially facing it as though drawn up for intimate conversation, should be at least two comfortable chairs, and at one end should be a table big enough to hold a lamp, a few books and magazines, and possibly a vase of flowers, even if they are only artificial ones, as flowers do a great deal to supply cheer where there is no fireplace and should be lavishly used. A small taboret to hold smoking paraphernalia or a tea tray is a necessary detail of comfort, and so is a

small footstool in front of one of the big chairs, because of the effect of cordiality and ease which it supplies. An extra feeling of warmth may be given to this grouping by a second lamp, probably a floor lamp.

An angular, ranged-against-the-wall feeling in a room may sometimes be avoided, and an air of cheerful informality supplied by using a chaise longue, instead of a divan, as the center of a group, flanked on one side by a tea table and on the other by a little stand to hold a few books. A similar interesting grouping for a library would be to have a chaise longue, lamp, and small table in front of a corner whose walls were lined with bookshelves. Even to one who does not give much time to reading, they impart a sense of comradeship. A room lined with books never seems so lonely as one which has none; they retain for the room, even in his absence, some of the personality of the owner.

In such a room the window or windows should always be featured. Side curtains should be warm in color, and if the shades have to be drawn at night, they also should be a solid color to harmonize with the walls (instead of being white or cream) or glazed chintz in a gay design. A window seat is a great dispenser of cheer, but if one is lacking, it is generally found that a divan is effective placed under the window, or sometimes a small desk or table with books and a vase of flowers. In a bedroom it is a good plan to place a low dressing table under the windows, as this arrangement throws the light on the face.

Aside from the idea of proper grouping to give cheer and intimacy, there are several other accessories and articles of furniture which can be effectively used to counteract the lack of a fireplace. Lamps, flowers, books, and bright-colored window trimmings have already been mentioned. To these may be added, first and foremost, vividly colored wall hangings and screens. The use of bright lengths of brocade, India prints, shawls, and framed panels of scenic papers as backgrounds for divans or hangings above consoles or beds is becoming continually more marked. In the same way a vivid screen may add warmth to a corner or give an intimate feeling when placed at one end of a couch to screen a doorway.



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(Continued on page 188)

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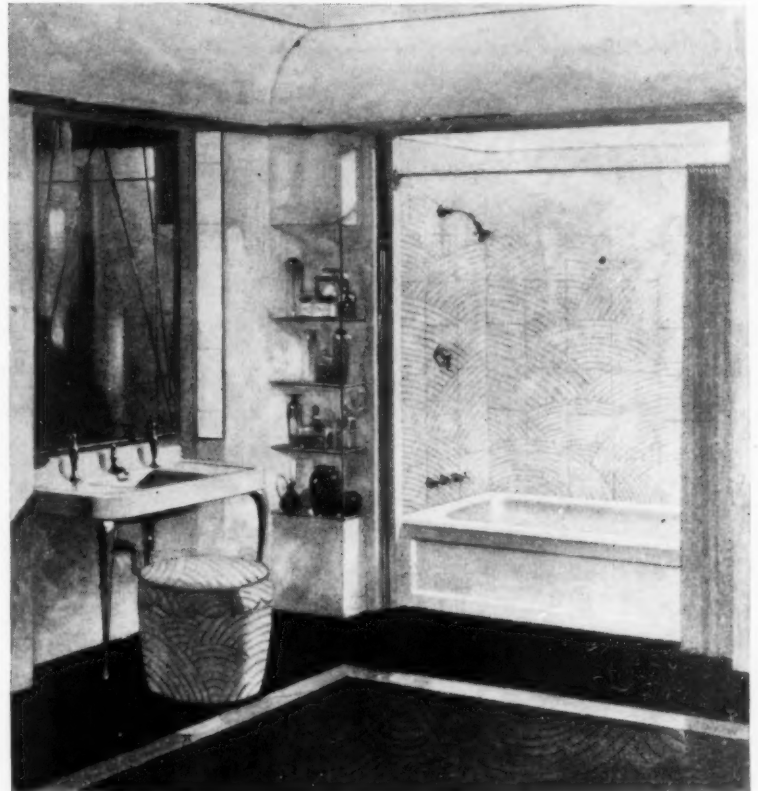
Is your home comfortably warm in every room? . . . If not, the best investment you can make is an American Radiator heating plant. It will pay you cash dividends in fuel saved; it will pay dividends more valuable than cash, in comfort and convenience, in cleanliness and health, in happiness for the whole family.

With an "Ideal" Redflash Boiler in the basement, "American" Corto Radiators upstairs, and "American" valves and accessories, you are assured of clean and healthful warmth in every room all winter long, year after year. And the fine appearance and cleanliness of the "Ideal" Redflash Boiler makes possible a livable basement for work or play.

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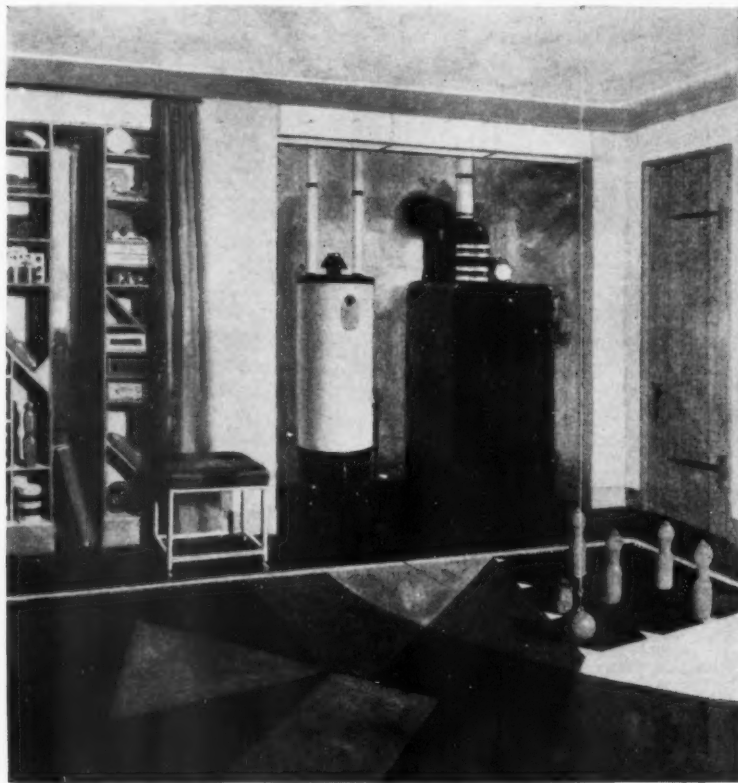
Just as the development of the "Ideal" Redflash Boiler made possible an attractive, livable basement, so the creation of finer forms and beautiful colors for "Standard" Plumbing Fixtures made possible the bathroom that is as decorative as it is useful.

The beauty of "Standard" Plumbing Fixtures has inspired a new interest in the possibilities of the bathroom as a modern interior, its architectural design, its furnishing, its decoration.

These possibilities are suggested by word and picture in the book "Standard" Plumbing Fixtures for the Home", a book of beautiful bathrooms and complete information about every plumbing fixture needed for the home. You are invited to write for a copy of this book and to visit a "Standard" Showroom where you can see the new plumbing fixture designs in the new "Standard" colors.

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BECAUSE SO many fine homes are roofed with slate the impression prevails that it is costly. Yet it costs so amazingly little that plain dollar economy alone demands its use for new homes and old. Architects and builders estimate roughly that a Pennsylvania Blue-Grey Slate roof amounts to not more than 2% of the construction cost of the home.

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Pennsylvania Blue-Grey Slate costs a trifle more than some machine made composition roofings. But slate is definitely lasting; definitely fire-proof, rain-proof and storm-proof. It is laid for a lifetime. And in it is the character which distinguishes all fine, hand fashioned things. No stamped or molded monotony for the roof of your home.

Our booklet, "What You Need To Know About Slate," illustrates the many different roof effects possible with Pennsylvania Blue-Grey Slate. Send for a copy before you decide upon the roof for your new home or old. If you have conferred with an architect or roofer, we would appreciate your giving us his name.

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* The modern form of storm windows or storm sash.

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As she was clever She got what she wanted

FREEDOM from the weary strain of Christmas Shopping in crowded stores. What a relief! She finished in a fraction of the usual time—as fresh and untired as when she started. She got just the gifts she wanted, too, just the right gifts for everyone. For the first time in years, she enjoyed Christmas shopping and saved money too.

Who was she and how did she do it?

WHY, she is everyone of our 200,000 customers all over the country. And she'll be you, too, if you will just say the word. You can do it as well as she, by using a DANIEL LOW complete catalog of gifts, your gift shop. It's the smart way to shop. Save yourself, let DANIEL LOW do your Christmas shopping for you.

She Shopped the easy way

In our book are pictured and described the smartest gifts of the year from the world's smartest sources. Just thumb thru it at your leisure and choose the gifts you want. We pay delivery charges. We guarantee safe delivery.

Attractive Gifts for a Man

This charming little group includes articles especially well suited to that intimate haven, his own den. Cigarette Box in the shape of a book with a handsome slip on the cover. Bakelite lining. 5 1/4 in. long. Z539 7.50 Handsome Cigarette Box with ship design on cover. Bakelite lining. Green brass finish 8 in. long Z540 15.00. Cigarette Box with two Scotties on the cover. 4 1/2 in. long. Antique brass finish. Bakelite interior Z305 5.00. Tiger Book Ends. Sitting tiger, green bronze finish, 6 in. high Z718 6.50 pair. Dog Ash Tray. Wire terrier in antique brass finish. Tray 6 in. long Z511 5.00. Lighthouse Table Lighter. Very original, delightful with its finish in antique brass. 6 1/2 in. tall Z463 4.00. Brass Match Case with a modernistic baby elephant Z482 1.25. Pelican Pipe Stand or ash tray. Antique brass finish. 6 1/4 in. high Z518 2.50. Very Smart Library Set. The handles of the scissors and knife are finished in gold with striking design in black. In a handsome fancy brown leather case. Length 11 in. Z77 7.00

"Lo-Lite" The New Oil Electric Lamp

Just turn the knob and you have five changes of light. Ideal for the living room, nursery or sick room when dimmer light may be desired. 11 in. high. 8-inch parchment shade is furnished with silk braid edges. V1536 Pewter finish 3.95 V1537 Polished brass finish 3.95



Smart Silhouette
Silhouettes are much in vogue today. This hand-cut design of a lady at a spinning wheel is extremely attractive. In a rich black frame with a gold band. 7 x 9 in. Z370 4.75



The Gift of the Year for a Man

This bill folder was chosen with great care from the vast number of new designs. It is thoroughly practical, with pockets for stamps, cards, license and tickets. Of fine India goat in black L212 3.00 Brown L210 3.00



Pewter Syrup Jug
This is pewter year. The strong, plain lines of this jug are taken from Paul Revere. 5 in. high. 1/2 pt. capacity. Plate to match 5 in. dia. F1245 5.00



Florentine Book Ends
Handsome, decorative, and useful. Fine, rich, gold tooled, beveled edges. 6 in. high. L690 3 initials stamped in gold 4.50



Z514 Pups Ash Tray
Two cute pups decorate this heavy metal clamp grips tightly to round fluted border. C552 1.00



1.00 "Hold Fast" Baby Plate
The durable deep rimmed plate, milk white, has a gaily colored "Little Bo Peep" nursery rhyme and picture in the center. 8-inch dia. The patented metal clamp grips tightly to round table or high chair C552 1.00



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And, if you don't like any of our gifts, you may return them to us, knowing that your money will be promptly refunded in full. You can't lose and you may gain a great deal. So use the handy coupon below and give this idea a chance. Mail this coupon today.

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Here's my address. I'd like to try the easy way this year. Please send me your 24-page advance booklet of Christmas Cards and Newest Small Gifts by return mail, and your 160-page catalogue just as soon as published. November 1st.

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Some common faults in house plans

Continued from page 152

ERRORS IN THE PLANS OF THE MUDDLED HOUSE

Sun Porch. Absurd as it may seem, the placing of the sun-porch on the north side of the house is a common error. Many builders think that the porch should be on the front of the house; therefore, if the street runs east and west and the house is on the south side, the porch is usually built on the north end regardless of the points of the compass.

Living Room. Entering directly into the living room without the protection of a vestibule on the north end of the house is in most parts of the country a very bad feature.

Very often as in this case the living room is made too long for its width. It is best to make the proportion of width to length as two is to three.

Another mistake is made here. The fireplace and the book-cases on each side are on the south wall of the house, and prevent the installation of large windows to get sunlight into the room in the winter months. It is advisable to put the fireplace on the cold side of the room.

The stairs which start from the living room are rather bad, for anyone in the kitchen cannot get up to the second floor to dress without being seen by visitors seated in the room.

Dining Room. This room should always be placed, if possible, on the east side, so that in the winter months the morning sun shines in. As shown on the plan, it would be cold and dismal at breakfast time.

Kitchen. The biggest mistake made here, and one that is very common, is placing the kitchen so that it cannot have cross drafts. With only one window it will be hot and stuffy. Kitchens should be located on the corner of the house or in a separate wing to permit windows in adjoining or opposite walls.

The stove, too, is badly placed in a hot corner.

The sink is badly lighted. Daylight and artificial light are at the back of the worker.

The entrance from the outside to the kitchen is crowded, and the door swings in the wrong direction.

The refrigerator ought to go in the kitchen and near the dining room where it can be reached easily.

Den. The den illustrates a type of stuffy room which is common. Although it is on the corner, advantage of this has not been taken. Instead of one window on the south side, there should be another on the west.

Main Stairway. These stairs are four feet wide, but when the platform is reached the width decreases to two and a half feet across the latter. This is a common mistake. It gives a crowded appearance. Platforms should always be as wide as the stairs.

The dormer window which lights the stairs is much above the level of the platform and being in a recess it suggests the lighting of a dungeon.

The closet which is built over the stairs either will have to have its floor lifted about four feet or else it

will cut off the head room of the stairs.

Stairs to Attic. They should have a door across them to keep the warm air of the house, in the winter, from being lost up through them.

As they are arranged now, they would land up against the roof and not in the attic. A large dormer would have to be built in the roof to give head room at the attic floor. This afterthought is commonly seen and many a house is ruined in appearance by an ungainly dormer on the roof to include the attic steps.

Hall. One of the places where much space is wasted in small houses is in the arrangement of hallways. When you realize that you pay from fifty to seventy five cents per cubic foot for your house, to spend money for waste hall space is very bad economy.

The absurdly shallow closet at the end is another bit of bad planning.

Lights on the side walls of a hall are bad, for they get many bumps.

Bathroom Opposite Bedroom No. 1. On entering, the door slams against the lavatory.

This fixture is very poorly lighted. One's back is lighted by daylight or artificial light, which is not recommended to those who use razors.

The toilet, instead of being under the window where it is well ventilated is stuck in the corner.

The bath tub under the window makes it difficult to open or shut the window, to say nothing of the cold drafts upon one's back while taking a bath in the winter.

Bedroom No. 1. The shape can hardly be recommended, nor is it very convenient to reach around the back of the door in a dark room to find the switch to turn on the light.

The radiator takes up the only available wall space for the dresser, if the bed is stuffed into the corner under the sloping ceiling.

The diagonal corner closet is both ugly and inefficient.

Bedroom No. 2. This bed room represents one of those stuffy old things you may have suffered in during hot nights. The ventilation is very bad and in this particular room you would have to sleep on the floor, for no place has been left for the bed.

The tunnel-like passage to the bathroom would be absurd, especially since the door could not be opened because it would hit the sloping ceiling.

The switch is again behind the door and the closet door opens in the wrong direction.

Bedroom No. 3. The shape is absurd, but I have seen many just as stupid.

The door into the closet is too narrow.

The radiators take up valuable wall space.

Bedroom No. 5's Bathroom. This is not so bad, except that the lavatory is badly lighted, and there is probably no place for the tank at the back of the water closet.

INSULITE

the Wood-Fiber Insulating Board

SHEATHING

PLASTER BASE

WALL BOARD

FULL 1/2 INCH THICK-MEANS

12 1/2%

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MORE EFFICIENT INSULATION

THAN ORDINARY 7/16" INSULATING BOARDS

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The full 1/2 inch insulation board that most effectively resists heat, cold and noise

ANY KIND OF INSULATION IS A GOOD INVESTMENT. But there are many kinds—some better than others. You want the most efficient and economical for your home.

We know from scientific laboratory tests that Insulite, a full half inch thick, is 12 1/2% more efficient than ordinary 7/16 inch insulation boards, but we want you to see the superiority of Insulite with your own eyes by making the simple home test shown at the right. Let the results show you the facts about insulation efficiency.

Furthermore, Insulite gives greater tensile strength than ordinary insulating boards. Insulite grips plaster twice as strong as wood lath, and as sheathing has several times the bracing strength of lumber.

No matter how large or small your investment may be, you can afford the advantages of Insulite. The final cost is little or no greater than you pay for non-insulated construction, because the water and wind resisting qualities of Insulite eliminate the need of building paper and Insulite's ease of handling results in a reduction of labor costs often as high as 50%. Insulite is the economical way to shut out cold, heat, and noise.

Insulite is an all-wood product, chemically treated to prevent deterioration.

Talk to your architect, builder or lumber dealer. They know Insulite. Also write us today for a copy of "Increasing Home Enjoyment" and a sample of Insulite to test for yourself.

A SIMPLE HOME TEST



Here is a simple test that shows the superiority of Insulite. Switch on your automatic electric iron. Place a cube of ice on a piece of Insulite and put over the hot iron. Check the time required for the heat to pass through the Insulite and melt the ice. Make the same test with other insulating boards. The result is convincing.

Insulate with

FULL 1/2 INCH THICK
RESISTS
COLD-HEAT-NOISE

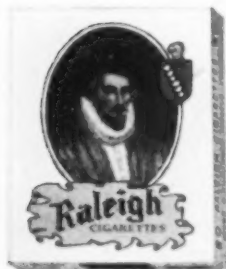
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the Wood-Fiber Insulating Board

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RALEIGH is playing a very companionable part in every phase of metropolitan life . . . if you leave the theatre to assist at a midnight sailing there's no particular need to stock up—for the porter on West Street will let you have one of his; he affects good things too. Neither you nor he care very much that there are 31 unusually fine tobaccos blended in every single puff of every single Raleigh—nor that the flavor can't be copied—nor that the method of rolling can't be matched. We mention it simply because you and he are creatures of curiosity—you're always wanting us to explain why you're having a good time.

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Louisville, Kentucky.



*Twenty
Cents*

PLAIN OR TIPPED

Blended puff - by - puff



New... Colorful... and delightfully practical TEREK Tablecloths and Luncheon Sets *Never Stain and Never Need Laundering*



HERE is a new convenience for the modern housewife — table coverings of a new and different material, called TEREK—beautiful in coloring and design—yet stainless and requires *no laundering* except wiping with a damp cloth.

It is available in tablecloths or luncheon sets with a charming drawn border. Luncheon sets may be either round or oblong as you prefer. In addition to white you will find soft tints of blue, peach, maize, or green. Colors are guaranteed fast.

Picture the convenience of TEREK in your home—for breakfast or luncheon or every meal in the day. It is ideal for the small home without maid service. It saves labor, worry, and laundry bills.

When Junior tips over his cereal or spills his milk or even spatters berry juice or gravy, you need not worry about table or tablecloth — TEREK protects the table from harm and is

The luncheon set illustrated costs only \$2.50—the tablecloth only \$3.25—prices vary according to size.

proof against stain. TEREK does not curl at the corners—and its soft fleecy back safely cushions your choicest polished table.

It is advertised in and guaranteed by "Good Housekeeping" Magazine. You will find TEREK tablecloths and luncheon sets at good stores everywhere. Make sure, however, that it is genuine TEREK identified by its package or the TEREK seal on the back of each cloth.

Introductory Offer

To introduce TEREK to you we will mail you a handsome white full-size tray cloth twelve by eighteen inches in size, together with an attractive booklet and color swatch, on receipt of 25 cents. Write our selling agents for it today.

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WILL NOT STAIN

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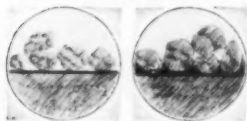
TEREK.. the modern table coverings that save work and add beauty

NEWS for women who hate dust and dusting

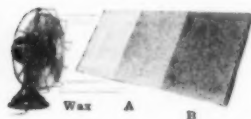


"Just look at the difference!"
"Mercy, Katie! We had better wax all the furniture from now on."

SCIENCE discovers that dust on furniture is cut 1/2 by Wax Polish



What Chemist Banks saw through the microscope
Little dust lingers on wax polish; and it is easily whisked away
Notice how dust sinks into oily polishes; how it is caught and held



A fan blew dust toward three panels. A and B, polished with ordinary furniture polish, soon became filthy. The wax polished panel remained clean



Either Liquid or Paste

A dream? A guess? No! a positive fact, now proved after months of experiment by Henry W. Banks, III, eminent New York chemist.

The very same Johnson's Wax Polish, so long famous for beautifying and protecting floors and furniture, will actually rid your furniture of half the dust. The reason is plain. Science has found that ordinary polishes leave a greasy film that catches and holds tiny dust particles. But they cannot cling to the hard, dry sheen of Johnson's Wax.

Read the remarkable tests at the left. Then don't wait a minute to send in the coupon and prove it for yourself. We will send you a regular 25c can of Johnson's Wax Polish and a booklet for our bare mailing cost, 10c.

S. C. JOHNSON & SON, RACINE, WISCONSIN
"The Interior Finishing Authorities"
(Canadian Factory: Brantford, Ontario)
Waxes Varnishes Enamels Wood Dyes Fillers Wood Finishes

Johnson's Wax Polish

FOR FLOORS AND FURNITURE

S. C. JOHNSON & SON, Dept. A-11, Racine, Wisconsin.
Send me a regular 25c can of Johnson's Liquid Wax. Also your illustrated book on its uses. I enclose 10c in stamps to cover mailing costs.
 What dealers in this city sell Johnson's Electric Floor Polishers?

NAME _____ ADDRESS _____ CITY _____ STATE _____



Transforming our radiators

Continued from page 151

surprising exactitude. There is sometimes a slight additional charge for grain finish in preference to flat finish. A marbled surface, so well done these days that it has replaced real marble except in the most sumptuous of homes, is more expensive than other surfaces.

There is a seeming discrepancy in prices quoted by reliable firms, which is not always understood by the purchaser. One firm will have shields listed from five dollars up, with enclosures from twenty dollars up. The next will quote shields from ten dollars, enclosures from thirty-five dollars. The chief cause of this variation is a difference in the process of enameling. Some enclosures are finished by a "spray and force dry" lacquer which permits the application of numerous coats within a period of a few minutes and gives a lustrous, and, for many purposes, satisfactory surface. Others are finished in baked enamel similar to the original surface of an automobile, which will neither chip nor crack and may be considered thoroughly permanent under almost all conditions. These have from four to eight coats of enamel, and as each coat represents a day's time there is an appreciable difference in price.

When you buy your shields or enclosures, see that they are equipped with humidifying pans, to rest on the upper surface of the radiator. These are said to increase the relative humidity by thirty per cent and doctors agree in recommending them. One firm places the pan well to the front of the enclosure, forcing the air over the surface of the hot water. Particles of dirt become heavy with moisture and drop into the pan instead

of blowing into the room. The hot water acts as insulator and keeps the top of the enclosure fairly cool. If the pan is not wanted because of the need of filling or for any other reason, the top is otherwise insulated. It is claimed by one manufacturer that his half-inch porous insulator has the heat resistance of a nine-inch brick wall, and whether or not this is strictly accurate, the fact remains that one finds plants and flowers growing on radiator enclosures.

If you are about to build or if your radiators are not yet installed, it is well worth while to look at a new style of radiator which dispenses with radiator covers entirely. This model is designed to fit unobtrusively into the baseboard of the room. It is readily installed in a new house, where it may be entirely hidden within the walls of the house, one section of radiator over another in a panel and covered by a grille, or it may be partially recessed in the baseboard along the floor. In a house already built it may be installed in either, or both, of these ways, or it may be attached to the outside of the baseboard. It is only eight inches high and three and a half inches wide. Several new features recommend it, there are no exposed piping, no shields, and the heat is thrown directly out into the room to warm the floor as well as the upper parts and the walls.

This whole question of radiators is one which deserves careful consideration, not only in its decorative aspects but on the practical side, for temperatures must be maintained at a proper level if one is to enjoy health, no matter how beautiful may be the surroundings.

A small house for a small sum

Continued from page 153

Let us first take a look at the place as a whole. Its exterior shows it to be a small, low cottage built of native stone with wooden shutters, a rubble stone chimney, and a roof of tapestry shingles. Below it lies a beautiful panorama of Connecticut shore line, hills, and valleys. A visitor would judge that its cost far exceeded the figures given. In detail the walls are of double-faced stone laid with one-third mortar. The entrance door is double-sheathed, and the shutters single-sheathed. Native rock from the plot on which the house was built or from nearby farms was used throughout the construction.

Upon stepping inside, the visitor immediately enters a room that runs practically the length of the cottage. This is sixteen feet by twenty-four feet, with the kitchen in an ell at the right and the hall and bathroom at the left of the entrance completing the single floor plan. A fireplace with a huge native hearthstone occupies the center of the wall facing the door. For this fireplace stone the owner searched over the entire countryside for deserted foundations or chimneys.

For the beams, built-in chest, and other details a decided saving was achieved by the finish of the wood. Most of it was used just as it came from the saw at the mill. As a rough effect was desired, no attention was

paid to milling and the wood was left in its natural color. Batten doors are used in the cabin, and all hardware, galvanized boat nails, outside nails, hinges, and lattices were hand-wrought. Thirty dollars covered this item. The bunks are wooden built-in frames for beds with room for storage places below.

The furniture is of pine, given a natural stain and rubbed down. The fireplace bench seat was designed to serve a threefold purpose. The back swings reversibly, leaving it a matter of choice whether one sits facing the fire or the opposite side of the room. The lower part of the seat is used as a wood box.

The "cook room" is a cheery and inviting place in which to prepare a hasty and informal meal. Its curtains are of red gingham in a large check, with red kitchen ware and pots and pans to match.

The cost of the house as quoted by the owner (construction ordered January 1928) is as follows:

Mason work plus cost of flags for floor	\$900
Carpentry work	971
Hardware (approximately)	30
Total	\$1,901

These figures are given by the owner himself as the total cost.

The new Boiler that Befriends the Budget...

THE cost of heating is a large enough item to deserve careful attention whether you now have an inefficient boiler or are about to build and want to avoid installing one.

The yearly cost of fuel burned ranges from one-half to the full cost of the boiler itself. You pay for the boiler once, but you pay for fuel every year. Hence economy and comfort depend upon the boiler's efficiency and not upon its first cost.

A boiler is efficient or inefficient on two counts. First, in burning fuel. Second, in absorbing heat and delivering it to the rooms of your house.

If the boiler burns only 75% of the gases liberated, allowing 25% to escape up the chimney unburned, and if it absorbs only 75% of the heat from the gases burned, allowing 25% to escape up the chimney unabsorbed, its efficiency is only 56¼%. These figures do not exaggerate common occurrence.

The new No. 16 Smith insures efficient burning principally through the use of fire brick lining and auxiliary air supply. This prevents cooling of the outer edge of the fuel bed and insures complete combustion of the gases liberated. The first two diagrams illustrate this.

Efficient absorption of heat and its economical delivery to the rooms of your home are in-

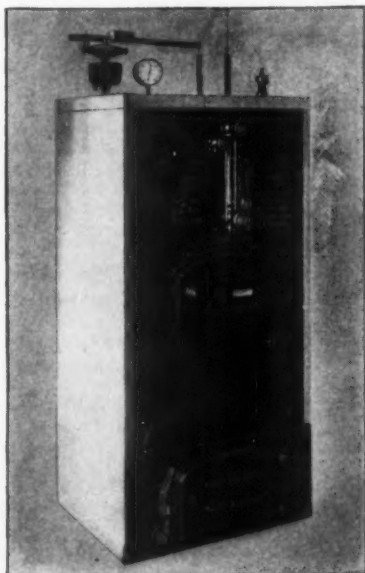
sured with the new Smith No. 16 by plenty of Fire Surface, the Fire Surface being the part of the boiler that absorbs the heat. Comparative efficiency is again easily shown by diagrams, representing heat absorption by the flow of water through two funnels, one with a narrow neck and one with a wide neck. The funnel with the narrow neck corresponds to the boiler with too little Fire Surface. One wastes water over the top of the funnel. The other wastes heat up the chimney.

If you burn Oil or Gas

The conditions are exactly the same. An oil or gas burner makes greater demands upon the boiler and shows its efficiency, or lack of it, more quickly and more dramatically than coal. In other words, an inefficient boiler is more inefficient with gas or oil than with coal.

Send for our free books

If you want to reduce your cost of heating, increase your comfort, enjoy plenty of heat even in exceptionally cold weather and be able to warm the house *quickly* on cold mornings, send for free copies of our two books, "Guaranteed Heating Comfort at Minimum Cost," and "Does it Pay to Install an Oil Burner," together with details of the New Smith No. 16 for small homes. No obligation is entailed. Talk it over with any Architect, Engineer, Heating Contractor or H. B. Smith Owner. (Simply use coupon below).



The New Smith No. 16

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Gentlemen: Without cost or obligation to me, please send me a copy of each of your two books, and details of the New Smith No. 16.

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Used in fine homes and buildings since 1860

The H. B. Smith boilers for steam, hot water and vapor heating radiators; and hot water supply boilers: for factory and public building.

A BOILER IS EFFICIENT OR INEFFICIENT ON TWO COUNTS

1. In burning Fuel —
without Fire Brick Lining or auxiliary Air Supply.....



with Fire Brick Lining and auxiliary Air Supply.....



2. In absorbing Heat-

Narrow necked funnel wastes water... as too little FIRE SURFACE wastes HEAT.....



.....With wide necked funnel—no water flows over the top...With plenty of FIRE SURFACE no heat is wasted up the chimney

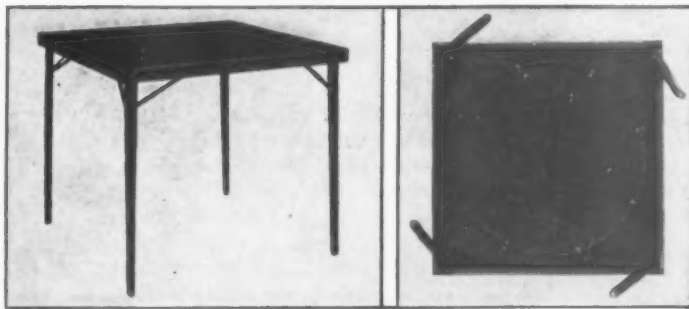
Devices for American Homes

Conducted By
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Readers are cordially invited to order any of these devices. Just send a check payable to Shirley Paine, % Doubleday, Doran & Company, Inc., 244 Madison Avenue, New York, and they will be ordered from shop or manufacturer. No stock is carried here and, unless specified, transportation charges are collect.



THE Snuggler protects the young child against cold and weather while sleeping or traveling. Special zipper attachment makes it impossible for rug to slip off. Softest weave all-wool in pink, blue or light tan, for child up to 2 years, \$7.95, p'paid USA. In plaids, from 2 to 6 years, \$7.95 p'paid USA. . . . The special auto seat enables the child to see out of a car window with absolute safety. Chair base locks down on auto seat and a special safety strap prevents falling out. Upholstered arms and seat, red or heather green, \$5.50, express collect.



A NEW bridge table: merely pull out any one leg & all 4 open & lock in position. Each is double braced; no wobble. Choice: red, green, black; leatherette cover—black for green & red tables, green for black. 30 x 30 x 28" ht. \$5 & \$6, p'paid east & west of Rockies.



DESIGNED by an old-time florist: a rolling flower pot stand with place for an aquarium, a special aerating shelf for pots to stand on, and drip pan for excess water. 15 x 30 x 34" ht. In painted cast iron rustproofed, with casters, \$10.50. In brass, ditto, \$21.



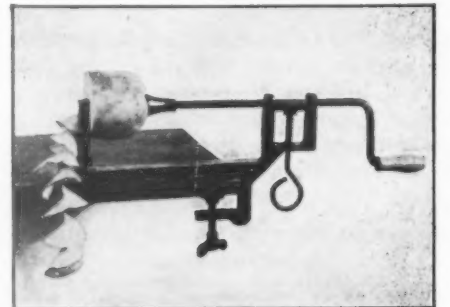
PERCO-STERIL is a new washer employing an entirely new principle—percolated hot soapy water automatically sprayed over the clothes, then by suction drawn through every fibre of the fabric—thus cleaning and sterilizing. No rubbing. Handles most delicate pieces. Its capacity will surprise you, and the larger size has more space than average washing machine. Light weight; works on any direct heat, gas, oil, wood stove or camp-fire! Uses any good soap flakes. Small: 11 1/2" diam., 15" ht., \$13.50. Large for the weekly wash, 16 1/2" diam., 25" ht. \$18.50.



SKOUR-NEW, an odorless cleaning cream for clothing, upholstery, carpets, all fabrics. Leaves no ring; non-inflammable; applied with any hand-brush, no water



needed. No acids; harmless in every way; also fine for taking grease from hands. Removes ink & grease stains. Pint can, 65¢; quart, \$1.15; half-gal. \$2.10— all p'pd. east Miss.



THIS efficient potato chipper also handles carrots, turnips or onions. Makes 80¢ per lb. chips for 10¢ per lb., quickly, easily! Uses whole potatoes; retains all vitamins in skin; merely wash, then cut in one long curl—evenly, no waste. Parts rustproofed. New model has metal turning handle. Complete \$1.50 p'paid; extra blades 12¢ ea. p'pd.

THIS new automatic ironing board has several fine points; sturdy steel construction, mechanically correct. Rigid and firm; no wobble. Opens or closes in one easy movement. Stands by itself when closed. Metal tray holds the iron, leaving whole board free. Dresses may be ironed



full length when drawn over free end of board. It is not bulky, and has a most attractive appearance. Every part is standard, and may be replaced at any time. Finished in silver gray, rust-proofed. Top of kiln-dried wood, reinforced by an iron rod; cannot warp. The whole outfit is of ample proportions, easily padded. . . . Lastly and most interesting of all, the price is less than the cost of a good electric iron—\$5.95 complete, packed in special carton for safe shipment anywhere. Express is collect. Checks payable to Shirley Paine.

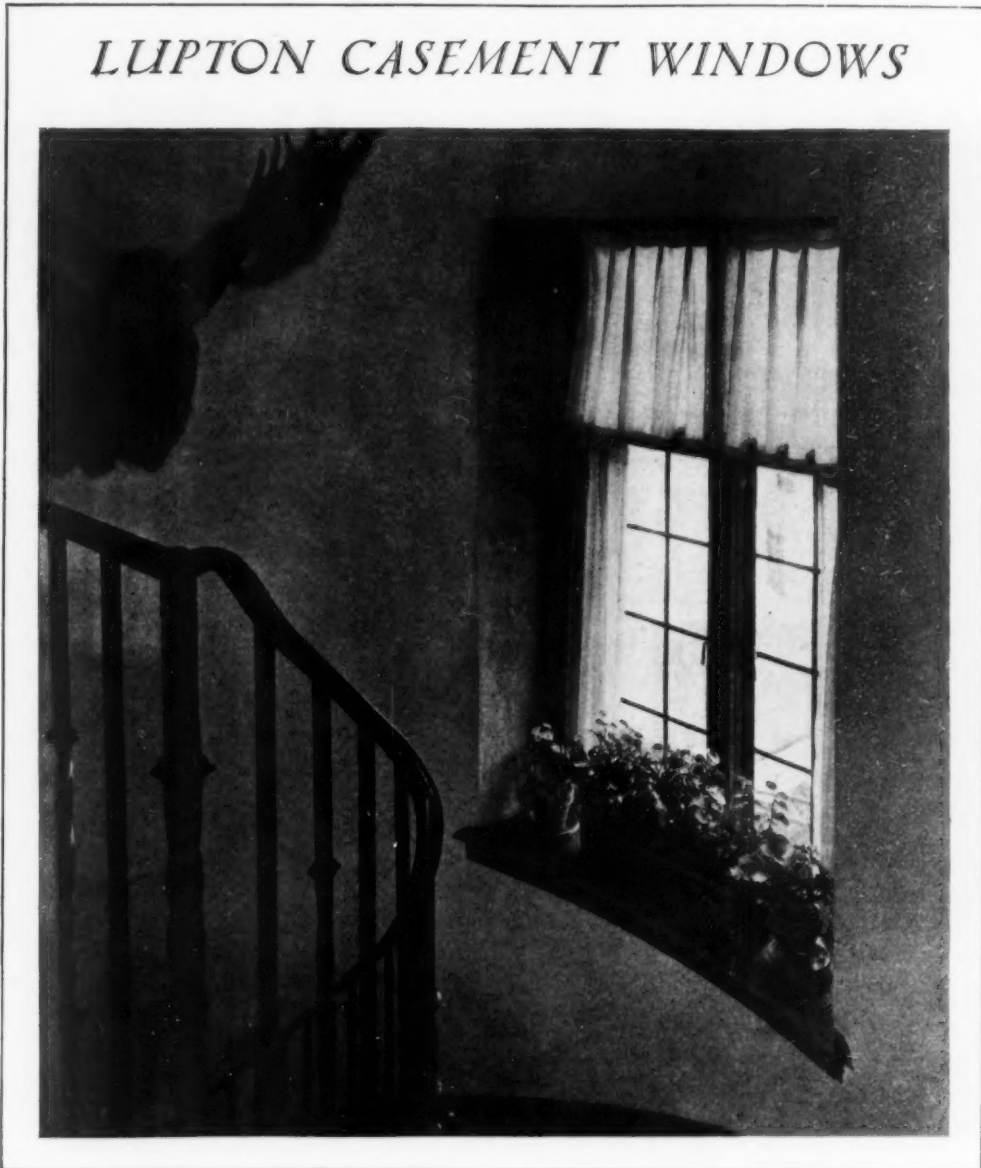


Notice how Lupton Steel Windows add to the attractiveness of this dining-room.



A sunny corner of a pleasant living-room, showing the effective contrast of Lupton Casements with warm, rough plastered walls.

An interesting circular stairway in a modern residence. Lupton Casements and the iron-wrought balustrade blend to give a charming decorative effect.



LUPTON CASEMENT WINDOWS

WHEN WINTER LEAVES HIS CALLING-CARD, HE'LL FIND THESE WINDOWS "BUSY"

With an icy flourish of snowflakes, Ole Man Winter announces his arrival in person. He howls around the corners of the house, and blows against the windows. But snug casements mock him with a glow of merry firelight, taunt him with the gleam of softly shaded lamps in well-warmed rooms.

Lupton Steel Casements give a cool reception to frost and dampness. They are built to keep out cold . . . joining, when shut, in a double contact of steel on steel. This special Lupton construction does away with the need for weather-stripping, and helps you to cut down materially on coal bills.

Made of steel, they have less bulk.

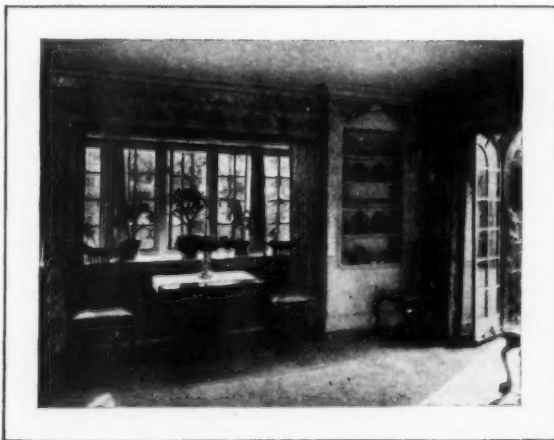
Soft fabrics and diffused sunlight lend quiet charm to this Chippendale dining-room. Lupton Casements bear out the restrained character of the room.

Slender cross-pieces divide the glistening panes of glass. This delicacy of pattern adds buoyancy to the tone of the room, and lends grace to the exterior treatment of the house.

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permits them to be opened and closed without the slightest effort, and prevents all chatter in a high wind. Both sides of the window can be cleaned from within the room. Any kind of screens or draperies can be used. Being steel, Lupton Casements will not swell or stick on damp days.

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New flower pots and stands

Continued from page 154

is but little wall decoration, and where rather severe pieces of furniture are used, the placing of these modern iron flower stands becomes of superior importance. They may be considered a part of the decorating scheme and serve as a vital part of the furnishing of the room. In place of the painted metal pots, earthenware or glass bowls may be used, and some of the Japanese water plants, or other foliage plant of that type, may be substituted for the Ivy.

Similar stands are made in wood, and there are many small ones with one or two pots, which because of size and construction fall in the less-than-five-dollars class. The iron ones, of course, with their imported pots and because of the construction materials as well as the design command from ten to thirty dollars, and they are worth it. There are, however, some iron ones of simple designs that may be bought for less than five dollars.

Wall brackets are more popular than ever, for while some of these are also Spanish or Italian, of iron and tile, there are also French provincial brackets of carved and gilded wood, as well as similar brackets from other sources. Many simple ones at a dollar or two apiece are available. These are effective in rooms of widely varying style and purpose. One may be used between two windows, or a pair used at either side of a buffet or serving table, two or three stepped along the wall above the stairs is a pleasant way to bring greenery into the hall, or one may be centered under the small window opening off the stair. On such brackets a flower pot may stand, or a low bowl or dish containing Ivy or some vine. Often a small apartment will admit no other kind of floral decoration but one or a pair of these little brackets, which may be hung on the wall taking no floor space and very little of the wall.

But the small apartment as well as the suburban house and other homes will find plentiful use for the new flower pots, bowls, and jars. The new Holland pottery in orange color finds an immediate response wherever bold color and good design are appreciated. The fine examples of American-made pottery are in great variety of color this winter, and a very obvious effort has been made to create interesting shapes in sympathy with the modernist movement as well as in many period interpretations. There are Spanish and Italian faience pots and bowls, many amusing jars and pots from Germany, Bohemia, Japan, China, and Sweden. The colors and designs are in keeping with our trend in wall papers and our newest decorating textiles. Gone are the foolish old jardinières which were as bad for the fern inside as for the æsthetic sensibilities of the observer. These new pots and jars are sufficient unto themselves as objects of beauty and they are excellently devised as holders of plants, either disguising a homely brown pot inside, or holding the earth and roots direct.

Some of these come in sets, from very tiny pots to hold a saucy little Cactus to a large bowl for Fern. They are round, square, or oblong, with or without legs, and able to stand alone

or to fit into one of the smart new iron racks. They cost so little (from fifty cents up) that no matter what our house garden budget for the winter, we may find a stand, a bracket, a window box, a jar, or some of all of them to fit our purse. They are undeniably varied enough to fit our decorating schemes and our multi-colored taste.

The gardens which stand on their own legs, namely the movable iron stands, racks, and window boxes are more and more important as decorative features, not only in the sunroom (for which they were originally intended) and for the living room, but in the other rooms of the house, too.

When summer comes these various indoor holders may be carried out to a porch or terrace and take their places with the stands and pots full of Nasturtiums and the other summer blooming favorites.

One more excuse for the existence of these new pots and stands . . . Christmas is coming, and if there is anything nicer as a gift to the house than a growing plant and an appropriate, easily cared for holder, we have yet to find it.

Many of the handsomest iron stands have been copied in inexpensive models in a lighter weight iron as well as in wood, and in the latter painting and applied decoration have been added to enhance their appeal to the eye. Some of the wooden stands are priced at a dollar or less. The fine wall brackets also have been duplicated in simple iron brackets for one small pot, priced at a dollar or a few cents less, while painted wooden brackets may be found at the five-and-ten-cent store or what is almost as good, unpainted wooden ones, with the little cans of paint and the brushes near by. Silent advisers to paint your own.

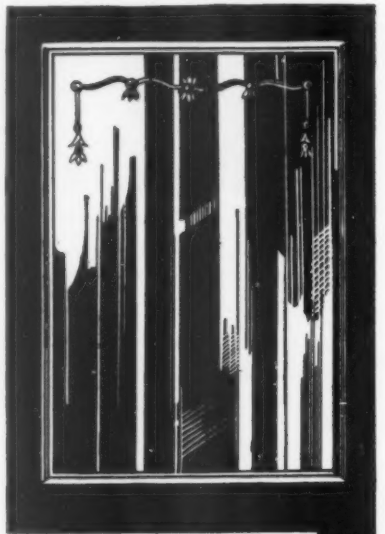
Such unpainted stands and brackets may be stained and varnished to match woodwork, or painted, enameled and touched with gilding in imitation of Old Italian and Oriental brackets. The color may be chosen as with the stained bracket to match woodwork, or to match wall color or wall paper, or to echo some tint less prominent in the decorating scheme. Flower pots of the common variety, the humble five-and-ten-cent varieties, may be painted any color to match brackets or the painted iron stands on which they are placed, or to harmonize with a decorative tile on which they rest.

Little gardens for the dining-room table are more and more popular, and as in former years these tend toward the Oriental in both container and garden. Flat, Chinese, or Japanese pottery bowls, with little foliage water plants are sufficient, or a decorative porcelain or bronze bird, arbor, or little temple may stand in the dish, the figure perforated with holes for cut flowers.

Such gardens may rest on a window ledge or seat when not on the dining table, or embellish the latter between meals. While some florists are showing flat dishes of Cacti and growing plants for the same uses, it is usually better to have only water plants or cut flowers.



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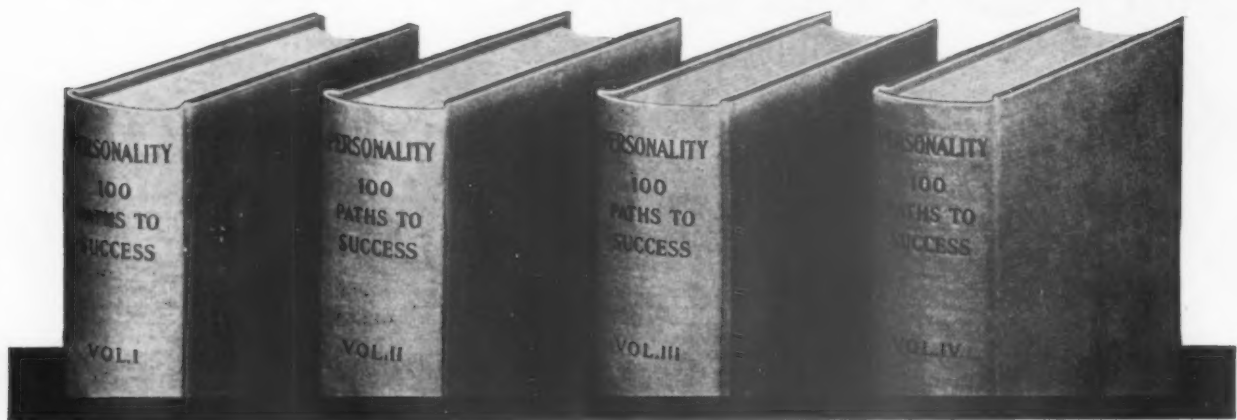
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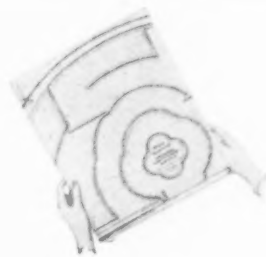


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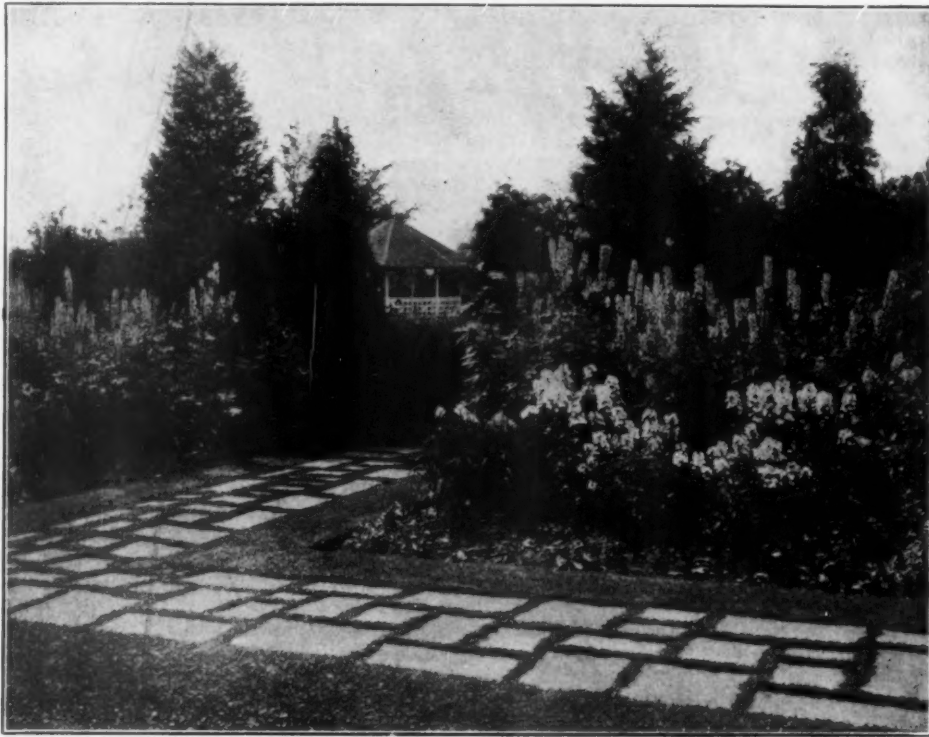


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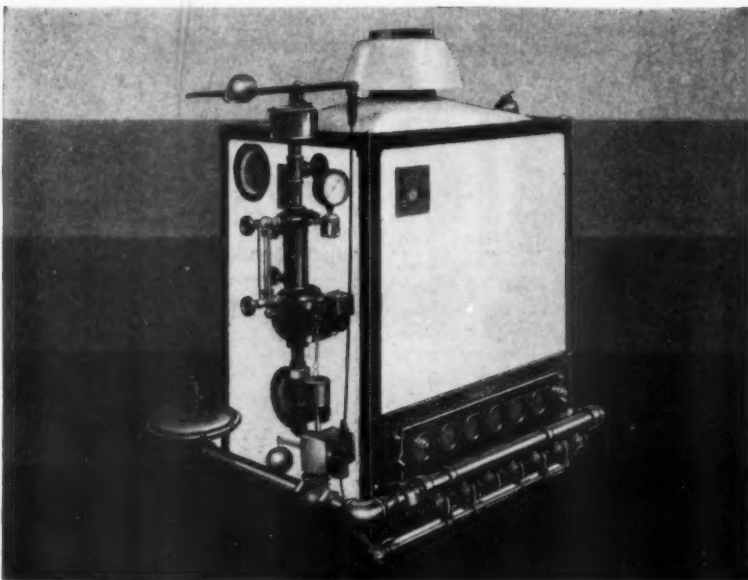
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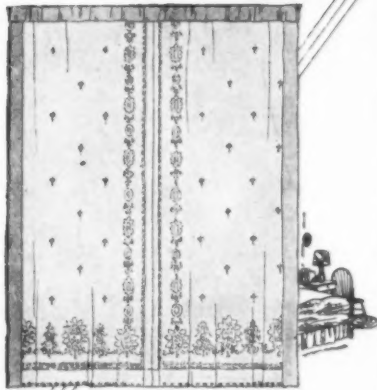
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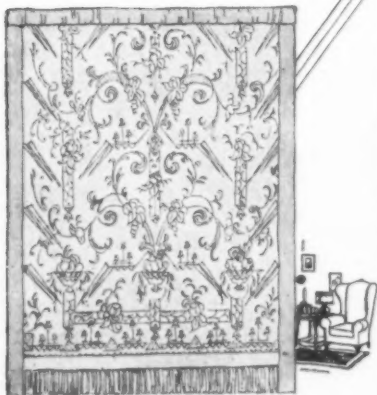
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Continued from page 155

Bermuda grass is the popular covering for lawns in the South, and it is a satisfactory grass for most of the year. It remains green all through the winter, but if a really bright and spring-like green is desired for the winter lawn Italian Rye is sown.

The Bermuda is cut quite close, and the entire lawn is gone over with a weighted rake. All the bare spots must be loosened by digging, and the weeds removed. Then the Italian Rye, or Winter Grass as it is usually called, is sown over the Bermuda. Two sowings are generally required, the first one allowing five pounds to each 1,000 square feet of lawn, then a second sowing of an additional pound or two to the same area to fill the bare spots of the first sowing. These bare spots are probably due to the planting scheme: fertilizer and river sand are scattered over the Winter Grass as soon as it is sown, and then seeds and fertilizer are washed into the ground. This is done with a hose held close to the surface. The Rye must be kept wet until it is tall enough to cut, for it cannot stand the lack of water. After it is well established it requires little care beyond cutting every ten days and watering after each cutting.

The Winter Grass disappears entirely during the spring, and the Bermuda again covers the lawn, uninjured by the winter carpet. The Bermuda is a permanent covering. A little White Clover improves the summer lawn.

Plant Roses now! Georgia, South Carolina, and Louisiana are particularly lovely during rose time, and rose time is quite an extended period. In New Orleans Roses bloom ten months of the year, and some careful souls manage to have them the year round. The Radiance which has become the stand-by of the everyday gardener, usually takes a couple of months off in December and January, but the Banksias bloom in January and February.

Roses want a mellow, loamy soil and good feeding; beds twelve to fifteen inches deep. Where the soil is naturally sandy, as in most of Florida, add clay and well-rotted manure; where there is already clay, add sand and manure. Radiance, Red Radiance, and Louis Philippe are the favorites. The last is so popular through Florida that it is often called the Florida Rose. It is best to prune the tops at planting time. Fertilizer is necessary: bone-meal, one pound to a bush when set, mixed thoroughly with the soil around the bush.

Cuttings from Roses will take root readily during the fall and winter months. Hibiscus, Oleanders, and a number of other shrubs also root easily from cuttings.

Fall is the time to transplant Azaleas. They may be moved at any time in the fall and winter, even when in full flower. They are shallow rooted, and the ground should be mulched instead of cultivated for their growth. Straw, Spanish moss or Oak leaves, heaped around them, hold the moisture and promote growth.

Poinsettias are the kings of the winter garden, and bloom from

Thanksgiving on, unless they are touched by frost. They will bloom at a time when Roses are rare, and color is needed in the garden. Red Salvias are favorites, too, for this reason, and Florida has hedges of its bright bloom. The Poinsettias are trimmed back in March, after their blooming season is over, and the cuttings taken at this time will be ready for bloom the next fall.

The yellow Jasmine blooms in January and February, and its sprays of green are lovely all the year. Cadena de Amor, the Chain of Love, blooms in rose sprays over walls and trees and fences, continuing from spring until frost. It is generally cut back every winter to allow for the new growth, but in some of the older gardens, semi-protected, it is never cut, and blooms much of the year.

No fall garden is complete without the Yellow Cosmos. It blooms far into the winter, and each month the plants grow taller and taller, eight and ten feet high, and must be supported against fences or walls or stakes. It blooms both summer and winter, but the summer Cosmos, grown from the same seeds, are small plants, while those planted later for fall and early winter bloom grow to enormous size. Golden Glow, Parkinsonia, the yellow Cassia and Hibiscus, all bloom until frost strikes them.

There are two varieties of Moss Verbena which bloom all winter, and most Verbenas do well unless there are heavy rains or cold. Even then, they merely die back for a time, then burst out in bright reds and purples. The clear pink is one of the best, and the lilac and red and white of the Moss Verbenas assure color for the winter garden. There is a very dark red which is being more and more planted—a very sturdy Verbena which grows readily from cuttings and blooms profusely. These will stand any amount of cold that ever comes to latitude 30, and if they are changed to new beds every two years very little care is needed. If Verbenas are allowed to remain too long in the same bed, the year-round bloomers are attacked by a root fungus.

All trees and shrubs should be moved during the fall and winter. The evergreens do best if transplanted in the early fall, but the deciduous trees and shrubs are usually moved in January and February. If these are moved with a ball it can be done at any time, however—that is, during fall and winter.

No planting is done during the summer months of the Lower South. During those months we do well to keep the rank growth curbed, and the dead blooms and wood trimmed. The months from October to March or April are the months for planting and planning, but there is a quick return on the effort expended. It is possible to have Sweet-peas blooming at Christmas time in New Orleans, if the seeds are planted the last of September, and every garden has Sweet Olive to bloom through the winter months. Even if the annuals are unfortunate enough to meet a killing frost, it is merely a question of a few more packages of seeds, and a few weeks to wait!

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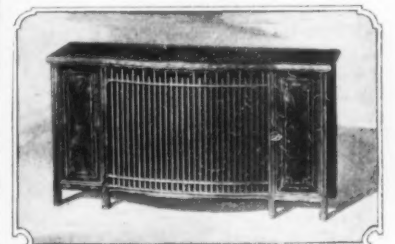
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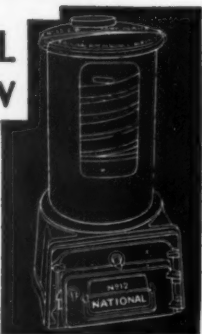
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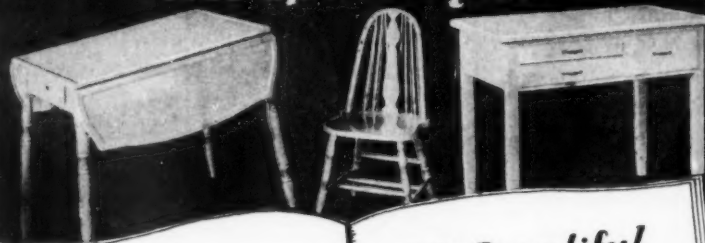


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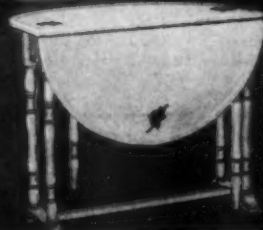
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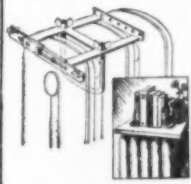
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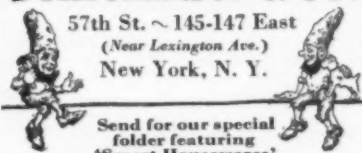
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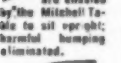
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(Courtesy Radio Corp. of America)

The decorative value of music

Continued from page 147

the piano is blamed. Have the music cabinet or shelves for music conveniently near. When possible the back of the upright piano should be against an inside wall. Changes in temperature affect the strings and mechanism as well as the finish of its case. Place it where light from a window may fall on the music rack for daytime playing and have a floor lamp near-by with a simple, adjustable shade for nighttime use.

The furniture in the room (this is the small room) should be grouped for comfort and livability. An easy chair and small magazine table facing the piano from the opposite wall, a comfortable sofa or davenport against the wall at the other end of the room, and another comfortable chair with its almost essential accompaniment of bookstand or smoking table near the davenport. The center of the small room must necessarily be clear, with no table to cut it into still smaller pieces. Bookshelves may be built along the walls under the windows, or low bookcases located at these spots, with perhaps a hanging bookshelf on the wall over the sofa or a pair of narrow shelves between the windows. Another bridge or floor lamp should stand beside the reading chair, with a table lamp near the sofa.

If an upright piano be used it may have its back to the wall, or if the room is sufficiently wide, it may be turned at right angles to the wall opposite the fireplace. In this position it partly divides the room, creating a grouping where music cabinet, music stand, and piano lamp make the ideal corner for student or musical devotee, semi-private from the rest of the long room. When in this position, the upright piano needs some covering over its exposed back, preferably a light-

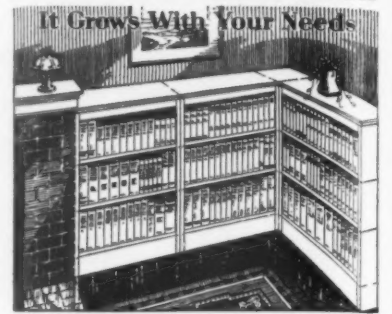
weight textile such as an Indian cotton print, batik, a thin tapestry, a handsome piece of chintz, hand blocked linen, or a screen of some lightweight construction. (Heavy fabrics sometimes interfere with tone production.)

Other pieces of furniture should be grouped in the room to balance the piano's bulk. A davenport or sofa, tall book cases or a large desk, a group consisting of a large reading chair, table, and smoking stand, a screen, large table with a pair of lamps should counterbalance it. Chairs and the sofa should be so arranged that a performer at the piano may be seen as well as heard. Or the opposite effect may be achieved; screen off the piano and its end of the room, thus creating both a music room and a living room. Any of the many styles of decorative screen is of excellent use here. Or back the davenport towards the piano, and arrange reading chairs and other furniture with this division of interests in mind.

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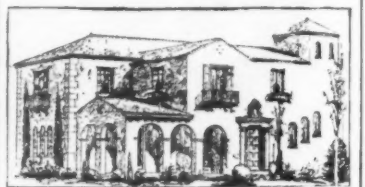
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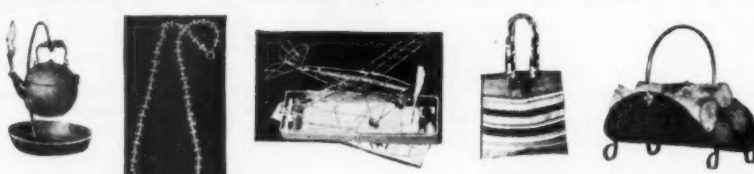
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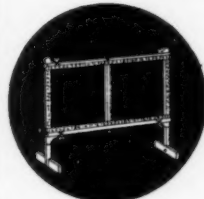
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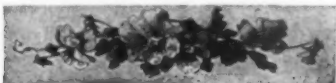
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The decorative value of music

Continued from page 208

harmonize with a French, Spanish, Italian, or English interior.

There are sufficient numbers of handsome radio cabinets and so many makes of phonographs that no one need choose any but an attractive piece of furniture. Buy as good an instrument as the family purse permits and select the one which will unobtrusively fit into the scheme of the house furnishing. Avoid the too noticeable loud speaker of fantastic design or one which contains a trick lighting effect. Avoid any additional decoration on the cabinet of either radio or phonograph, such as a bowl of flowers, candlesticks, or bric-a-brac which must necessarily be removed

before the instrument can function properly. As with any other item of furnishing for the house, a musical instrument should take its place for usefulness and at the same time do its share toward making the decorative whole harmonious and good.

The men who design pianos and radio and phonograph cabinets have not been slow in adapting their models to the ever changing furniture fashions. But whether yours be a new style piano or the old family box, a modern radio or dulcet toned phonograph, the problem becomes simple if the instrument is considered as any other piece of furniture and adapted to the room in which it is placed.

Mitigating winter's severities

Continued from page 162

Forget-me-not, Oriental Poppy, Balloon-flower, Pyrethrum, Sedum in some varieties, and so called Sealander (Statice).

The best guide to hardiness is the local growers. They seldom offer for sale varieties that will not thrive in their locality.

There is a great variety of shrubs from which to choose. Some (the Lilac, for example) seem to thrive exceptionally well in this climate. Many recent introductions from China will doubtless prove hardy here as soon as they become available.

One of the most important requirements for winter hardiness is that the plants must not go into the winter dry—that is they must not "freeze dry." If the fall is dry between the early frosts and the final freeze of winter, see that the trees, shrubs, and the perennial borders get a most thorough soaking. Of course, they should not freeze in a pool of water, but the soil should be well supplied with moisture. Experience shows this to be an important phase of winter protection, not only in cold climates, but quite generally. Watch out carefully this year, wherever there has been a marked summer drought.

Winter protection in most cases means just enough covering to prevent alternate freezing and thawing in the early spring or during unexpected thaws in the winter—and no more! In my own experience, the coarse wild hay, such as is used for packing glassware proved most satisfactory for the perennial borders. I used just a light covering and held it in place with some branches, evergreen boughs, and light strips of wood.

Roses are a distinct problem in severe climates, and the climbers must be laid down, covered with eight inches to a foot of soil, then a layer of hay or straw, and over this a final covering of waterproof tar-paper to keep them dry. This covering must not be put on till late, just about the final thing before the freeze. There are two ways to handle the bush roses. They may be laid down and covered as suggested for the climbers or dug up entirely and wintered in a pit or trench. In recent years the latter practice has gained greatly in favor. Dig the trench about three feet

deep, put in a few inches of ashes, sand or gravel in the bottom to insure perfect drainage if the soil is the least bit heavy, then dig the roses with some soil left around their roots, stack them in the trench, somewhat slanting as you would in "heeling in," and fill in around with loose, fairly light soil. The entire bush should be about eighteen inches below the surface. Fill the hole in completely, working the fine soil in all around the plants, mounding up the soil to drain off excess water.

The annuals are vitally important in cold sections but provisions must be made to start them inside or they will hardly get well established before the time for early frosts. There are none of the annuals that may not be used here. Start seeds early, say February or March, either indoors or outside in hotbeds. If you can not bother with either of these methods, buy your seeds early—February is a good time—and take them to the local florist who will doubtless be willing to start them and bring them along in flats of about one hundred plants each.

Water gardens are very satisfactory in cold sections as the water warms up as quickly as the soil. The difficulty has been to build a pool equal to the strain put upon it by three to eight feet of frost. I solved the problem for myself by building one in the shape of a saucer with sloping sides, making it of concrete six inches thick with expanded metal lath in the center for reinforcing. The cement mixture was one part cement; three parts sharp, clean sand; and five parts gravel, well mixed and thoroughly tamped in place. Beneath the pool I placed a three-inch layer of sand, firmly packed, to insure perfect drainage. I took my Waterlily roots into the cellar after hard freezing killed the leaves and left the water in the pool all winter. With its saucer-like shape, it could freeze to the bottom with no danger of injury.

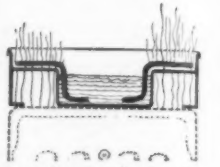
Bulbs of all kinds demand good drainage and while that is easy to supply many so-called "experienced gardeners" neglect it. In clay soils or heavy loams place an inch or two of sharp sand under and around each bulb.

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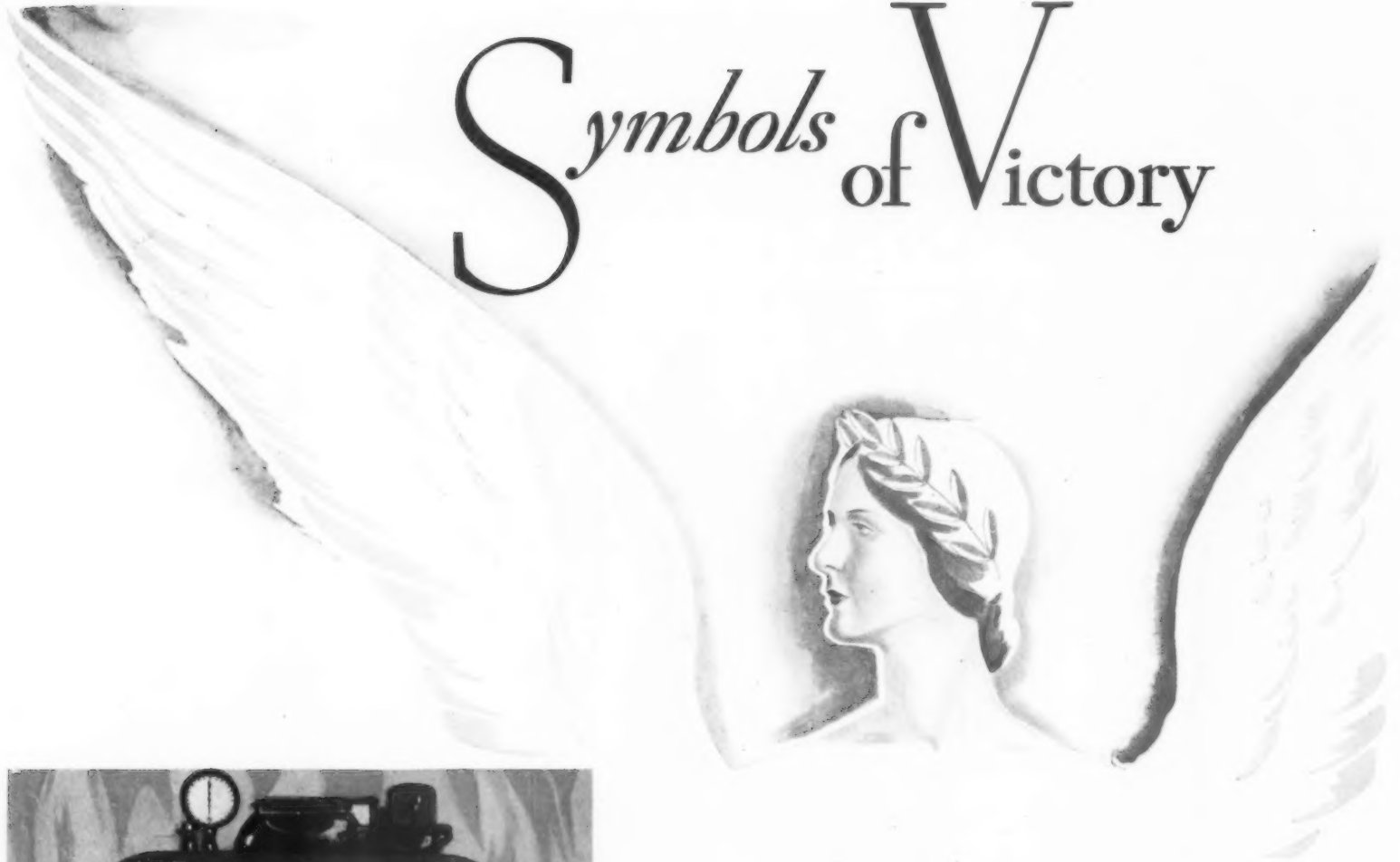
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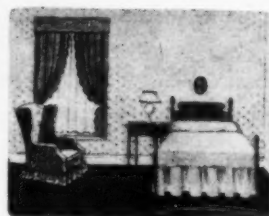


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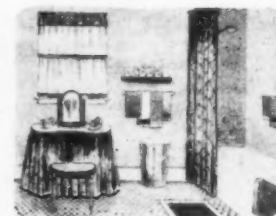


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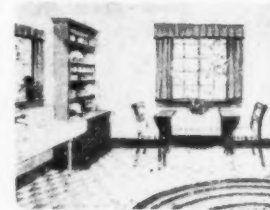
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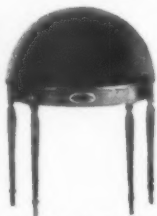
We offer the CURRIER & IVES set of the four seasons admirably reproduced and perfect in every detail. In coloring, line-shading and every other way, the expert has been faithful to the charm of the first prints. The four originals sell for from \$150 to \$200. Our perfect reproductions are offered to you for \$1.50 per single print; set of four, \$5.00; add 15¢ for mailing.

Just out, our new Print catalog, 64 pages, illustrated miniature encyclopedia of Prints, Maps, Godeys, Flowers, etc., for the colonial atmosphere. . . . 12c (stamps).

M. Chagnon & Company
1170 Sixth Ave. New York

Effective framing is an essential for these unusual prints. Please consult us for suggestions.

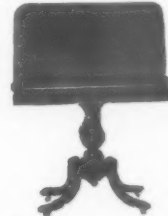
WINTHROP REPRODUCTIONS OF EARLY AMERICAN FURNITURE 18th CENTURY CARD TABLES IN MAHOGANY



No. 5305 Heppelwhite design 30" dia, 20" high. Price \$52.50



No. 6004 Queen Anne motif, 30" dia, 28½" high. Price \$72.00



No. 5304 Duncan Phyfe Folding Top model, 30" square, 30" high. \$75.00

An initial deposit of \$20 is required with the order, balance to be paid upon delivery. Safe arrival of Winthrop Furniture is assured. Descriptive folders of the beautiful Winthrop Furniture Early American reproductions (also banjo clocks) will be sent on request. Kindly address Dept. G, and specify the type of furniture in which you are particularly interested—dining room pieces, living room pieces, etc.

WINTHROP FURNITURE CO. 424 Park Square Building BOSTON, MASS.



3½" height 4½" diameter
Night Candlestick \$3.75

PLYMOUTH PEWTER CO.

(Subsidiary of Winthrop Furniture Co.)
424 PARK SQUARE BUILDING
BOSTON

Write Dept. AH if you wish copy of portfolio.



PREVENT TARNISH!

YOUR silverware may be kept bright as new—even after many months of storage. Just wrap it up securely in

★ DEXSTAR ★ STAYBRITE TISSUES

THIS household need—long felt—is now a practical reality—a scientific discovery that makes repolishing unnecessary.

Sample of Staybrite (48 sheets, size 20 x 30 in.) Mailed to you for \$1.00 Address Dept. 7

C. H. DEXTER & SONS, INC.
Highest Grade Thin Papers
Windsor Locks, Conn.

SHOP WINDOWS OF MAYFAIR



For Christmas

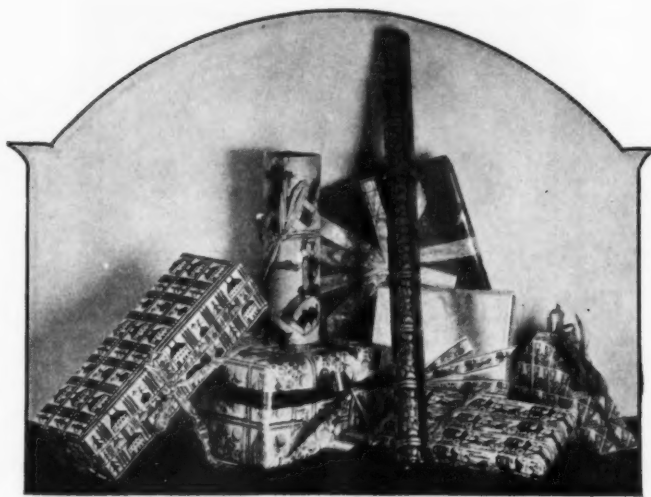
Attractively framed silhouettes are always welcomed. The one shown is "A Colonial Belle," in black and gilt metal oval—4 x 4½" outside, price \$3.75.

A companion, "Young Beau," is available, same size and price.

Send for S-3 circular for other illustrations

FOSTER BROTHERS

Arlington, Mass., and 4 Park Square, Boston



FAVORITE friends deserve lovely Xmas wrappings on their presents. A smart New York Shop offers a tube of 9 large sheets of entrancing papers, assorted colors and designs; enough for a dozen or more average packages; \$1.10 p'paid. Fibre tie tape in red or green with designs, 35¢ p'paid per 100 ft. roll.

CHARMING painted and carved wooden match and cigarette holders chosen by a fine importer from the markets of Europe; quaint, clever, new as to-day's paper. Delightful for gifts or prizes. \$2 each for all except Clown (center) at \$1. and Dutch girl with tray at \$2.50. Add 10¢ each for postage.

Charming—Useful Modestly Priced



This jolly metal boudoir lamp is delightful in pairs on a vanity, or hall console. Jade, ivory, lilac, rose. Height 11"; heavy 9" pleated Japan paper shade to match.

COMPLETE \$5; \$9.50 per pair
Postpaid East of the Mississippi

WESTCHESTER GIFT SHOP
610 Main Street New Rochelle, N. Y.



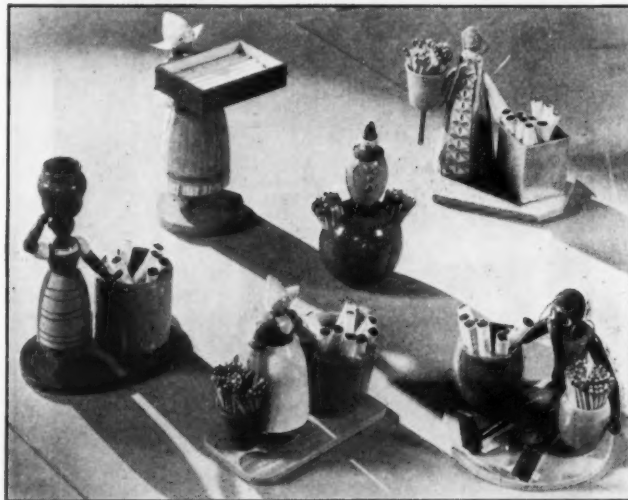
Colonial Loveliness Reproduced

Wing chair faithful copy of famous museum piece; covered in coverlet copy of antique recently sold for \$1000, "Whig Rose" or "Wheel of Fortune" design, cotton warp, wool wool. Delft, indigo, light blue, rose, yellow, green, orange or lavender on white. Cushion Kapok filled; down at slight extra cost. Hand-turned legs, walnut or mahogany stain. Write for details.

Postpaid, \$65 complete

A Catalogue of Many Colonial Things

LAURA S. COPENHAVER
Rosemont Marion, Virginia



Beautiful, Sturdy GIFT PIECES

Direct from the Maker



St. Moritz
Chair with
Ottoman.
Down-filled
Cushions.

Upholstered in our own workshop over seasoned frames, these handsome pieces will serve for years. Your savings on each piece will be well worth while. Let us tell you more about them.

Send for Catalog HB-11,
of our full line of Custom-
Made Furniture.



Chaise Longue

MULLER BROS.

1501 Third Avenue New York

OUT OF THE ORDINARY

BEAUTIFUL & INEXPENSIVE

LIGHTING FIXTURES



LIGHTING FIXTURES OF CHARACTER AND DISTINCTION

These beautiful and artistic reproductions of old authentic lighting sconces, fixtures, and lanterns provide unlimited possibilities for the individual or traditional interior of charm and taste.

All are handfashioned by skilled craftsmen in a wide variety of designs in tin, brass, copper, or pewter, with or without electric attachments. Prices are reasonable.

A booklet showing the above and many other exquisite patterns will be forwarded you on request.

INDUSTRIAL ARTS INC.
35-S NORTH BENNET ST., BOSTON, MASS.

DISPLAY ROOMS 65 Beacon at Charles

From Italy... a tall, dark green decanter that sells for only 94¢



MACY'S great buying power is responsible for its low price. And the expert craftsmanship of some faithful Italian workman for its beauty. Tumblers to match 24¢ each. Write for our illustrated booklet.

MACY'S

34th Street and Broadway
New York

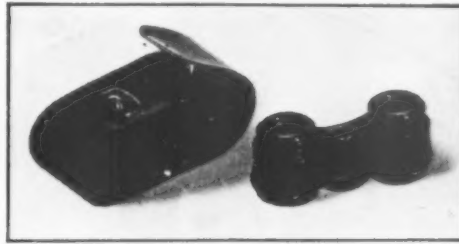
SHOP WINDOWS OF MAYFAIR



GIVE this unique Candle Holder of hand wrought iron, made by Daniel Boone—one of our mountaineer smiths, who is a direct descendant of the old pioneer. It is suitable for tapers or stubby candles. Effective in pairs, also. Size 10½" long; 7" high. No. 530.

Sent postpaid for \$6.25.

The TREASURE CHEST
Asheville, North Carolina



THIS very compact sport glass is called the *Mirakel*; wt. only 6½ oz., height, 1½". It is 2½" power, can be used continuously without eye strain; has the widest view ever obtained—320 yards at 1,000 yards. Oversize lenses require minimum adjustment; produce clearness and brilliance. Enjoy your favorite sport or play at close range. \$16.50 p'paid, east of Miss. Nice hard leather case.

ASMALL vanity or *poudreuse* with hinging mirror and a small drawer at each side for toilet articles. It is of seasoned hardwood; 15 x 30 x 30" ht., price unpainted, \$24.50. The bench to match has cane seat; price unpainted, \$6.50. Vanity in handrubbed maple finish, \$36.50; in any color with striping and floral decorations, \$44.50. Bench in any stain or color antiqued and striped, \$11.50.

November "Special"
\$10.50



15½" x 23½" Top — 24½" High

TUCKAWAY TABLE

Solid mahogany—Hand rubbed—Dull finish. This table, true to its name, can be conveniently tucked away when not in use. At the Hayward Shops you will find a complete line of early American reproductions. Catalog upon request.

HAYWARD FURNITURE CO.
8 Hayward Place Boston, Mass.

ALWAYS USEFUL

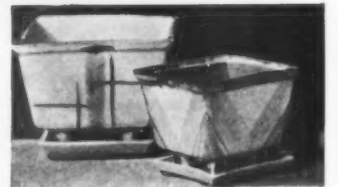


This kidney shaped dressing table bench has a dozen uses; makes slipper chair; adds a nice touch to any bedroom. 14 x 22" long; padded muslin seat. Unfinished, \$8.00; finished mahogany or walnut, \$9.00. We specialize in many other smart unfinished pieces at most sensible prices.

HENRY C. MEYER
119 East 54th St. New York City



colored fire-sticks, 12". handsome box of 350 with green, red or black metal stand complete \$8.00. tubes \$2.00 each, postpaid



modern cactus pots in green designs 4½" \$2.50; 6½" \$3.50 other sizes, \$1.50, \$2.00 and \$3.00

postpaid—write for catalog at fine shops or direct



pitt petri importer
incorporated
378 delaware ave., buffalo, n. y.

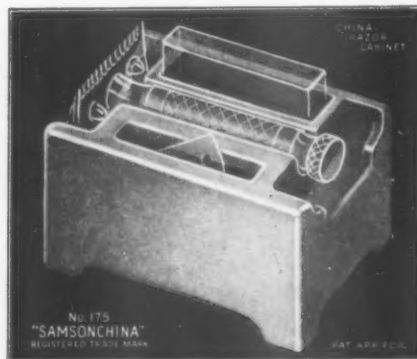


CHILDREN'S FURNITURE

Chintz and Old Maple—or lovely colors in durable, washable finishes—reflect in your child's furniture the individuality of color and design that characterizes *Hearthstone* "finished to your special order" furniture.

A portfolio of suggested groupings will be sent upon receipt of ten cents.

HEARTHSTONE FURNITURE CO., Inc.
224 EAST 57th STREET NEW YORK CITY



A Smallish Unusual Gift for a Man

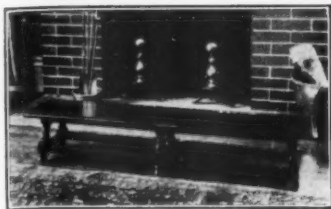
A CHINA RAZOR CABINET

(Only 3⅝" long x 2⅜" deep x 2¼" high)

Holds accessibly and protectively one's safety razor and package of new blades and—used blades go inside out of harm's way. Kept at hand near shaving mirror it is a "Boon to the busy man." As a personal possession or sent as a gift, it is highly prized for its utility and colorful attractiveness. Cabinet in Jade green SPECIAL PRICE \$1.20 each. Other colors to order, shipment about 10 days. Orchid, lemon-yellow, light blue or black \$3. each. Black with sterling silver overlay \$5.75 each—add 25 cts., west of Mississippi. Send cash or money order

S. D. BAKER CORPORATION
234 West 14th Street New York City

SHOP WINDOWS OF MAYFAIR



FIRESIDE BENCH

What a cheery invitation to warm chilled fingers on a sharp winter's night!

Made of Solid Maple—hand rubbed—finished in Golden Honey, Autumn or Spanish Brown. Top 48 x 10; 81-2 high . . \$10.50

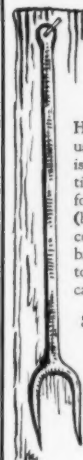
SOMERSET SHOPS

55 Water Street, Fairfield, Maine



HERE is another French *poudreuse*, or vanity, reproduced in unpainted hardwood, ready for finishing. This one has two hinged tops on either side of the extra large hanging mirror; these open and make additional working surface; toilet things may be stored under them when closed. 15 x 26". 15 x 36" open. \$18, special price. Expr. collect.

VERY timely & exceptionally priced—the "Winthrop" wood carrier in black, Chinese red, moss green or Ming blue iron body, brass handle & ears, \$7.50. Black iron body with brass rim all around, brass handle & ears, \$12.50. Swedish finish body, brass rim, handle & ears, \$15. All brass, polished or antique English finish, \$18.75. 12½ x 21 x 7" ht. inside.

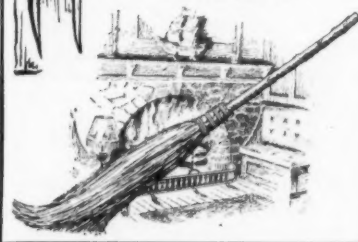


Make This Fireside Gift

Here's a fireside set, both romantic and useful. The Log Fork, (at left) 36" long, is a hand-forged wrought iron reproduction of a 16th Century old English meat fork. The old-fashioned Hearth Broom, (below) is hand-made of mountain broom corn, tied with strong cords to a rough bark handle. Shipped to you, or direct to recipient, with a unique Christmas card bearing your name.

Set Complete Postpaid for \$3.75

The TREASURE CHEST
Asheville, N. C.



\$1.00
POST
PAID

KNOW YOUR HOME!

The fascinating story of period furniture told in 156 pages, 250 illustrations, and 30 chapters. Enables you to identify furniture. Converse entertainingly about it. Distinguish authentic design from banality. About Chippendale, Sheraton, the other great designers. Origin of decorative motifs. Social and political influences. Well bound and legibly printed. Thousands sold. Price \$1.00. Easily worth double. Write now for fourth edition.

Century Furniture Co.

50-K Logan St., Grand Rapids, Mich.

NOVEMBER'S "Special"



Price \$7.50

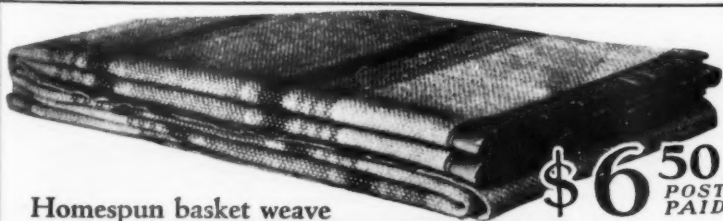
Packed for Safe
Shipment Anywhere

Most practical! Windsor bench for extra coffee table. Maple top, hardwood legs and stretchers. Hand-rubbed dull finish. 14 x 20 x 18" ht.

Have you our new catalogue?

three new yorkers

8 west 47th st.
new-york
BRYANT 0285



Homespun basket weave

\$6.50
POST
PAID

SLUMBER THROWS

Direct from the native weavers

FREE
Color Catalog
Beautiful
Woolens

Blankets, Robes, Blazers,
Jackets, Sportswear, Homespun
Suitings, Dress Goods, Etc.



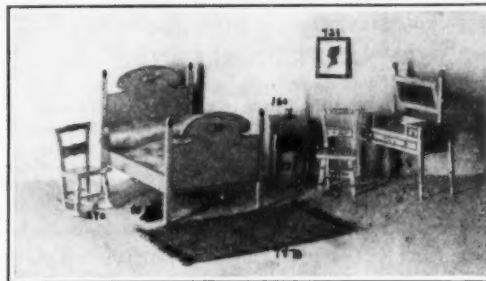
Luxuriously comfortable! Beautiful new creations in virgin wool—the latest handicraft of the native Vermont weavers. Charming homespun basket weave, decorative in color and pattern—just the touch to lend new charm to the Boudoir, the Lounge, Sleeping Porch, Living Room, or Den. A superb gift. Pure soft wool all through; lustrous satine trim; full standard size 60 in. x 72 in. Mailed anywhere direct from the weavers for the very low price of \$6.50, postpaid; not sold in stores. Your choice of base colors, Rose, Blue, Green, or Orchid, with harmonizing bands and trim. Satisfaction guaranteed.

Send for handsome catalog of woolen wares
of charm, distinction and heirloom quality

VERMONT NATIVES INDUSTRIES Shop A, Bridgewater, Vermont

Tynietoy Doll House Furniture

MINIATURE REPRODUCTIONS OF ANTIQUES



EXQUISITE HAND DECORATED PAINTED BED ROOM SET 9 PIECES, \$9.50
(pink or blue finish)

Bed	\$2.50	Rocking Chair	\$1.00
Dressing Table	3.00	Straight Chair .....	.85
Handwoven Rug .....	.75	Pair of Shoes .....	.15
Sewing Table	1.25	Silhouette .....	.45
Candlestick .....	.15		

Each piece sold separately or in groups

Write for free illustrated catalogue showing 150 different pieces ranging in price from 15c to \$250.00

Toy Furniture Shop

44 Market Square

Providence, R. I.

SHOP WINDOWS OF MAYFAIR



Particularly appealing to lovers of quaint and colorful objects for the home, is this Colonial picture or pillow to be worked in simple wool embroidery. An inexpensive and appreciative gift, for any occasion. Stamped in full color on oyster linen, 14 x 18", price, including wools and directions how to work, \$1.25 postpaid.

Illustrated circulars for Rug designs, Tapestries, and Samplers, free on request.

T. E. DOELGER & CO.
Art Needlework Specialists.
26 West 46th Street New York



NOTHING cuter in the world has ever been seen for a kitchen or nursery clock than this delightful one made from a black iron frying pan with knife and fork hands. Ht. 17" overall; accurate movement. \$7.50, express collect.



A NOVELTY of novelties—a cornet with music roll attachment so one can play popular and classical airs with mystifying and surprising effectiveness. Length 16"; complete with 2 rolls music, \$12. Extra rolls 40¢ ea. Give several choices.



FOR your approval an imported Russian tea set in either solid copper or brass, pewter-lined for actual use. This makes a gift to delight the most sophisticated. 1½ quart kettle, tray 10 x 15", sugar & creamer. Complete set \$6.50, by collect express. Catalogue.

TWO excellent values: Lamp 29" ht., with imported base of *Castelli* pottery handpainted in gay floral design on antique ivory color. 2-light fixture; teakwood base, 14" parchment shade to match. Complete \$10. Tile table has wrought-iron base, 8 x 8" top; 20" ht. Price \$5.



A DELIGHTFUL GIFT

Overall Height 12"

Parchment Shade 8" Diameter

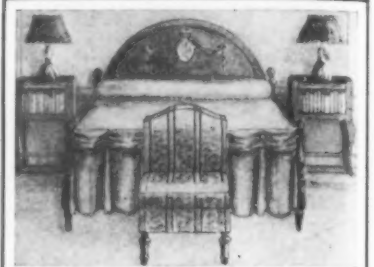
COMPLETE \$9.00



This beautiful modern lamp has a metal base in rich green patina. Fawn is gold-plated or bronzed. Naive hand-painted shade windblown flower design.

The Treasure Trail

49-51 West 23rd St., New York City
A catalogue showing our complete line may be had upon request



Charming Settings of Your Own Choosing with UNFINISHED FURNITURE

Select the models you fancy. Then—after your own ideas—the colors are applied, either by yourself or by our finishing department. Our book contains 26 suggestive settings and more than 200 separate pieces to assist you in securing the beautiful and practical in home decoration. Send ONE DOLLAR for this catalog, which will be refunded on any purchase.

The Campbell Shops

of New York, Inc.
216 East 41st Street, New York
Near Grand Central Terminal. VANDERBILT 7226

HOME SMOKED—DELICIOUS!



Real old Southern country hams from Canewood Farm away down in the Blue Grass region of Old Kentucky! Sugar cured 6 weeks, smoked over hickory chips 2 months, then aged. Delicious nut-sweet flavor not found in commercial hams. 9 to 15 lbs., 55¢ per lb. Special 2-year-old aged hams, 9 to 12 lbs., 65¢ per lb. Postage extra. Safe delivery guaranteed anywhere in U. S. A. or Canada. Excellent for Thanksgiving or Xmas!

CROSBY BROTHERS

Canewood Farm
Box 15 Spring Station, Ky.

DISTINCTIVE CHRISTMAS GIFTS

It isn't too early to turn your thoughts to the selection of Christmas gifts. Household Patent Company offers you many suggestions which should materially assist you in choosing gifts that are quite different.

THE PERFECT WEATHERVANE

(Patent applied for)

Carefully designed and manufactured by us, each Weathervane represents perfection, ease of action, excellent workmanship and high-grade material. The "Three Owls" illustrated is a very popular number. Others are shown in our circulars.



No. 414, Three Owls
28" long 15" high
Price \$18.00
F. O. B. Norristown

ROOF and FENCE ORNAMENTS



214 Fighting Cat 14" high

A chimney or fence will be made delightfully attractive with the addition of one of these artistic ornaments. A large selection of subjects to choose from. Price \$4.25, others \$2.75 to \$6.50.

Safe Arrival to Destination Guaranteed

Send today for circulars; also testimonial letters which we have received from our large clientele of satisfied customers

HOUSEHOLD PATENT CO.

The House of Quality

100 Franklin Ave. Norristown, Penna.

GIVE THEM A SET OF FOOT SCRAPERS

Why not give someone on your list a set of Foot Scrapers? Such a gift will be appreciated because they are ornamental and useful. Prices \$3.50 each or \$6.50 a pair to the same address.



All designs copyrighted

HEPPLEWHITE MAHOGANY SIDEBOARD

INLAID WITH SATINWOOD

A beautiful piece, authentically following the lines of its famous original. Length, 84"; Height, 41½"; Depth, 25½"



Richter Reproductions of Early American Furniture bring simplicity and great charm to Twentieth Century homes. You may purchase through your Architect, Dealer or Decorator. Send for Booklet.

RICHTER

FURNITURE COMPANY

514 EAST 72ND ST. • NEW YORK
In Chicago—820 Tower Court

SHOP WINDOWS OF MAYFAIR

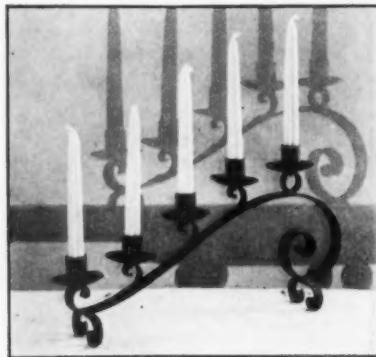


Franklin Fireplaces

All the cheer of the open fire for coal or wood, at small expense. Wonderful heaters. Invaluable for camps and Summer homes.

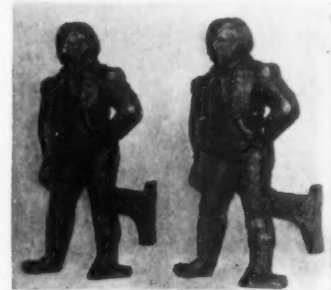
Send for literature

THE H. W. COVERT CO.
229 E. 37th St. New York, N. Y.



A GRACEFUL candle holder hand-forged in France; made of soft black wrought iron and will make a nice decoration for a mantel, for the center of a dinner table, on consoles, chests, lowboys. In pairs, the result is particularly gratifying and the two balance each other perfectly. Length 18", height to top of tallest holder, 9 1/4". Price \$9. each, transportation charges collect. Make your checks payable to Shirley Paine. Early orders will surely avoid the Xmas rush.

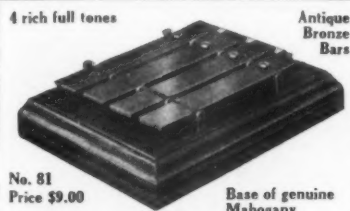
Colonial Soldier Andirons



Exceedingly rare. Remoulded from originals of General Waller, "Forest Hill Plantation," Amherst Co., Va. Cast solid; weight 25 lbs. each. 14 3/4" height. Fine for a country place, cabin, or man's room. \$8 pair. Ship collect.

Send for our catalogue of fine reproductions

VIRGINIA SETTLERS CABIN
Harrisonburg, Virginia



No. 81
Price \$9.00

Gifts of Individuality

As an accessory for your own home or as a gift of distinction nothing excels Liberty Dinner Chimes.

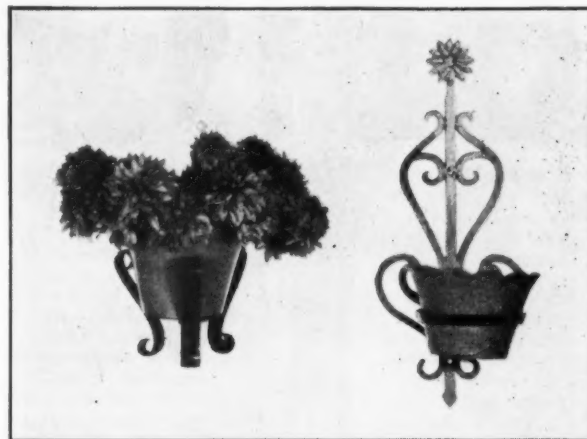
Free booklet showing many styles, and a selection of bugle calls, which can be played on these chimes—mailed on request. Write today.

For sale by leading merchants the world over.

The Kohler-Liebich Company
3565 Lincoln Ave. Chicago

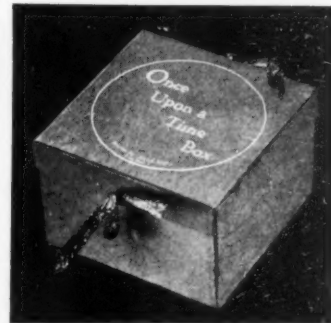
Liberty

DINNER CHIMES



NOVEMBER finds many small plants, such as ferns or ivy, moved indoors. I have chosen two holders which will serve this purpose, and incidentally will make nice gifts. *Left:* Flower stand with black iron holder and pot in choice of red, yellow, green, orange or black. \$2.50 p'paid. *Right:* Wall ivy bracket and pot; bracket of iron in green or black; Italian design pot comes in same colors as the one at left. Both outfits are made entirely of iron. Price \$5, postpaid in the U. S. A. Send checks to Shirley Paine as early as possible.

HAVE YOU A FAIRY CHRISTMAS BOX FOR YOUR KIDDIES?



This "ONCE UPON A TIME" box tells its own cute little story in a way that has been the delight of thousands of children and their parents.

Enclosed in the red box with its letters of silver and fancy tassels, are seven imported Surprise Packages. A clever child's story is found among these surprises told in Santa Claus's fascinating way, listing in its contents packages to be opened in rotation as the story unfolds. Size of box 4" x 6".

Postpaid \$3.50 complete

Mary Campbell Studio
18 Clinton Street Brooklyn, N. Y.

Other boxes for the year round

New..Smart..Saves Space and Wrinkles— INNOVATION PANT-RACK

NOW you can make the door of your Clothes Closet be of important service to you...Attach to it (on the inside) the new "Innovation" Pant-Rack, which will hold your Trousers (or Skirts) and keep them pressed...This Rack will increase your closet space and decrease your tailor bills. It will more than pay for itself—especially since it costs only \$5...We shall gladly send you one prepaid upon receipt of your remittance. You may return it and have your money back, if it doesn't make as big a hit with you as we think it will—

INNOVATION TRUNK CO.

Makers of the Smartest, Most Exclusive Trunks, Hand Luggage and Closet Fixtures
10 East 47th St., New York



INTERIOR DECORATION

Offers amazing money-making opportunities

THE tremendous interest in beautiful homes has created an unusual demand for women trained in Interior Decorating. Gift shops, Department stores, Furniture houses and Decorating establishments everywhere are looking for properly trained Interior Decorators.

The National School offers a practical Home-study Course. Hundreds have already graduated and are earning real money in this fascinating profession.

Learn Interior Decoration at home, this practical and easy way. Successful New York Decorators give you personal instruction and advice, by mail. No previous training or experience whatsoever is required.

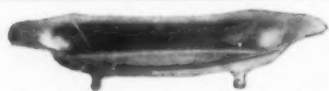
Send for this Free Book—gives full information.



National School of Interior Decoration
Dept. C-105, 119 W. 57th St., New York City
Without obligation and free of charge, please send me a copy of your book about Interior Decoration.

Name.....
Address.....
City..... State.....

SHOP WINDOWS OF MAYFAIR



Celery Dish with four legs. Suitable also for bon-bons and relishes \$5.00.

PEWTER is the Vogue!

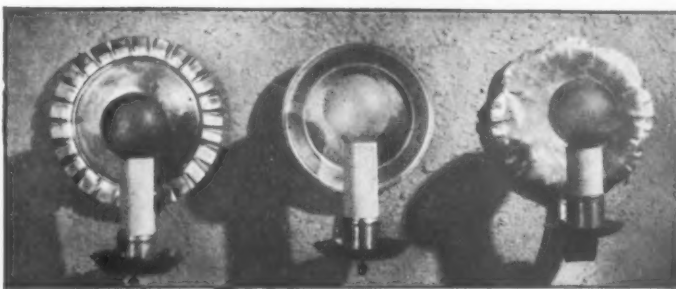
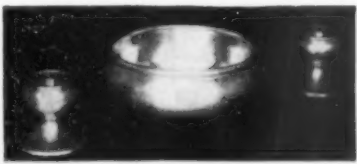
In reproductions of famous old pieces and new designs in the modern manner. Send today for catalog B.

Wm. Wise & Son
Inc
Jewelers and
Silversmiths Since 1834
440 Fulton Street
Brooklyn New York



Above Water Pitcher, facsimile of antique piece. \$11.50

Below Pewter Bowl and Candlesticks to match. Early American design. \$11.00 for 3 pieces.



ONCE again we welcome with delight three more Colonial wall sconce reproductions from a famous Boston studio—left to right: *Pilgrim*, *Puritan*, *Rosette*. Sizes are 8½" ht., 6" width, 4½" depth; 7½" ht., 5½" width, 4½" depth; 8½" ht., 5½" width and 5" depth, respectively, in the order first mentioned. Prices, *Pilgrim*: plain tin, \$5.25, painted tin, \$6, brass or copper \$6, pewter, \$9.50. *Puritan*: plain tin, \$3.50, painted tin, \$4.10, brass or copper, \$4.50, pewter, \$7.50. *Rosette*: plain tin, \$4, painted tin, \$4.60, copper or brass, \$4.50, pewter, \$8. A nice catalogue shows many other styles.



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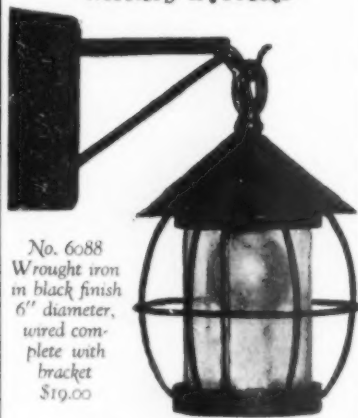
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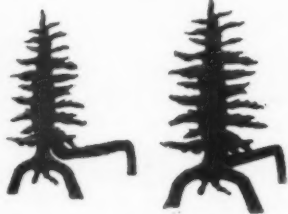


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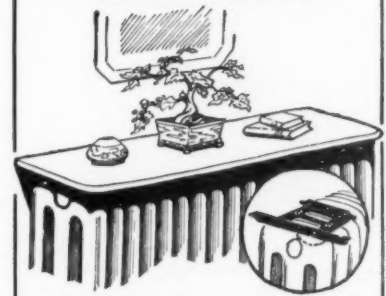
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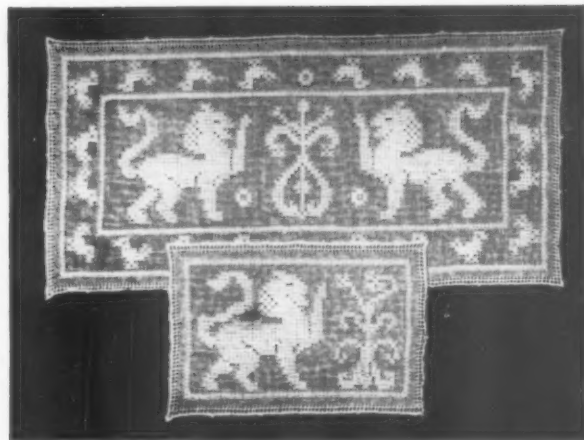


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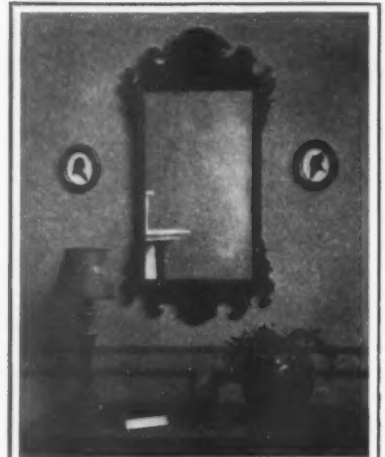
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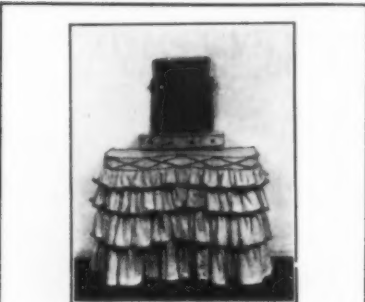
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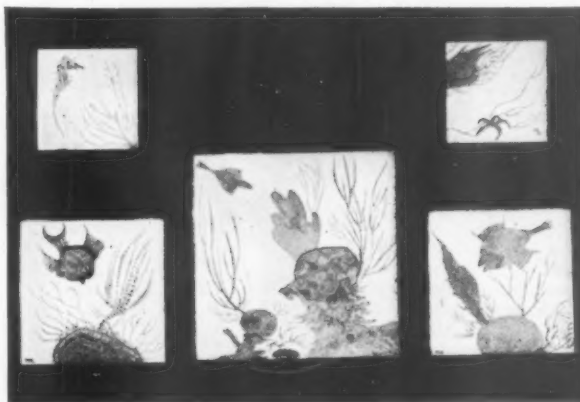
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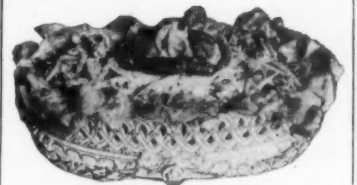
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In and About the Garden



[*Edward Parson*]

FOLLOWING a radio talk on "Keeping the Cut Flowers Fresh" which I recently made from station WEAJ in New York City, I received so many comments and so large a number of requests for copies of the talk that I feel satisfied that in printing it here I am meeting a real need.

It is all very well to know something about the growing of flowers but the gardener should certainly give some thought as to how to make the best use of what has been grown. Flowers in the living room, on the dinner table, or on the porch, always give a welcome note of life and light.

One of the big problems that Madame faces as soon as she tries to use the flowers indoors is the difficulty of keeping them alive. They fade or wilt so quickly! This wilting is nothing more nor less than the loss of water. That is why we plunge the stalks of cut flowers into water as soon as possible after they are picked. But the keeping qualities of flowers differ. Some are quite easy to handle, and the others are not. Poppies, for instance, are likely to fall very quickly and Lilies will endure for a long time.

THERE are some general principles which will help you to the better enjoyment of any of the flowers and will make them last longer. To begin with, the most important thing of all is to cut them (and notice I say *cut* the flowers, not pick) in the very early morning or late in the evening. A flower gathered at mid-day is likely to wilt quickly, and you may not be able to revive it. The best method is to gather the flowers in the early morning before the sun has gained any power and when the plant tissues have been thoroughly loaded with water during the cool hours of the night. In other words, cut the flowers when the stems are turgid. That is perhaps the most important rule of all.

When you go out to cut flowers take a knife rather than shears. A sharp, clean cut that does not bruise the delicate tissues permits the water to enter the stems and facilitates absorption; whereas a ragged torn edge not only prevents absorption but also offers undue facilities for bacteria to start fermentation and perhaps a rot of the stem.

Now when you cut the flowers, have ready as handy as possible a large tub or pail, with plenty of water in it, so that the flowers can be plunged into water right up to their necks. Once get them loaded in that way and they will endure a lot of exposure afterwards. Remember then to plunge your flowers into water

up to the very base of the flower and postpone the final arrangement in any kind of display until they have had an hour or two to fill themselves with water in this manner in a cool place, not exposed to draft.

If the flowers be gathered late in the day, they can be comfortably left in water all through the night and will be all the better for it. Keep them in a humid rather than a dry room and never in sunshine. So you see, the whole problem of keeping the flower alive after it is cut is one of getting the stem behind it thoroughly filled with water. While this is being done have the temperature if possible 45 degrees or lower. Use a container that is sufficiently wide at the top to let the air enter freely.

WHEN your flowers are ready for use, and even before, if it is convenient, it is well to remove any leaves from that part of the stem which will be in the water. This not only gives more freedom in arrangement but as some leaves are likely to decay very easily their removal helps considerably in keeping the flowers fresh for a longer time. Some flowers are worse than others in this matter, but Asters, Zinnias, Wallflowers, and Chrysanthemums are very bad. Always pick off any submerged leaves of those flowers.

After you have gathered the flowers and filled them with water and got through the first day, of course, you will want to keep them in condition as long as possible. Keeping cut flowers alive is indeed a problem and all kinds of tricks and nostrums have been recommended. Take it by and large, there is nothing better than pure, clean, fresh water. You can help flowers of woody plants by peeling back the bark on the hard stem to a distance of an inch or so—Chrysanthemums, Lilacs, and Azaleas, for instance. But for the great majority of plants the best thing is simply to take the stems out of the water each day, cut back a little bit, again being sure to use a sharp knife, not scissors, and refill the vessel, and then put the stems back again.

Some flowers that are hard to keep alive any length of time are curiously enough helped by a hot water treatment at the beginning. Poppies, Heliotrope, Mignonette, Dahlias, Poinsettias, will last much longer if they are given a hot water treatment. Put the stems in boiling water for a moment and then plunge at once into cold water. Of course, you must take care that the flowers themselves are not steamed in this process. This hot water treatment seals up the ends of

the vessels and prevents the downward flow of sap and at the same time permits the absorption of water through the outer surface of the stems themselves in the parts higher up.

You can often revive wilted flowers by cutting the stem end, plunging deeply into water, and putting in a cool, dark place for nearly the whole day—ten hours at least; and in some cases a hot water treatment is effective, particularly with Dahlias. In that case you put the stems into hot, not boiling, water for half an hour in a dark place and then change to cool water.

If the flower has thin petals, do not plunge the entire flower under water, but thick petaled flowers can stand it.

The use of various chemicals in the water has often been recommended, and particularly of late we have been told that aspirin dissolved in the water will keep flowers alive. Well, it is true, and it isn't true. It acts favorably with some flowers but not with all. The keeping of cut flowers has been made the subject of research by the Department of Horticulture of the Michigan State College, and it was found that in most cases the disinfecting properties of whatever has been recommended have really been the pivot on which its use was based. Charcoal, for instance, will help to keep the water fresh for a considerable time.

VERY small additions (please note, *very small*) of salt, camphor, ammonia, listerine, formaldehyde, and sulphurous acid are effective in preventing the growth of bacteria in the water, but the actual reaction in lengthening the life of the flowers concerned has not been found to be worth the trouble involved, as a general rule.

Chemicals that have been decidedly beneficial are boric acid one-tenth of one per cent., that is, one-half teaspoonful to two quarts of water, improved the keeping of Carnations from three to seven days. That was without cutting the stems or changing the water. Aspirin, one-half tablet to two quarts of water helped Chrysanthemums and Dahlias, but nothing else. One tenth of one per cent. permanganate of potash also helped. The most effective agent in keeping Asters was a one per cent. solution of cane sugar, one teaspoonful to a quart of water.

This doubled the life of cut Asters. With those few exceptions in mind you had better stick to the old-fashioned method of renewing the water, cutting a small piece from the stem and perhaps adding a little charcoal.

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Daffodils in late April and Tulips in May are the most popular Spring Flowering Bulbs.

DAFFODILS

Since the embargo against the importation of Dutch Grown Daffodil Bulbs, we have been producing 53 of the Finest, New and Rare varieties on our Long Island Daffodil Farm. We have been growing Daffodils on Long Island for the past five years and are convinced that the soil and climate are well suited to them there. Bulbs are now being produced in as good a quality as formerly imported and at reasonable prices.

In order to encourage their wider use, we are making a Special Offer of

Six Fine Varieties

CONSPICUUS (Barri)—Large, broad-spreading perianth of pale yellow, short darker yellow cup, brightly edged orange-scarlet. Splendid for any location.

LUCIFER (Incomparabilis)—Perianth sulphur-white with long, well-rounded petals; cup chrome-yellow with intense orange-scarlet suffusions. A bold, showy flower.

QUEEN OF THE NORTH (Leedii)—Broad, large perianth of clear, glistening white and remarkable texture; cup soft primrose-yellow with narrow rim of sulphur-white.

SIR WATKIN (Incomparabilis)—Perianth primrose-yellow; large and well-formed yellow cup, tinted deep yellow. A giant among the Medium Trumpet sorts. A flower of wonderful substance. One of the most popular of the older varieties.

SPRING GLORY—One of the finest Giant Trumpet varieties. Clear white perianth with long petals of splendid form, long trumpet of deep yellow, well reflexing at the brim. A vigorous grower and one of the best of the newer Daffodils.

VANILLA—An excellent Giant Trumpet variety. A tall-growing and very handsome variety, having a fine, bold trumpet of deep yellow with a paler perianth and possessing the added charm of a most pleasing and delicate odor.

Special Collection Offer

10 Bulbs each of the above 6 varieties, 60 Bulbs	.....\$ 7.00
25 Bulbs each of the above 6 varieties, 150 Bulbs	..... 15.00
100 Bulbs each of the above 6 varieties, 600 Bulbs	..... 50.00

A Garden Full of Daffodils—100 Bulbs for \$7.00

In order to acquaint our patrons with the desirability of planting a mixture of Daffodil Bulbs in their foundation planting and shrubbery borders, we are offering a special mixture of Giant and Medium Trumpet varieties, taken from 10 named varieties, at a special price of \$7.00 per 100.

Our Catalog
"Bulbs for Autumn Planting"
Is now ready—please send for a copy. It features the New and Rare varieties of Flower Bulbs from America, Holland, France and Japan. The Finest Tulips, Daffodils, Hyacinths, Crocus, Lilies and other Miscellaneous Bulbs for Autumn Planting.

TULIPS

May Flowering Tulips, which include the Darwin, Breeder and Cottage varieties, are perhaps the most popular of all the bulbous plants. Whether your garden is small or large, Tulips may be used to brighten the May Days. Planted in clumps in the shrubbery border, the hardy border, or in formal beds, they are very valuable. Few garden lovers can resist the pleasure of planting these bulbs in the cool months of the Fall.

We are making a Special Offer of Tulips, including the Darwin, Breeder and Cottage sorts which bloom in May, of

Ten Fine Varieties

BARONNE DE LA TONNAYE (Darwin)—A long and beautiful flower; clear carmine-rose at the midrib, base toning off to soft pink at the edges; white tinged blue. Height 26 inches.

BRONZE QUEEN (Breeder)—Soft golden bronze; large flower of sturdy habit. A very exquisite color. Height 28 inches.

CARDINAL MANNING (Breeder)—A beautiful shade of rosy violet, with a slight edge of bronze. Large flower of fine form. Height 28 inches.

CLARA BUTT (Darwin)—A fine clear salmon-pink. No other variety offered by us has the same distinctive and pleasing color. Height 22 inches.

FARNCOMBE SANDERS (Darwin)—A bright shade of scarlet with a clear white base, contrasting well when the flower is fully open. A large broad-petaled flower. Height 25 inches.

INGLESCOMBE YELLOW (Cottage)—In size, form and height it greatly resembles the Darwins, so much so that it is frequently called

the "Yellow Darwin." A rich yellow which becomes edged watermelon-pink as the flower ages, a very pretty characteristic. Height 22 inches.

LOUIS XIV (Breeder)—An even tone of dark purple with a broad margin of golden bronze; a very large flower of wonderful substance. A very fine variety and one that instantly meets with favor. Height 30 inches.

MOONLIGHT (Cottage)—Bright canary-yellow; large flower, oval in shape, outer petals slightly reflexed at the tips. An excellent yellow for combination with the Darwins. Height 22 inches.

PAINTED LADY (Darwin)—A pale creamy white with a faint tinge of heliotrope, gradually becoming almost pure white as the flower ages. Height 27 inches.

REVEREND EWBANK (Darwin)—An exquisite shade of soft lavender-violet, slightly shaded silver-gray. A variety of great merit on account of its lovely color. Height 23 inches.

Special Collection Offer

10 Bulbs each of the above 10 varieties, 100 Bulbs	.....\$ 6.00
25 Bulbs each of the above 10 varieties, 250 Bulbs	..... 14.00
100 Bulbs each of the above 10 varieties, 1,000 Bulbs	..... 50.00

A Garden Full of Darwin Tulips—100 Bulbs for \$4.00

In order to acquaint our patrons with the number of lovely colors that occur in Darwin Tulips, we offer a mixture of 15 distinct varieties. These bulbs are all fine tall-growing varieties and the mixture is especially prepared by us.

Stump & Walter Co

Order Your
Bulbs Now

One of the Largest Growers and Importers of American, Dutch, French and Japanese Bulbs for Discriminating Flower Lovers in the United States

30 & 32 Barclay Street

New York City

Branch Stores in Newark, N. J., White Plains, N. Y., Baltimore, Md.



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. Last call for getting spring bulbs into the ground. Do it before the ground freezes. Keep mulch available, though it probably won't be necessary to put it on yet. But use mulch as soon as earth freezes.

Lift plants that cannot stand heavy frost, and put them in the coldframe.

If you didn't cover Roses and hill up the ground last month, you had better do it now before it is too late. Put straw around the roots.

Plant Sweet-peas now. They will have time to germinate but not make growth before heavy frost sets in. Cover with straw.

The Vegetable Garden. Lift root crops and store for the winter.

It is important to get September-sown Cabbage into the coldframe at once.

Cabbage which already is headed should be put in trenches, upside down, and should then be covered with straw, burlap or leaves.

Bank Celery.

Give Asparagus beds winter dressing.

Lift Parsnips and Salsify.

Miscellaneous. Cut away old wood and mulch Blackberries.

Get mulch ready for Strawberries, to be used as soon as ground is frozen.

Put mound of dirt around young trees, and if trees have just been planted, give them support by stakes.

Trim dead wood from fruit trees.

If not too cold, Apple trees and Pear trees may still be put in.

Give lawn top dressing.

Prune Grapes.

Give house plants attention, washing leaves with soapy water.

Give the plants a little bonemeal.

Spray Apple trees for scale.

Take cuttings of Begonias.

SOUTH

The Flower Garden. Put coldframes in order.

Seeds of flowers recommended for sowing last month may be planted now, too.

Hyacinth, Tulip, Anemone and Narcissus bulbs may still be planted.

Pot some bulbs for winter forcing.

Stake Sweet-peas which were planted in late summer or early fall. Sow some more seeds.

After Chrysanthemums have blossomed cut back the stalks.

Transplant annuals sown in September and early October.

Get Pansies into the coldframe.

Get Gladiolus bulbs out of the soil.

Hedges may now be started.

The Vegetable Garden. Sow late Cabbage seed.

Sow Peas, Turnips, Radishes, and Mustard.

Get Cucumbers into hotbeds.

Continue sowing Spinach, Beets, Parsley, Endive, and Carrots.

Bank Celery.

Miscellaneous. Set out Strawberry plants.

Take cuttings. Put them in pots which you have ready, if you followed suggestions for October.

Prepare land for planting fruit trees. Plow deeply.

Get ready for planting next month.

THE WEST COAST

Continue to plant Anemone and Ranunculus.

Set out Japanese Iris.

Continue to plant Magnolias.

Start Honeysuckle vines.

During the first two weeks this month you may still plant hardy annuals outdoors.

After Tuberous Begonias have finished blooming take them up and put them in sand.

Take up Gladiolus bulbs, also Dahlias and Cannas.

Pile up leaves and branches for leaf mold.

Transplant Montbretias. Plant bulbs in window boxes.

TIMELY HINTS FOR NOVEMBER

By I. GEORGE QUINT

CHILL winds are blowing; and gardening operations are becoming fewer and fewer. Flowers in northern gardens have withered, and most of our vegetables have been harvested. This is the month for winter preparation.

Bulbs should be taken up and put away for the winter, root vegetables must be stored, and coldframes aired.

The gardener who misses the opportunity to prepare a good compost for spring is not taking full advantage of his garden. Leaves, branches, and all rakings should be piled together and a little lime mixed with the pile.

An excellent way to make a compost heap that will be ready for use in the spring without objectionable odor is to use a layer of soil at the bottom, then sprinkle a little lime over the earth, next a layer of manure, then another layer of soil. On that place a heavy layer of leaves and other garden waste, and above that another thin layer of manure. If you still have some garden trash left, put some soil over this manure and then the garden material. Above it all place more soil. You will then be assured of a good compost heap for use in the spring. When warm weather comes again, a little acid phosphate may be used to get rid of fly maggots.

Garden lovers on the West coast find November has much for them to do. Seeds of hardy annuals may still be planted, and the gardener who neglects to do some late October or early November seed planting will be envious of his neighbor when the plants begin to come up and bear flowers next spring.

For those who do not have outdoor gardens but who depend on house plants for their pleasure, this is a month of activity, whether one lives in the North, South, East or West.

House plants should be thoroughly washed. Plants with broad leaves may be gone over with a sponge soaked in soapy water. Rub the leaves well, and give them a thorough cleaning. Ferns, and other plants with fine leaves, may be sprayed with a soap-and-water solution

Dreer's

May-Flowering Tulips



comprise three classes—the Darwins, Cottage and Breeder

Tulips. Among these the Darwins, through sheer merit enjoy the greatest popularity with lovers of stately, gorgeously colored flowers. And among the hundreds of Darwin Tulips available, few are superior to the six dazzling winners offered in column to right.

It matters little what kind of a garden you desire, you will find every help to the execution of your garden schemes and ideas in the various Dreer catalogs. Whether you are interested in Roses or hardy plants, better strains of flower- or vegetable-seeds, you are bound to find the choicest here.

For ninety-one consecutive years Dreer's have served the home gardeners of America with horticultural merchandise of highest standards. In the case of some flowers we have become specialists. For instance, ours is one of the greatest Rose collections in this country. Please refer to special offer elsewhere in this issue.

Dreer's Autumn Catalog

offers many additional bulb and plant materials for immediate planting. Please ask for your copy—you will find it a real help in the making and improving of every type of garden. When writing please mention this publication.

Dreer's Six Dazzling Darwin TULIPS

Though of medium price, this matchless sextette stands head and shoulders above many varieties for which bolder claims are made. Every one is a gem of its color.

Afterglow. A wonderful blending of deep, rosy orange with salmon-tinged margins. \$1.10 per doz.; \$8.00 per 100.

Bleu Aimable. Beautiful clear lavender, flowers of largest size. 75 cts. per doz.; \$5.50 per 100.

Centenaire. Rich violet-rose shaded rosy pink. 75 cts. per doz.; \$5.50 per 100.

City of Haarlem. The finest and largest of the red Darwins, glittering vermilion-scarlet. \$1.25 per doz.; \$9.00 per 100.

Jubilee. Rich, lustrous violet-blue, shaded purple. Extra large. \$1.10 per doz.; \$8.00 per 100.

Princess Elizabeth. Large, rich rosy pink. 75 cts. per doz.; \$5.50 per 100.

Collection Offers

- 3 each of the above, 18 bulbs \$1.50 postpaid
- 6 each of the above, 36 bulbs \$2.75 postpaid
- 12 each of the above, 72 bulbs \$5.00 postpaid
- 25 each of the above, 150 bulbs \$9.00 postpaid

HENRY A. DREER
1306 Spring Garden Street
Philadelphia, Pa.

FOR FOUR GENERATIONS BUILDERS OF GREENHOUSES



For Then You Have a Perpetual Corner on June

SUSPECT you have long since known that a glass garden isn't so much a garden as it is a covered corner of June. A corner where the flowers it gives you in such bounty are but one of its satisfactions. Just what those other satisfactions are, and just what they will so surely mean to you, come under the head of "indefinables."

It happens that for a score or more of years I have been telling on these pages about the joys of bringing the outdoors into our greenhouses. But not till last year did I really have one of my own. As a result, must admit its pleasures and contentments are much more than anything I have told you about. That's why I say that the joys of one of our

Glass Gardens come under the head of "indefinables."

However, our catalog—a new one but recently off the press—gives you a fairish inkling of it all. Sending for it doesn't mean you will be pestered by a doorbell-ringing salesman. One of our representatives will call *only* provided you request it.

Lord & Burnham Co.

New York, 1828-A Graybar Bldg.
Offices in Many Other Principal Cities

Chicago, 210 S. LaSalle St.

Toronto, 309 Harbor Comm. Bldg.

Good tools are worth keeping good

Continued from page 156

This is especially appropriate for summer time when the tools are used almost daily. At the other side of the arbor is a larger compartment, waist high with tin-covered roof and a door in each end in which the lawn mower and other tools with wheels can be placed. Both types of compartments are so constructed that they are entirely weatherproof.

Should you happen to find a tool badly rusted, then a brickbat will be found an excellent thing to remove the rust. A fine grade of sandpaper will also cut through nicely. This can be finished with emery cloth, although

a buffing wheel turned at high speed with some emery powder on it will be the best to put on a highly polished surface that will "scour" when used.

Broken wooden parts can be glued together carefully, and when the glue has set, if varnish is put over it, moisture will not reach the joint. Medium cotton cord wrapped about such a repair will be even better. This is also covered with varnish. If the break is square across, a piece of tin, bent tightly about the break after the glue has been applied, and held with small brads, will quite often form a very satisfactory repair.

A new view of garden color

Continued from page 159

blue. The vibratory rate of reflected rays determines the color which the wondrous mechanism of the eye beholds. The lowest rate of visible ray vibration, which is at the rate of four hundred and fifty billion vibrations per second, produces a sensation of deep red. Below that are the infrared rays which we cannot see, but which we are conscious of in part through the presence of heat rays. The most rapid rays which the eye can see as color are violet. They vibrate at about seven hundred and ninety billion per second. Beyond the violet rays are the ultra-violet rays, demonstrable by science, but not seen as color by the eye. Colors range through the spectrum from one extreme to the other, varying with the rate of vibration.

Vibrations of a much lower rate per second are found in the musical scale. These vibrations are received and interpreted by the mechanism of the ear. From the lowest bass notes through all vibrations we can differentiate as tones. Combination of these tones makes music.

Can we then say that we have a "color scale" in the graduated vibrations of the spectrum, and that color music can be made by the combination of these "color tones" to produce good harmony?

Pure colors are full-toned and without the mixture of white or black. Shades are the muted tones where blacks or grays have been added to a pure color. Tints are colors to which has been added white, thus diluting the force of the color, making it light and airy.

If we are to follow out this idea of producing "color music," then colors, shades, and tints should be used as are instruments in an orchestra. In combination they must build up to support a certain definite expression of an idea; and this idea in the garden is the design, theme, plan, or whatever term you may know it by.

In the orchestra there are the string choir, composed of violins, violas, 'cellos, and bass viols; the woodwind choir, which contains the clarinets, flutes, oboes, bassoons, English horns, and related instruments; the brass choir of trumpets, horns, trombones, and tubas; and finally the percussion instruments, such as drums and tympani. In the "color orchestra" there is the choir of reds that grade out from

the deep-toned velvety reds barely seen as color, to the fiery cherry-red of hot iron; the choir of yellows, which blend from orange to the yellow-greens; there is the middle ground choir of color, the green, which is a combination of yellow and blue, and finally there is the pure blue and violet choir.

In orchestral composition one choir may take the theme, another the accompaniment, while a third is developing a counter theme. Whatever the composition may be, there is reasonable balance in tone intensity. No choir overpowers another. If it does, disharmonious "muddiness" creeps into the rendition of a masterpiece, or tones of lesser strength are blotted out by louder sounds.

It is my belief that here is a basic principle which applies to color design in the garden. Balance color intensity. This done, color harmony will take care of itself.

Primary reds, blues, and yellows, with the ever-present green, may be placed with each other without fear of color clash, if their power is balanced. If tints and shades are the type of color needed in the garden to work out the idea embodied in the basic design, then shades and tints should be used to the practical exclusion of the stronger colors.

Carrying this idea a step farther it is easy to see that gardens made only of pale pinks, blues of low power, or of lavenders may be compared to the music of a string quartette. There are masterpieces of chamber music. And there may be exquisite gardens in which there are nothing but the subdued tones of tints and shades.

But when using color remember that there must be balance in color strength to produce harmony. Unbalanced color, color used without a sense of fitness and good taste, color in which a force is set up without a counter-force in the garden design to counteract it is the condition which has produced discords in color and has brought so much discussion of "color schemes."

Do not look upon color as a field of design which cannot be understood, which must be treated reverentially as something beyond comprehension. Nor should one worship it as a fetish. Command it. Make it a part of the whole. Bring it under control by balancing color force against color force, making the plan a part of the design.



Partial View of Trial Gardens at "Tulipdom"

Tulip Thoroughbreds— in Color Groups

FLOWERS are grown mostly for their decorative colors. Few flowers offer a wider range of colors than Tulips. The choice being great in even one and the same color class, selection becomes difficult. So, we have selected for you six May-flowering varieties in four groups. Plant them in quantities for both cutting and garden effects.

Group I—Rose and Pink Shades

AFTERGLOW, deep rosy orange, \$1.15 per doz.; \$8.00 per 100.
PSYCHE, silvery rose, 60c per doz.; \$4.00 per 100.
BARONNE DE LA TONNAYE, light rose, margined blush, 60c per doz.; \$4.00 per 100.
CENTENAIRE, violet-rose, 75c per doz.; \$5.00 per 100.
CLARA BUTT, clear pink, 60c per doz.; \$4.00 per 100.
PRINCESS ELIZABETH, clear, deep pink, 75c per doz.; \$5.00 per 100.

Group II—Lilac and Blue Shades

DREAM, pale heliotrope, 70c per doz.; \$4.50 per 100.
LA TRISTESSE, dull slaty violet, 60c per doz.; \$4.00 per 100.
EUTERPE, silvery lilac, 60c per doz.; \$4.00 per 100.
REVEREND EWBANK, soft lavender-violet, 60c per doz.; \$4.00 per 100.
BUTTERFLY, soft lavender, 75c per doz.; \$5.00 per 100.
LA FIANCEE, rosy lavender, \$1.00 per doz.; \$7.00 per 100.

Group III—

Crimson, Vermilion to Scarlet Shades

PROFESSOR RAUWENHOFF, bright cherry-red, 75c per doz.; \$5.00 per 100.
MR. FARNCOMBE SANDERS, brilliant rose-red, 70c per doz.; \$4.50 per 100.
SCARLET BEAUTY, vermilion-scarlet, 75c per doz.; \$5.00 per 100.
ISIS, fiery crimson-scarlet, 70c per doz.; \$4.50 per 100.
KING HAROLD, blood-red, 75c per doz.; \$5.00 per 100.
PRIDE OF HAARLEM, brilliant rose-carmine, 60c per doz.; \$4.00 per 100.

Group IV—

Bronze, Purple and Maroon Shades

FAUST, satiny purple, \$1.00 per doz.; \$7.00 per 100.
ZULU, purple-black, 70c per doz.; \$4.50 per 100.
LA TULIPE NOIRE, dark maroon-black, 90c per doz.; \$6.00 per 100.
LOUIS XIV, dark purple, flushed bronze, \$1.15 per doz.; \$8.00 per 100.
TURENNE, purplish brown, \$1.00 per doz.; \$7.00 per 100.
VELVET KING, dark, glossy maroon-purple, \$1.15 per doz.; \$8.00 per 100.

Please do not ask us to fill orders for less than half a dozen of a kind.

In case we should be sold out of one or the other of above varieties, may we feel at liberty to send one as nearly like the one you chose in its place?

Your order will be filled the day it is received. We guarantee the arrival of the bulbs in first-class condition. We also guarantee them to be "Bulbs in a Class All Their Own," every one of which will bloom true-to-name, or you'll get a new lot without charge next season. What more can we say?



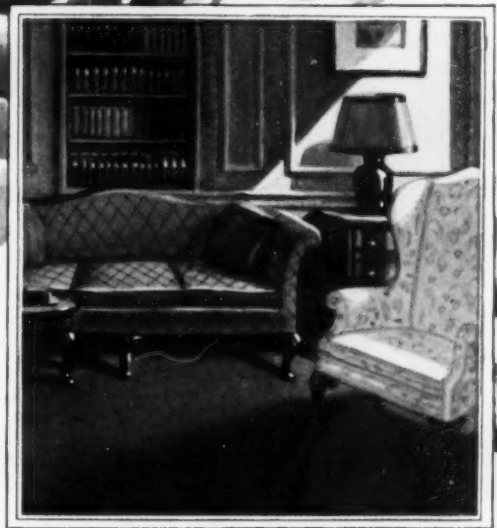
ZANDBERGEN BROS., "Tulipdom"

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 Nurseries at Valkenberg, near Leiden, Holland
 and at Babylon, L. I., N. Y.



Symbol of
TIMELESS BEAUTY

THE ROSE... subtly whispering its story of loveliness... petals fragrant with delicate charm... beautiful always... in ancient Persian gardens... in our modern homes.



Brewster Broadloom, a rich, deep-piled carpet in 26 colors of unusual decorative appeal; widths to 18 ft.

Bigelow-Hartford presents **ASHES OF ROSES**, a color rose-inspired but soft enough to enter graciously into many lovely decorative schemes. A color restrained yet rich, with a silvery sheen that glorifies it. A color to live with, to luxuriate in, through the years. ❖ ❖ Sister-colors include Chinese gold, mist green, Sahara mauve, wistaria. There is romance in these colors... *practical* romance. For, as interpreted by Bigelow-Hartford, they are the freshest, most usable colors for the modern home. All of them are readily obtainable at leading stores, not only in plain carpets but in figured, and in rugs as well. ❖ ❖ The moderate prices may surprise you... but the splendid quality will be no surprise. Flawless construction is *expected* from 'weavers for over a century.'

DESIGNS : PERSIAN • TURKISH • BOKHARA • CHINESE • FRENCH • ENGLISH • SPANISH • PRIMITIVE • PEASANT • COLONIAL • MODERN

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MAIL THIS COUPON to Bigelow-Hartford Carpet Company, 385 Madison Avenue, New York
 Please send free folders and name of nearest Bigelow-Hartford merchant. You will also send me *Color and Design: Their Use in Home Decoration* (a most helpful and interesting book, fully illustrated) if I enclose 25¢.
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Two superb musical instruments

- IN A SINGLE CABINET - TO GIVE YOU "Music from the air or records"

RCA RADIOLA 47—Screen-Grid Radiola, Phonograph and Electro-Dynamic Reproducer in a single cabinet for electrical operation. \$275*

RCA RADIOLA 44—Screen-Grid Radiola, table type. \$110*

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When the Radiotrons of the new Radiola 47 are glowing with their incandescent light, you command "music from the air or records" with the amazing realism that only the Radiola can give.

At a touch of the switch the incomparable RCA Electro-Dynamic reproducer within the beautiful cabinet fills your living room with the music of a distant orchestra—with all the beauty and volume of the original—or the wonderfully

faithful reproduction of a famous Victor record.

And the new Screen-Grid Radiotrons in this superb instrument—with the special RCA Screen-Grid circuit—give a reserve of power such as has never before been possible in the electrical reproduction of sound.

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MADE BY THE MAKERS OF THE RADIOTRON

Last Chance!

to Plant Schling Quality Bulbs this Fall

Order them now! Tip-Top bulbs at rock-bottom prices. For example—

Darwin Tulips
100 for \$4.00

Choicest, first size bulbs, sure to bloom. Schling's special mixture of ten of the finest named varieties—not the ordinary field grown mixture. A \$6.00 value for \$4.00 or, if you prefer, 50 bulbs for \$2.50.

—also—

Virginia Grown
Daffodils
and Narcissi

for Naturalizing and Lawn Planting

Our Old Dominion Collection in choicest mixture of airy and medium Trumpets, short cupped and lovely Poet's varieties. All first quality bulbs grown in Virginia where their culture has flourished since Colonial days. These bulbs being native, are fully acclimatized and none better can be grown anywhere.

100 for \$8.50 1000 for \$89.

Our new Bulb Book—lists of choicest bulbs for in or outdoor planting—free on request

Schling's Bulbs

MAX SCHLING SEEDSMEN, Inc.

Madison Ave. at 59th St. New York City

Landscapes and Gardens

New gardens can be made during the next few weeks, and older gardens can be made over. Common shrubs may be replaced with unusual specimens, and old perennials give way to rare varieties. Even though winter is approaching there is time to plan and plant, thus insuring results in next year's landscape and garden. Gardens always are more interesting when new, novel and rare plants replace the more common kinds.

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

DO NOT DELAY

Beautifying your grounds this fall.

Our catalog will tell you of many BEAUTIFUL AZALEAS—ORNAMENTAL EVERGREENS—RHODODENDRONS—SHADE TREES—SHRUBS—PEONIES—IRIS—PHLOX—HARDY GARDEN PERENNIALS that will make your garden a fairyland of delight.

Our experience of nearly a century is at your command.

Not open Sundays
CHERRY HILL NURSERIES
(T. C. Thurlow's Sons, Inc.)
West Newbury, Mass.



With Loving Care we Tuck them Away for the Winter

They've had a glorious farewell party—these flowers of ours . . . riots in color . . . dressed in their dazzling tints and shades . . . dancing around in the autumn breezes . . . gladdening our hearts with their pretty faces.

But quite soon now their little heads will nod in slumber . . . and then we must do our part.

Both the tubers we dig, and the perennials and shrubs that are at home in the earth all winter need a little winter protection. Tubers and bulbs should be packed away carefully in well insulated containers to protect them against dampness or excessive heat or cold, so they will not shrivel or suffer other injuries. We've a special pamphlet illustrating and telling about packing bulbs and tubers that you may have if you wish.

Then, every gardener also has an investment in permanent plants which will suffer certain loss unless protection is afforded against winter killing. The yearly loss due to winter killing is enormous, yet it may all be avoided simply by using a winter mulch of GPM (Granulated Peat Moss) spread around the roots.

PEAT MOSS

Complete Information

will gladly be furnished on request. Inquiries regarding specific plants will receive personal attention. Sample (trial) bale \$1.50 post paid. Large, 20-bushel bale, sufficient to cover 300 sq. feet one inch deep \$4. f. o. b. New York.

Atkins & Durbrow, Inc.

B-25 BURLING SLIP
New York, N. Y.

For The Good Of Your Garden Consider Rock Plants NOW

NO matter if the ground is crusted over with a half inch or so of frost, underneath it, the soil is just as good as ever for putting in your Rock Plants. If you do it this Fall, then next Spring there will be no transplanting set-back to overcome. With the first pulsing of life, they will be on their way for you. All they ask for is a little light covering of straw this first Winter. Given that, you will have perfect results.

To further insure your success, is the fact of all our Hardy Rock Plants having already come smiling through two Winters. Every one is field grown and not a day under two years old. There's insurance for you. Send for catalog.

By Way Of Caution

Beware of greenhouse grown rock plants, that have not shown their mettle, by at the very least coming through two Winters with flying colors.



Reg. U.S. Pat. Off.

Wayside Gardens

E. H. Schultz
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MENTOR, OHIO

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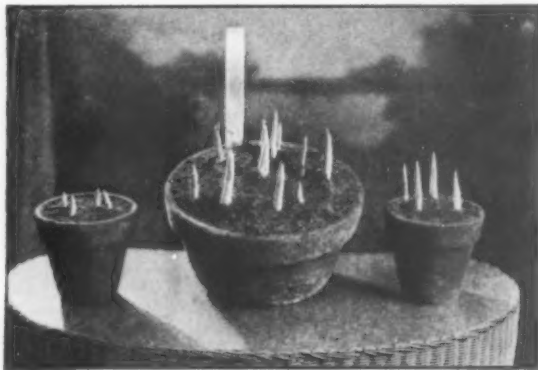
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Note:—A 10 lb. tin is sufficient for one application for 30 to 50 rose bushes.

Write for Bulletin, "Winter Care of Roses"

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Gerogen
 SOIL DISINFECTANT
 FUNGICIDE INSECTICIDE FERTILIZER
 REG. U.S. PAT. OFF.



Ready to start growth indoors after the preliminary root development outside

Using bulbs for early indoor bloom

Continued from page 158

"forced," although it is generally applied to the growing of bulbs indoors under house conditions, is, in this use, incorrect. They are not, or should not be "forced," but merely grown indoors a few weeks or months in advance of their natural season for blooming out of doors. Almost all of the bulbs satisfactory for indoor winter bloom flower out of doors during cool weather. When they are grown indoors high temperatures are not only unnecessary but undesirable, resulting in less perfect blossoms that last a shorter period.

Bulbs that may readily be grown indoors for the window garden or the conservatory are of three general classes. The more important early spring flowering or Dutch bulbs—so-called because for generations they have been grown commercially in Holland, although none of them are natives of that country—such as Daffodils, Tulips, Hyacinths, and Crocus; the many fall, spring and early summer flowering bulbs, including the blue-flowered Grape-hyacinths and Scillas, and the white Snowdrops, Snowflakes and Glory-of-the-snow (Chionodoxa), all of which are inexpensive and should be used much more generally for house culture than they are; and some of the half-hardy and tender bulbs and roots like Paper-white Narcissus, Amaryllis, Calla, and Tuberous Begonia.

There is not space in this article to discuss varieties, and the selection of these will depend largely upon personal preferences of color and form. I would like to stress, in passing, the desirability of providing several different types of the more important flowers such as Tulips and Daffodils, both for the sake of variety and for procuring as continuous a supply of flowers as possible. In Tulips, for instance, one should include some each from the Single Early, the May-flowering, and the Darwin classes.

Among the Daffodils include some of the Barri and Poeticus types as well as the Trumpet sorts; while not so early to bloom, they are much more showy. Of Hyacinths, I personally much prefer the miniature or medium-sized bulbs, with their smaller bells and much more graceful spikes, to the giant but stiff stalked exhibition sizes and, incidentally, they cost considerably less.

If but a few bulbs are to be grown, the simplest way of procuring suitable soil is to purchase a quantity of pre-

pared "bulb fiber," such as is offered by leading seed houses. This, however, is merely a matter of convenience; absolutely as good results may be obtained from a compost that one may readily mix for himself.

The qualities which the soil for growing bulbs indoors should possess are quick and perfect drainage, a generous supply of humus to absorb and hold moisture and stimulate root growth, sufficient plant food to enable flowers to reach their maximum development, and enough "body" to hold the bulbs firmly in an upright position. Good garden loam, as free from weed seeds as may be obtained, or soil from the compost heap, mixed with an equal quantity of granulated peatmoss (or of commercial humus), with about ten per cent of sand added—to prevent its packing even while it is quite wet—will produce a soil with just the physical qualities required.

Some varieties, such as Paper-white Narcissus, Hyacinths, the Chinese Sacred-lily, and a few others may be grown in pebbles and water, with no soil at all. If this is attempted a few pieces of charcoal should be added to help keep the water clean. Better and more certain results may be obtained, however, where soil is used, and the saving in labor is really very little.

The bulbs may be planted directly in bulb bowls, or in shallow dishes or jardinières, or other ornamental containers. It is much more satisfactory to obtain a supply of pots and of earthenware bulb pans, which are similar to the flower pots but not so deep in proportion to their diameter. When the bulbs are about to bloom, these may be placed inside of ornamental containers of various sorts which will cover the flower pots or bulb pans and at the same time hold any surplus water draining from them. If they are somewhat larger than the pots or bulb pans, the intervening space may be filled with peatmoss. This will help materially in keeping the soil within the pots in an evenly moist condition, a very desirable feature, especially where the rooms are heated with steam or hot air, and the atmosphere is consequently abnormally dry.

Planting may be done at any time during late October or November. The bulbs are better off in the soil than out of it, but otherwise late planting has no disadvantage excepting that one will have to wait longer for flowers to (continued on page 236)



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(So you may judge their lusty roots and sturdy stock)

Here's a chance for you to sample 2 full-size "Star" Roses at one-half catalog price. It is your opportunity to examine their vigorous root system, their sturdy growth. See them for yourself, then you'll know why we can so safely guarantee "Star" Roses to bloom.

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"Success with Roses", 32 pages profusely illustrated, makes rose-growing easy, tells how to plant, how to care for, how to cut your roses. 25c a copy.

The "Fall Guide to Good Roses," the best catalog we have published in 30 years, tells about roses that will grow and bloom profusely in your garden. This unusual "Guide" is FREE.

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After seeing your "samples" there's still time, if you hurry, to order a "Star Dozen" or a hundred "Star Roses" and get them planted this Fall, so they will be ready to grow and bloom from next spring until frost. Only one "sample" order to a person. Don't delay. Send your \$1 today!

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Chionodoxa (Glory of the Snow)
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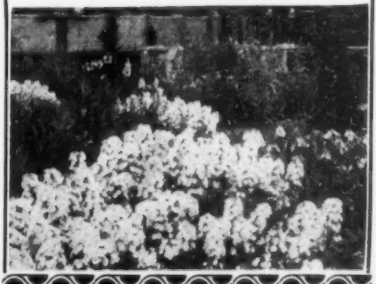
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Our Rainbow Garden of Tulips, postpaid to you for \$2, includes 40 bulbs; five each of 8 named varieties of May-flowering tulips, of the Darwin, Cottage, and Breeder classes. A wonderful value.

Louis XIV, the famous purple and gold breeder tulip, tallest, largest, and finest of all, postpaid three hundred miles, \$1.25 per dozen.

One each (12 bulbs) of the varieties listed below, separately labeled, postpaid—\$1.00; three each (36 bulbs)—\$3.00; Six each (72 bulbs)—\$5.50.

	Dec.	100	1000
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Pride of Haarlem, Darwin	.90	6.00	55.00
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Artemis, Lily Flowered	1.10	7.00	65.00
Mrs. Moon, Cottage	1.20	8.00	75.00

The Most Beautiful Bulb Catalog

Our Fall Catalog, "Spring Flowering Bulbs," is printed this year entirely in color, and gives complete illustrated lists of tulips, narcissi, lilies, and all other fall bulbs, with descriptions and cultural directions. It is free on request.

Vaughan's Seed Store
10 W. Randolph St. Chicago
47 Barclay St. New York City

Using bulbs for early indoor bloom

Continued from page 254

bloom. If they cannot be all planted at once, put in first the various Daffodils. After planting water thoroughly.

With large bulbs, it is easier to fill the pot or pan partly full of soil, place the bulbs, and then cover until the tops are just below the surface, which in turn should be a half inch or so below the rim of the pot, to provide proper facilities for watering.

All the Dutch bulbs and other spring flowering bulbs should be allowed to develop vigorous root systems before the tops are permitted to grow; this is the one essential "secret" in success with bulbs indoors! This is accomplished by placing the bulbs, after planting, in a dark, cool place where the tops will remain dormant while the roots grow—thus duplicating the conditions which they have when they are planted in the open. A corner of a dark, cool cellar will answer this purpose, but it is still better to place them out of doors, in a frame or in a shallow trench, plunging the pots in cinders or gravel so that no water may collect around them and freeze, and then covering them with an inch or so of peatmoss,

and on top of this several inches of soil or leaves. Thus protected, they may be left out through the winter months and brought in as required, after a four to six weeks period for preliminary root development. An examination will show when they are ready to come in. The pot or pan should be filled with roots and the tops starting to sprout but with no leaves developed. A few things, such as Lily-of-the-valley and Freesia, may be grown without this preliminary cold storage, but even these should be left for ten days to two weeks in a cool temperature and with only partial light, until growth begins.

After taking up the pots from the cold storage out of doors, clean them thoroughly and place in the cellar, or a cool room for a week or ten days until the tops begin to develop and turn green. Then place where they may obtain sunshine for at least several hours a day, and gradually give more water. Do not keep the soil wet, but just moderately moist. But never let it dry out! After the buds begin to develop, a little (oh, very little) nitrate of soda in water, or other such fertilizer may be applied.

Planting roses in midwinter

Continued from page 157

or rot under constant moisture if hilled up as plants should be for winter protection.

Another reason why fall planting should not be done until late is to avoid periods of warm weather—Indian Summer—that may induce newly planted Roses to sprout, only to be caught in a sappy and soft condition by a sudden downturn of the weather.

Several years ago when fall planting became in vogue we had many calls for October and November shipments. To satisfy myself of the advisability or impracticability of such an early planting, I planted an assortment of Roses in late October. They were in leaf in November, but only a few had survived when spring came.

I believe that the proper term for dormant Rose planting should be *winter* planting. The nearer to December 21, wherever possible, planting is done, the better it would be, at any rate not beginning before December first. Spring comes March 21, lasting until June 21, and even when planting has to be done in the spring it should not be much later than March 21 and as much before as practical, which by the calendar still is *winter*. Therefore, to avoid any confusion let us say that dormant Roses *must* be planted in *winter*.

If planting cannot be done before April first at the latest (latitude of New York) potted plants only should be used; planting time being according to their stage of development, delivery being left to the discretion of the nurseryman. All nurserymen carry a complete assortment of potted Roses for those who prefer spring planting.

If plants are fully matured, winter planting can be successfully attempted in Zone 2 of the American Rose Society's territorial division: i.e., Colorado, Connecticut, Illinois, Indiana, Iowa (southern part), Kansas, Massachusetts, Missouri, Nebraska, Nevada, New Jersey, New York, Ohio, Ontario, Canada, Oregon, Pennsylvania, Rhode Island, Washington. Of course, in each of these states there may be "pockets" where local conditions such as abnormal rainfall, high altitude, continuous high winds, etc., militate against early winter planting, but these are merely the exceptions confirming the rule. For Zone 3: Arkansas, Delaware, Kentucky, Maryland, Oklahoma, Tennessee, Virginia, and West Virginia, winter planting is mandatory. As to the southern states (Zone 4) to plant dormant Roses in the spring is murderous!

Contrary to the general belief, Roses will stand considerable cold, and even in sections where the thermometer goes near zero, winter planting is successful if some simple precautions are taken against evaporation caused by sun and wind.

My method is to prune the plants back to about six inches from the ground and hill the plant with soil so that it is entirely covered, this covering remaining as winter protection.

Rose plants, being living organisms, must die some time, therefore casualties may happen no matter how careful and experienced the gardener may be, but the average losses from early winter planting are less than from the most successful spring planting and the surviving plants are more vigorous.

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Because they start growth so early in the spring, it is always advisable to plant Lilacs in the fall. Our list includes these varieties in two to three foot sizes

	EA.	PER 10
Common Purple Lilac	.50	4.50
Common White Lilac	.75	6.50
Persian Lilac	.75	7.00
White Persian Lilac	1.00	9.00
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Hungarian Lilac, 3-4'	1.00	
Japanese Tree Lilac	.75	7.00

HYBRID LILACS

Marie Legraye—single white
Mme. Lemoine—double white
Mme. Casimir Perrier—double cream white
Belle de Nancy—satin pink
Souvenir de Ludwig Spaeth—single red
Chas. Joly—double red
Chas. the Tenth—single lilac
Pres. Grevy—double blue

Any of the Hybrid Lilacs \$1.25 each, \$10.00 per 10.

Send for our complete catalog. Most shrubs are best planted in the fall.

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EXPERIENCE has shown that contrary to popular belief, conditions are ideal and finest results may be obtained by transplanting in November.

Do not be dismayed at the appearance of one or two frosts—the plants sent you by this time are dormant and will benefit greatly by being set out a season earlier.

Flowering shrubs, Hedge plants, Climbing and Hybrid Roses, Deciduous trees and vines you may all safely establish before the ground freezes up tight in December.

If you haven't a copy of our illustrated catalogue, send for it. It will help you in selecting the most suitable varieties to be planted at this time.



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PLANT these trees on your grounds and enjoy the glorious beauty of their fragrant and profuse bloom. Send your order in today!

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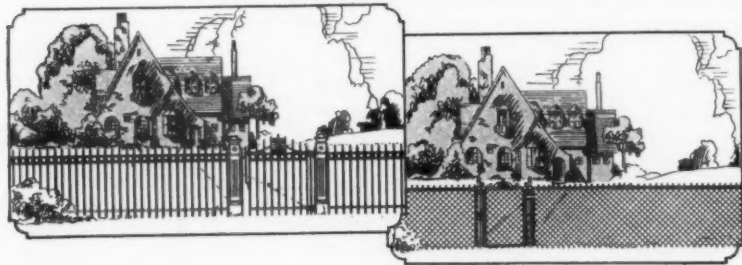
Offer No. 2

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8 Cherries, 6 Crabs \$65 value. **Special at \$50**

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Deciduous and evergreen Azaleas, Kalmias, Chinese Magnolias, Kolkwitzia, Cotoneaster, Viburnum Carlesi, Barberries, and French Hydrangeas in blue, pink, and white.

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Sturdy, Dormant Stock for Fall Planting

Fall planting of Roses has proved thoroughly practical, eminently successful. And in practicing Fall planting you not only save valuable time next Spring but gain the additional advantage of plants being



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the lilacs and a white star shining down on her pure thoughts, which were occupied with the salvation of sinners. There were all these things in the past, and none of them would bear thinking about. Life was like that, she supposed. In spite of amazing grace and being washed in the Blood of the Lamb. But how could a woman know? How could any woman know that life wouldn't bear thinking about?"

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