

HOUSE & GARDEN

LIBRARY OF HAWAII

CIRCULATING



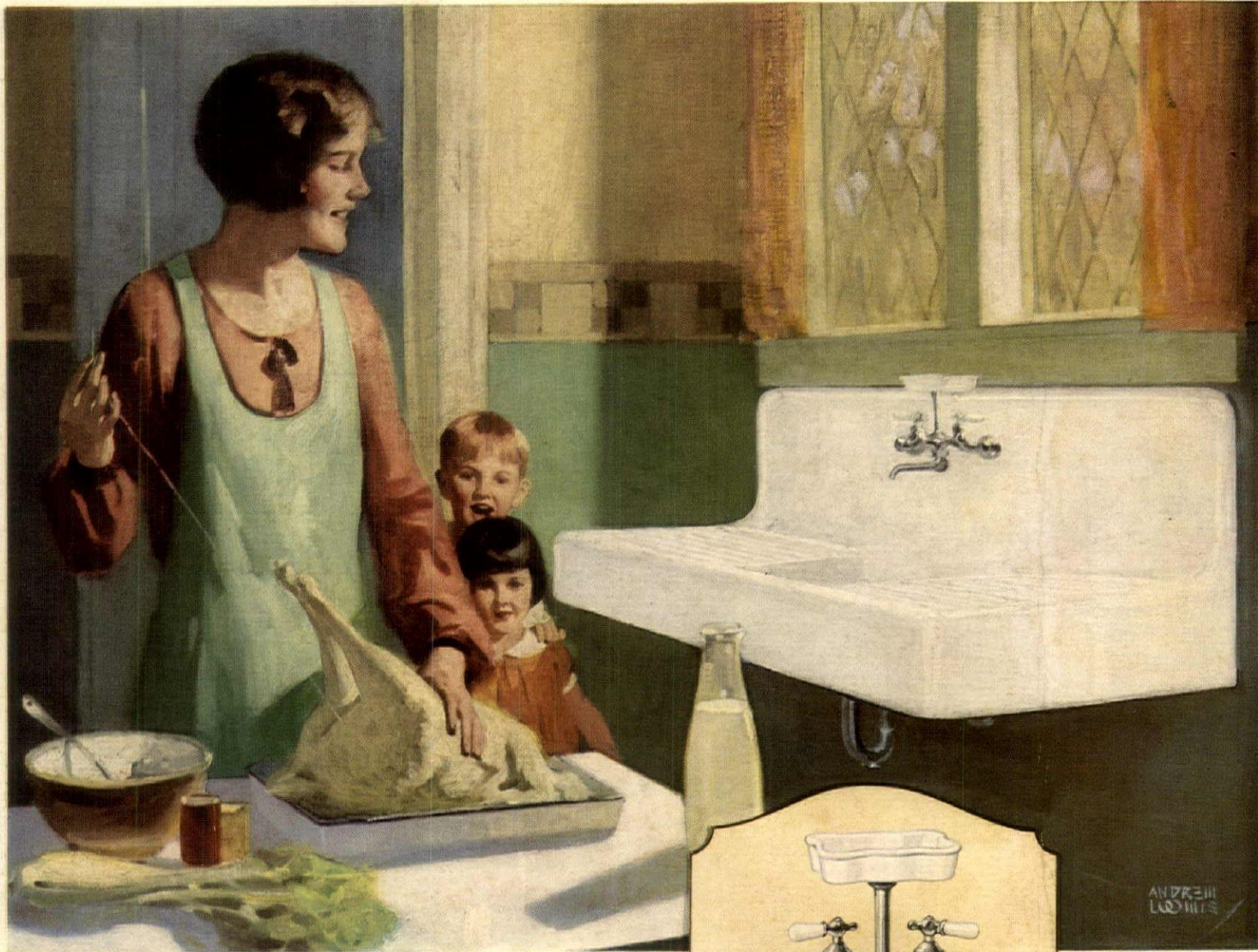
House Planning Features in this Number

November 1926

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35 cts - 3.50 a year

Keep kitchen tasks at the comfort line



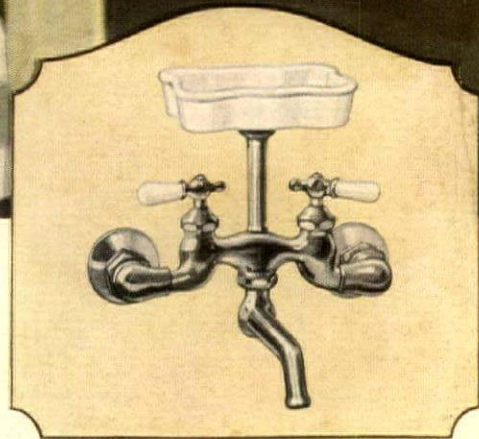
YOU are rested while you work at a "Standard" One-piece Sink, set "yard stick high."

Authorities on kitchen planning say that a sink should save time—save energy—save footsteps. Does your sink meet the test? Only if it gives you all of these:

1. Right height—"yard stick high" is the comfort line.
2. Drainboard and working space a-plenty.
3. One-piece whiteness for health and labor-saving.
4. Faucet-spout that swings where needed.
5. "Tempered" water, or hot or cold, from one spout.
6. Easy cleaning without a joint to hide dirt.
7. Ample width for dishes and pans.
8. Constant drainage—no water standing.
9. Splash-up back to prevent soiling of the wall.

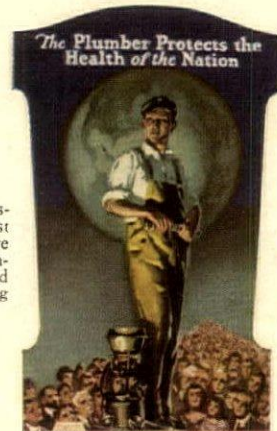
"Standard" Sinks are made like this. No delay or inconvenience to put in a "Standard" Sink. Your Plumber should be able to install it in a day, if water supply and drain connections need no considerable change.

Standard Sanitary Mfg. Co.
Pittsburgh



THE "Standard" Swinging Spout Faucet comes with or without hose and spray attachment.

"Standard" PLUMBING FIXTURES

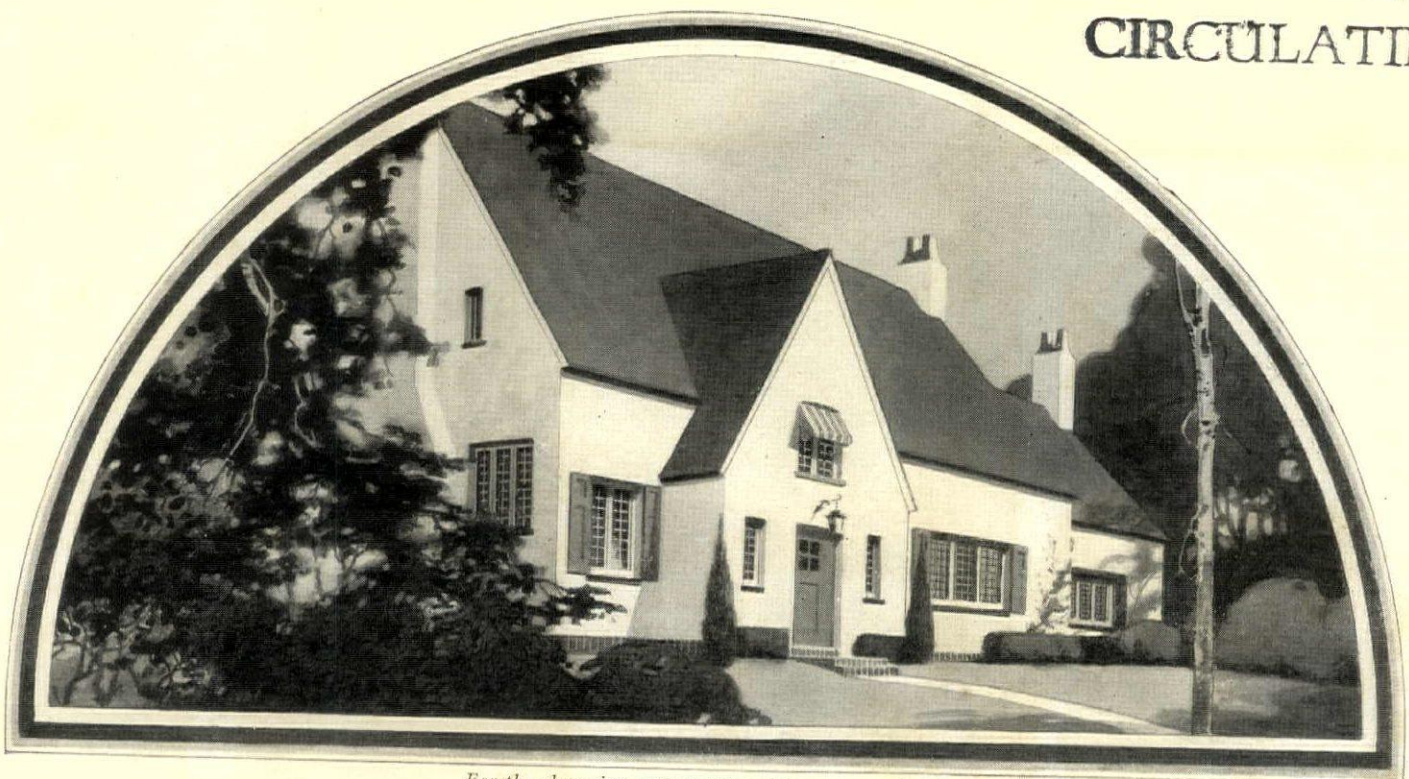


GET the suggestions of the largest manufacturer before you plan your bathroom, kitchen and laundry plumbing equipment.

WRITE for Catalogue. It gives prices and explains how to get the most comfort in the least space. Sent gratis.



CIRCULATING



For the charming cottage type of home no material is quite so appropriate as colored stucco

PLANNING A STUCCO HOME

How you can secure the charm of colored stucco with great strength and permanency—at low cost

Everywhere the fresh beauty and pleasing texture of colored stucco are winning American home builders.

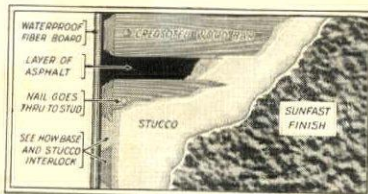
Now, at low cost, you can give *your* home this beauty, with complete assurance of strength and durability.

Thousands of builders are doing it today with Bishopric.

Bishopric is a *unit-wall* construction. It consists of (1) a patented base, (2) a stucco, and (3) an attractive color finish.

All three materials are designed and made to be used together. They combine to form a *unit-wall*—as opposed to a wall made from miscellaneous materials mixed together.

The result is a coherence and strength of construction obtainable only with Bishopric. The diagram at the right illustrates why this is so.



THIS IS THE UNIT-WALL

Its insulating reinforcement is Bishopric Base, nailed fast to the studdings. Bishopric Base consists of finest quality fibre-board (with felt for insulation), heavily coated with asphalt mastic. Into this, bone dry creosoted wood bars are embedded under great pressure. Bishopric Base comes complete to the job and can be applied by one man. Its special insulation keeps the house warmer in winter and cooler in summer.

Over this base is applied Bishopric Stucco, locking into the grooves provided by the Bishopric Base and forming a complete wall *unit*. Note how stucco and base lock together.

Bishopric Stucco is mixed in exact, scientifically determined proportions and is shipped in air-tight metal drums.

Finally, Bishopric Sunfast Finish is applied, adding the charm of lovely color. There are many attractive tints for the home-builder to choose from.

Bishopric is also economical. It may be applied directly to studdings, producing a stronger, warmer wall than sheathing, metal base, and stucco—and the cost is less.

Bishopric Stucco is also applied with excellent results over hollow tile, concrete blocks, and similar materials.

Send for NEW BOOKLET

Our new de luxe booklet, "The Renaissance of Colored Stucco," contains page after page of valuable information and interesting suggestions. Fully illustrated in color. Before you make further plans send for this authoritative and helpful book. Enclose 10 cents with coupon below.

The BISHOPRIC MANUFACTURING CO.
ESTE AVE. CINCINNATI, OHIO
The BISHOPRIC MFG. CO. OF CALIFORNIA
LOS ANGELES

THE BISHOPRIC MFG. CO.
211 Este Avenue, Cincinnati, Ohio

Enclosed find 10 cents (stamps or wrapped coin) for which please send me your new booklet, "The Renaissance of Colored Stucco."



PRINT NAME AND ADDRESS PLAINLY

B I S H O P R I C



CARON CORP. 389 FIFTH AVENUE NEW YORK

The new elegance

WOMEN are women again—not boys, or paper dolls dipped in a single tone. They wear soft draperies, exquisite textures, colours that melt into each other, colours that make a contrast, brilliant or subtle, but always challenging. They wear black—most wickedly feminine colour of all...

Women of other days had figures. But only those of today have legs and feet... Ah, those feet, in shoes like little works of art, cunningly designed to tell lies worth looking at!

Smartness, indeed, begins where slender heels tap the pavement; if it doesn't—it simply doesn't exist.



No wonder Vici kid has come into its own—the leather that fits like a slim glove, that takes suave lines so charmingly, that makes the foot look its smallest, slightest and most feminine—coloured to coax the slowest pocketbook to open three times where it planned to open once—because each shoe would be so perfect with its own inspired costume... If you don't know the Vici colours, clip out the list below and take it to your favourite shoe shop.

ROBERT H. FOERDERER, INC.
PHILADELPHIA

Selling Agents: LUCIUS BEEBE & SONS, Boston
Selling agencies in all parts of the world

The new Vici colours

- Vici Polo... golden brown, perfect for the tailored shoe.
- Vici Cochin... rich, medium brown, good at all times of day.
- Vici Cinna... rose-brown, morning or afternoon.
- Vici Rosette... Winter beige, for formal wear.
- Vici Walnut... darkest brown, a most distinguished shade.
- Vici Navy... a deep blue, steadily increasing in favor.
- Vici Black... mat, the Paris-choice for the new black costume; glacé, for those who like a more lustrous finish.

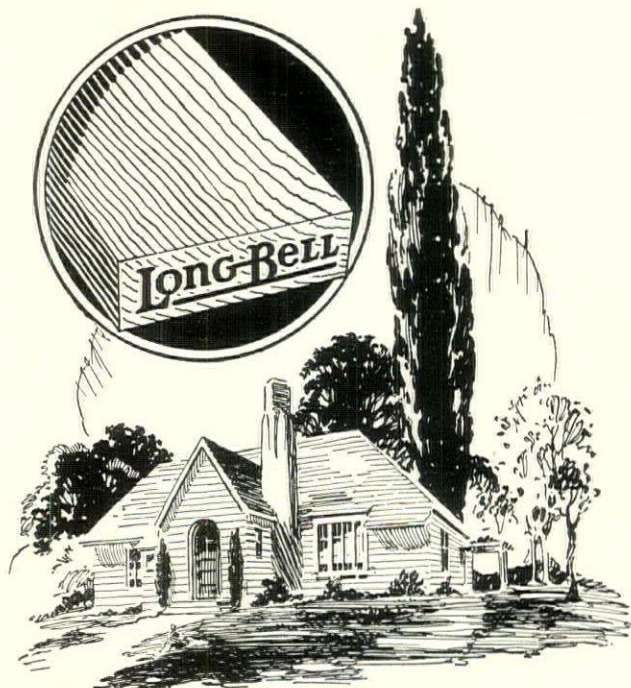
The Vici Lucky Horseshoe



Stamped inside shoes of Vici kid—assurance of quality, colour and smartness.

VICI kid

REG. U.S. PAT. OFF.



What Home Builders Know From Experience

THERE'S economy, permanence, beauty and satisfaction in Long-Bell trade-marked Douglas Fir lumber products.

Heartwood is matured wood, dependable and enduring. A greater percentage of heartwood is obtained in Douglas Fir lumber than in any other wood.

Douglas Fir is unsurpassed in strength and elastic limit among commercial soft woods.

It is light and easily placed in construction.

Douglas Fir lumber and timbers are straight and free from crooks and kinks—hence make straight walls and level floors.

Skilled workmen and the most modern equipment in Long-Bell plants produce Douglas Fir

lumber and timbers of a high degree of uniformity. The dry kilns at Longview, Wn., are of the latest design and the kiln drying scientifically controlled—assuring properly seasoned lumber.

Douglas Fir is practically impervious to water, holds nails firmly, is strong, takes stain well in any shade or color, and combines beauty, utility and durability.

Today, Douglas Fir has a greater variety of uses than any other wood—from beautiful finish lumber to the heaviest construction timbers. The qualities of Long-Bell trade-marked Douglas Fir lumber products make them desirable as framing, rafters, joists, sills, flooring, siding, window frames and interior trim.

THE LONG-BELL LUMBER COMPANY
754 R. A. LONG BUILDING Lumbermen Since 1875 KANSAS CITY, MO.

Long-Bell
Trade Marked L U M B E R

Douglas Fir Lumber and Timbers; Douglas Fir Window Frames;
Western Hemlock Lumber; Southern Pine Lumber and
Timbers; Creosoted Lumber, Timbers, Posts, Poles,
Ties, Guard-Rail Posts, Piling; Southern Hard-
wood Lumber and Timbers; Oak Flooring;
California White Pine Lumber;
Sash and Doors; Box Shooks

Beautiful Floors

Interesting, valuable information on oak floors for prospective home owners and builders. Sent free on request.



C. A. Rushin Residence, Macon, Georgia
 Claude W. Shelverton, Architect

Where Informality is the Key-note of a Design

an equally informal style of stone work produces a thoroughly charming effect. Indiana Limestone is unusually successful for building homes of moderate cost, such as this attractive residence in Georgia. Here the play of subdued color-tones of buff and gray produces walls which appear to have been aged and toned by the storms and sunshine of years.

The Random Ashlar style of laying up the stone is always decidedly informal in effect, and creates an interesting patterned surface for the areas of plain wall space. With the roof and wood-trim of such a house offering a pleasing contrast in color, the inherent beauty of the limestone is brought out in an artistic manner. A house faced with Indiana Limestone will cost but five or six per cent more than one built of less substantial materials.

If you are interested in learning more about the possibilities of Indiana Limestone wall construction, and the methods of using it most economically, we shall be glad to send you literature upon request. Address

Architects' Service Bureau
 Box 782, Bedford, Indiana

INDIANA LESTONE COMPANY



FEET THAT DANCE AWAY THE YEARS

Paula's slim, graceful fingers waved aside John's laughing protest.

"Don't tell *me* that men don't notice the details of a woman's dress," she insisted, "they're more observing than women."

"Oh, I wouldn't say that," John countered, "we know a pleasing effect but we don't notice the small things."

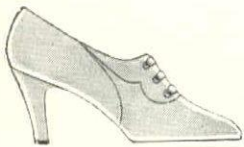
"Nonsense," said Paula, "when Joan Larrimore first came here to live, not a man in our set paid the slightest attention to her."

"That's true," acknowledged John, "but you'll admit *she* was pretty frumpy when we first met her."

"That's just it," triumphed Paula, "she was dowdy just *one* detail—she corrected that and now she has more partners than almost any other girl I know."

"What was the detail?" asked Elsa interestedly.

"Why, her shoes—we told her about Pedemodes and they simply lifted her out of the 'older girl' class into debs."



Mona
Slender and chic in tan kid and suede.

The Pedemode Shop

Feminine Footwear

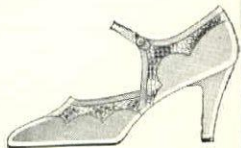
New York 570 Fifth Ave.

Chicago 76 E Madison St.

Boston 360 Boylston St

Cleveland 1708 Euclid Ave.

Detroit 1235 Washington Blvd.



Adrienne
Slenderizing line with smart snake trim.

Also obtainable at:

Cincinnati Smith-Kasson Co.
Memphis J. Goldsmith & Sons Co.
Milwaukee Caspari & Virmond Co.

Newark L. Bamberger & Co.
New York L. Livingston
Oklahoma Cy. Kerr Dry Goods Co.

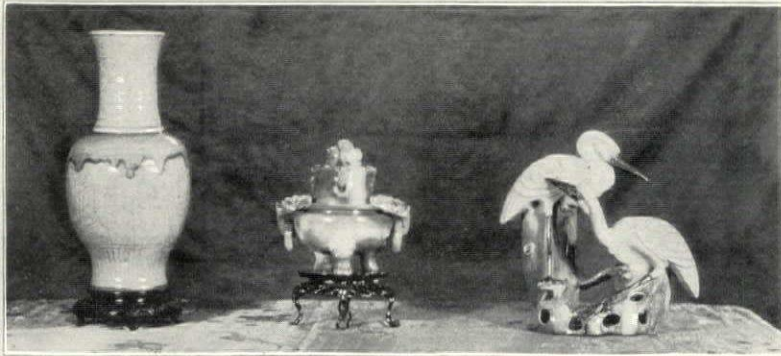
Pittsburgh Joseph Horne Co.
Portland, Ore. Knight Shoe Co.
San Francisco City of Paris D-G Co.

Spokane Davenport Hotel Sport S
St. Louis Stix, Baer & Fuller Co.
Toledo Lauber's

JULIUS GROSSMAN, INC., BROOKLYN, N. Y.

THE FAR EAST DEPARTMENT

CREATES
DISTINCTIVE LAMPS
FROM ART OBJECTS
OF UNUSUAL GRACE



Lower photograph. Left (right.) Chinese flower vase, Celadon, Ming dynasty, 16th century, \$124.00. Chinese incense burner, of hand-carved blue agate, \$74.00. Chinese double vase of bisque and green glaze, Kang Hsi dynasty, 17th century, \$39.50. Any of these may be transformed into a beautiful lamp.

(Large photograph, left) Chinese porcelain lamp, mille fleur pattern, with five color insets. Shade of rich brocade. Jade finial. \$82.50

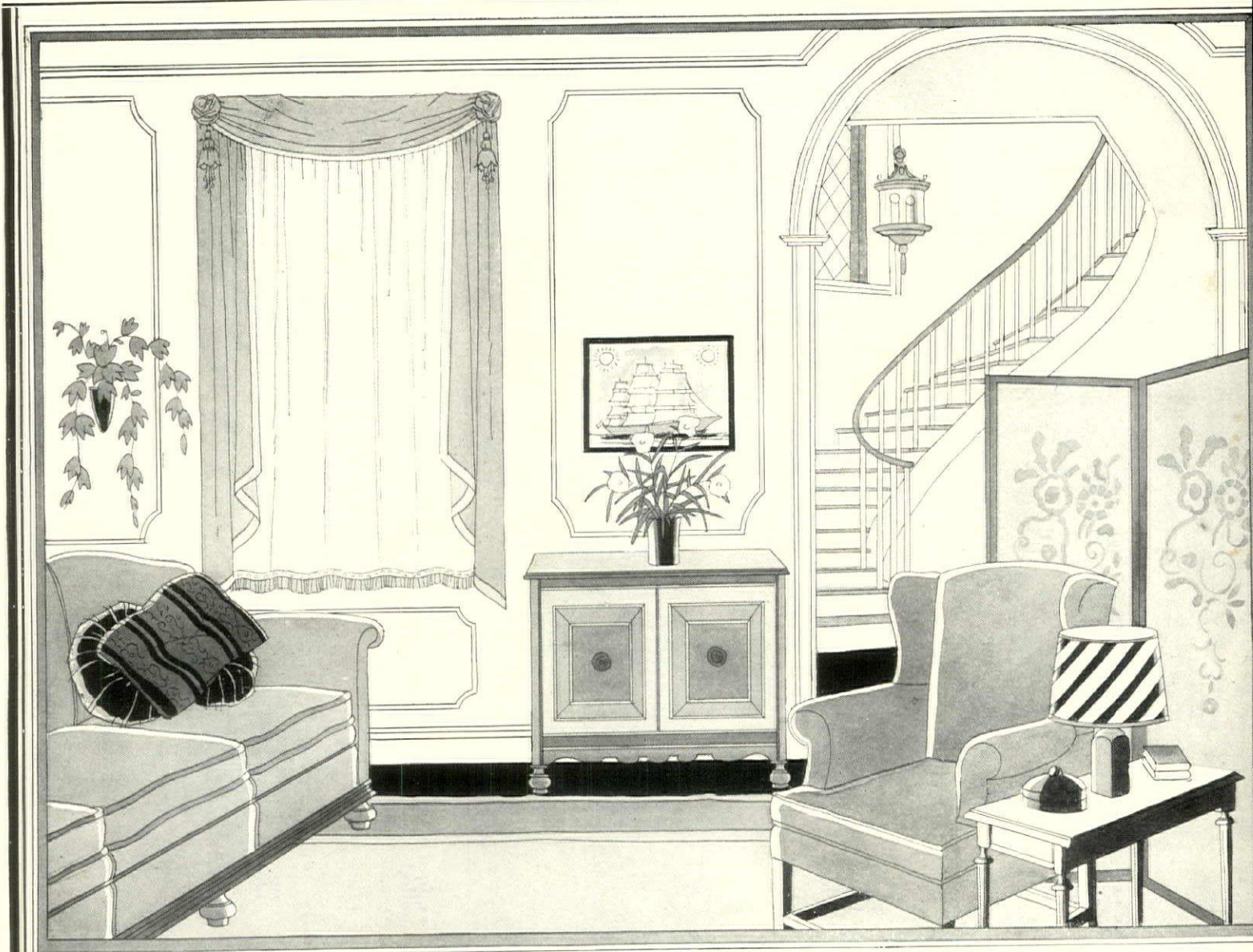
(Small photograph above) Chinese hand-carved ivory lamp. Shade of delicately patterned silk gauze. Amethyst finial. \$124.00

ANCIENT treasures of the East, through the ingenuity of the West, become exquisite accessories of a modern decorative scheme. In the Far East Department at Macy's you may choose your lamp standard from a wealth of beautiful objects. Antique bronze and lacquered figurines, Japanese or Chinese ivories, mellow with age, antique porcelain and pottery vases, wondrously hand-carved statuettes and incense burners of jade, agate, amber or malachite, rare old wood carvings—all these offer their beauty. We skillfully mount them on bases of hand

hammered, hand-chiseled bronze or brass, and make lamp shades for them which are masterpieces of form and color. They are made of old Chinese coats and skirts, hand-embroidered brocades, tapestries, fine velvets and silk gauze. Many have been made so exquisitely that they seem almost to have been fashioned of spun jade, woven of cinnabar lacquer, or loomed from natural ivory, so exactly do they match the soft, rich tones of the bases. And they are charming when lit, for the radiance shed on the bases reveals their complete loveliness.

MACY'S

34th St. and Broadway, New York



Furnishing Your Home to Achieve Beauty

On the Fourth Floor at McCutcheon's there's every type of Decorative Textile you need to make your rooms more charming. You can choose from Brocades, Velvets, Velours, Cretonnes and Tapestries as well as from sturdy Denims, Reps and many other fabrics. In solid color or in patterned weaves, these fabrics reflect the modern trend in interior decoration.

Our comprehensive display of Curtains and Curtain materials makes it possible for you to select the right hanging for every type of window. Scarfs, Cushions, Hooked Rugs, Cedar Chests, Upholstery, Hardware—there's everything here to help you add a freshening touch to your home for Winter.

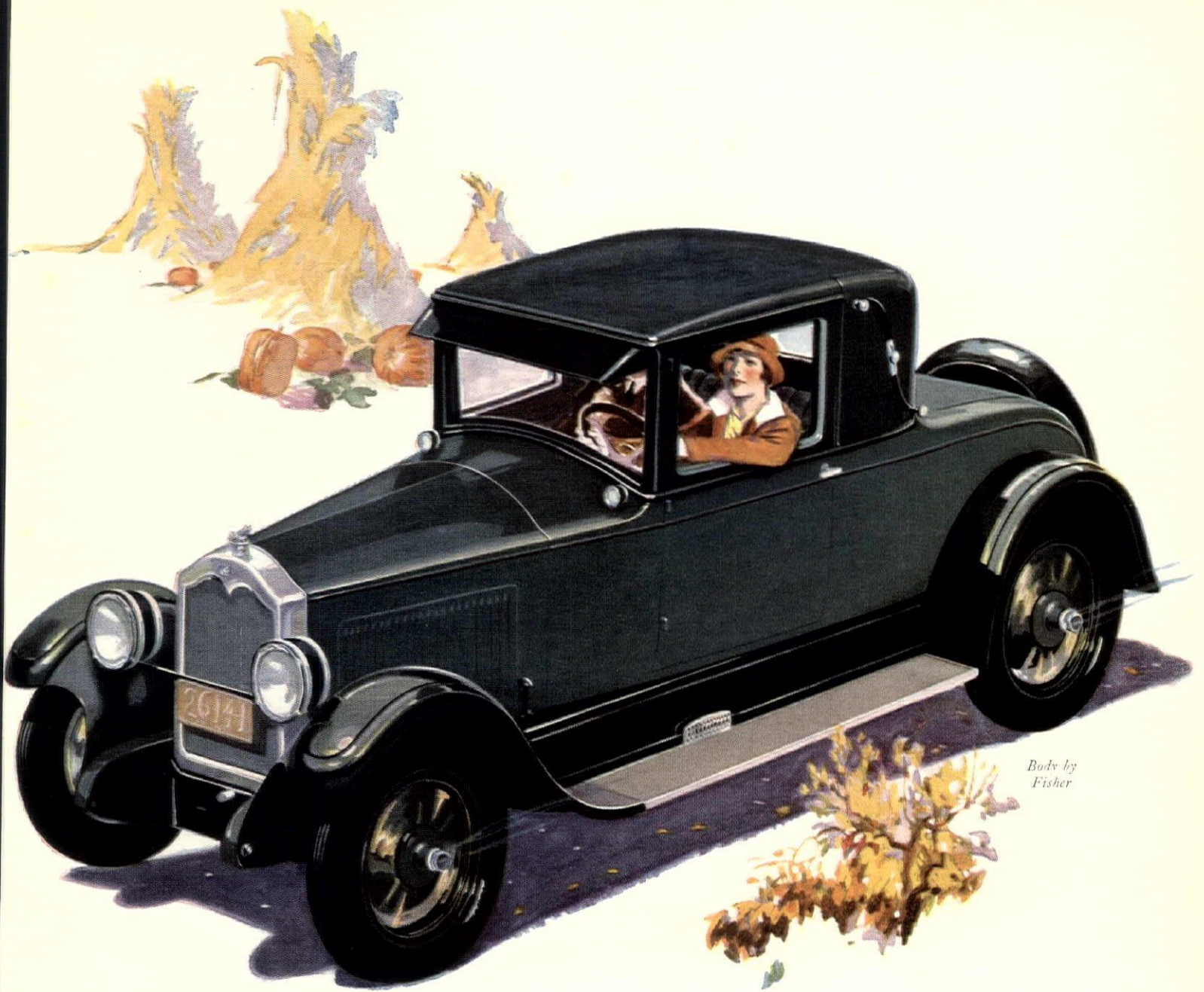
Our professional interior decorator will be glad to advise with you concerning any decorating problem. Consultation incurs no obligation whatever.

McCutcheon's

DEPARTMENT
FIFTH AVENUE AT
NEW



No. 44
FORTY-NINTH STREET
YORK



Body by
Fisher

PRINCELY BEAUTY and luxury adorn the Greatest Buick Ever Built and furnish exquisite atmosphere for performance that has startled the motor car industry. The Valve-in-Head Engine in this new Buick is literally *vibrationless beyond belief*, at every speed.



THE GREATEST **BUICK** EVER BUILT

When the Thanksgiving feast is spread—and gay friends gather—when you're joyously thankful for another year of health and plenty—have a Camel!



Camels represent the utmost in cigarette quality. The choicest of Turkish and Domestic tobaccos are blended into Camels by master blenders and the finest of French cigarette paper is made especially for them. No other cigarette is like Camels. They are the overwhelming choice of experienced smokers.

WHEN it's Thanksgiving. And your chosen friends are enjoying the good things of earth. As you are rejoicing over another year of health and good fortune—have a Camel!

For no other cigarette ever gave so much added enjoyment to a Thanksgiving feast. No other was ever so welcome to your friends. Millions of experienced smokers are thankful each day for Camels. This distinctive cigarette brought the world a new measure of smoking satisfaction and contentment, for Camels never tire the taste or leave a cigarette after-taste. Before Camel it was impossible to get every good feature in one cigarette, no matter how much smokers were willing to pay. Such choice tobaccos were never before blended as they are in Camels. The makers of Camel set out to blend the world's finest cigarette regardless of price—and they succeeded!

So this festive day, with thanks for the good year that is gone, with hope for the better days to come—send up the fragrant smoke that is loved by millions. On Thanksgiving Day have the best that's made.

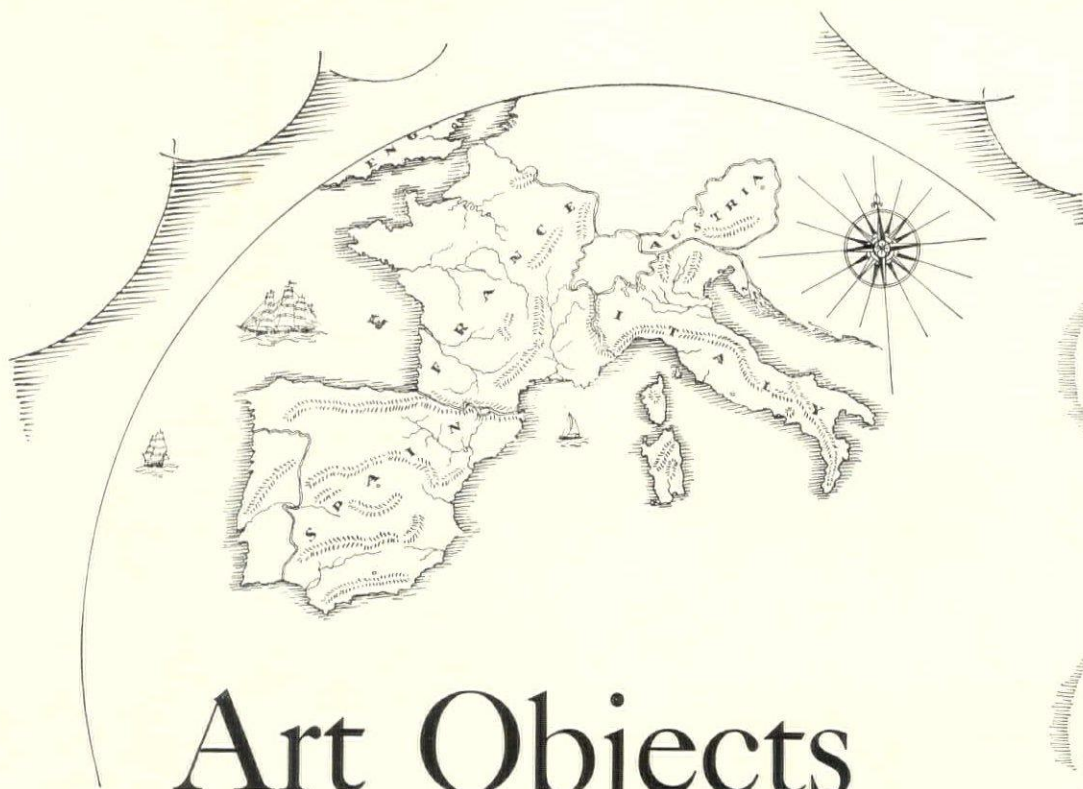
Have a Camel!



Our highest wish, if you do not yet know and enjoy Camel quality, is that you may try them. We invite you to compare Camels with any cigarette made at any price.

R. J. Reynolds Tobacco Co.
Winston-Salem, N. C.





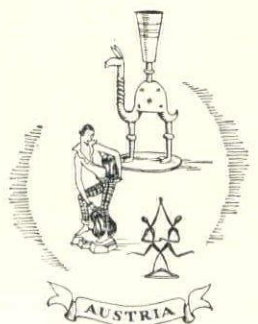
Art Objects

reflect the glamour of the Old World

Assembled on three floors devoted to the home, are these decorative accessories of rare charm—recently collected in Europe by our representatives. Picturesque, piquant, unusual—they lend to the New World home the versatile talent of Spain, Italy, France, Austria and England. A few of the many interesting accessories are:—

Austrian hand-tufted rugs
Aubusson rugs from France
Alpujarra rugs from Spain
Venetian and Viennese glass
Lalique and Daumn glass lamps
Italian glass water lamps
French and Italian pottery lamps

Glass and porcelain figurines
Brass and tole accessories
French mirror accessories
French wallpapers and fabrics
Italian, Spanish and French pottery
Decorative lanterns and wrought iron
Ginori pottery from Italy



Lord & Taylor

FIFTH AVENUE · NEW YORK

“TAKE YOUR CHOICE”

said the architect

(with a smile)



“THE window on your right is glazed with old-fashioned window glass. Note how its wavy surfaces distort your vision and consequently strain your eyes. Imagine your entire house glazed with such glass. You would never get a clear and accurate view of anything. And from the outside, your home would look badly built and unnecessarily cheap. Yet this ordinary glass costs almost as much as the clear and beautiful Plate Glass in the window on your left.



“Plate Glass is rolled, ground and polished until it is free from imperfections. It is made tough by annealing. It is solid, heavy, and very difficult to break. It conserves heat and reduces sound. It enhances selling or renting values. And it can be used to glaze your windows at a cost of only about one per cent of the total cost of your house. *Take your choice . . . I thought so.* . . . Plate Glass Manufacturers of America, First National Bank Building, Pittsburgh, Pa.

KITTINGER

DISTINCTIVE FURNITURE



For individuality in the home Kittinger Distinctive Furniture

FURNITURE THAT GIVES PLAY TO YOUR OWN TASTE AND ORIGINALITY

*K*ittinger Distinctive Furniture finds special favor among those who successfully strive for self-expression in the home.

In this group a lovely English design characterizes the graceful love-seat, with its luxurious down-filled cushions, and frame of solid American Walnut. The dignified Georgian secretary desk, in a

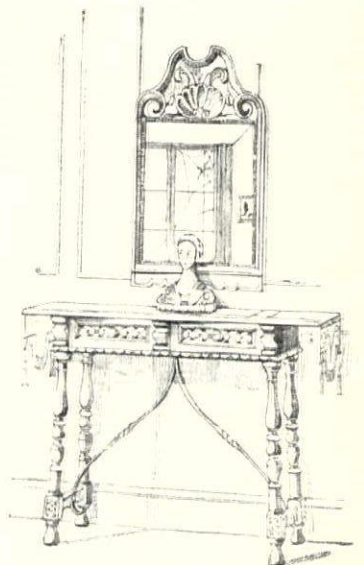
beautifully mellowed tone of solid Walnut, is enriched with drawer fronts of burl Walnut.

The "Mayflower" coffee table, in antique Maple is especially interesting . . . so-called for its Early American design and hand-painted reproduction of that famous ship on the removable tray-top.

The booklet "Living Room Furniture" treats of many interesting Period trends as developed by Kittinger. A copy awaits your request.

Kittinger Company • 1895 Elmwood Avenue • Buffalo, New York

FOR 60 YEARS MANUFACTURERS OF FINE FURNITURE IN SOLID WALNUT AND SOLID MAHOGANY.



SPANISH!

Fidelity to the artistry of old Spain . . . warmth, color, beauty of finish . . . a console and mirror of rare charm and grace.



Graceful turning gives apparent lightness to this tapestry chair. The wood of the framework matches that of the sturdy old sideboard

There is undeniable elegance in Tudor paneling

The rich sheen of lovely old wood joined by master craftsmen, who lived and labored whilst the Tudors ruled England, provides a stately and reposeful background for the modern home. The quaint old room above has the original paneling, and it is not only delightfully proportioned, but has splendid details, too.

It is one of many authentic old interiors offered by the Hampton Shops to their clients for the development of homes of note . . . Modern room panelings, too, faithful in spirit to old originals and seemingly touched with the softening patina of age, are offered by the Hampton Shops, for they create complete, in architectural detail as well as in each article of furnishing, the interiors of their clients' homes.

Only at the Hampton Shops can you purchase the beautiful Hampton reproductions, whose mellow charm gives such distinction to all the notable interiors designed and installed complete by Hampton Decorators. We shall be glad to give information regarding any particular piece of furniture or decorative style in which you are interested.

Hampton Shops

18 East 50th Street . . . New York

Furniture Decoration Antiques

Thousands of homes now enjoy this beautiful Baby Grand

BRAMBACH built the first small grand piano. Today, this beautiful Baby Grand is known and used by music lovers the world over.

Its popularity is easily understood when these facts are considered.

First, it is a compact, beautifully-proportioned instrument less than five feet in length. It is so small it takes no more space than an upright and fits into even the smallest corner of the house or apartment.

In addition to its convenient size, the Brambach possesses deeply resonant tone and wonderful responsiveness—due to the patented Grand Action and the Brambach Tone Expander.

It is so beautiful and individual in line and finish that its low price comes as a surprise.

Mail coupon below for further information and for a paper pattern showing the exact space requirements of this beautiful Baby Grand. The pattern will be mailed with our compliments.



The Home Beautiful
Contains a Grand



Easy to own one

Because of the enormous Brambach production, this remarkable grand piano is priced surprisingly low, \$650.00 and up, f.o.b., New York City. On convenient terms, if desired. Distributed by leading music houses everywhere.

BRAMBACH

BABY GRAND

\$650 *and up*
f.o.b. NY

BRAMBACH PIANO COMPANY
Mark P. Campbell, Pres.
613 West 51st Street
New York City

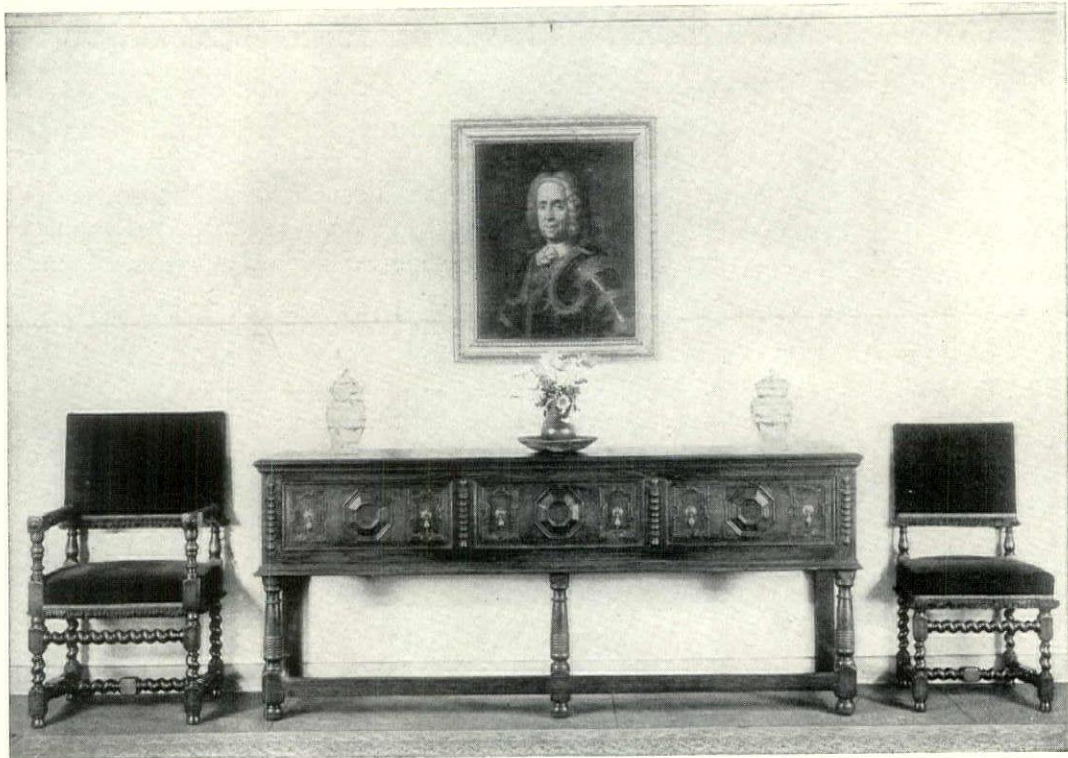
YES, you may send me the descriptive paper pattern and full information regarding the Brambach Baby Grand.

Name _____

Address _____

KENSINGTON FURNITURE

AWARDED GOLD MEDAL OF HONOR IN NATIVE INDUSTRIAL ART
39TH ANNUAL EXHIBITION ARCHITECTURAL LEAGUE OF NEW YORK



A Wall in the Showrooms
17TH CENTURY ENGLISH OAK DRESSER, by Kensington

FOLLOWING the restoration, when 17th Century England began to experience a comfort in living akin to that we enjoy, the oak dresser became the ubiquitous piece of furniture. Long and low, with the convenience of its deep drawers it rapidly displaced the refectory as the wall-table in the great hall, served both as sideboard and side-table in the dining room and found a useful place in the bedroom.

Today in living-hall and dining room it meets

the requirements as effectively as any furniture subsequently developed, and seems to bring with it into our modern homes something of the sturdy spirit and the warm hospitality that characterized English life of the period.

Early English oak furniture by Kensington is authentic in every detail of design and is made by hand throughout of the solid oak in antique construction in a manner to retain the character and the decorative quality of old work.

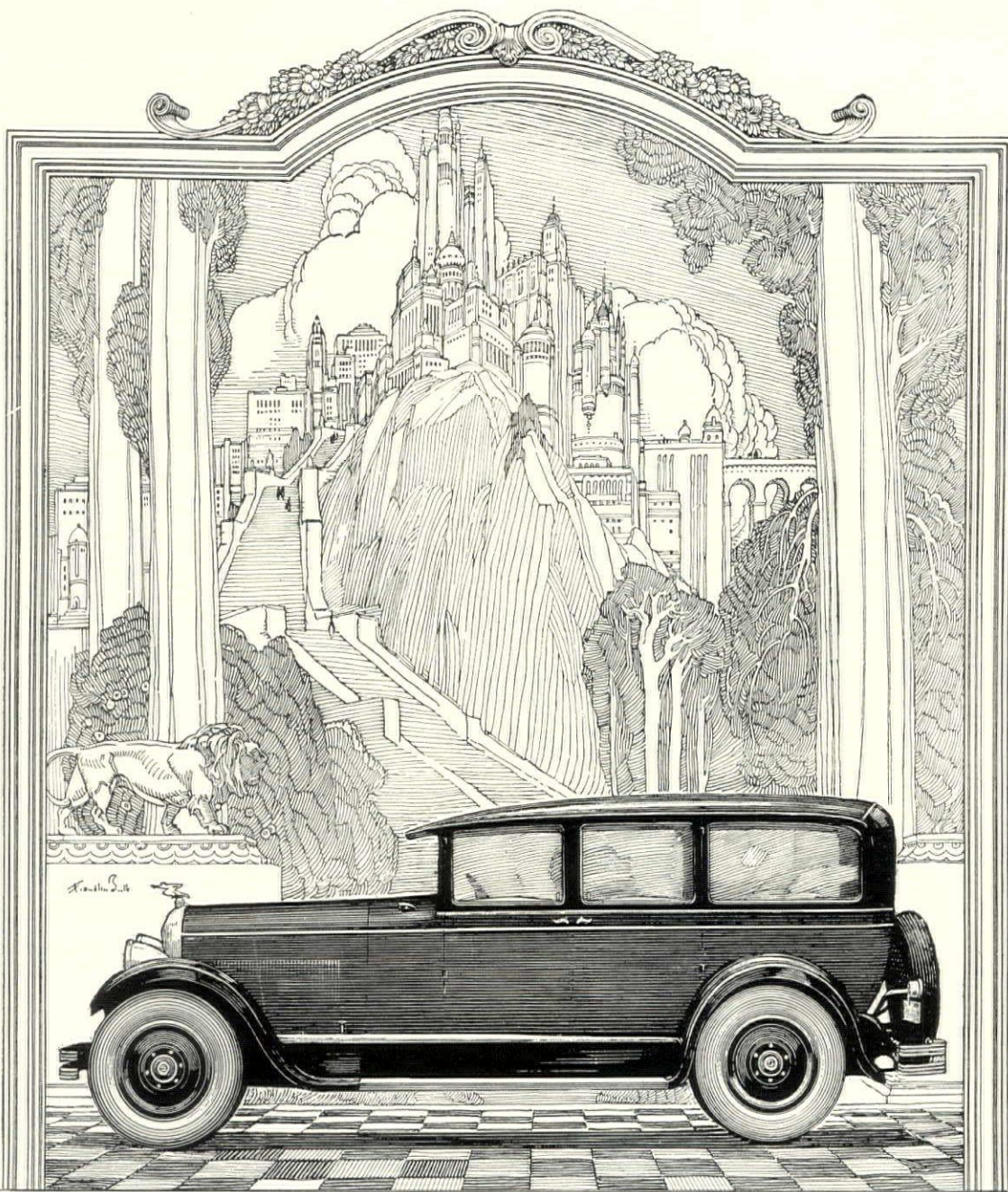
Kensington Furniture is made in all the decorative styles appropriate for American homes

The purchase of Kensington Furniture may be arranged through your decorator or furniture dealer


KENSINGTON MFG COMPANY
MANUFACTURERS AND IMPORTERS
DECORATIVE FURNITURE ~ ART OBJECTS
NEW YORK

Write for illustrated Booklet H and pamphlet, "How Kensington Furniture May Be Purchased"

SHOWROOMS, 41 WEST 45 STREET, SIXTH FLOOR



A Custom Car for Captains of Commerce

THE PRESIDENT

A Big Six Custom Sedan
(for seven)

\$2245

*f. o. b. factory
including 4-wheel brakes, disc
wheels, broadcloth or Chase
mohair upholstery, and other
equipment as listed*

THE President is the first custom car ever exclusively created for the American business executive and christened in his honor.

It is not alone the finest Big Six Sedan that Studebaker has ever built, but one of the world's finest cars irrespective of price.

The interior of its low-swung custom body is luxuriously upholstered in broadcloth or Chase mohair with broadlace trim—and its equipment includes disc wheels, four-wheel brakes and a ventilating system (exclusively Studebaker) which insures fresh air without drafts or moisture.

The President is powered with the same Big Six engine that recently crossed the continent in 86 hours and 20 minutes — thereby smashing all previous transcontinental automobile records by 16 hours and 25 minutes. This quiet Studebaker L-head motor has long been noted for its smooth flow of power and freedom from vibration — which can only be insured by Studebaker's big crankshaft, fully machined and dynamically balanced.

We want you to see this latest and greatest example of Studebaker's One-Profit facilities. Will you call on The President or shall The President call on you?

Equipment

No-draft ventilating windshield, exclusively Studebaker; nickel-plated front and rear bumpers; Watson stabilizers; engine thermometer and gasoline gauge on the dash; coincidental lock; oil filter and air purifier; automatic windshield cleaner; double rear-vision mirror; vanity case; smoking set; clock; arm rests; toggle grips; dome light, automatically turned on when right rear door is opened; traffic signal light; 4-wheel brakes; full-size balloon tires; and two-beam nickel-plated acorn headlights, controlled from steering-wheel

S T U D E B A K E R



CHOOSE YOUR PIANO AS THE ARTISTS DO

Bachaus plays only the

Baldwin

MOST exacting of pianists, Bachaus finds in the *Baldwin Piano* the perfect medium of musical expression. In his own words, "The *Baldwin* satisfies the highest demands. The tone is noble and brilliant, the mechanism perfect."

For its enduring purity and resonance, for its perfect concord of tone and action, the *Baldwin* is the choice of exacting musicians the world over—on the concert stage and in the home.

In any *Baldwin* you will find a new revelation of your musical dreams. Visit the *Baldwin* dealer near you.

BALDWIN Uprights, \$850 and up, Grands, \$1,400 and up; Reproducing Models, \$1,850 and up. Convenient payments if desired.

A SUGGESTION

Choose *YOUR* piano as the artists do. The book, "How Artists Choose Their Pianos," will help you in selecting the instrument for your home. We will gladly send you a copy free. Address

THE BALDWIN PIANO COMPANY, CINCINNATI, OHIO





If a friendly service is worth recognizing - recognize it fittingly

THE WHAT, WHEN AND HOW OF REMEMBRANCES...DON'T GUESS—ASK YOUR JEWELER

MANY of the services rendered us are labors of love and friendship.

They are above and beyond any suggestion of monetary reward . . . and too richly laden with sentiment to permit of any remembrance of fleeting worth.

Each such service should be recognized with a gift that lasts—a gift as enduring as the sentiment it betokens.

But how to express a gift impulse so as neither to overstep the bounds of good taste nor understate gratitude . . . that is the delicate problem of gift-giving.

What shall be the type of gift from a

bridegroom to his best man . . . to his ushers . . . what gift form will best express to an intimate friend regret over an impending parting? These are but a few of the myriad delicate gift-questions.

When you have a gift problem—don't guess—go to an expert for authoritative counsel. See your Jeweler. He is a past-master in the science of appropriate gift-selection.

And his consultations are free.

But, today, send the coupon below for the Tiny Treasure Book, a pocket brochure that treats of the What, When and How of remembrances.



SAY IT FOR LIFE

An Elgin Watch should be a part of the "life-estate" of every man and woman. There is no finer personal possession—for life-long service and value-constancy...at \$15 to \$1700.

ELGIN

THE WATCH WORD FOR ELEGANCE AND EFFICIENCY

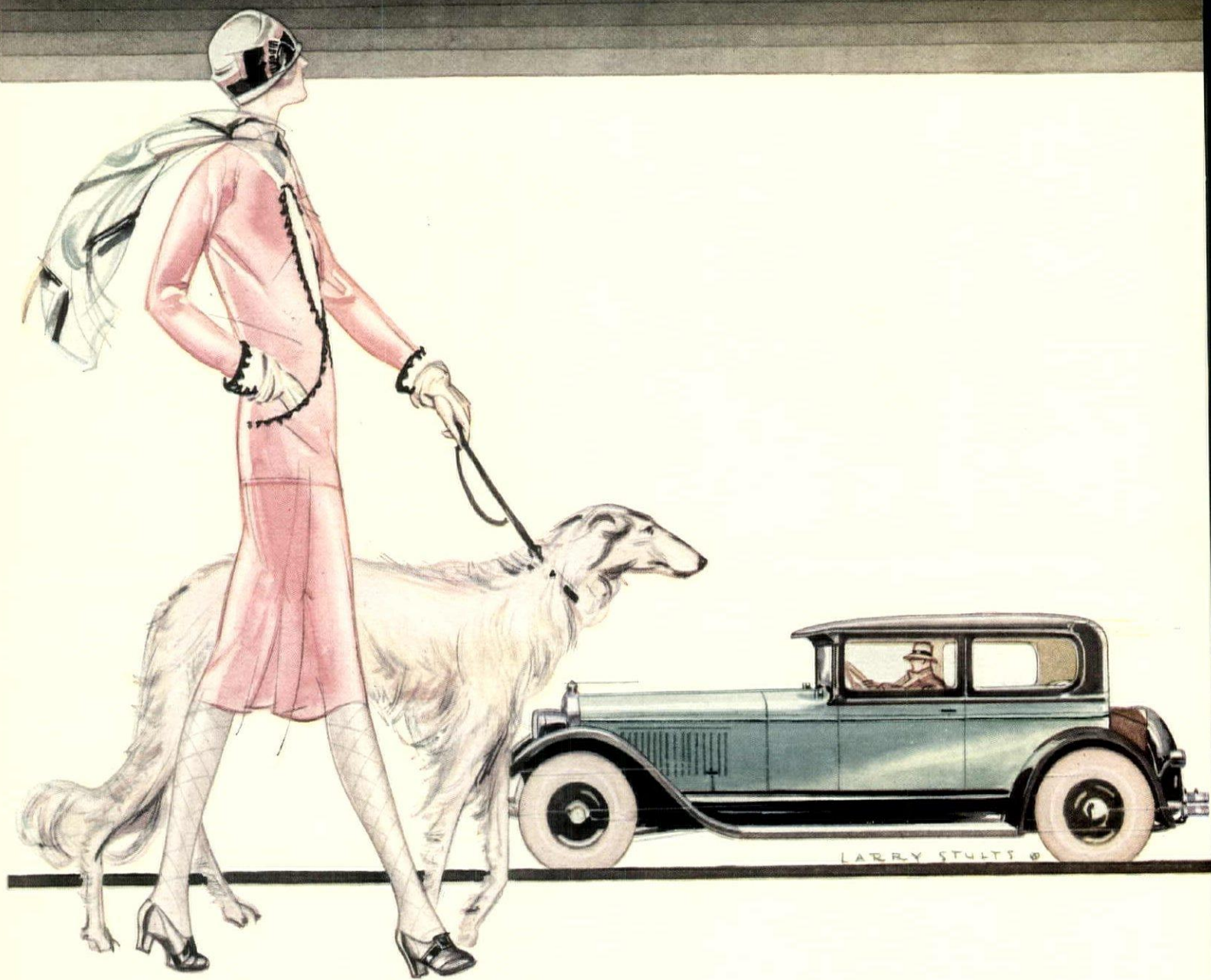
NAME

ADDRESS

Send for the TINY TREASURE BOOK, a delightful little brochure of Gift Facts and Gift Suggestions. Sent free • Elgin National Watch Company, Dept. 91, Elgin, Ill. © 1926



THE DISTINGUISHED
HUPMOBILE
EIGHT



THE BUILDER OF A FAMOUS AND COSTLY FRENCH CAR SELECTS THE HUPMOBILE EIGHT AS THE SMOOTHEST, QUIETEST CAR IN AMERICA, THUS INDICATING THE PROFOUND SUPERIORITY WHICH HUPMOBILE HAS ACHIEVED IN STRAIGHT-EIGHT ENGINEERING AND PERFORMANCE

BEAUTY, COLOR, OPTIONS, LUXURY, IN NINE ENCLOSED AND OPEN BODIES. \$1945 TO \$2595 F.O.B. DETROIT, PLUS REVENUE TAX

IN THE FINE CAR FIELD THE TREND

8

IS UNDOUBTEDLY TOWARD EIGHTS

RELAX



BASEBALL is a game of spurts and dashes more than a game of continued action. The pressure on the nervous system is frequently heavy. It is for this reason that smart ball players relax at every chance. They have discovered that no one can remain geared up for six months without breaking down before the finish. And so in any game where the opportunity comes, whether resting on base or on the bench, they keep relaxed before the next vital effort is demanded. Through these moments of relaxation they retain their keenness from April to October.

Grantland Rice

WATSON STABILATORS

Relaxation is possible only when you know that no force can throw you. The only way to prevent any force from throwing you is to resist each force in keeping with its magnitude. And right there you have the Stabilator principle. This Stabilator principle is patented—and Watson Stabilators enjoy complete, sole and exclusive license under these patents.

Cadillac	Chrysler
Duesenberg	Franklin
Isotta Fraschini	
Jordan	McFarlan
Peerless	Stutz
Willys-Knight	

Such pre-eminent cars are standard equipped to give you relaxed motoring.



“SPURTS and dashes... pressure on the nervous system... strain begins to tell... relax at every chance.”

What Grantland Rice says of ball players, he might well say of all the rest of us. We spurt and dash from one business or social engagement to another, almost always under pressure. So, like Mr. Rice's smart ball player, those of us who are wise make the most of every opportunity to relax.

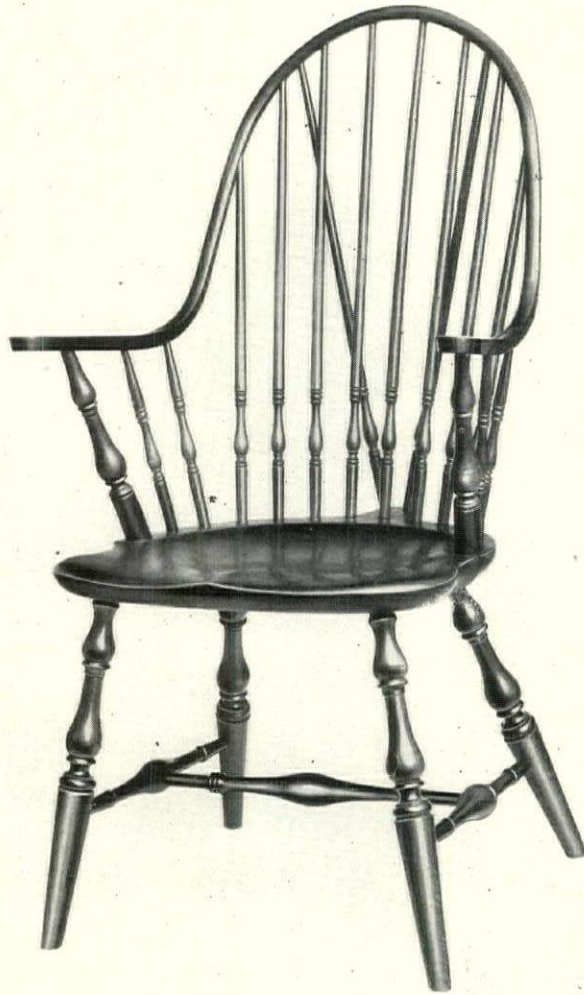
All those innumerable hours you spend in your car—are they refreshing interludes between activities? Not if you must ride tensed against the expectation of a sudden comfort-destroying thrust or throw. But in a Stabilated car, you *can* relax, and you do!

JOHN WARREN WATSON COMPANY, Twenty-fourth and Locust Streets, PHILADELPHIA
(Detroit Branch: 3081-3083 Grand Boulevard, East)

A most interesting booklet on the history, design and correct use of Windsor Chairs is yours for the asking. Write Dept. A-11 for "The Windsor Beautiful."



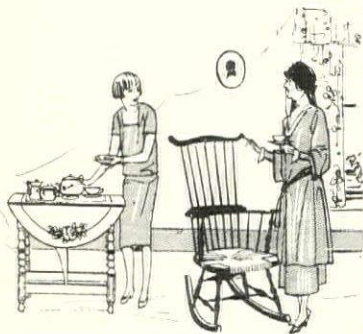
GOVERNOR HANCOCK



GOVERNOR BRADFORD ROCKER

An authentic reproduction of the beautiful colonial Governor Bradford. The lines are quaint yet graceful, the chair exceedingly comfortable. Whitney No. 659-3.

The Butterfly Table shown below is an authentic reproduction of a graceful colonial design. Useful as tea table, hall table, end table, telephone table. (No. 608.)



YOU will be pleasantly surprised when you first relax into the generous arms of the Whitney Governor Hancock Windsor. Surprised that a chair so handsome, so dignified can offer such comfort.... A new design, this Governor Hancock Arm Chair....old time hospitality at its best.

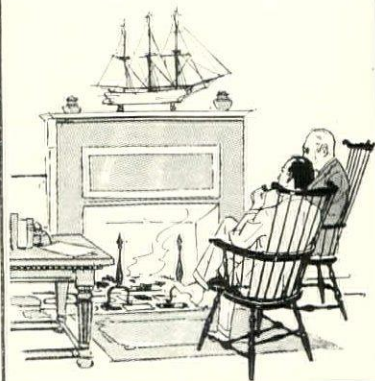
W. F. WHITNEY COMPANY
South Ashburnham, Mass.

Whitney Windsors

GOVERNOR BRADFORD ARM CHAIR

A man's chair, this. The Governor Bradford Windsor is designed on generous lines, sturdy, comfortable. The Comb Back provides a satisfactory head rest, the broad arms carry all the way round the back. Whitney No. 59-2.

The Governor Hancock Windsor shown in center panel is Whitney No. 40F-2.



THE MASTER'S FINGERS ON YOUR PIANO



IGNACE PADEREWSKI



ALFREDO CASELLA



VLADIMIR DE PACHMANN



WALTER GIESECKING

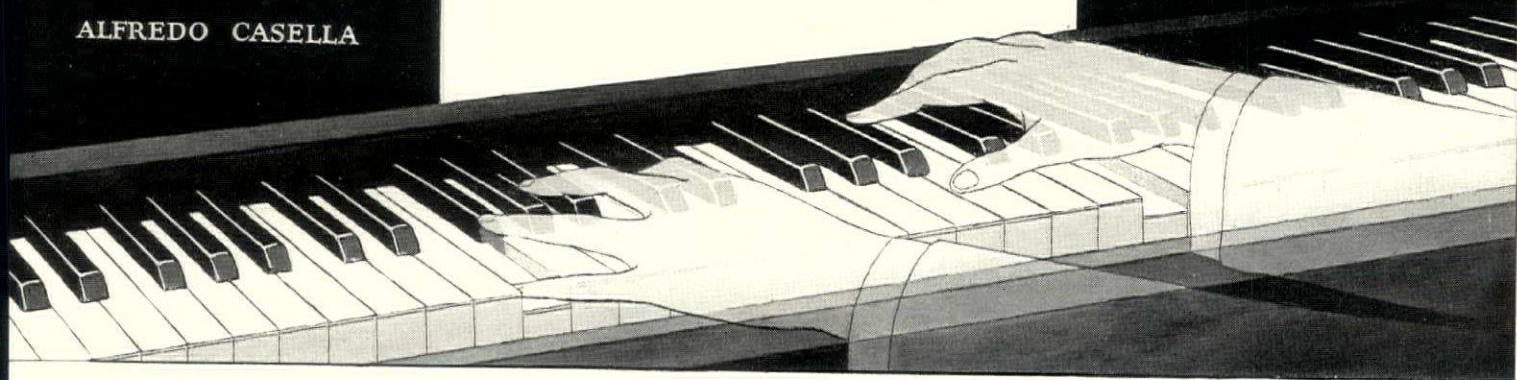
THE genius of Paderewski, de Pachmann, Casella and Giesecking lives forever through the magic of the Welte-Mignon Licensee Reproducing Action. Only Welte-Mignon Licensee possesses the secret of perfect reproduction.

Through Welte-Mignon Licensee the playing of the world's greatest pianists is brought to your home, flawless, magnificent, its glory undimmed.

You can have Welte-Mignon Licensee in 115 different pianos. The famous Welte-Mignon Licensee Reproducing Action can be installed in your own grand piano.

There are Welte-Mignon Licensee dealers everywhere. Send for a copy of our beautiful booklet containing portraits of the great artists.

THE AUTO PNEUMATIC ACTION CO.
W. C. Heaton, *President*
653 West 51st Street, New York, N. Y.



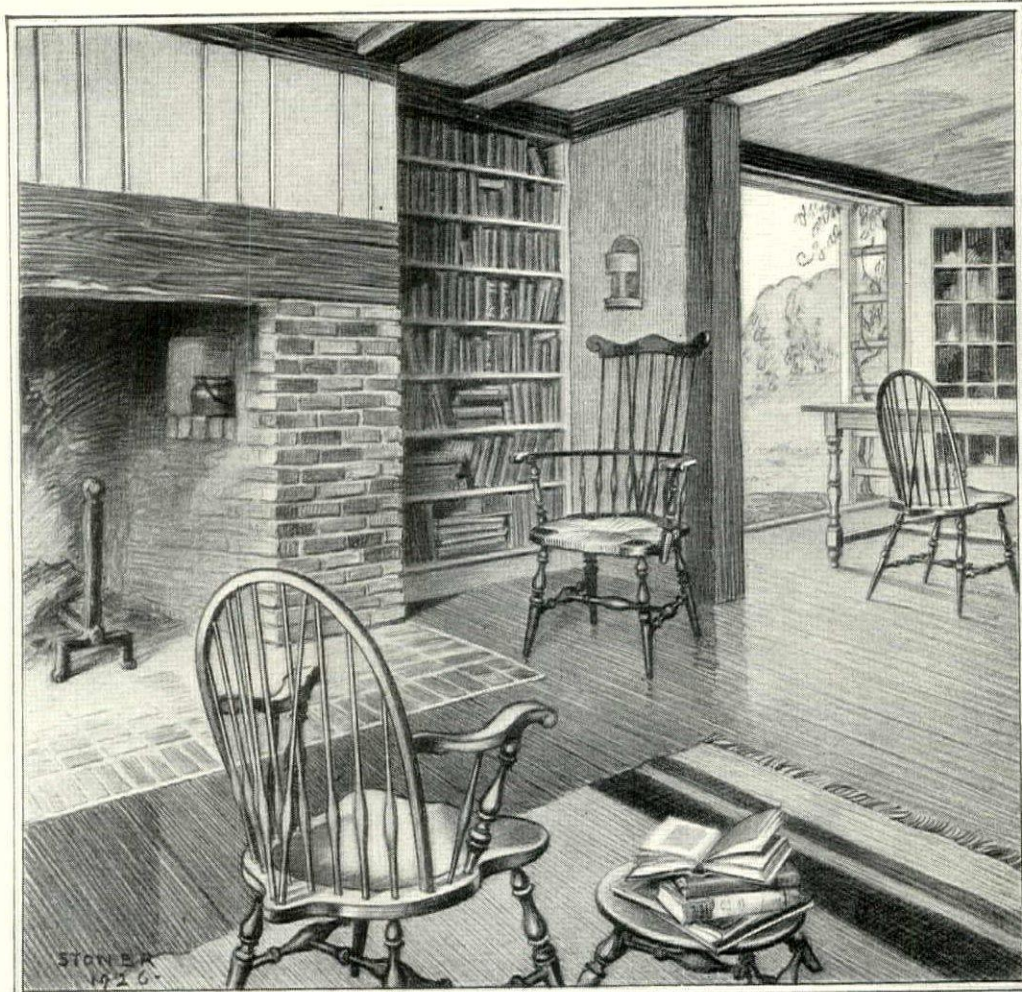
The superiority of any reproducing piano is assured if it contains the

Welte-Mignon
LICENSEE
reproducing action

GOVERNOR BRADFORD
Arm Chair
2083-5

MARY CHILTON
Side Chair
2007-1

Windsor Chairs for Your Home ~



PRISCILLA
Arm Chair
2003-5

From our new booklet "Colonial Days and Modern Ways" you will glean a wealth of suggestions for the best uses of Nichols & Stone Windsor chairs for various rooms and uses. Write for free copy Desk "B"



WINDSOR
Footstool
2011-W

UNTIL you've seen a Nichols & Stone Windsor Chair welcoming you in your own hallway, gracing your own living-room fireside, or waiting in friendly fashion beside your own bed—you'll never realize the friendly appeal of these charming chairs in any room. For they're always in harmony with their surroundings—be it the chastely simple early Colonial, or a more magnificent period.

And it's their ability to be "good mixers" in any company that adds daily to the popularity of this three-hundred year old type of chair. Wherever you put them—they just seem to "belong". And their infinite variety is almost as amazing as their remarkably low price.

No less than one hundred and twenty-five distinctive patterns make up the Nichols & Stone Windsor line—the largest in America. Great old patriarchal arm chairs like those our forefathers lived in and loved—dainty little spinet chairs that might have stood enraptured by the minuet—sturdy, capacious rockers—chamber chairs of refinement—and even miniature Windsors for the children's room.

Brown and Tudor Mahogany, Antique Maple and other finishes in Nichols & Stone Windsors give every opportunity for tasteful arrangement. Send for the booklet shown above



DUXBURY
Side Chair
2079-1



DUXBURY
Side Rocker
2079-3




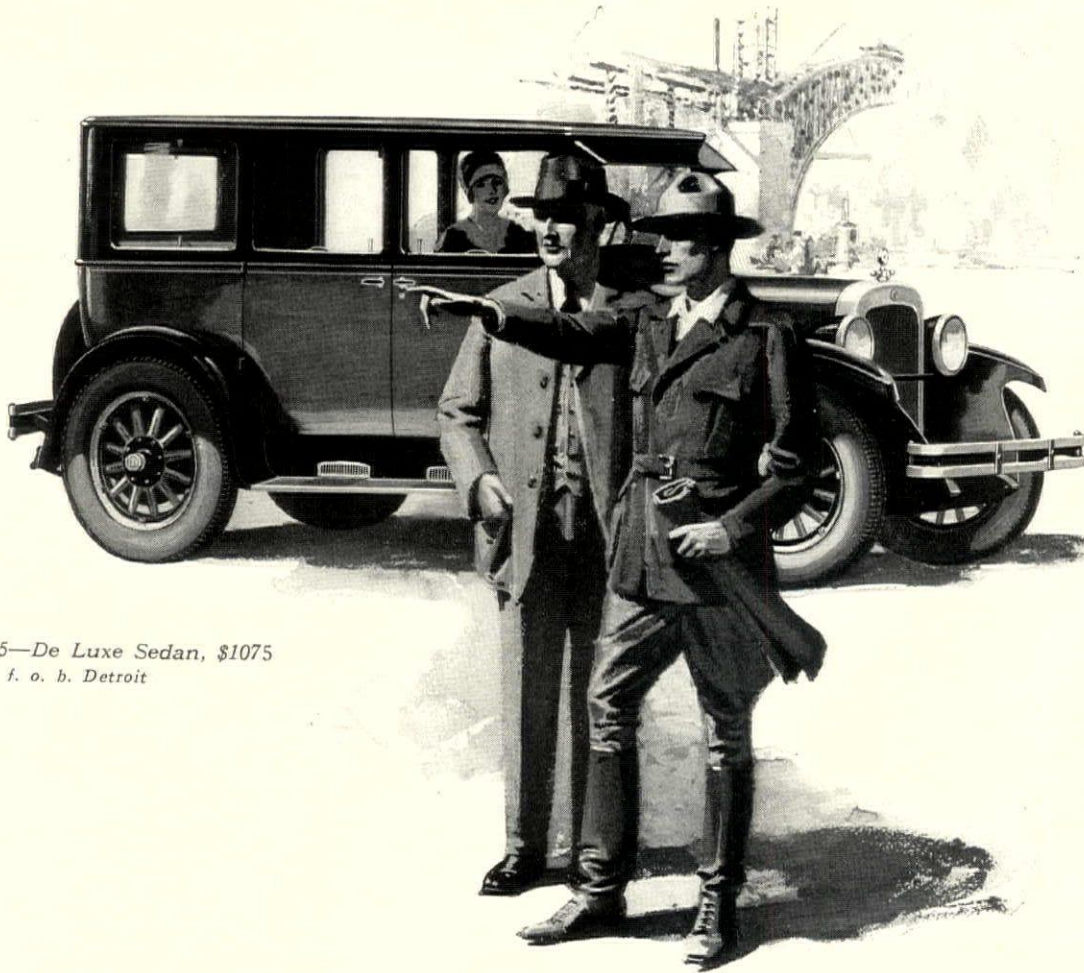
HITCHCOCK
Side Chair
2016-1



HITCHCOCK
Arm Chair
2016-4

NICHOLS & STONE CO.

THE HOME OF WINDSOR CHAIRS
Gardner  Mass'tts



Sedan, \$895—De Luxe Sedan, \$1075
f. o. b. Detroit

NOW DRIVE THE CAR!

Only those who have driven a Dodge Brothers Motor Car BUILT RECENTLY can fully appreciate all that Dodge Brothers have accomplished during the past few months.

So swiftly has improvement followed improvement, that today the car, to all intents and purposes, is a different and incomparably finer vehicle.

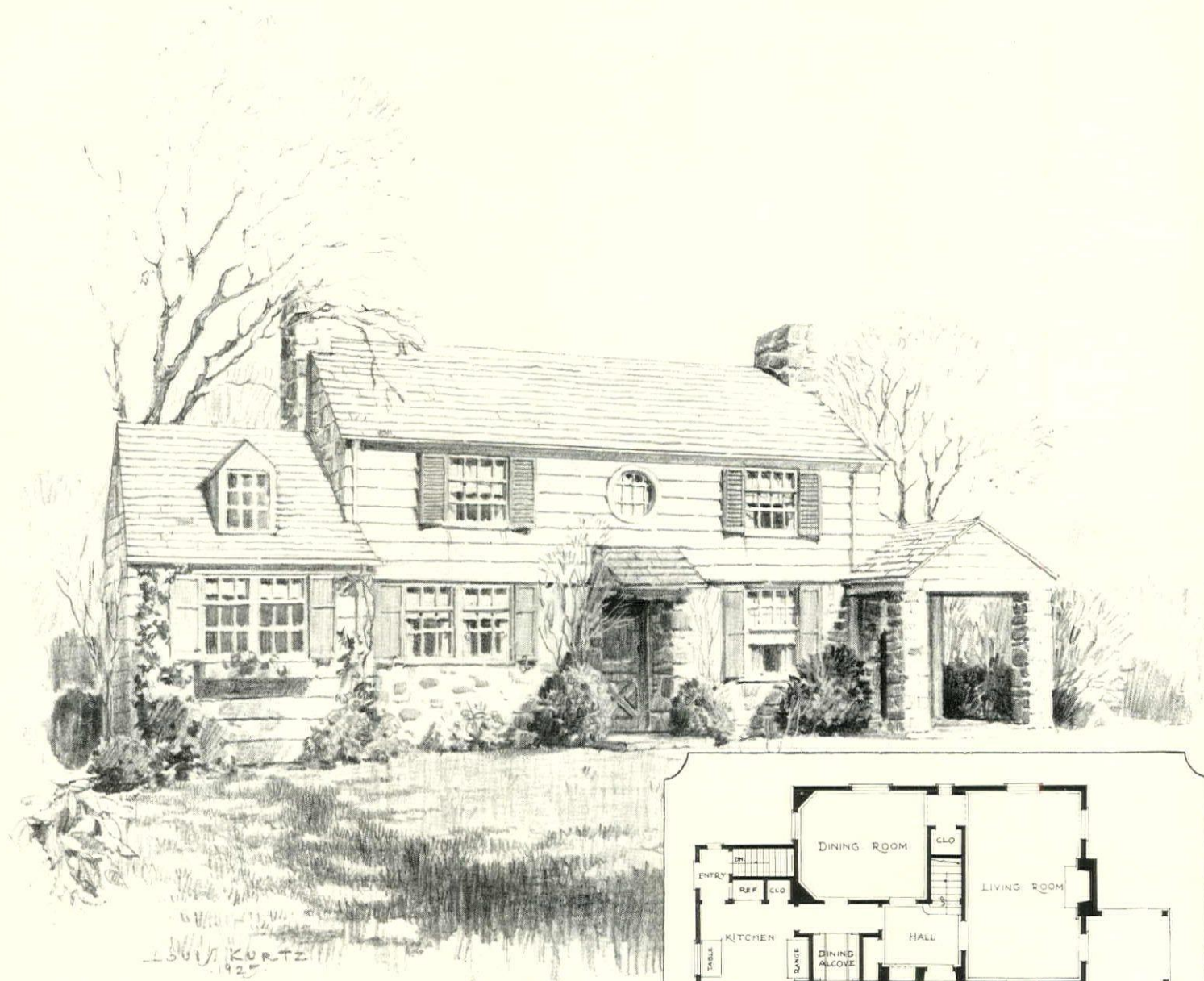
The announcement of smart new body lines and attractive color combinations first attracted general favor. But since then, improvements even more fundamental have been accomplished mechanically.

Drive the car NOW! Observe its impressive new silence, smoothness and elasticity of performance, and you will then begin to realize just how vital and varied these and other later improvements actually are.

DODGE BROTHERS, INC. DETROIT
DODGE BROTHERS (CANADA) LIMITED
TORONTO, ONTARIO

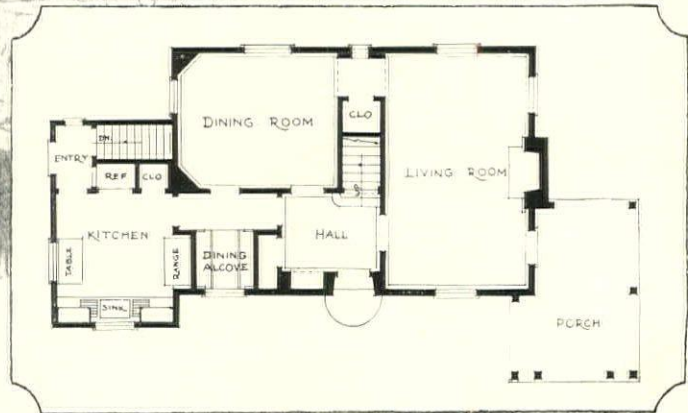
DODGE BROTHERS MOTOR CARS

THIS IS AN ADVERTISEMENT of THE AMERICAN BRASS COMPANY



© House & Garden

The labor cost for installing is practically the same, whether this house is equipped with Anaconda Copper, Brass and Bronze, or iron and steel. But when Anaconda metals are used, this cost is incurred only once.



ECONOMY DEMANDS RUST-PROOF CONSTRUCTION

*Anaconda Copper, Brass and Bronze
Protect the Home from the Costly Inroads of Rust*

THIS Dutch Colonial house, in clapboards and rubble masonry, has simple, dignified strength. It is the sort of house in which one would instinctively look for lasting materials and sound construction.

Strangely enough, many people who are convinced of the economical advantages of permanence in home building, thoughtlessly permit the use of exposed metals which rust. Such metals give only temporary, and therefore costly, service.

Gutters, leaders, roof flashings, water pipe, hardware and screens are all exposed to air and moisture. If they are made of iron or

steel they commit the owner to a continual battle against rust, with the annoyance and expense of frequent repairs and replacements. Rust is more costly to American home owners than fire, for it destroys much more property every year. Yet rust can be prevented by the use of rustless metals.

Anaconda Copper, Brass and Bronze cannot rust. They need be installed only once during the life of the building. Since the labor cost is practically the same, no matter which metals are used, it is economy to select rustless materials.

Any new house can be rust-proofed, inside

and out, with Anaconda Copper, Brass and Bronze, for only about 3% of its cost. This is a small investment considering the dividends which it pays in cost-free service.

*Flashings, Leaders and Gutters
that Give Permanent Protection*

THE flashings, leaders and gutters of a house bear the brunt of the attack during the snows of winter, the thaws of spring and the rain-storms of summer. It is their purpose to protect the roof and sides of the house from deterioration by the weather. When iron or steel is used paint is required at regular in-

MANUFACTURERS of ANACONDA COPPER, BRASS and BRONZE

als in order to defer rust. When rust gets part, it results in metal failure, damaging as and costly repairs.

anconda Copper serves best for general piping purposes because it is guaranteed 99% pure. It cannot rust, and will last as long as the house. Its distinctive color harmonizes with any surface treatment, and when desired bright new copper may be dulled to an oil finish.

The Outstanding Economy of Brass Water Pipe

Most plumbing troubles are due to the rust of iron or steel pipe. Rust discolors the pipe and gradually clogs the pipe with rust deposits until the water flow is reduced to a trickle. In time rust will eat through the pipe at the weakest place, the connections.

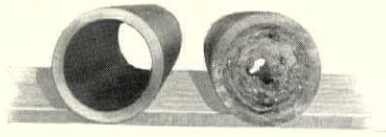
Anaconda Brass Pipe, for hot and cold water, provides permanent freedom from rust-clogged water lines, rust-stained water and pipe repairs. It also gives assurance that walls and doors will not have to be ripped out to get rust-worn, leaky pipe.

Ordinarily it takes but a very few years of faulty service from iron or steel pipe to build repair costs far exceeding the slight additional price paid for Anaconda Brass Pipe from the beginning.

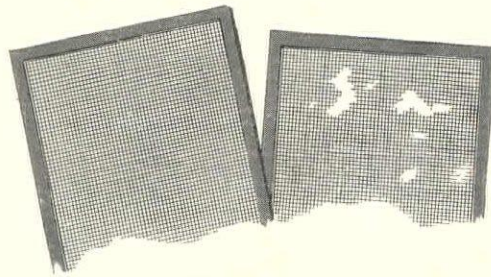
Hardware and Screens Suggest the Quality of the House

CHEAP hardware is made of steel, brass plated or plated. When the plating wears off the base metal is bound to rust. In an otherwise well built house, rusted hardware does an injustice by suggesting that the rest of the construction is below standard. For ultimate economy and satisfaction, it is advisable to select solid brass or bronze hardware which will remain beautiful and serviceable as long as the house stands.

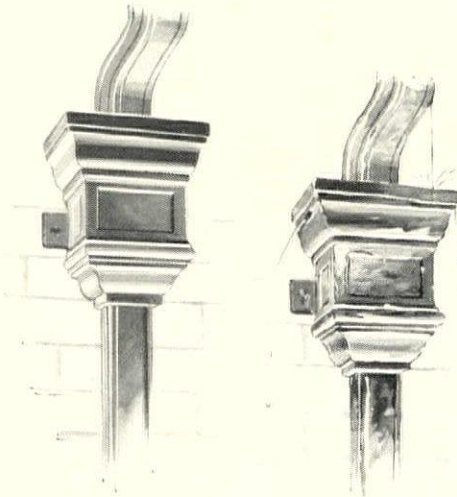
Screens also, economy demands rust-proof materials. Frames, and the labor of fitting them to windows and doors, form a large part of the cost of screens. If ordinary galvanized screen cloth is selected, this initial labor cost must be increased by frequent paintings to delay rust and after a few years by complete replacement of the screen cloth.



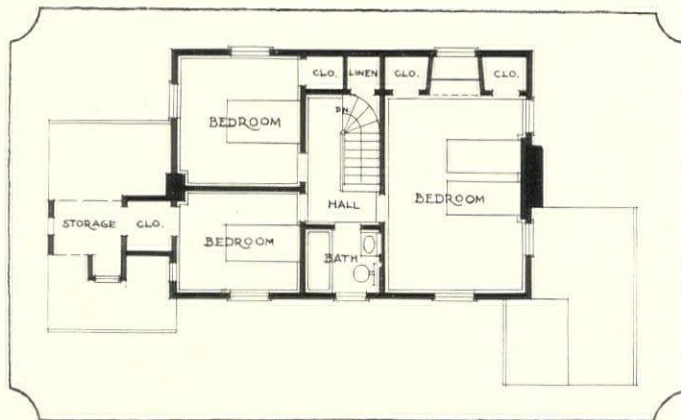
Anaconda Brass Pipe for hot and cold water cannot rust. The use of iron pipe which is bound to rust would save only \$47 in first cost for the house illustrated.



Screens of Anaconda Bronze Wire, as rust-proof as copper and 50% stronger, can be supplied for this house for only \$68 more than the cost of corrodible iron screens.



An investment of \$130 over the cost of corrodible metal buys a rain disposal system of Anaconda Copper, which cannot rust through and leak.



Anaconda metals for the house illustrated on the opposite page cost only \$395 more than iron or steel. This sum buys protection from rust, inside and out, as long as the house stands. It also buys insurance against recurring expenses for repairs and replacements.

Screens of Anaconda Bronze Wire are rust-proof and do not sag or bulge. They add distinctive beauty to doors and windows, never need painting, and are always easy to see through.

A Comparison of Initial Costs

A COMPARISON of the initial cost of the metal parts of the house illustrated shows that a complete installation of Anaconda Copper, Brass and Bronze can be made for only \$395 more than the cost of iron or steel. In other words, this house can be completely rust-proofed, inside and out, for only \$395. A detailed comparison of costs follows:

Flashings, downspouts and gutters of Anaconda Copper can be installed for \$420. This means that their life-long protection for the rain disposal system may be provided for only \$130 more than the cost of iron.

Iron pipe for hot and cold water would cost \$160, installed, and Anaconda Brass Pipe can be installed for \$207. It is difficult to imagine how this difference of \$47 could be spent to greater advantage in this house.

The cost of labor for installing is not included in the case of hardware and screens, because this work is ordinarily done by the carpenter-contractor. Plated steel hardware would cost \$100, and permanently beautiful and serviceable hardware of solid Anaconda Brass or Bronze, \$250.

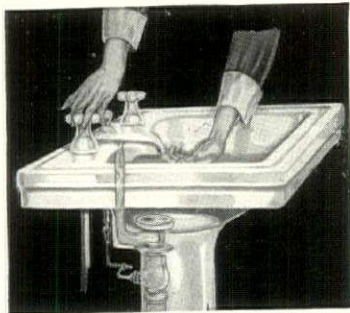
Screens of galvanized iron, with steel frames and fittings for windows, and pine frames with steel fittings for doors, would come to \$242, whereas screens of strong, durable Anaconda Bronze Wire, with bronze frames and fittings for windows, and pine frames with bronze fittings for doors, can be obtained for only \$68 more, or \$310.

Detailed information on Anaconda Copper, Brass and Bronze for the home is yours for the asking. Please address our "Building Service Department."

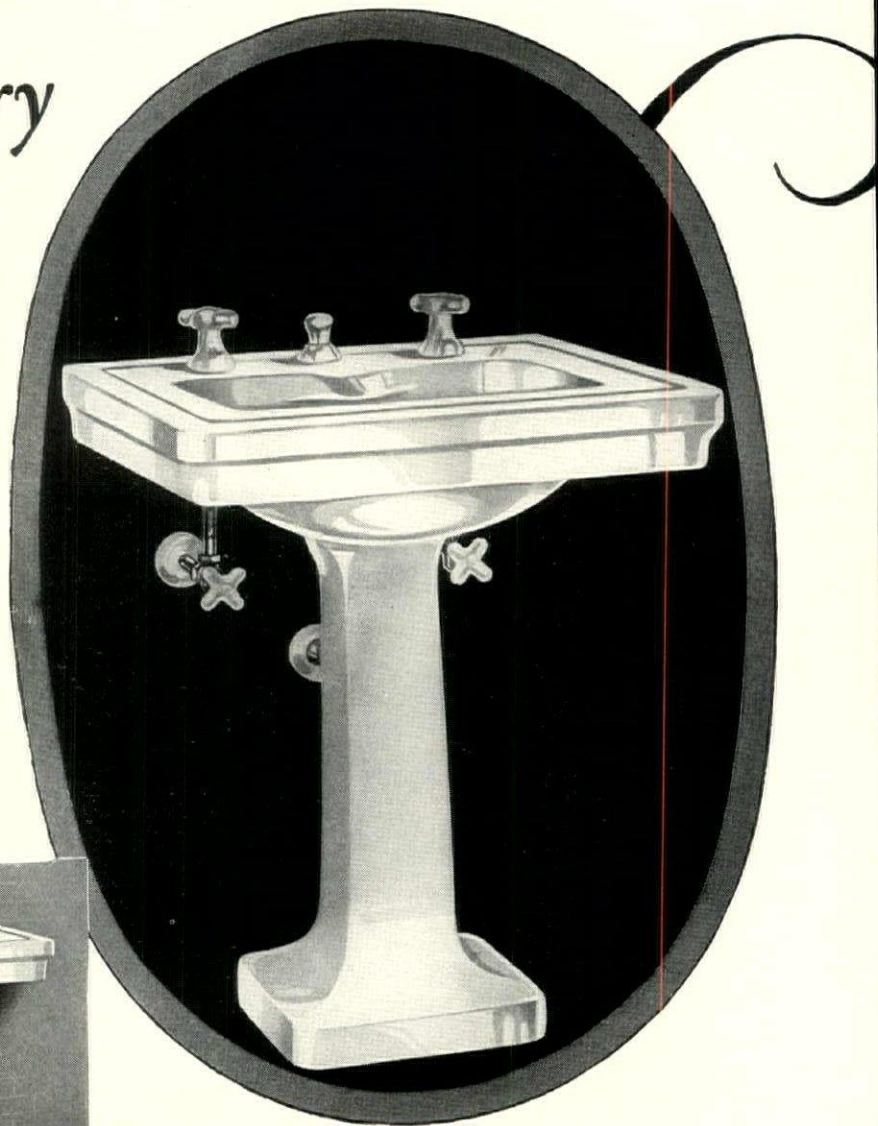
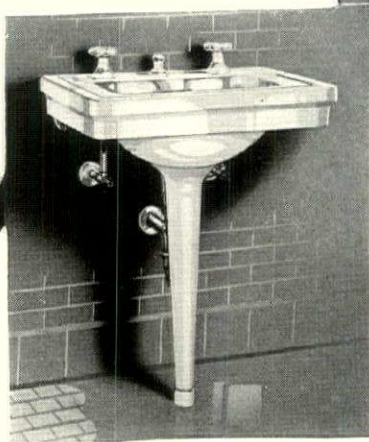
THE AMERICAN BRASS COMPANY. General Offices: Waterbury, Connecticut. Sales Offices and Agencies in principal cities. In Canada, Anaconda American Brass Limited, New Toronto, Ont.

The Madbury Lavatory

—a type for your particular bathroom



Self-cleansing overflow, by which overflow drain may be flushed under pressure. It is only necessary to hold a finger over the inlet opening and turn on the water. The water is diverted into the drain, cleansing it automatically.



THE Maddock "Madbury" Lavatory of Durock is the last word in beauty, convenience, cleanliness and durability.

The larger illustration shows the pedestal style; the smaller, the leg style. Both are identical in every detail except the method of support.

Because the leg style costs less to manufacture, it may be had at a somewhat lower price than the pedestal style; also it may be obtained, if desired, in a smaller size.

Both styles are made of all white Durock, including trimmings. Durock will not chip, crack, craze nor discolor.

The "Madbury" is the only wash basin made with a self-cleansing overflow, insuring complete sanitation. Hot and cold water, mixed to any desired temperature, is directed to the center of bowl in a single stream. There is a large square bowl with anti-splash rim.

Durock lavatories remain new indefinitely. They can always be kept spotlessly clean by merely wiping with a damp cloth.

There is a Durock distributor in your vicinity. Ask your plumber.

THOMAS MADDOCK'S SONS COMPANY, Trenton, N. J.

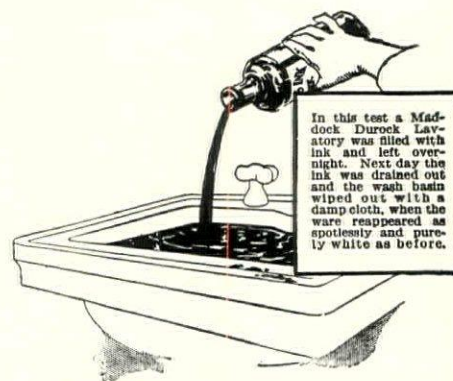
Oldest Sanitary Potters in America

MADDOCK

DUROCK Bathroom Equipment

DUROCK
the perfect material for
bathroom equipment

will not
discolor



DUROCK is so hard and glass-like that nothing can penetrate it. The surface sheds liquids that would sink in and discolor other sorts of ware.

If ink, iodine, or acid is accidentally spilled on a Maddock Lavatory there is no damage done whatever. A damp cloth will always wipe the surface spotless and glistening as new. Maddock Lavatories never grow old and dingy, grey, or brown.



PART OF THIS BATHROOM exists in many a modern plan. No, not the weird and wonderful "water closet." Nor the "oak" and-marble basin...But notice those pipes running up the wall. They were usually iron or steel. They rusted and leaked after a time—of course. This did not bother folks in those days; repairs were simple and looks didn't matter.

But today, every bathroom is a thousand dollar investment in beauty. Piping is concealed behind expensive tiling and buried in flawless

plastering. What wreckage a leak causes now! Yet people, too often, do not think; they buy the temporary piping of the tin-tub era.

Make no mistake—one sign of a well built house is brass pipe...Among brass pipes ALPHA is unique. It contains more copper. That increases its resistance to corrosion and makes for tighter joints. To specify ALPHA costs no more. The trade-mark is stamped on every foot of pipe. Made in the great modern mills of THE CHASE COMPANIES, Inc., at Waterbury, Conn.

ALPHA Brass pipe

contains more copper

WARMTH CHEER COMFORT



CHEER, comfort, hospitality—all the charming attributes associated with the word "home" depend on proper warmth. When rooms are cold and chill, welcome fails and hospitality becomes a mockery. The most richly furnished home is bleak, bare, prison-like when lacking correct and ample heat.

Enter the home properly heated by Warm Air and the fact is instantly recognized. The atmosphere is balmy, fresh—free from stuffiness, the discomforts of dryness and the dangers of oven-like over-heating. Here is a home where health abides, where comfort and cheer are ever present for it is refreshingly warm, even on the bitterest winter days and nights.

Warm Air Heat is healthful because it is moist, circulating, easily controlled. It is also efficient and economical. But to attain to the fullest degree the distinct advantages of Warm Air Heat, furnace and fittings *must* be installed "According to the Standard Code." Such an installation carries with it the triple endorsement of the Association, the Furnace Manufacturer and the Dealer, that the installation will provide an inside temperature of seventy degrees in every room with sub-zero weather outside.

Make certain that your installation is "According to the Code" by going to a dealer in your town displaying this orange and black symbol. It is your assurance of a scientific installation, high-grade workmanship, fair prices and the fulfillment of the Code Specifications.

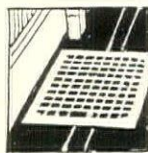


Warm Air Heating has been placed upon a scientific basis by research work carried on in this house at Urbana, Ill., under the auspices of the National Warm Air Heating and Ventilating Association in cooperation with the University of Illinois for eight years, both in this house and in the University laboratories. This exhaustive research demonstrated the scientific accuracy of the "Standard Code" now in general use.

Send us your name and we'll send you free of charge an interesting booklet of valuable facts about home heating.



The NATIONAL WARM AIR HEATING & VENTILATING ASSOCIATION



211 E. Long Street
COLUMBUS, OHIO

The National Warm Air Heating & Ventilating Association,
211 E. Long Street, Columbus, Ohio.

Kindly mail a copy of your booklet on home heating.

Name.....St.....R. F. D.....
City.....State.....

Enjoy **SOFT WATER** for a Few Cents a Week

AT a maintenance cost of only a few cents a week, a Permutit Water Softener will make available at every faucet in your house a most delightful supply of sparkling soft water.

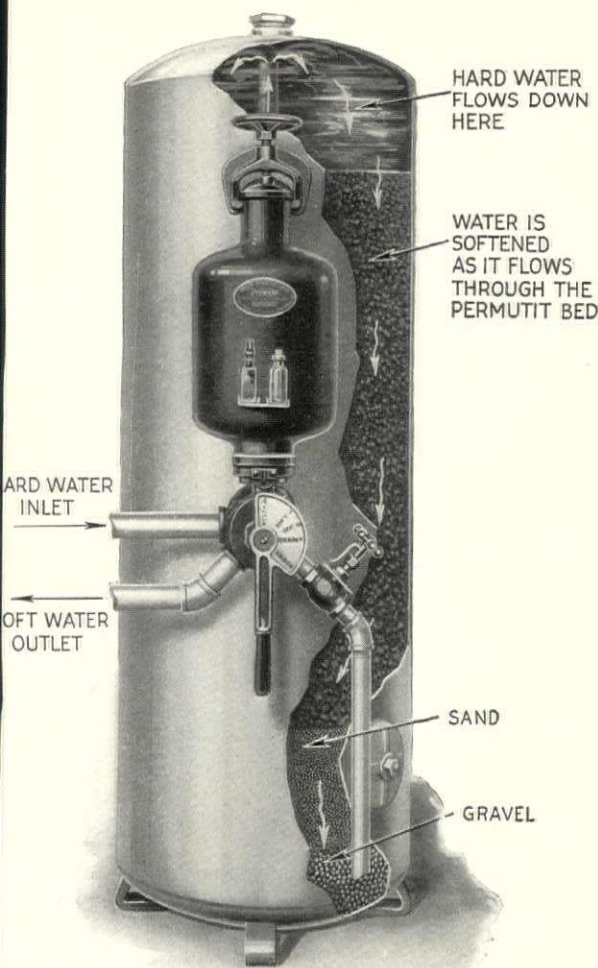
No matter how much hardness is normally present in your water supply, Permutit will remove it completely and deliver water that is soft as falling rain.

The Softener is a small steel tank containing a wonderful mineral called Zeolite, which draws all hardness from the water somewhat as a magnet attracts iron filings. No chemicals are added to the water.

Permutit is connected into your main water supply line in the basement, or at some other convenient location. The zeolite, after absorbing its capacity of hardness, is regenerated and restored to its original efficiency by a small amount of common cooking salt. The cost of this salt, a few cents a week, is your only maintenance expense.

Permutit-softened water is a remarkable cleansing agent—ideal for personal and household use—labor-saving and economical.

More than 250 agents in all parts of the country sell Permutit. Over 10,000 Permutit Water Softeners are in use in homes, apartment houses, hotels, beauty parlors, laundries, etcetera.



Permutit apparatus comes in many sizes—a suitable one for every home. Prices from \$157 up

Learn the facts about Permutit, write for our interesting booklet, "Soft Water In Every Home"—fill in and send the coupon today.



The Permutit Company*

440 Fourth Ave. New York.

Kindly send me a copy of your booklet "Soft Water In Every Home".

Name _____

Address _____

Total number of people in house including servants _____

*PERMUTIT COMPANY OF CANADA, LTD.
318 LaGauchetière W. Montreal 40 Richmond Street Toronto

Permutit

THE APPARATUS THAT TAKES ALL HARDNESS OUT OF WATER

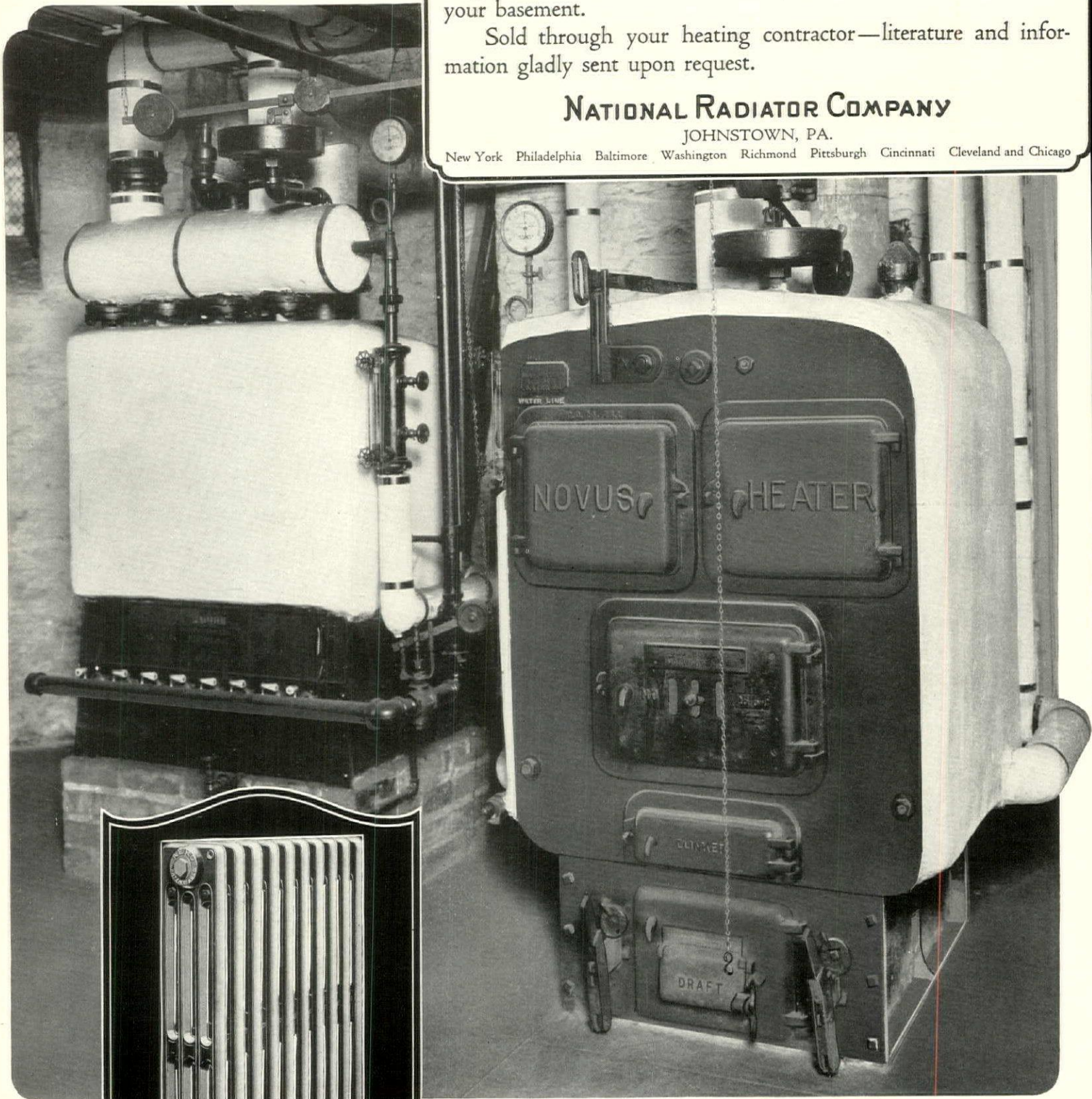
NATIONAL BOILERS require only minimum attention to deliver a surprisingly large amount of even, healthful warmth. Comfort, convenience and economy are yours throughout many long winters when one of these dependable boilers is on duty in your basement.

Sold through your heating contractor—literature and information gladly sent upon request.

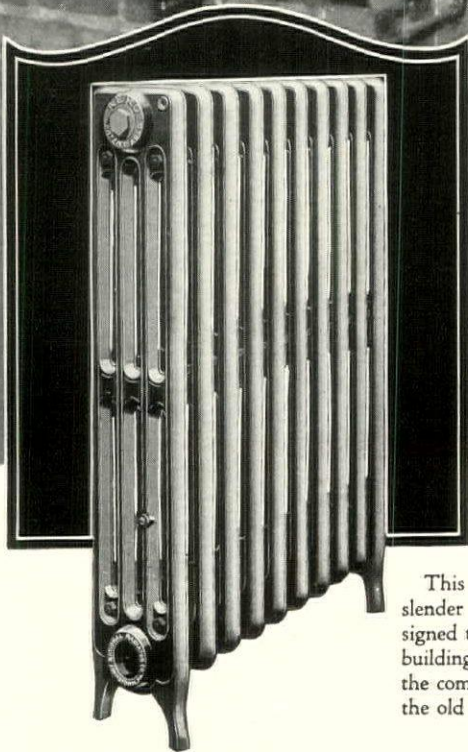
NATIONAL RADIATOR COMPANY

JOHNSTOWN, PA.

New York Philadelphia Baltimore Washington Richmond Pittsburgh Cincinnati Cleveland and Chicago



A National Novus Heater and Radium Gas Boiler connected in tandem which provides the utmost in heating comfort, convenience and efficiency, as either or both may be used as desired.



This is one of the beautiful, graceful, slender and efficient Aero Radiators designed to meet the modern trend in home building and decoration. It, like the rest of the complete line, sells at the same price as the old radiator types.

NATIONAL BOILERS

The Minneapolis Heat Regulator is sold and installed by a nation-wide organization with branch offices in principal cities and experienced dealers in almost every community. Branch and distributing offices: New York, Chicago, Philadelphia, Boston, Detroit, Cleveland, St. Louis, Cincinnati, Milwaukee, Pittsburgh, Baltimore, Washington, D. C., Buffalo, Syracuse, St. Paul, Kansas City, Omaha, Denver, Portland, Seattle, Hartford. In Canada: Montreal, Toronto, Winnipeg, Calgary, Vancouver.



To Waste Fuel in the 80's
Wasn't so Serious as Today

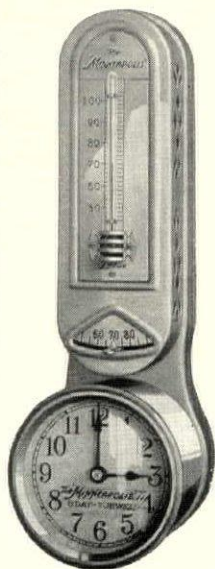
Wood was plentiful, coal was cheap, oil and gas for heating were still a day dream — in the eighties when automatic temperature control was introduced by the Minneapolis Heat Regulator.

Then, fuel saving didn't figure so prominently into the purchase of the Minneapolis. But today it's different. Fuel saving is of major importance. Think what happens when your room temperature soars 5 degrees over 70. Up goes fuel consumption 15%. More waste at night if the fire remains unchecked. Cold rooms in the morning, or a trip to the basement, if the fire is checked manually.

Hand regulation of the heating plant is expensive. You pay out money for it every day of heating. And what do you get in return? Uncomfortable, unhealthful heating — and work and worry besides. In the early 80's it was expected, but not in this modern age.

The Minneapolis brings new comfort and happiness to your home. No more thought of temperature regulation. The temperature is always uniform, whether you're at home or away. Night comes — time to check the fire. The Minneapolis clock does it for you. In the morning the clock raises the thermostat indicator to daytime temperature and you awake in a comfortable room.

Have this comfort in your home this winter. Have it whether your heating plant burns coal, gas or oil. The Minneapolis has proved its complete satisfaction with all types of heating systems. It has made several important contributions to oil heating, and today Minneapolis oil burner controls are regarded as the most complete and efficient for this type of heating plant. Before you purchase an oil burner, ask if it is Minneapolis-equipped.



The "MINNEAPOLIS"
HEAT REGULATOR
for COAL - GAS - OIL

Mail the!
Coupon!

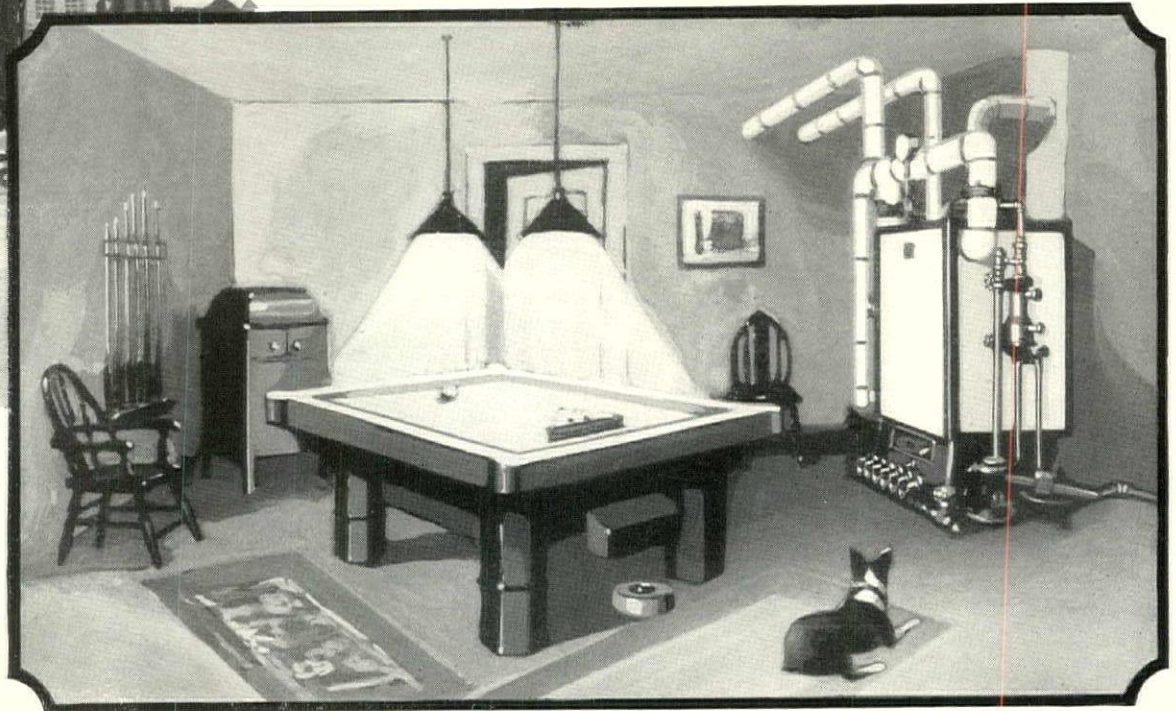
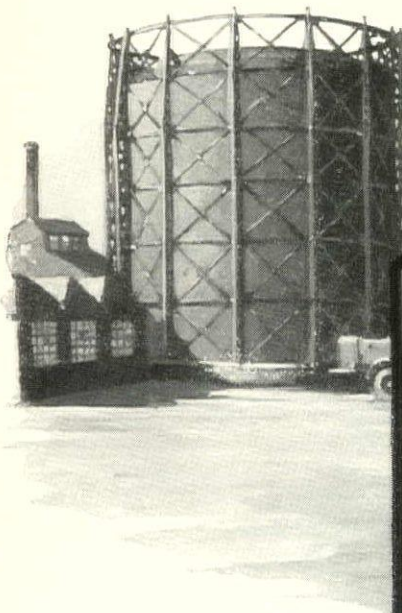
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Please send me your free booklet, "The Proper Operation of the Home Heating Plant," and full information on the subject of automatic heat control. I have checked the kind of fuel I am now using or have under consideration.

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YOUR heating plant will need no more care or attention than a pup can give it when the gas company heats your home.


Gas fuel is brought well within reach of most home owners by special house heating rates granted by many gas companies and by the high operating efficiency of Bryant Automatic Gas Heating Plants.

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What is Rust Doing to Your Water Pipes?

IT DEPENDS a lot on whether those pipes are steel or Reading Genuine Wrought Iron. Put a drop of water on a safety razor blade. In a few hours that drop of water has become a rust spot. Imagine a pipe made of steel and exposed to the corrosive action of water for weeks and months and years.

Now, do you see why the architect specifies wrought iron pipe as a matter of course? When your architect or plumber recommends Reading Genuine Wrought Iron Pipe he is selling you the best possible insurance against repair bills, annoyance and water damage in your home.

Reading Genuine Wrought Iron Pipe costs more in the beginning. But its resistance to rust and consequent leaks is many times that of steel pipe. Make your first installation your last by installing pipe that will outlive the building.

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Reading Genuine Wrought Iron Pipe is your one best insurance against pipe failure

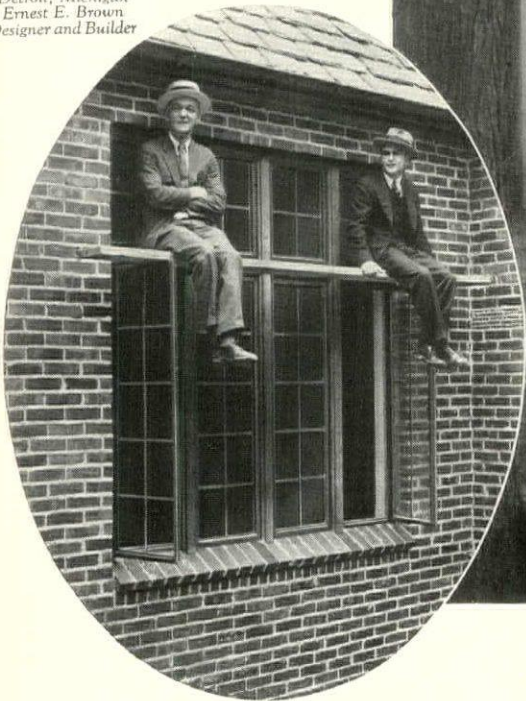


This is what rust *can* do to a cheap water pipe. What a cheap water pipe *may* do to your home can only be ascertained by costly experiment. But is the experiment worth the price?

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Plainfield, N. J.
Patterson-Wilcox
Architects



Residence
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Ernest E. Brown
Designer and Builder



That the leaded glass in the windows shown in the oval remains uninjured under the severe test illustrated is striking evidence of Crittall strength. The delicate beauty and appealing charm of leaded glass must be framed by a window sufficiently rigid and strong to afford ample protection. Substantial solid bronze hinges, heavyweight steel sections and electrically welded corners give lasting service and perfect weathering in both inward and outward opening casements.

CRITTALL Standardized Casements

The Fine Old Beauty of Steel Casement Windows

Now Available at Low Cost

Plan for your home beautiful windows you can increasingly prize through the years.

The slender grace of fine steel casements adds to exterior beauty and at once suggests the inner charm and taste of the home.

The quality of Crittall Standardized Casements, their distinction and tone, their gracious adaptability to interior draping, are enjoyed long after their slight extra cost over wood windows is forgotten.

With their beauty are highly practical advantages—maximum light, ventilation and guaranteed weather-tightness. Easy to wash, they never warp or stick and always open and close easily.

Of the same quality and workmanship as Crittall custom-built types, their low cost makes them fully practical for homes of moderate cost.

Our catalogue showing how easily casement windows may be screened, draped and washed will be sent free on request

CRITTALL CASEMENT WINDOW COMPANY • • Manufacturers
Also Makers of Crittall Steel Casement Windows built to the architect's sizes, designs and specifications

10963 HEARN AVENUE, DETROIT, MICHIGAN

ENGLISH Cotswold Residence designed by Mr. Carl A. Ziegler, Architect, 1012 Walnut Street, Philadelphia, Pa., showing Preston Massive Rectangular Shingles.



Architects specify PRESTON SHINGLES *for three reasons*

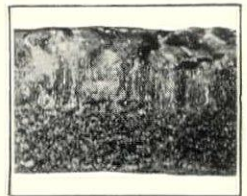


PRESTON Shingles harmonize perfectly with any type of architecture. Four soft color tones — Red, Blue-black, Green and Sunset—are produced by the slate and stone particles with which the shingles are surfaced.

Preston Shingles produce a distinct shadow line. Preston "Massive" is the thickest flexible asphalt shingle on the market, and one-third thicker than a standard No. 1 Slate Shingle.

Preston shingles have remarkable endurance. This is due not only to this thickness but because they are a solid body of asphalt.

Whether you are planning to build or re-roof you will find many valuable homebuilding suggestions in our literature, which show the color effects of Preston Shingles. We shall also be glad to give you the name of a dealer who can supply Preston Roofing.

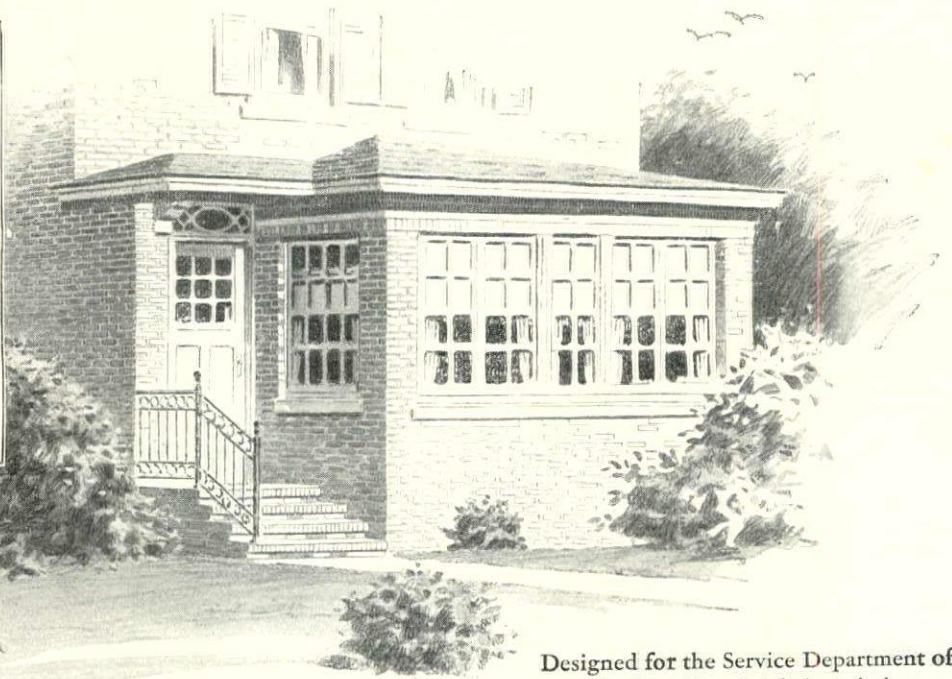
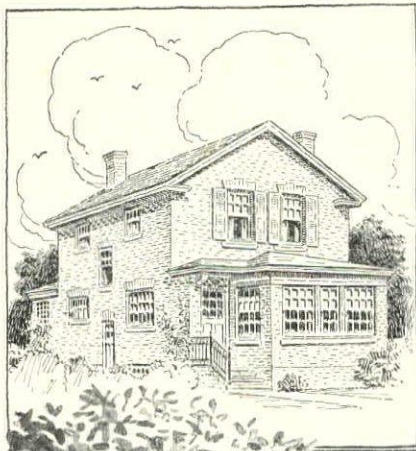


MICROSCOPIC ENLARGEMENT

The wearing qualities of Preston Shingles depend not only on the quality but on the quantity of asphalt which each shingle contains. If you examine the edge of a Preston Shingle, you will notice that it is practically a solid body of asphalt. This feature of Preston Shingles accounts for their remarkable wearing qualities.

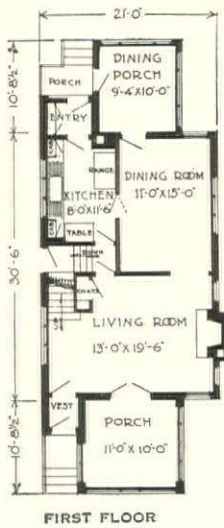
KEYSTONE ROOFING MANUFACTURING COMPANY
Dept. B11, York, Pennsylvania

Preston ROOFING

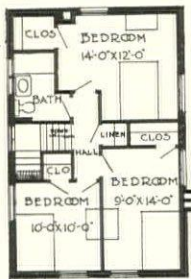


Designed for the Service Department of American Face Brick Association

Build for today - for tomorrow - for twenty years from now - with FACE BRICK



FIRST FLOOR



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Six-room House No. 623
Details and description of this house found in the six-room booklet of "Face Brick Bungalow and Small House Plans."

NOW—before you start building at all—is the time to look ahead twenty years and more. You have a right to expect rising property values in your neighborhood. But make sure that the *house* you are providing for the security and comfort of your family is not going to depreciate with the years.

Build of Face Brick—the *permanent* building material. Then you may be sure that every rise in property values will be more than sustained by the real value of your house.

And when you are selecting the brick, take time to select what you want. Don't let yourself be limited in your choice of colors and textures. Face Brick offers you a range of exquisite effects in color and texture that will give class and individuality to your home as no other material. Remember that the permanent beauty of a Face Brick home has lasting economic value.

The "Story of Brick" contains much valuable information. You should have it. Sent free.

THESE BOOKS HELP YOU BUILD A BETTER HOME

"Face Brick Bungalow and Small House Plans" embrace 128 designs of Face Brick bungalows and small houses. These houses are unusual and distinctive in design, economical to build, and convenient in floor plan. Issued in four booklets showing 3 to 4-room houses, 5-room houses, 6-room houses, and 7 to 8-room houses. The entire set for one dollar; and any one of the books, 25 cents. We can supply complete working drawings at nominal prices.

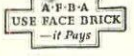
"The Home of Beauty" contains 50 designs of two-story six-room Face Brick houses, representing a wide variety of architectural styles and interior arrangements, selected from 350 designs submitted in a nation-wide Architectural Competition. Sent for 50 cents. Complete working drawings for these houses at nominal cost.

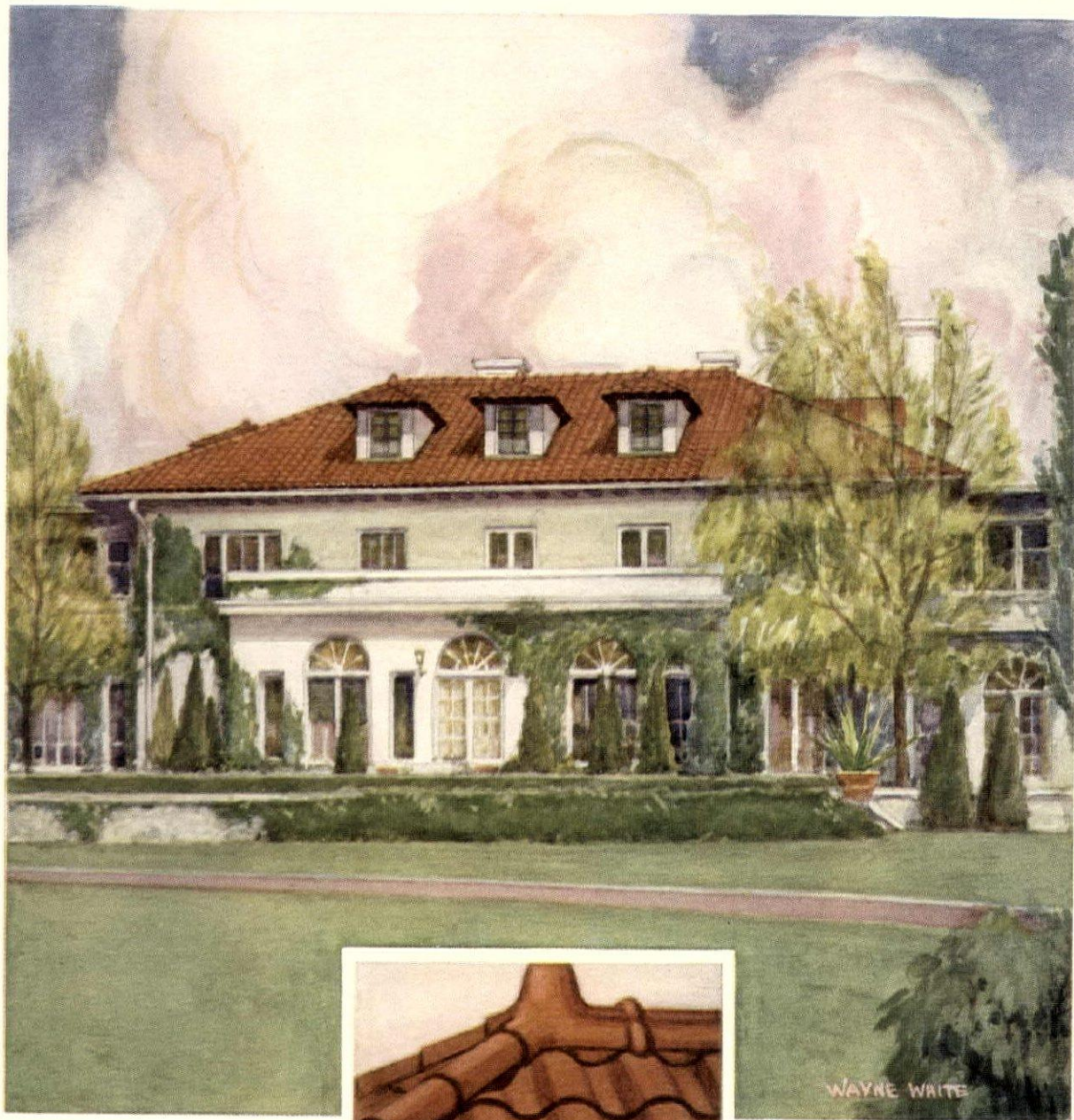
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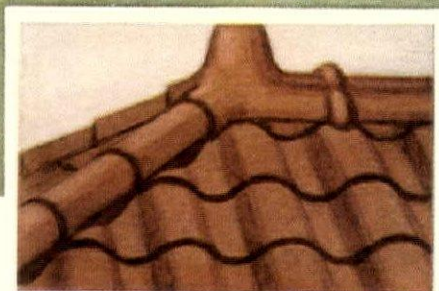
AMERICAN FACE BRICK ASSOCIATION

1721 Peoples Life Building, Chicago, Illinois





Residence of Huston Wyeth, St. Joseph, Mo. Eckel & Aldrich, Architects

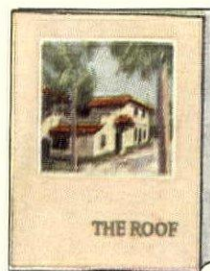


This residence is roofed with IMPERIAL Spanish Tiles in Medium Red

A Tile Roof Is More Than Just a Shelter

Today a roof must do something more than merely ward off weather. It must impart color and character to the home. Often the largest unbroken expanse of a house, the roof can make or mar its beauty.

A roof of IMPERIAL Roofing Tiles will add more beauty and distinction to your home than any other architectural feature. And at the same time afford perpetual protection from fire and the elements without upkeep expense.



"The Roof" will be sent for 25 cents in coin or stamps to cover postage and handling. Address: Room 1131, 104 S. Michigan Ave., Chicago

tection from fire and the elements without upkeep expense.

IMPERIAL Roofing Tiles are available in a variety of shapes and shades, most of which are illustrated in our color brochure of distinctive tile-roofed residences. Send 25c for a copy; it may give you many helpful ideas for your new home.

Chicago, 104 S. Michigan Ave.

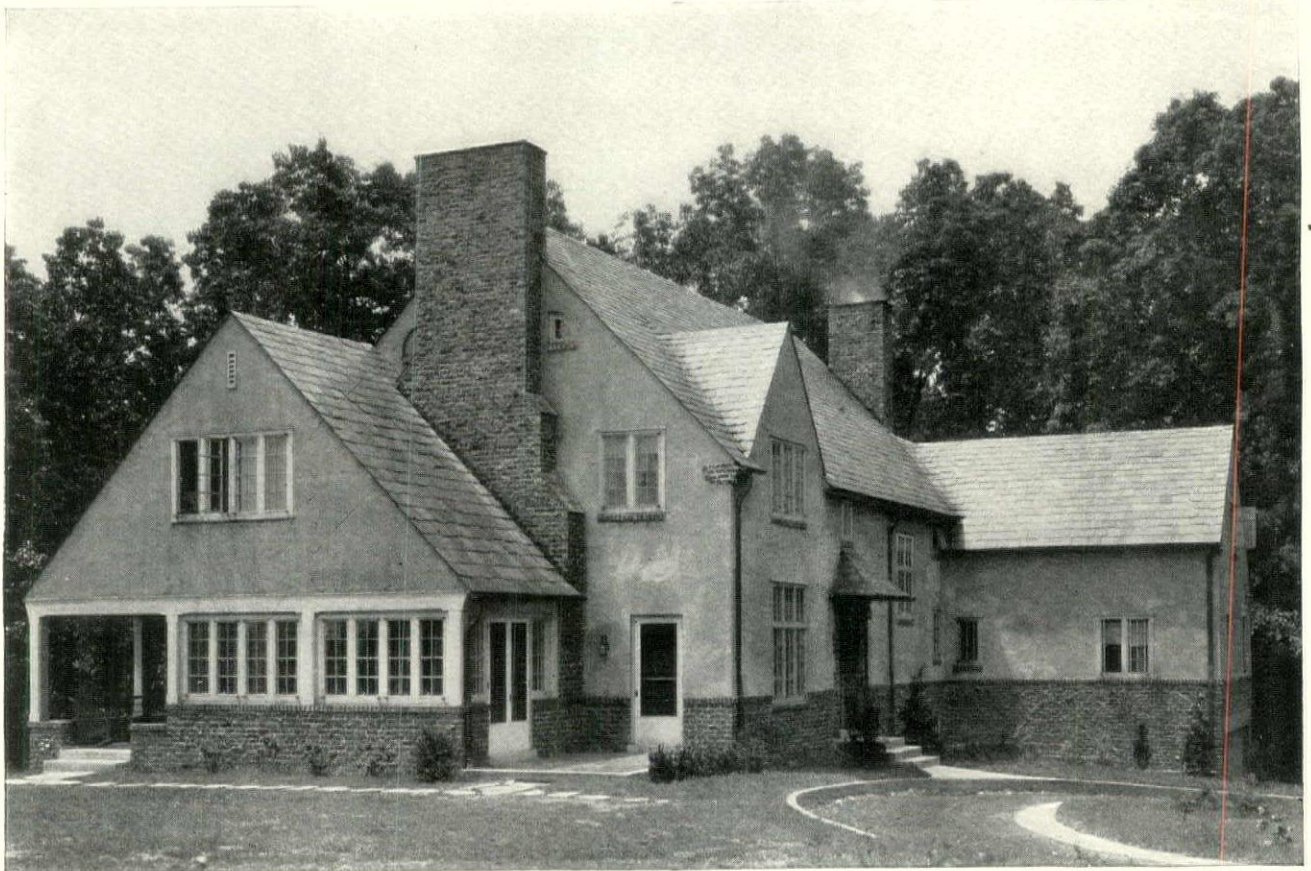
LUDOWICI-CELADON COMPANY

New York, 565 Fifth Ave.

IMPERIAL Roofing Tiles

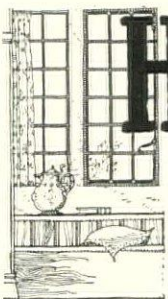


INTERNATIONAL CASEMENTS



Residence
KNOXVILLE, TENN.

BARBER & McMURRAY
Architects



HAVE you noted how many of our newer homes are equipped with metal casement windows? And how much they add to the attractiveness of a house?

That is because they not only are artistic in themselves, but also are in harmony with most of the prevailing types of architectural design.

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Casements with Leaded Glass possess many practical advantages. They are designed and constructed to be weather proof, even in the most exposed situations. They cannot warp, sag, nor stick, hence are readily opened and closed. They may be adjusted at any angle desired, so that one may have perfect ventilation, without drafts.

The original cost is but slightly above that of many other windows, and the years of service and satisfaction amply repay the original investment.

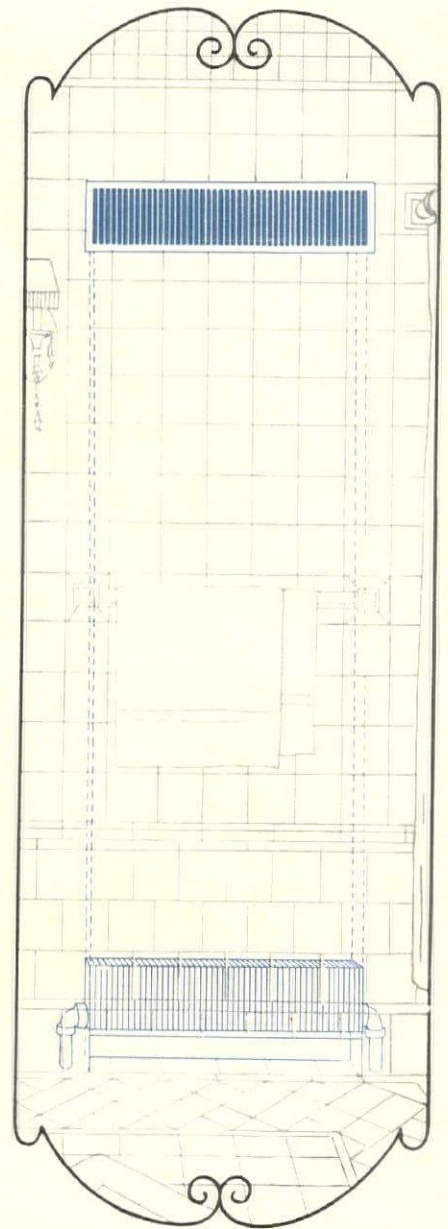
WE shall be pleased to send you upon request a copy of our illustrated booklet *The Window Artistic* which gives many interesting suggestions regarding the interior and exterior treatment of windows ~ ~

INTERNATIONAL CASEMENT Co INC

JAMESTOWN, NEW YORK

IN CANADA: ARCHITECTURAL BRONZE AND IRON WORKS, TORONTO, ONTARIO

Wall it in—"and forget it!"



How the Herman Nelson Invisible Radiator fits in the wall is shown by this phantom view. Send for the book below.



HERMAN NELSON *Invisible* RADIATOR

TRADE MARK



IN THE bathroom especially, wall and floor space is at a premium.

Think then of a radiator 1/8 the size and 1/10 the weight of a cast-iron radiator of equal capacity—a radiator so small that it can be set in any 4" wall or partition—leaving all floor and wall space usable.

Such is the Herman Nelson Radiator—made of indestructible material—leak-proof—and rust-proof, without a single soldered

joint. It can safely be walled in and forgotten, because it never requires service.

In your bathroom—in every room in your home—the Herman Nelson Invisible Radiator, with the wedge core, opens up new possibility of decorative expression. An attractive brochure showing application of the Herman Nelson Invisible Radiator for every room, together with complete information, will be mailed you personally on request.

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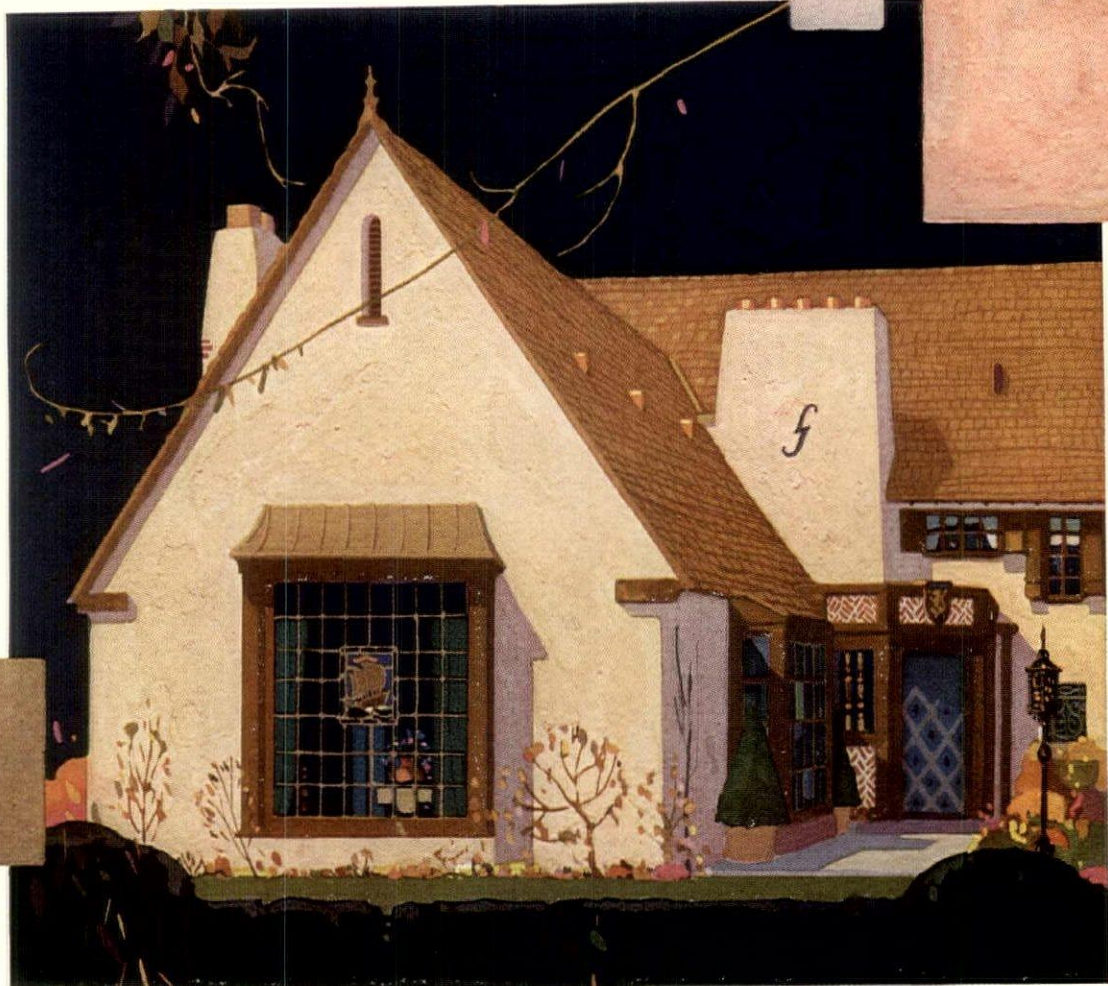
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A home in Beverly Hills, California

W. H. Hamilton, Designer

Everlasting is the Color— in these California Stucco Walls

WITH all its beauty of color and texture, California Stucco has that still greater virtue....permanency.

You can have new, unique textures, full of character and expression, and know they will last. Each graceful line and curve remains just as it was left by the trowel.

Even soft restrained colors, which impart the greater warmth and feeling, retain their full beauty. Fine polychrome tints, forbidden with many stuccoes, endure in every climate. The colors are Nature's mineral pigments. Sun and rain do not fade them. And California Stucco itself is as durable, as imperishable as concrete because it is made of the same material....portland cement.

Its cost is reasonable. On every type of building it is used with economy.

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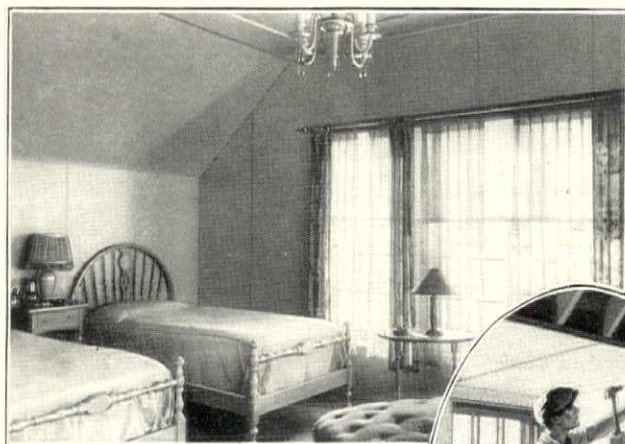
ALREADY MORE THAN 90,000 NEW HOMES HAVE BEEN BUILT WITH CELOTEX INSULATING LUMBER. THESE HOMES ARE WINTER-WARM, SUMMER-COOL, STRONGER, MORE ECONOMICAL TO HEAT. THEY HAVE SET A NEW STANDARD OF AMERICAN BUILDING PRACTICE.

Now—

INSULATION

for homes *already* built!

Just lining the attic with this amazing lumber will make your home warmer in winter and cooler in summer. Celotex will also give you an attractive extra room and save more in fuel than it costs.



Anyone who can use a saw and hammer can finish off an attic room with Celotex in a few hours. You simply nail the broad, light boards to the studding and rafters. Celotex converts your old attic into a comfortable, livable room. Its golden-tan color and rough-textured surface make an attractive wall finish . . . or you can decorate it in many ways.



YOU can now make even your upstairs rooms snug and warm during the coldest winter weather . . . pleasantly cool on sweltering summer days and nights.

Simply line your attic with Celotex. This amazing lumber resists the passage of heat and cold many times more effectively than wood lumber, wall-boards, masonry and other wall and roof materials. It shuts out wind and dampness . . . quiets noise. Celotex is not cut from trees. The broad, strong boards are made from the tough fibres of cane. They are stronger in walls than wood.

While lining your attic with Celotex cannot effect the same results as complete house insulation, it gives protection against the attack of heat and cold where it is most needed. For up at the top of the house is where the greatest heat waste occurs in winter and where the sun beats down most fiercely in summer.

SAVES MORE than it costs. Lining your attic with Celotex is not a big job or an expensive job. You simply nail the broad, light boards right to the studding and rafters.



Enough Celotex to line your attic will cost you very little. And Celotex will more than pay for its cost in the fuel money it saves.

If you do not use the attic as an extra room, you can check the flow of heat by applying Celotex to the attic floor. Just nail Celotex over the attic floor joists and cover such portions of the floor as will be used for storage with wood flooring. Or Celotex may be applied directly over old attic flooring.

In the basement, a lining of Celotex keeps out dampness and marks the end of chilly first-story floors. It will shut out draughts and furnace dirt.

For Garages

Celotex will help keep your car from freezing on cold winter nights. It costs but little to build a garage of Celotex . . . and anyone can line a garage already built, quickly and easily.

There are also many other places where Celotex is the ideal material for re-decorating, repairing or remodeling.

IN NEW homes Celotex will bring you great comfort and save you much money. The proper use of Celotex in walls, ceilings and roof, means that a smaller, less expensive heating plant and smaller radiators will keep you comfortable. And year after year, Celotex can save from 25% to 35% of your fuel money.

Ask your architect, contractor or lumber dealer to tell you more about this amazing lumber. All lumber dealers can supply Celotex. Also ask about the \$200 gold bond now issued on all Celotex-insulated homes.

Meanwhile, send the coupon below for the free Celotex Building Book. It tells you how to use Celotex in old and new homes alike.

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Please send illustrated booklets giving more information about Celotex.

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From TUDOR Times

IN THE days of good Queen 'Beth wood paneling was a favorite finish for interior walls, and so highly was such paneling prized that often when a householder moved from one home to another he took his wall paneling with him. Genuine Tudor paneling is charming because of its carefully worked-out proportions.

Here in this Curtis door C-305, which is designed especially for the room with Tudor paneling, these proportions are faithfully carried out. The horizontal rails line up exactly with the panels on the walls. This door also fits perfectly into the interior where the walls have a sand plaster or rough finish, and it appears at its best when stained or waxed



so as to bring out the natural beauty of the grain of the wood (oak). Door C-305 is furnished by Curtis in sizes 1 3/8" thick.

Note the trim around this door. Its surface has beautifully rounded moldings, rather large in profile, so as to produce definite lights and shadows when the wood is stained or waxed. This trim is Curtis Standard Trim C-1660, one of the most distinctive of the many Curtis trim families.

English of the QUEEN ANNE Period

VISITORS to the new American Wing of the Metropolitan Museum of Art, in New York City, stop to admire the original china closet of which this Curtis is a replica. It is in a room restored from an old farmhouse built in the Connecticut River Valley in the second quarter of the eighteenth century.



This Curtis design C-703 is 7' 0 3/8" high, 3' 3 3/4" wide, including trim; and 1' 6" deep overall. The case is made to set across a corner of the room. As illustrated, in unselected birch, it is supplied by Curtis dealers for less than \$70.00. Also furnished in white pine and oak.



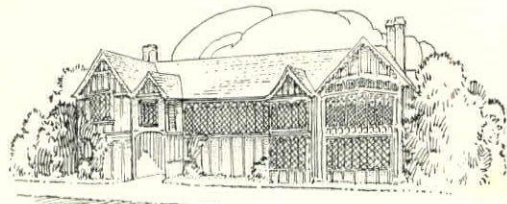
When Windows Were Luxuries

CENTURIES ago an English monarch made himself very unpopular with his subjects by having a law passed which levied a tax upon houses according to the number of windows they had. Windows were then a luxury because glass was expensive and only the rich could afford it. Glass was not only expensive but was not made at all in large

sheets, hence window panes had to be quite small.

In designing the Curtis casement sash C-1030 shown here, the old English casements have been studied in detail as regards proportions and moldings. And in the actual construction of the sash, the mortise-and-tenon joint, long-lasting, and putty-tacket, make a sash

that will withstand years and years of weathering and wear. Whether you have your casements swing in or out, there are Curtis frames to fit them.



Woodwork with Soft, Rounded Lines and Rich, Warm Texture

In all English homes—in Tudor castle, manor house and cottage—woodwork was the background for all the interior decorative effects. There was no dependence on movable furniture and surface decorations.

THIS is a principle that builders of beautiful homes in all ages have always understood. That is why builders of many modern houses in the English styles make sure of having the proper woodwork even if some furniture has to wait.

The English took hardwoods—mostly oak—and stained or waxed their woodwork so as to bring out the rich texture of the wood and the natural beauty of the grain. They used ornament sparingly, and their moldings were shallow, rounded and relatively large.

Warm, intimate interiors were the result—

homes in which fine furniture and colorful decorations appeared at their best.

No wonder builders of modern homes try to recapture some of the charm of those old English interiors.

It is so easy to do that, now, too—because beautiful woodwork designs were to the English styles are today available from any Curtis dealer!

Some are shown here. There is a large variety in every form of woodwork necessary for the home—entrances, windows, doors, trim, stairs and cabinetwork. And exterior forms, too—for genuine English porches and cornices.

So also for other architectural styles. There is Curtis Woodwork for every type of house.

And the fine craftsmanship that also distinguished English woodwork is reflected in Curtis workmanship and construc-

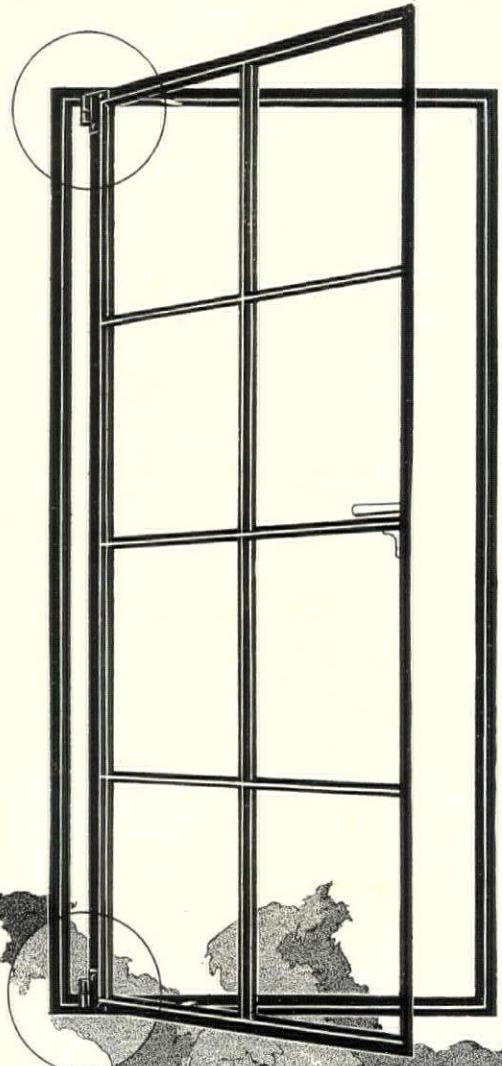
tion methods today. Yet Curtis Woodwork costs no more than ordinary millwork, often less—because of large scale production and wide distribution.

The leading dealer in woodwork in your town (if you live east of the Rockies) is probably a Curtis dealer. Ask him to help you and your architect or builder to select, from his own stock or from his Curtis Catalog, the proper designs and woods to suit the architectural style of your house and the sizes that can be used in your plans. He will be glad to explain the superior construction of all Curtis items, too. Or write us for helpful information and practical suggestions.

The Curtis Companies Service Bureau:
445 Curtis Building, Clinton, Iowa
Representing—Curtis Detroit Co., Detroit, Michigan; Curtis-Yale-Holland Co., Minneapolis, Minnesota; Curtis Bros. & Co., Clinton, Iowa; Curtis & Yale Co., Wausau, Wisconsin; Curtis Sash & Door Co., Sioux City, Iowa; Curtis, Towle & Paine Co., Lincoln, Nebraska; Curtis, Towle & Paine Co., Topeka, Kansas; Curtis Door & Sash Co., Chicago, Illinois; Curtis Companies, Inc., Eastern Sales Office, 25 West 44th St., New York City. Curtis Companies Incorporated, Clinton, Iowa

1866
CURTIS
WOODWORK

The Beauty of the Thorn flat Hinge



IT IS FLAT—flat as a well-made door hinge, with no protruding metal elbow to spoil the symmetry of the casement or break the smooth long line of the frame.

As the "leaf" of the casement swings steadily outward, it slides on its concealed track till the outer side of the window is easily available for cleaning.

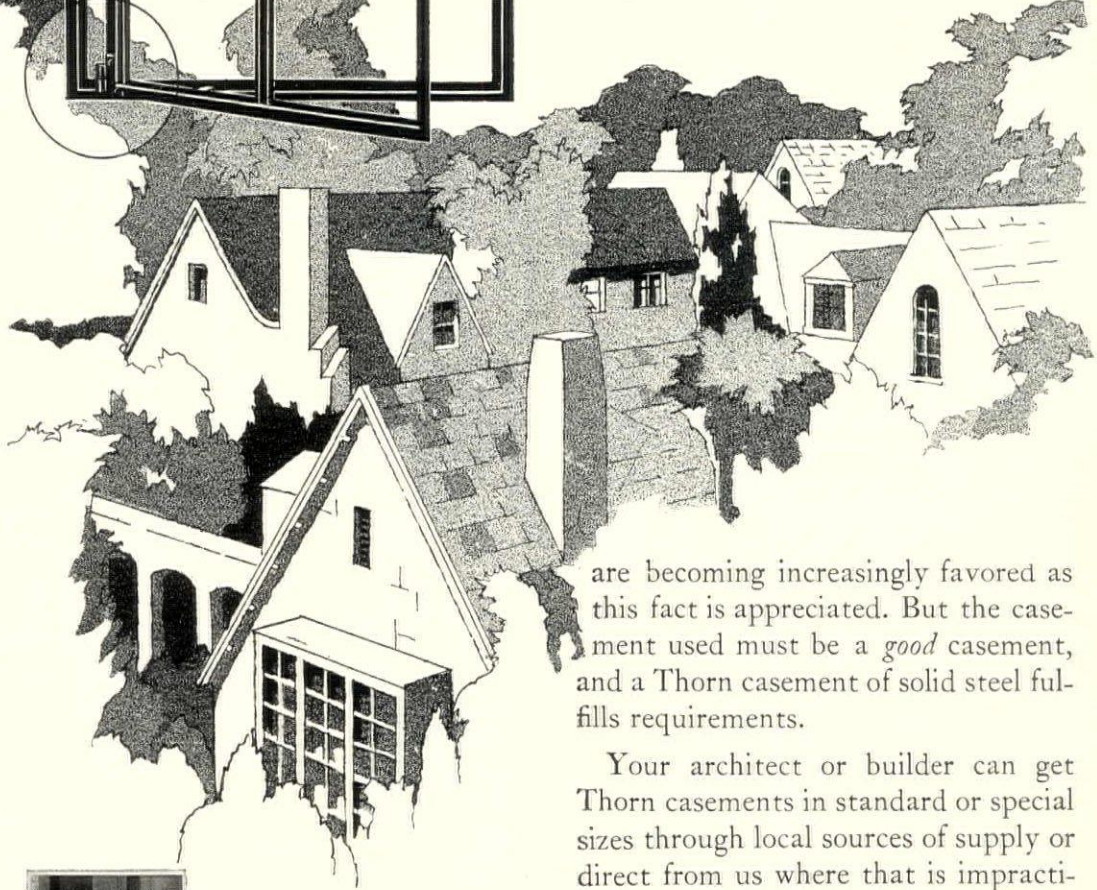
It is the very essence of inconspicuous, efficient service.

No other hinge is like the Thorn hinge, nor does any other combine its many virtues. Before ever a Thorn casement leaves the factory, the Thorn hinge has been given a permanent adjustment, making leaf and frame as tight and snug-fitting against the weather as a joint can be. How much that means can be appreciated by those who have seen curtains billow and rain wish in through the tiny cracks of an ill-fitted, non-adjusted window.

The Thorn hinge is of solid bronze, as is all hardware on a Thorn casement. It is rigidly strong, a permanent assurance against a sagging leaf.

Winds cannot shake or rattle an open Thorn casement. At both top and bottom the Thorn hinge has a friction adjustment holding open the leaf in any position. There is no thumb screw to tighten nor any sill adjuster of any sort. The mechanism is so simple as to bring the

Exclusive with THORN Casements of Solid Steel



are becoming increasingly favored as this fact is appreciated. But the casement used must be a *good* casement, and a Thorn casement of solid steel fulfills requirements.

Your architect or builder can get Thorn casements in standard or special sizes through local sources of supply or direct from us where that is impractical. A booklet showing additional details will be gladly sent on request.

J. S. THORN COMPANY
2013 West Allegheny Avenue, Philadelphia, Pa.

RETURN THIS COUPON FOR BOOKLET

J. S. THORN COMPANY
2013 West Allegheny Ave., Philadelphia, Pa.
Gentlemen: I would like to know more about
Thorn Casements. Kindly send me your free booklet.

Name

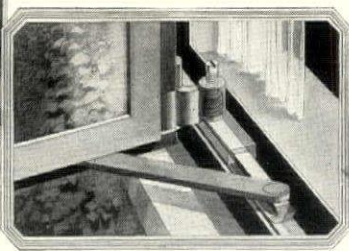
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City.....State.....

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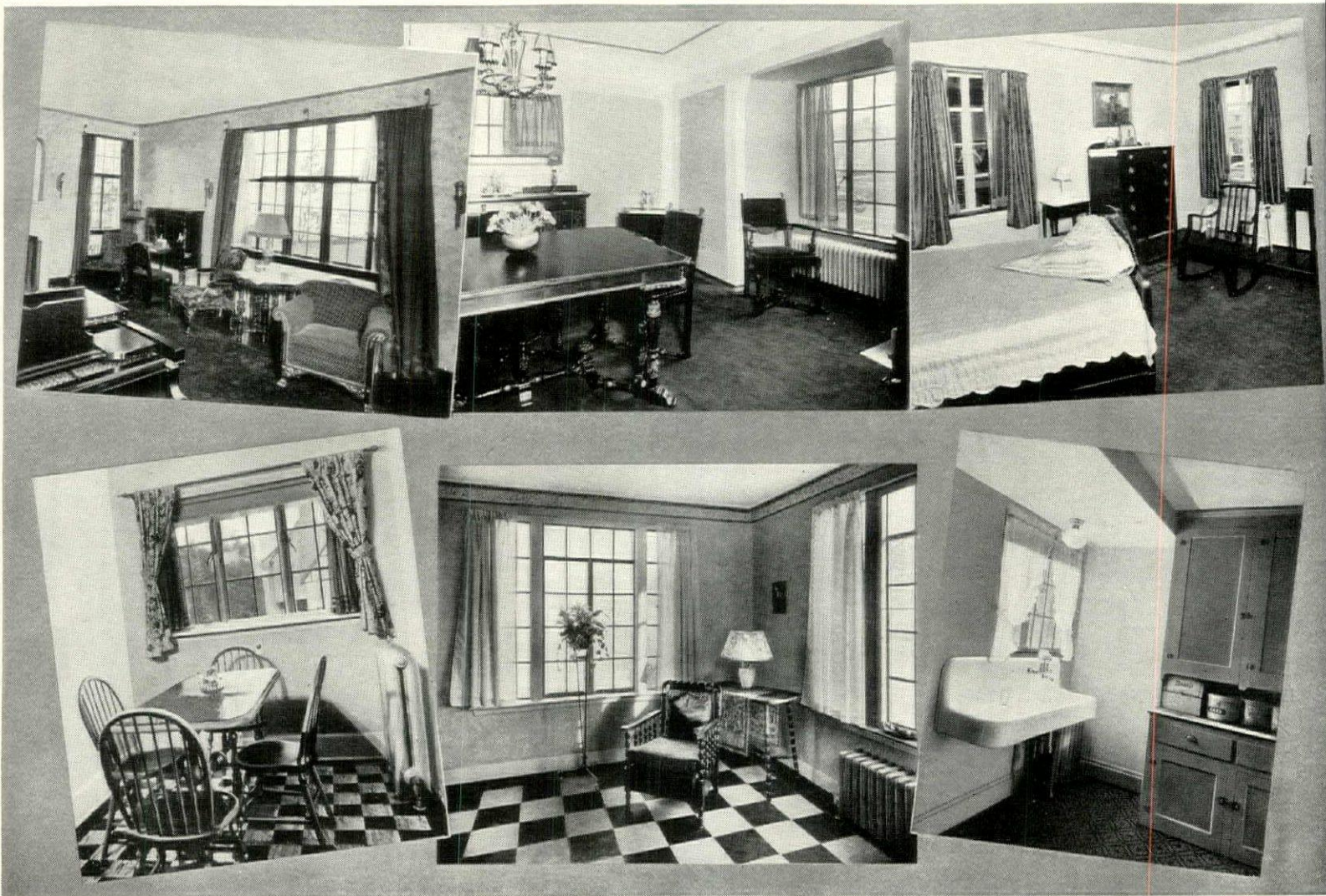
The THORN HINGE



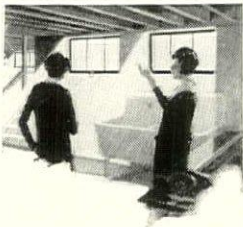
immediate thought, "Why was this never thought of before!"

Casement windows at their best are the finest type of window known. They

Every room in the house cozier and brighter



Fenestra Casement Windows



YOU'LL want a modern basement in the new home—one that is day-lighted and thoroughly ventilated with Fenestra Basement Windows. At the new low prices, you can't afford not to use these better steel windows that admit 80% more light than ordinary windows of the same size; open easily; shut tightly; and cannot wear out.

THEY'LL all be "sun" rooms—every room will be brighter, airier, cozier, when your home is equipped with Fenestra Casements.

You'll have ever-ready windows of steel, easy to open, easy to close, without warping, sticking or rattling—windows that welcome sunshine and reach out for pleasant weather—windows that effectively shut out the storms.

You'll take pride, too, in the architectural

beauty of these modern steel windows, and in their many practical advantages such as inside screens that protect your draperies and easy washing from the inside without sitting on the sill.

And when you find how easily Fenestra Casements can be obtained from local dealers and how favorably they compare in cost with ordinary windows, you will surely ask your architect and builder to use them in your new home.

DETROIT STEEL PRODUCTS CO., C-2256 East Grand Boulevard, Detroit, Mich.
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for homes and apartments
schools and institutions
commercial buildings
all industrial structures

Would you like the real answer to this IMPORTANT QUESTION ?



“Can we save money with an oil burner?”

THE ease of installing an oil burner in one's present boiler, together with all its splendid and genuine advantages in ease and cleanliness of operation, make it a very tempting proposition to consider, especially as winter draws near and one is reminded of one's previous heating troubles.

But convenience, of itself, does not necessarily answer the two fundamental problems of heating, namely: "Will it supply all the heat wanted for perfect comfort?" and "Will it reduce our cost of heating?" These are problems which everyone who is considering the installation of an oil burner will do well to consider.

Depends on efficiency of boiler

THE man whose present heating costs are exorbitant and who does not now secure satisfactory heating comfort, in spite of the money he spends to secure it, makes a serious mistake if he turns to an oil burner as the solution of his difficulties. It can supply more heat units. However, it is a fact that if a boiler is inefficient when coal is burned it will be still more inefficient when oil is burned. Any additional comfort will be secured at an exorbitant cost. An oil burner is not a "cure-all" for heating problems. It cannot change an inefficient boiler into an efficient one.

The question of whether you shall burn coal or oil is only a matter of a choice of fuels and, on the side of convenience, most everyone would choose oil. But after all, an oil burner is only a means of burning oil.

It is neither the oil burner nor the coal that is finally responsible for heating your house. It is the boiler.

Whether you burn coal or oil, the cost and the comfort depend upon the efficiency of the boiler.

A boiler is a machine for extracting heat from fuel and delivering this heat into the rooms of your home where you can enjoy it. If it is to accomplish this satisfactorily, and at low cost, regardless of the kind of fuel used, it must have plenty of Fire Surface, properly Rated. Otherwise, it wastes heat up the chimney.

The cost of heating depends upon the amount of heat extracted or absorbed from the fuel you burn. That is, upon what proportion your boiler can absorb of the total amount of heat given off by the fuel. The proportion which it cannot absorb is wasted up the chimney. What these proportions are, for a given boiler depends definitely upon its efficiency. And the efficiency of the boiler depends upon its Fire Surface and Rating. Enough Fire Surface, scientifically Rated, gives a positive guarantee of heating economy and comfort.

Not enough Fire Surface is a crime against your pocketbook and your comfort. That is why thousands now pay exorbitant heating bills. That is why thousands of houses are miserably slow to heat on winter mornings and are never comfortably heated in exceptionally cold weather, no matter how much fuel is burned. And that is why thousands of boilers require so much hard work to take care of when in operation.

Coal fire compared with oil fire

THE chief difference between a coal fire and an oil fire is that with oil you have more perfect combustion than with coal. The result of this is to give you a hotter fire

with oil; that is, it liberates more heat units in the same space of time than coal.

Changing from coal to oil does not increase the area of the Fire Surface in your boiler. The same amount of Fire Surface is asked to absorb a greater number of heat units than before. Naturally, then, if your boiler wasted heat with coal, it is evident, not only that it does waste more heat with oil, but also, why it does.

Plentiful heat at low cost

THE H. B. Smith Company was the pioneer of the boiler industry. For over sixty years we have been engaged, not only in manufacturing, but also in the scientific investigation of what it is that makes a boiler efficient. The plentiful volume of heat, together with low cost of operation, enjoyed by owners of our boilers shows that we have found the true principle of efficiency. And once you are certain of the efficiency of your boiler, then you are safe to go ahead with an oil burner.

Send for a free copy of our book

SEND us the coupon below and, with no obligation on your part, we will gladly mail you a copy of our 32-page book, "Guaranteed Heating Satisfaction at Minimum Cost." It contains the A. B. C.'s of boiler efficiency; the scientific basis of low cost and easy operation, which your architect, engineer, or heating contractor can help you apply to your own needs. Address The H. B. Smith Company, Dept. (K7), Westfield, Mass.

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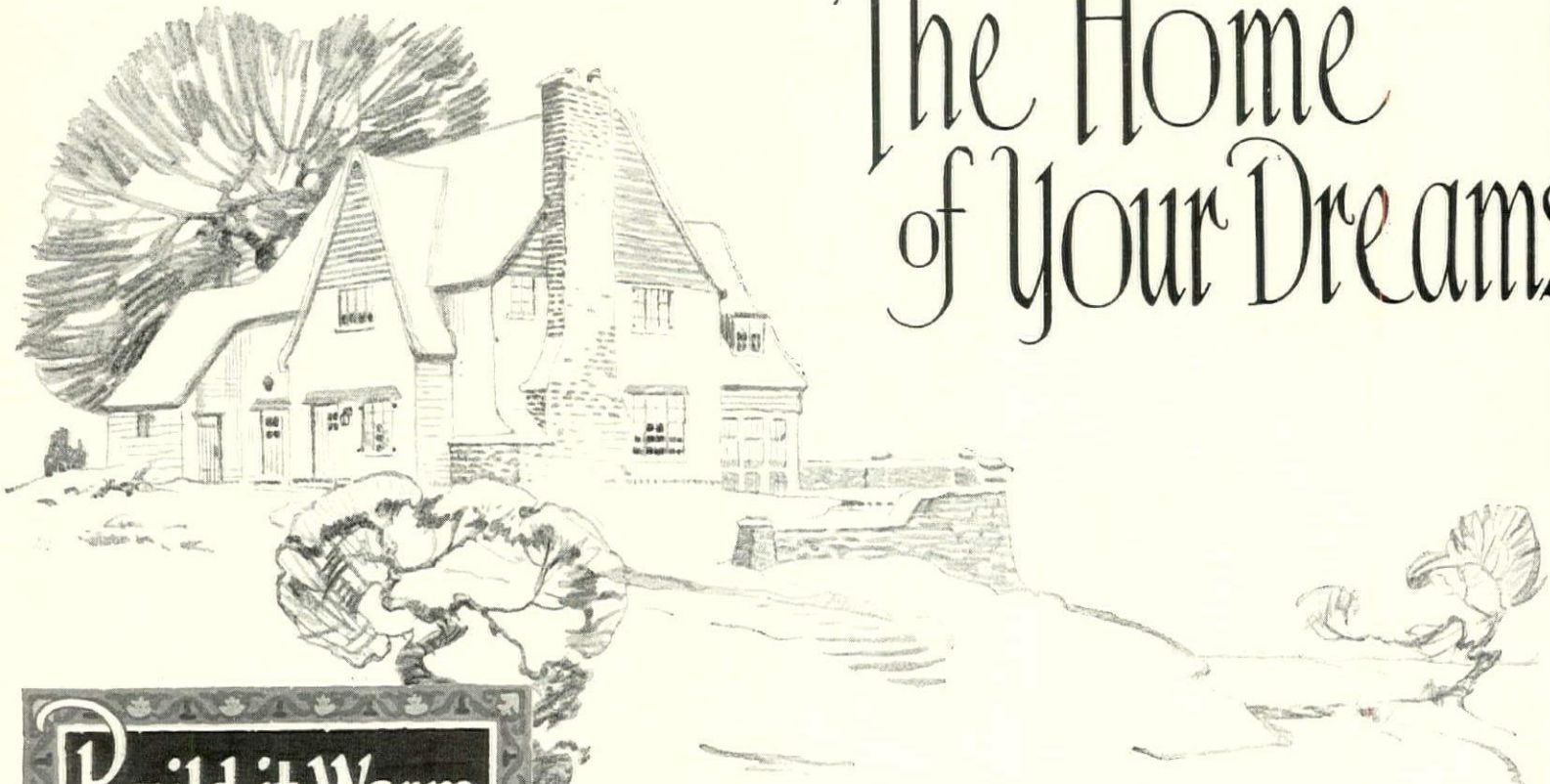
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Name.....

Street.....

City..... State.....

The Home of Your Dreams



Drawing suggested by the home of J. A. Cameron, Birmingham, Mich., lined with Armstrong's Corkboard.

**Build it Warm
Line it with Cork
Laugh at Winter**

NOTHING so quickly shatters the dream of happiness as the discovery, the first cold spell of winter, *that the new home is hard to heat!* You shovel, shovel, shovel, you force the furnace to its utmost. The fuel bills mount. Still there is a disagreeable suggestion of chill.

Build your home warm—line it with Armstrong's Corkboard—and forget the cold. There will be no need to force the furnace of a cork lined house even on the coldest days.

Remember, ordinary building materials such as wood, concrete, brick, stone, hollow tile, slate, shingles, stucco, etc., are comparatively good conductors of heat.

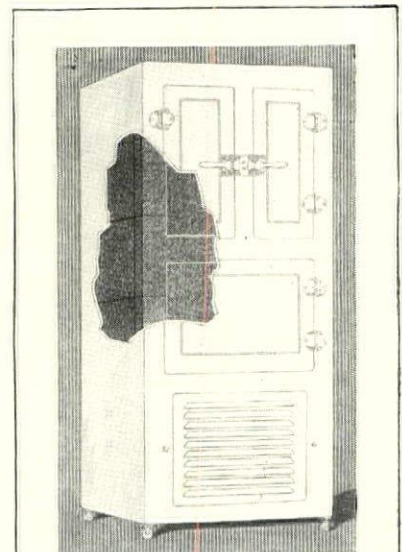
Heat passes through them readily into the open air—that's what makes the uninsulated house so cold and so hard to heat. Armstrong's Corkboard, on the other hand, is highly resistant to the passage of heat. It is just pure cork, nature's own heat insulator. When built in the walls and roof of a house, it keeps the heat inside where it belongs.

When you build your home be sure to use *enough* insulation. Adequate insulation is worth far more than it costs. With 1½ inches of Armstrong's Corkboard on the walls and 2 inches on the roof, your home can be heated uniformly and comfortably with a smaller plant and a saving in fuel that will pay for the cork in just a few winters.

For the complete story of Armstrong's Corkboard for house insulation, write for our attractive 32-page, illustrated booklet. ARMSTRONG CORK & INSULATION COMPANY (Division of Armstrong Cork Company), 193 Twenty-fourth Street, Pittsburgh, Pa. Branches in principal cities.

ARMSTRONG'S Corkboard is easily erected in any type of building. Applied in a single layer, the expense for labor is low. Corkboard is nailed to the studding and rafters in a frame house, or laid in a backing of Portland cement against masonry walls. Plaster is applied directly to the corkboard without lath, making a permanent bond and perfect finish.

Reg. U. S.  Pat. Off.

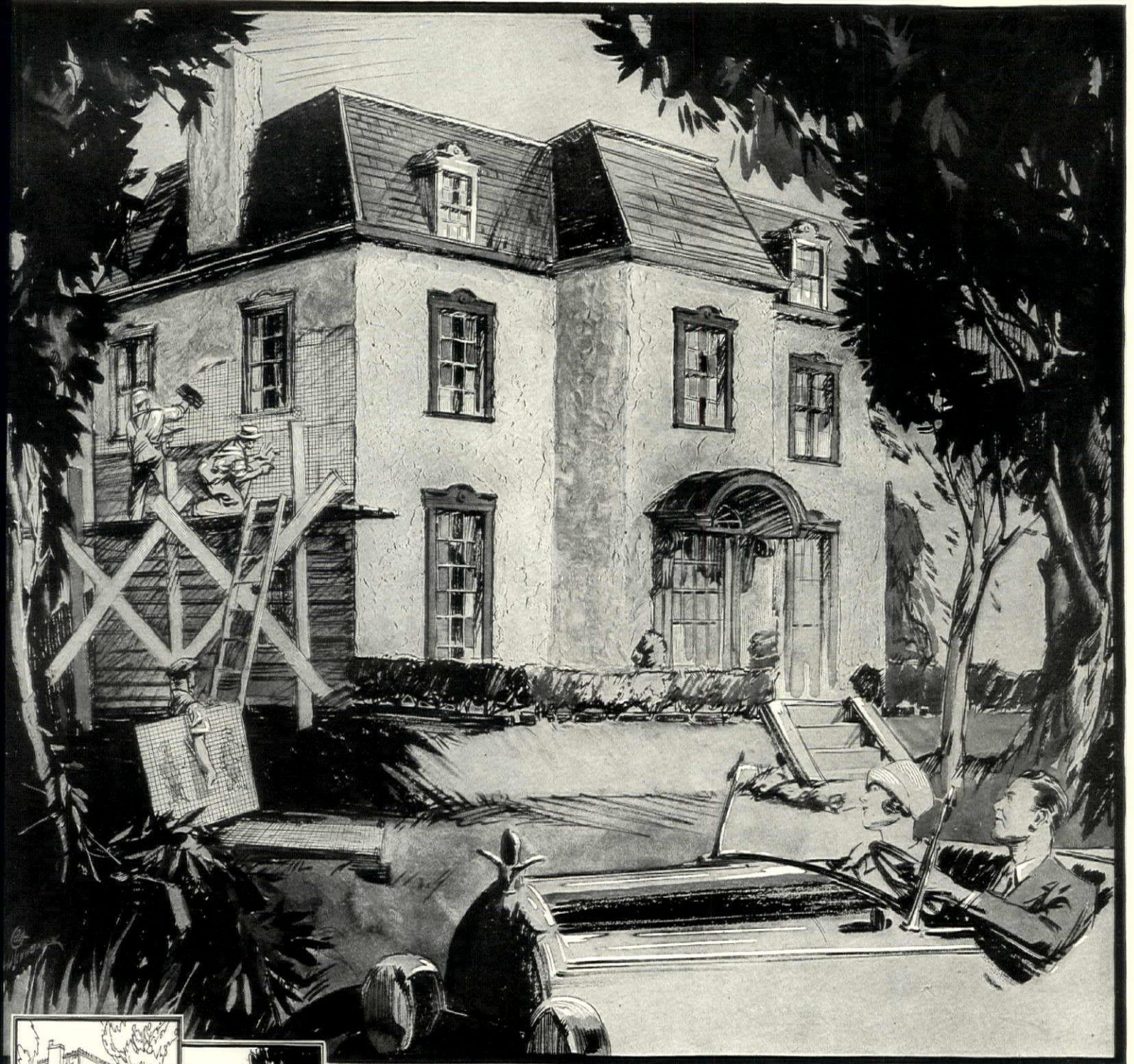


The best refrigerators, both electric and ice, are insulated with Armstrong's Corkboard. They hold the proper low temperature with the least refrigeration and are cheapest in the end. When you buy a refrigerator, be sure it is insulated with Armstrong's Corkboard.

Armstrong's Corkboard Insulation

A Heatproof Lining for Walls and Roof

CORK LINED HOUSES MAKE COMFORTABLE HOMES



Today, Dales' is the best looking house on The Road—and it will remain so throughout the years, because its walls are overcoated with durable Reinforced Stucco.

“Here It Is, Bob”

“This is the house I was telling you about. Mrs. Dales says this work is costing them only about as much as a few years' upkeep, and that they're financing it through their Building and Loan just as though it were a new house.

“Our house looks so shabby and old fashioned—if we replaced the awkward-looking porch and built a modern entrance, and Over-coated (as Mrs. Dales calls it) the whole house, we'd have the best looking place on The Road. It would be worth twice as much as you were offered the other day.

“Mrs. Dales says those galvanized steel wires all over the walls add strength to the house—just like wire binding around boxes or cord around a package. Besides, the Stucco is

plastered right over the wire; so that it is around all the wires, back and front—it's what they call *reinforcing* the Stucco.

“Mrs. Dales is such a thorough person—she told me that Overcoating makes a house fire-safe; that it saves fuel; that the window frames and door frames do not have to be rebuilt—I can't remember what else.

“Please, Bob, I don't want to move from The Road and leave all our old friends, and besides I'd hate to give up all our beautiful old shade—and it's just splendid for the children. Why don't you have an Architect, or Contractor, or Plasterer—or whoever does it—figure on Overcoating our house. Let's go and see about it now.”

Throw off the burden of home ownership—the endless expense and inconvenience of upkeep and repairs. Decide to Overcoat your house—write us today (or use the coupon) for illustrated literature and complete information.



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WHICH COAT WOULD YOU CHOOSE?



© Vogue

VIONNET votes for astrakhan, cleverly used on a coat that is a miracle of cutting—black astrakhan with black—grey astrakhan with Vionnet's own deep red. Paquin, faithful to her silver foxes, uses them in new ways—and the one in the sketch is the newest. Taken together, these two are the season's smartest formal coats.

Which will you choose? The fox is more becoming? But the astrakhan has such clear-cut chic! The fox is warmer? But the Vionnet coat makes one as slender and as supple as a wreath of cigarette smoke! . . . Each woman must decide for herself—by knowing her own type thoroughly and without evasions. How will she know it? *By studying Vogue.*

To know oneself—good points, bad points, limitations—is a thing few women ever learn—or seem to see as a necessity. It takes years. Yet, without it, knowing the mode is nothing, for *the chic of modern clothes lies all in the way one wears them.*

Vogue knows the mode—its basic principles, its fantastic variations. Vogue knows the truly chic woman—her philosophy, her little secrets, the addresses she uses, the things she would never do. Vogue puts all this knowledge at your disposal. Vogue trains your eye to see the new clothes—to see yourself in them, without the expense of having to buy, wear and regret, before learning.

For two dollars—the price of lunch—half a pair of gloves—a box of candy—a shoulder flower—part of one shoe—you may have Vogue at your elbow for six whole months! . . . Quick, where's your fountain pen?

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Nov. 1

The actual gowns, hats, coats, shoes and accessories that are to be had in the New York shops and dressmaking houses. Society in its smartest season.

Vanity Number

Nov. 15

Coiffures, complexions, accessories. The tremendous trifles that turn mere correctness into chic.

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Dec. 1

Several hundred gifts, all carefully chosen by Vogue's experienced shoppers. For every age and fancy, taste and purse.

Holiday Number

Dec. 15

Holiday furs and fashions and frivolities and gifts; the colour and sparkle of Yuletide.

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Jan. 1

Southern beaches, winter sports, foreign holidays.

Southern Fashions

Jan. 15

The wardrobe of the southern season; clothes delightful for the north.

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Feb. 1

The foundation for your spring wardrobe—fabrics, working plans, Cinderella's own number, where brains (and Vogue) outwit mere millions.

Forecast of Spring Fashions

Feb. 15

The earliest whispers from Paris, and Vogue's own estimate of tendencies for spring and summer.

Spring Millinery

Mar. 1

A peep into Paris' own handbox—what the American shops are importing—what chic Americans are wearing.

Spring Shopping

Mar. 15

The best offerings of the shops; a review of the mode as shown in America.

Paris Openings

Apr. 1

A lovely number planned for every woman who is interested in beautiful clothes for the more formal occasions.

Vogue will save you money on every one of these numbers—perhaps many times its subscription price. Not by making you do without things you like, but by eliminating buying mistakes. They're your biggest extravagance—aren't they? And they don't bring you a second's pleasure—do they? So—this year, economize—and enjoy it. Subscribe to Vogue.

THIS INTRODUCTORY OFFER

is open only to
NEW SUBSCRIBERS

We cannot extend this special offer to those who are already familiar with Vogue. But if you do not know Vogue, or would like to know it better, sign and mail the coupon at once. With one stroke of the pen you will solve your entire clothes problem for the remainder of the Autumn and the coming Winter and Spring.

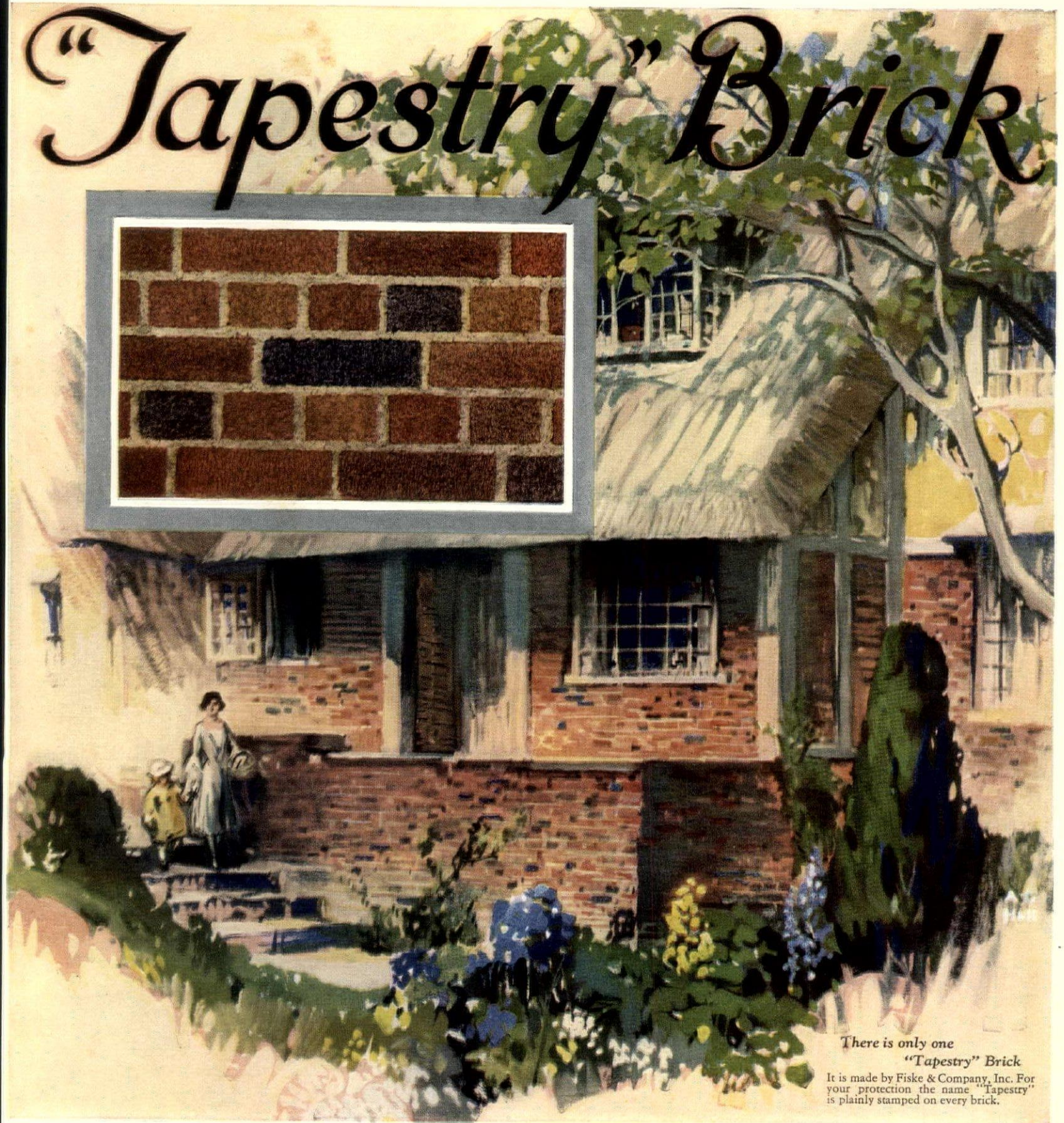
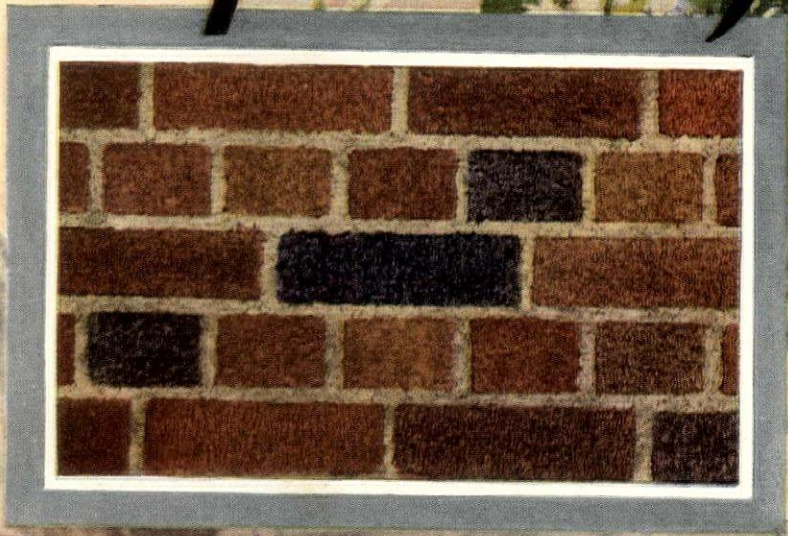
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Enclosed find \$2.00, for which send me **TEN** issues of Vogue beginning with the Vanity Number. It is understood that if this order reaches you in time, you will send me a copy of the New York Winter Fashions Number, without extra charge, making **ELEVEN** in all. I am a new subscriber.

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There is only one
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It is made by Fiske & Company, Inc. For your protection the name "Tapestry" is plainly stamped on every brick.

FROM the centuries-old brickwork of England and Holland comes the inspiration for "Tapestry" Brick. Colors so soft and rich that they seem to have been blended by Time itself. Texture so rough and rugged as to suggest years of weathering by wind and rain.

Yet, back of the velvet beauty of "Tapestry" is iron resistance which makes this brick an ideal building material. Those distinctive colors, as fine as the delicate tones of an old Persian rug, are burned at terrific temperatures into unfading permanence. That texture in the same heat

is burned to a hardness that makes "Tapestry" Brick impervious to Time and Weather. If you would have distinction—build with "Tapestry" Brick. If the economy of never having to paint or repair exterior walls appeals to you—build with "Tapestry" Brick. If you seek greater value—higher resale values, lower depreciation, better construction throughout—build with "Tapestry" Brick. The cost represents only a small proportion of the total cost of the home. Write for "Artistic Brickwork" by *Claud Bragdon, F.A.I.A.* It will be sent without charge.

FISKE & COMPANY, Inc.

New York Boston Watontown, Pa.

Manufacturers of "Tapestry" Milton Reds, Darlington Grays, and other High Grade Face Brick

Refrigeration, a Key to Home Management

An Interview with ELIZABETH C. CONDIT

ELIZABETH C. CONDIT is Supervisor of Home Making, in the School of Household Science and Arts of Pratt Institute, Brooklyn, New York City. She approaches her subject from the broadest viewpoint, and is known as one of the opinion-leaders in household economics. Her book, "How to cook and why" (Harper), is an authority on the subject.

"IN the home economics field, we are always on the look-out for short cuts to good home management. Of all the new factors aiding scientific home management, I would probably mention the electric refrigerator first of all." This was how Elizabeth C. Condit replied to our question: "What do you consider the most important invention which has recently come to the aid of housewives?"

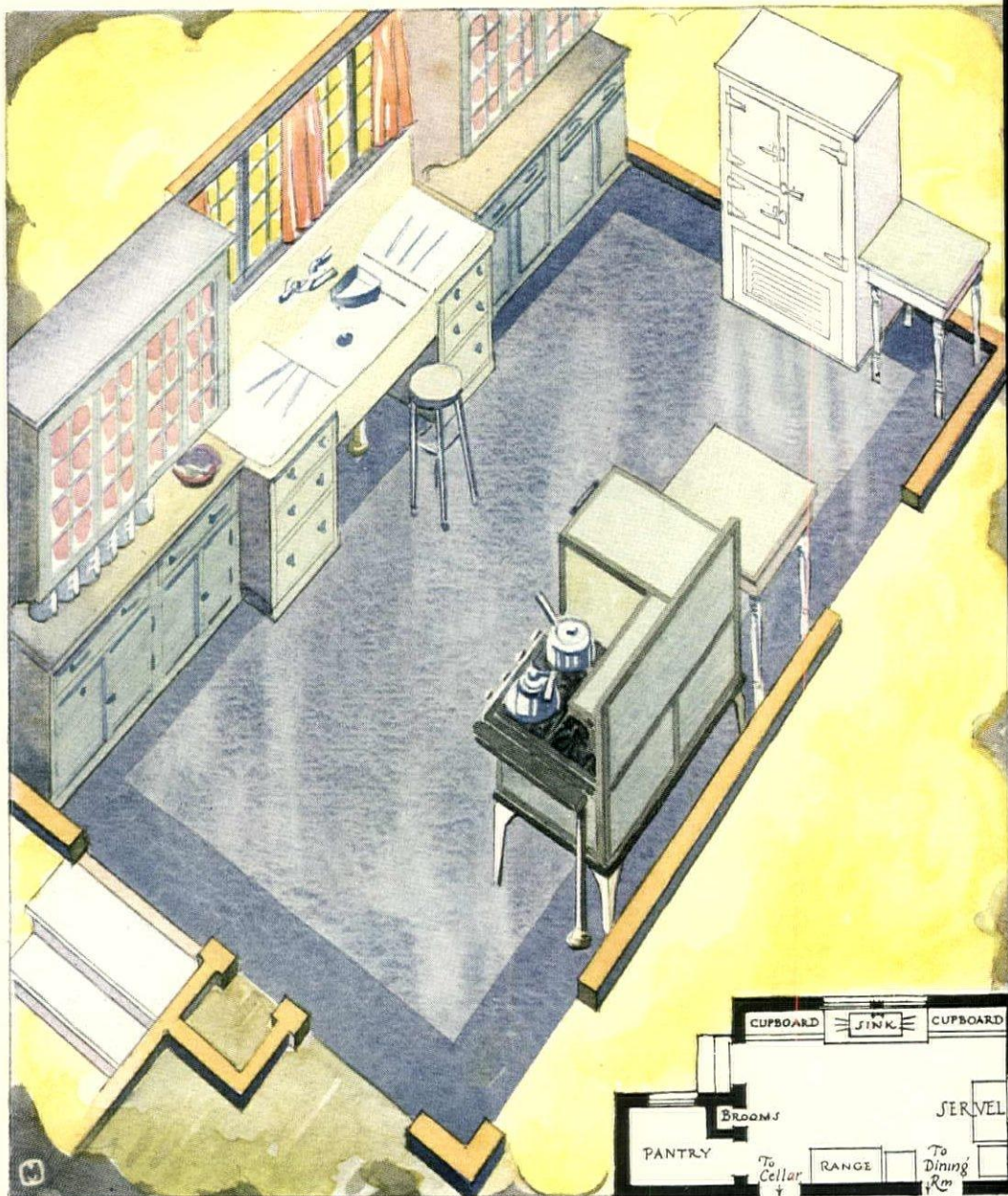
"Has the electric refrigerator come to stay?" we asked.

"I am glad you stressed the future. We see so many 'fly by night' things for home use. The electric refrigerator is most certainly not a fad, but a great and permanent improvement. The improved methods it brings into the kitchen mean the further emancipation of the housewife. They help in kitchen routing; preparation, cooking and serving. They make marketing simpler. They make food cheaper, because one can buy in larger quantities; and the constant low temperature, automatically controlled, will preserve food for long periods.

"Another factor is this: The electric refrigerator can be put into any kitchen and it is available for most purses. Finally, the best ones are beautifully contrived; they endure and they do not give mechanical trouble. Electric refrigeration is a permanent investment.

"Electrical refrigeration," she added, "has been a long time in appearing, but now it is here to stay. It is a key to the smoother home management for which we all are striving."

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A kitchen laid out for scientific routing. It is easy to see how Servel, placed as it is, saves hundreds of steps and waste-motions. Its steady, quiet, automatic refrigeration makes such a placement possible

Why Servel? [1] Servel uses the coldest domestic refrigerant. [2] Its motor starts and stops less frequently. [3] Its operating costs are low. [4] Its service is remarkably enduring. [5] Its growth in sales is faster, by far, than that of any other electric refrigerator. [6] It is sold by more electric light and power companies than any other electric refrigerator, also by leading specialty dealers everywhere.



See this demonstration and you will understand. Your Servel dealer will pour Servel's refrigerant into a glass; the thermometer will drop to 10 degrees below zero. He will pour water on the refrigerant; instantly:—Ice!

The Servel Corporation, at 51 East 42nd Street, New York. Branches in the principal cities in the United States. In London, England, Servel, Ltd

6233

SERVEL AUTOMATIC refrigeration

Sold and recommended by more Electric Light and Power Companies than any other electric refrigerator—also by franchised dealers everywhere

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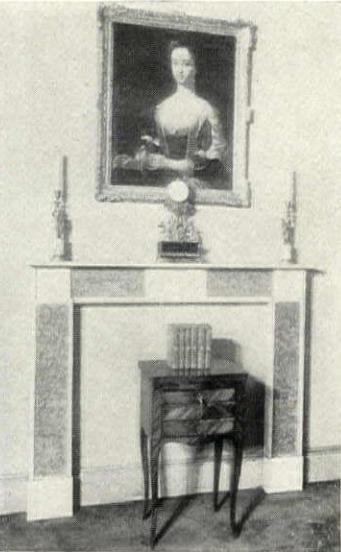
EFFECTIVE modernist shapes in glass may now be obtained. Tall bottles with a pattern of rows of horizontal fluting come in pink, green and blue. These are the shape of an inverted cone and would be effective used on a dressing table or at either end of a small mantel. More striking still is a liqueur set of crystal patterned in a spiral design of narrow red stripes. For the interior furnished along conventional 18th Century lines comes a tall, graceful vase of clear crystal—a copy of an old Waterford design. This stands about fifteen inches high on a slender stem and is a charming vase for long-stemmed flowers.



BOXES ornamented with tiny sections of mirrored glass are among the attractive novelties offered for Christmas gifts. Dressing table sets consisting of a large box and two smaller boxes are covered with figured paper and ornamented with decorative prints in color and tiny sections of gleaming glass—all outlined by narrow gold paper bands of the type used on old French candy



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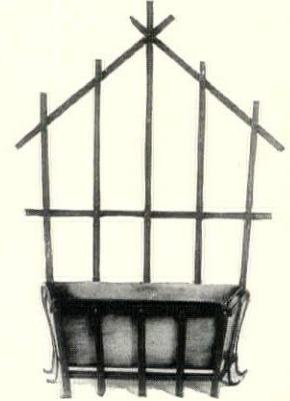


Pale blue green walls and hanging cabinets, with a small commode painted old yellow, in a colorful and charming boudoir group.

We plan decorating schemes by correspondence for those living at a distance from New York. Send for brochure.

Ethel A. Reeve, Inc.
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Inc.



Wrought iron flower box for casement or wall, 20 by 21 inches; green finish, removable container \$14.50
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also in the fitting up of Nurseries, Play Rooms, Bath Rooms, Dressing Rooms, Boudoirs.

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boxes. There are also small boxes for cigarettes with entire mirror tops decorated with strips of gold paper, as well as boxes large enough to hold a bridge score, two packs of cards and pencils. These boxes are delightful accessories for a living room or bed room, their bright colors and original decorations a welcome change from the conventional painted tin, wooden and pottery boxes. Entire lamps made of sections of mirrors set a smart, new note and are particularly effective in a dark room. The shades are of peach colored paper decorated with borders and crossed bands of narrow gold paper.



THE modernist movement in art is apparent in such tremendous trifles as small pottery cigarette boxes and ash trays. China boxes with an interesting black and yellow mottled design, together with a collection of small pottery animals and fish, delightfully modernistic in both shape and color, are refreshing accessories for a room in need of the note of humor. Interesting also is some new Austrian pottery—small flower vases and large urns patterned in a design of large squares in colors and in shaded



EXQUISITE detail of design and workmanship in this old Copeland-Spode Dinner Service. Chelsea Wicker pattern with yellow buttercups, green leaves and delightful brown lace with a basket weave border.

Dinner Set, 102 pieces.....\$125.00
Dinner Set, 54 pieces..... 88.00
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Order by number 239.

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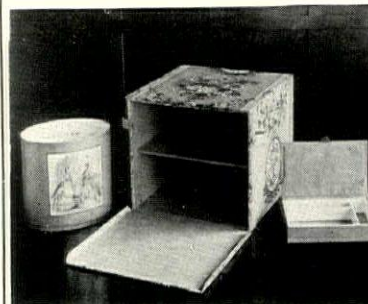


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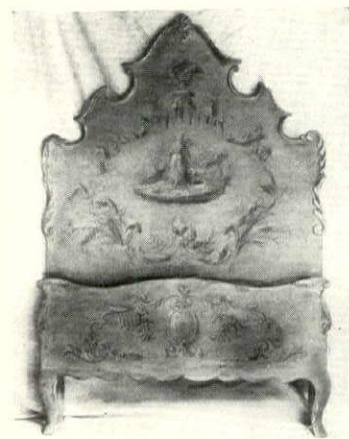
The CHINTZ & BOX SHOP Inc

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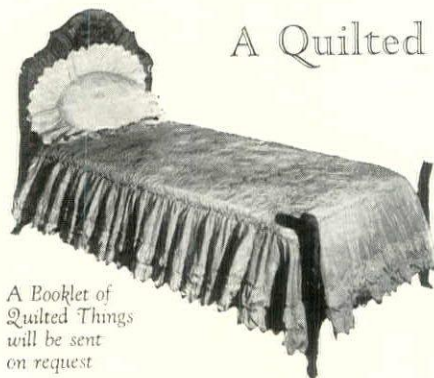
A Two Compartment Lacquered Hat box with drop front in various designs.....\$21.50
A Scrap Basket with old print, lined with fashion notes, in Yellow, Deep Blue and Rose.....\$13.50
A Taffeta Comb and Brush Box, enameled cedar lining and glass bottom with old flower print or fashion print on lid, in Mauve, Rose, Green and Blue.....\$15.00

Also Boxes to special order, lamps, shades, chintzes, etc. Prices include packing for shipment.



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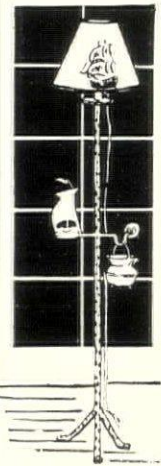
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This Lamp complete with brown tinted parchment shade is only \$20.00.

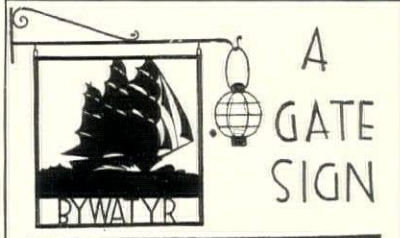
Ask for circular on Aunt Nancy Hand Hooked Rugs, Ship Lanterns and Wrought Iron—

The Treasure Chest
ASHEVILLE N.C.

black and white effects. In addition to these colorful accessories are pure white pottery figurines and small animals and an amusing ink-well made in the shape of a pyramid and finished with an interesting black top.



ANOTHER result of the widespread interest in color is the growing vogue of colored table glass. Glasses in solid color are used, as well as combinations of two colors. Particularly attractive are some new goblets in ruby, amber or green with delicate crystal stems. Glass of this kind is delightful on a table otherwise devoid of color. If a more vigorous effect is desired there are heavy goblets and tumblers—copies of authentic Georgian patterns with a design of horizontal rows of fluting—in deep green, or amber. Unusually interesting, also, is some new black table glass ornamented with bands of delicate reeding. Equally effective is another new pattern tinted a pale lavender tone happily named "moonlight". This glass is especially charming used with pale

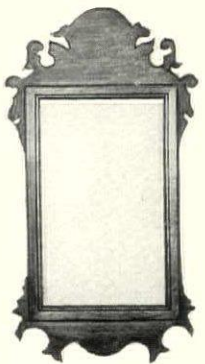


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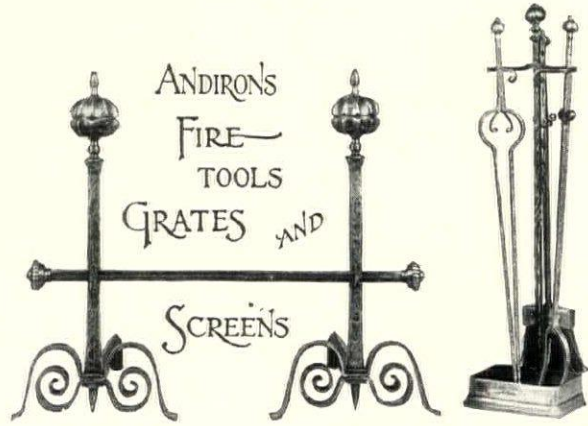
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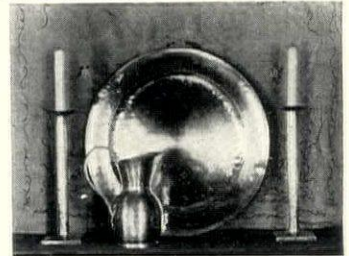
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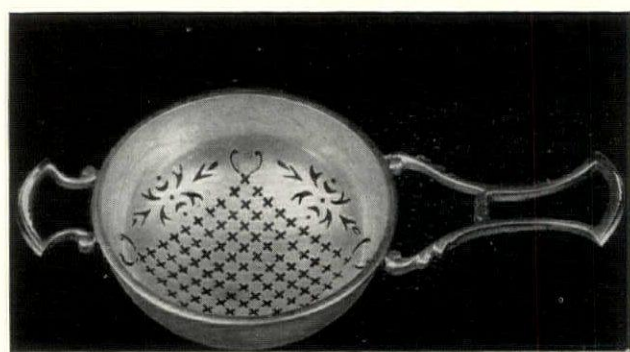
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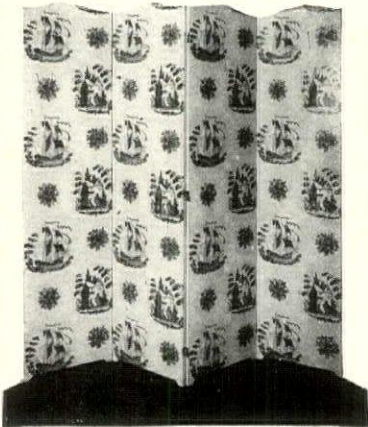
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yellow table linen and blue and mauve Delphiniums. For dining rooms furnished in the early American manner there are reproductions of Stiegel glass in a lovely blue-green shade decorated with an amusing design of ships.



IN addition to table glass of all kinds, there are some interesting new vases and jars of hand-blown Spanish glass in a lovely clear blue color. There are small flat vases for single flowers as well as large jars with a decorative spiral effect in the design. These jars are suitable for long-stemmed flowers or for gold fish. Most interesting, also, is a new Venetian glass jar filled with water and equipped as a lamp. This comes in amber, blue or green, with a shade of pleated book linen in a tone to harmonize with the glass. Another engaging novelty in the way of table glass is a large flat dish of clear pink glass designed in spiral effect with a graceful scalloped edge. This dish would be charming piled with purple and green grapes and used in connection with pale pink or mauve table linen and pink water glasses. For use in an early English or

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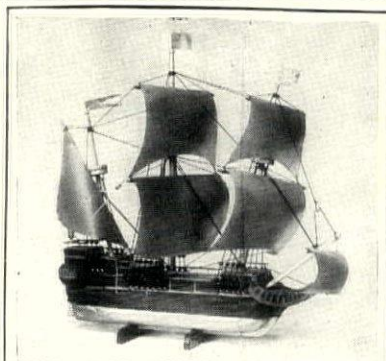
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Spanish interior comes an oval-shaped flower bowl of heavy amber glass. This has a simple pattern of shallow fluting and a curved and scalloped top.



THE growing appreciation of color, together with a renewed interest in table cloths, is responsible for an assortment of colored table linen in such shades as primrose yellow, mauve, shell pink, blue, pale green and ivory. This tinted damask is charming used in connection with colored glass, plain cream Wedgwood ware, as well as with china patterned in conventional flower motifs. In sunny breakfast rooms and on the luncheon and tea table this type of tinted table covering provides a pleasing note of color especially effective in an interior furnished in neutral shades. On the more formal dining table nothing is so suitable as gleaming white damask, its satin texture and softly patterned surface the most satisfactory background for gleaming crystal and silver.

Another development in tinted linen is colored sheets. These are available in delicate shades of pink, orchid and green. And there are also pale blue percale sheets if one desires a change from the ubiquitous white bed linen.



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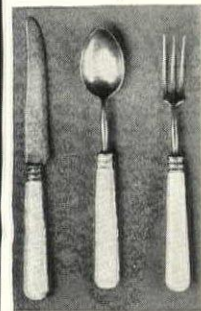
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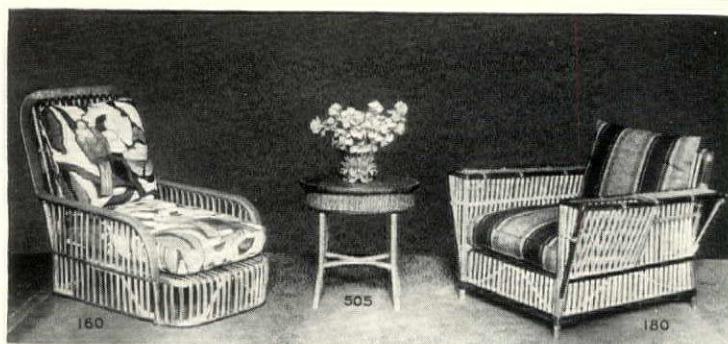
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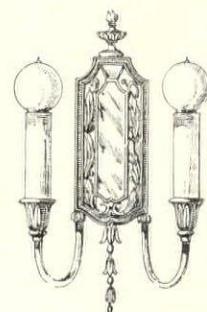
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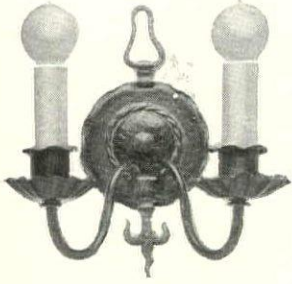
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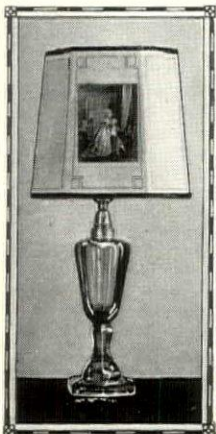
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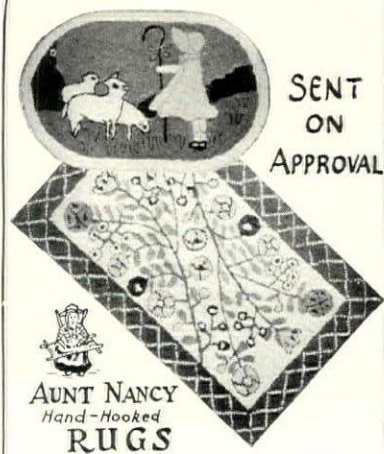
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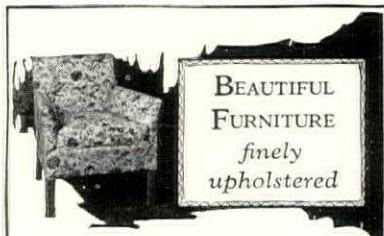
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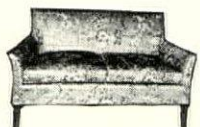
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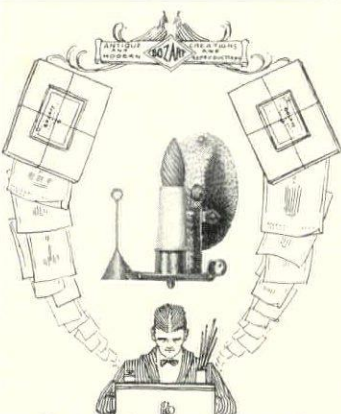
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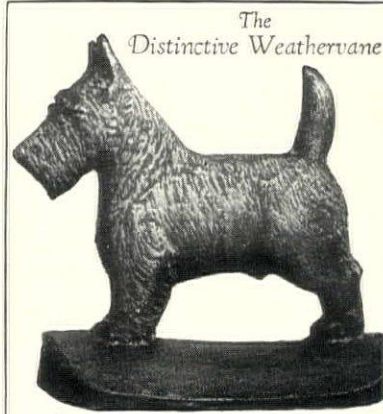
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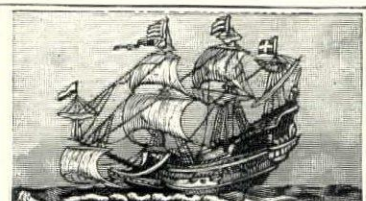
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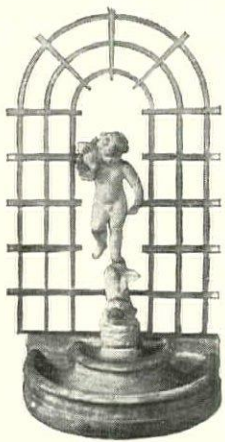
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An Illustrated Catalogue Sent for 10c

THE ERKINS STUDIOS

Established 1900
253 Lexington Avenue at 35th Street
New York City

rative green leaves. The effect of the light coming through the varied colors of the glass, combined with the decorative value of the greens, is particularly refreshing.

It would be interesting to paint the walls of such a room a fresh apple green and to hang against them a collection of old flower prints in color. These should have frames of wood, painted a deeper and bluer green than the walls. The garden idea can be further accentuated by chair and sofa coverings of flowered chintz.



THAT awkward corner alcove, often so difficult from the decorating standpoint, can be made a really distinctive feature of the room by raising its floor level a step or two. The idea lends itself admirably to playroom or nursery use, where such a nook, if provided with bookshelves, a child's desk and a comfortable, small settee, should be enough to compensate for an enforced stay indoors in bad weather. The scheme is equally adaptable to living room or library use.

Gifts That Please

Brass Door Knockers
This 8 inch Colonial reproduction and other designs all ready to attach. In Gift Box at \$5 each.

Shade Pulls
Hand-painted in oils—2 in. in diameter—silk cord. 12 designs—75 cents each or \$8 per doz.—The most Beautiful Shade Pulls on the market.

UNUSUAL FOOT SCRAPERS

Colonial Black Cat Foot Scraper
This charming and unique Scraper is a reproduction of a Colonial Foot Scraper. About 10 inches high, and all ready to attach to steps or porch.

No. 113 \$3.50 each or \$6.50 per pair. Postpaid

No. 108, Scotch Terrier, 8 inches high
No. 112, Social Cat, 10 inches high
Other Copyrighted designs.

Frog Door Stop (Colonial Reproduction)

Made of iron, painted—green body, cream breast, red mouth, 6 inches long, 3 inches high. Price \$3.00. Other Stops of wood and iron.

All articles prepaid. Other attractive articles.

HOUSEHOLD PATENT CO.
100 Franklin Ave. Norristown, Pa.



Saves Thousands of Needless Steps!

Makes Entertaining Easy Sets or Clears the Table In One Trip

With this beautiful Table Service Wagon, you can speed up your housework, lighten your labors and—
Entertain Easily Without a Maid



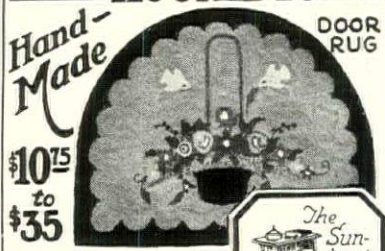
With it, a full course dinner can be served without the hostess leaving the table. A social necessity. Its 3 shelves, deep drawer, large top, removable glass tray, silent swivel wheels make it the ideal butler on wheels.

FREE "Entertaining Properly Without a Maid"

Send for your copy. It not only explains how easy it is to entertain gracefully without a maid but shows how the Table Service Wagon speeds up housework, lightens labor, saves thousands of steps. Write today.

COMBINATION STUDIOS
Dept. G-1100, Cunard Bldg., Chicago, Ill.

Sent on Approval Genuine HOOKED RUGS



Hand-Made \$10.75 to \$35

MADE by mountain folks in colorful, quaint and charming designs. Backgrounds in tans, greys, bisque, ivory or taupe, studded in pastel shades and floral colors. Borders in black. Made to harmonize with your furnishings. Shapes: oval, oblong, round, half-round.

See One on Your Floor at No Cost

On receipt of bank reference will send you one of our choicest rugs on approval—also pictures of others. No obligation whatever.

MOUNTAIN INDUSTRIES
Dept. R. TRYON, N. CAROLINA

Mountind Hooked Rugs



Elfin Garden Figures and Grottoes

Of fine Terra Cotta, in natural colors for Garden and Artistic Home Decoration; charming gnomes, all kinds of animals, mushrooms, tree trunks for garden seats, storks, frogs, and turtles.

Send 15c for illustrations

POTASH-MARL, Inc.
Estate and Garden Supplies
Dept. 3, 15 E. 40th St.
New York City

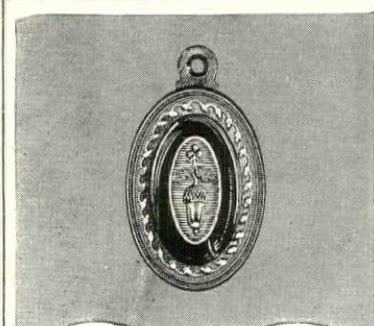
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The NEW YORK SCHOOL of INTERIOR DECORATION
441 Madison Ave. New York
Established 1916



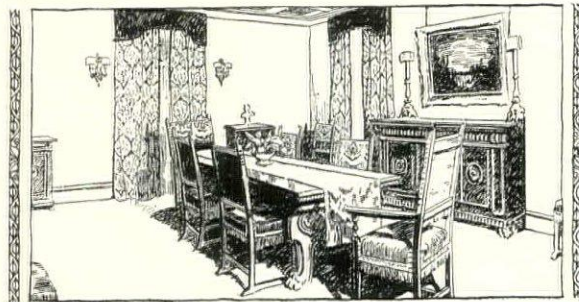
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One of our Exact Reproductions of OLD BRASSES

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ISRAEL SACK

89 Charles Street, Boston, Massachusetts

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THE ARTS & DECORATION HOME STUDY COURSE is the most thorough and complete course of its kind. It is conducted by Arts & Decoration, the leading magazine in the field of building and decorating, and was prepared and is conducted under the supervision of architects and decorators of the highest authority. Course consists of 24 fascinating lessons with individual instruction by mail. Give us the opportunity to explain the profession and this course in detail.

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To devise color schemes . . . to develop your artistic bent—get that tall red-brown-covered bit of magic that tells you just how—and suggests ideas for every room in the house—700 illustrations—220 pages—

HOUSE & GARDEN'S SECOND BOOK OF INTERIORS \$5

HOUSE & GARDEN
Greenwich, Conn.

Now everybody can afford beautiful waxed floors

This simple device is all you need—and it costs only \$3.90

Of course, you want beautiful waxed floors. Everyone does. Have yours the *easiest* way. And the *least costly*. Use the Old English Waxer-Polisher illustrated here.

It does all the work of making floors beautiful—and keeping them so. So simple a child can use it. Yet so efficient, it requires no more time, no more effort, no use than a carpet-sweeper. Requires no care—nothing to get out of order. It lasts a lifetime. In fact, you need nothing more than this simple device to do all your floor waxing.

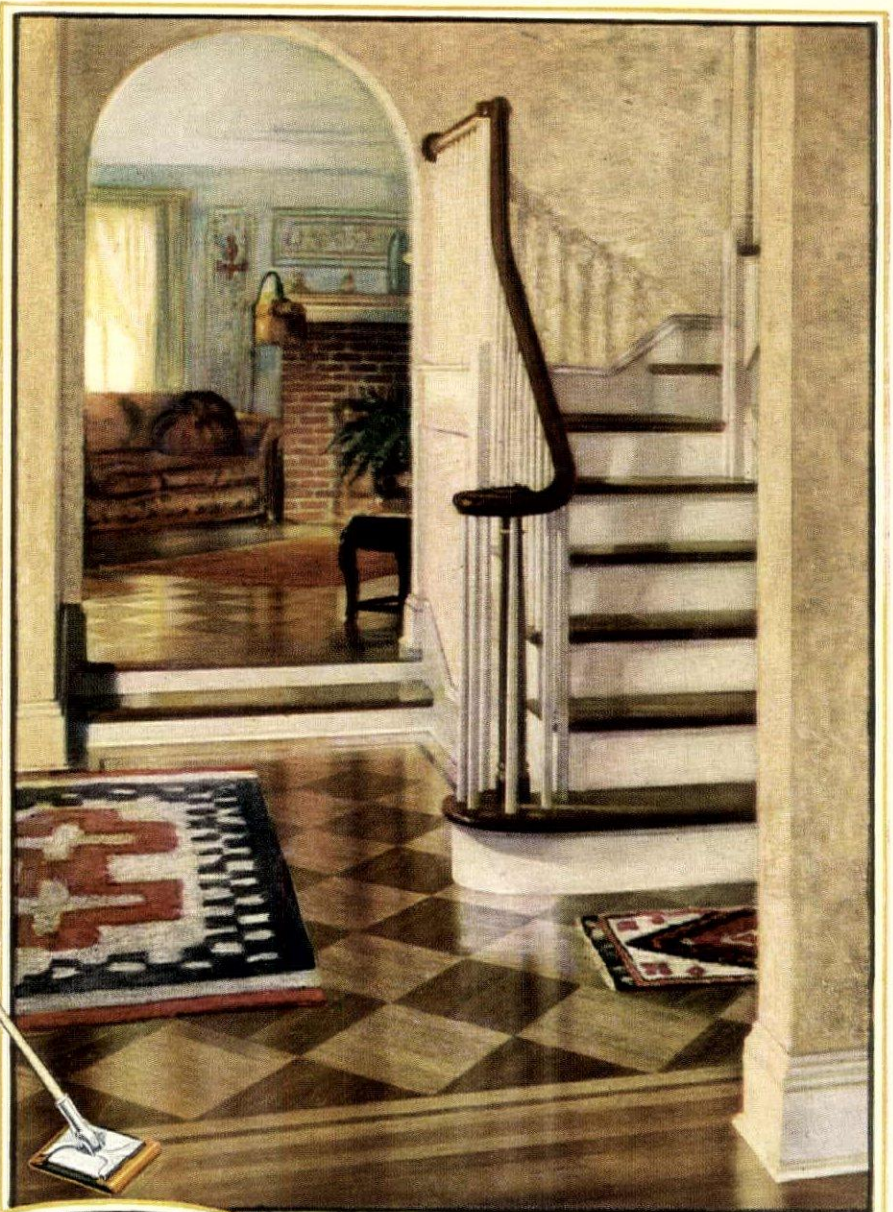
It applies paste wax
It applies liquid wax
It polishes both

No other single device does these three distinct jobs. Yet the Old English Waxer-Polisher is yours to own outright for only \$3.90. Nothing more to pay. (Read money-saving offer at right.)

A few easy strokes with this device and your floors take on a mellow, glowing lustre that simply cannot be obtained in any other way. It goes under radiators and furniture. It polishes right up to the baseboard—because every square inch of it is a working surface.

Not an experiment, but a practical device of proved merit. That is why it has the endorsement of Good Housekeeping Institute and other domestic science experts. That is why, too, hundreds of thousands of Old English Waxer-Polishers are in service in the United States and Canada.

The right wax for lasting beauty The Old English Waxer-Polisher and famous Old English Wax are the combination that has made floor-beauty easily attainable in every home. For Old English Wax beautifies all floors—new floors, old floors, varnished floors, shellaced floors, linoleum floors.



These waxed floors in the home of Mrs. John J. Schaefer at Hollis Park Gardens, Long Island, N. Y., are lastingly beautiful.



\$5.10 waxing outfit for only \$3.90

- 1 Old English Waxer-Polisher \$3.90
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- 1 Valuable Book on Floor Care Free

Special Price \$5.10

YOU SAVE \$1.20

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Fill in coupon and mail today

Simply use the paste wax for a complete waxing of the entire floor once or twice a year—and an occasional touching up of the spots most walked on. This gives your floors that hard, protecting finish that resists wear.

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Sold at paint, hardware, drug, house-furnishing and department stores.

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Every woman interested in making her home more lovely, more attractive, will want this book. It tells the things you never knew about waxing floors, woodwork, furniture, linoleum.

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Old English Wax

PASTE POWDER LIQUID

FOR FLOORS, LINOLEUM, WOODWORK, FURNITURE, DANCING

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Check here for free book only
Send me your free book, "Beautiful Floors, Woodwork, and Furniture—Their Finish and Care."

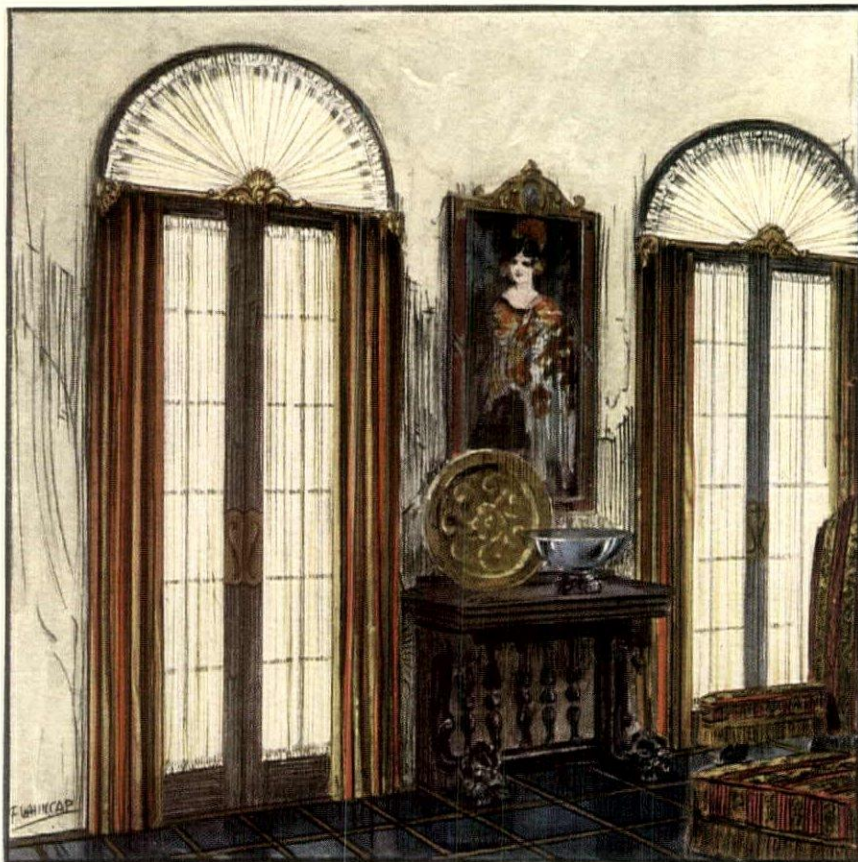
Check here for Waxer-Polisher
Send me, all charges paid, your \$5.10 Old English Waxing Outfit at the special price of \$3.90 (Denver and West, \$4.25; Canada: \$4.50; Winnipeg and West, \$5.00) which I enclose.

Name
Address

Drapery Hardware without These Advantages is out-of-date

For instance: A four inch overlapping of the draperies may be had, insuring privacy without the use of shades; draperies quickly detachable for airing or dry-cleaning, and as easily replaced without disturbing the rod or the draw cord equipment; draw curtains that work smoothly and quietly even under the burden of heaviest draperies; cord and fittings are entirely invisible.

The ornaments you see on the rods below are KirschKraft Atavio Work, decorative hardware fittings in many designs and an unlimited variety of color treatments to harmonize with the furnishings of each room. Your draw curtains will operate perfectly on the same rod that supports the Atavio Work. Further particulars on request.



Leading decorators and department stores all over the country handle KirschKraft Exclusive Drapery Hardware. The name of the one nearest to you furnished on request.



This Book is an interesting presentation of KirschKraft Exclusive Drapery Hardware. Numerous exquisite draping effects are pictured—many of them in colors—showing the application of this, the only modern line of drapery hardware. Mailed on receipt of 10c.

Colored insert describing KirschKraft Atavio Work also included.

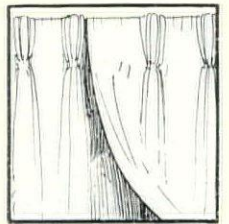
KIRSCH MFG. CO.

World's Largest Producers of Quality Drapery Hardware
242 Prospect Ave. Sturgis, Mich.



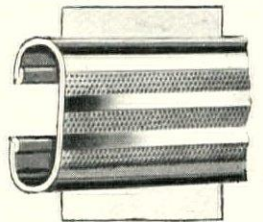
DETACHABLE DRAPERIES

Easily put up or taken down for airing or cleaning, without disturbing the hardware or draw cord equipment.



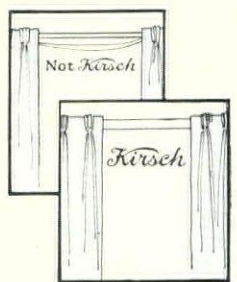
OVERLAPPING DRAW CURTAINS

Where shades are not desired, a 4-inch overlapping of draperies at center can be had, insuring complete privacy.



STATUARY BRONZE AND IVORY FINISHES

A new artistic touch in high grade drapery hardware; finishes that blend with the woodwork.



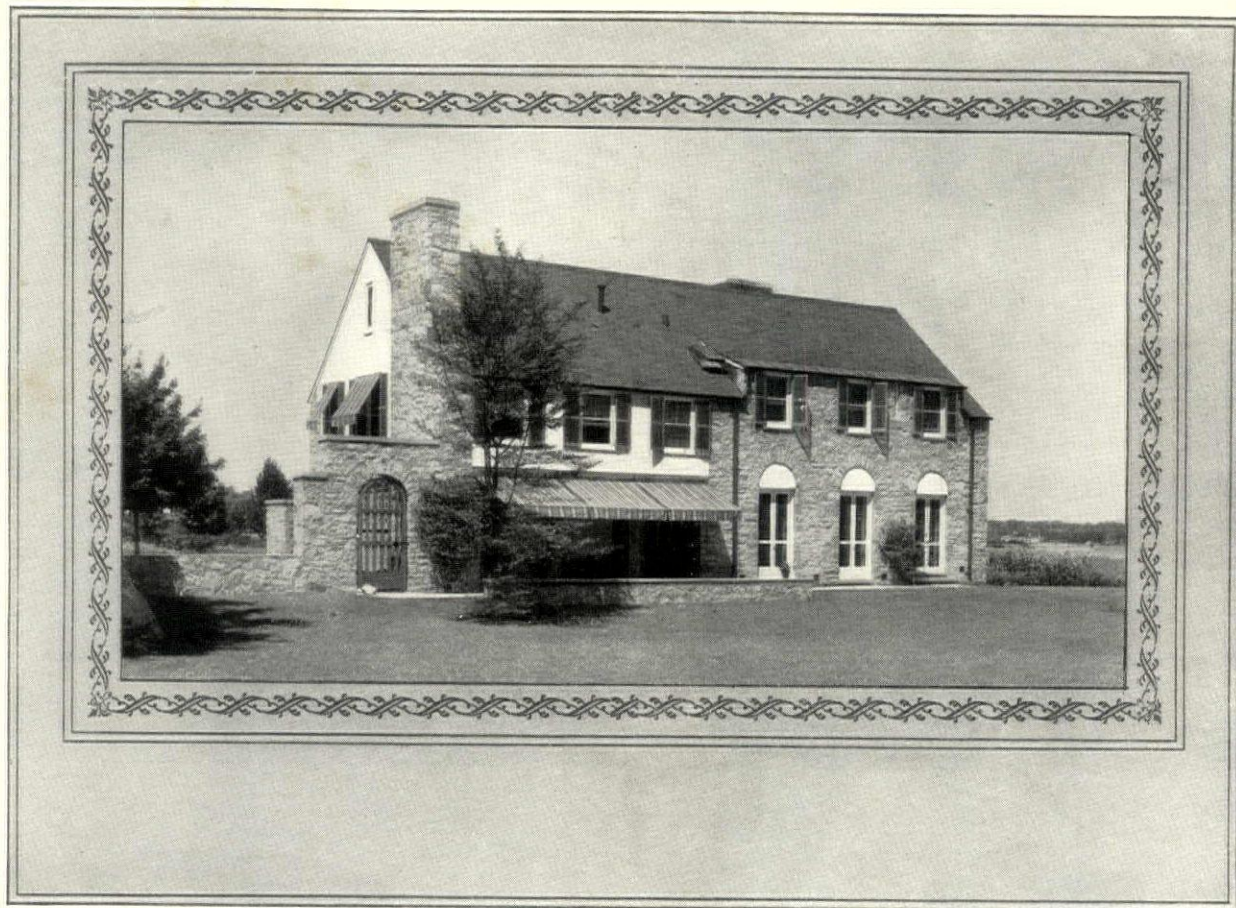
INVISIBLE DRAW CORDS

All the perfected draw cord equipment—cords, pulleys and slides—operate inside the rod and never mar the finish—they work smoothly and quietly no matter whether the drapery materials are heavy or light.

NOTEWORTHY SIMPLICITY

Nothing complicated, nothing to get out of order, no annoyance. The hardware can all be assembled at the decorator's workroom before brought to your home—no muss in your house.

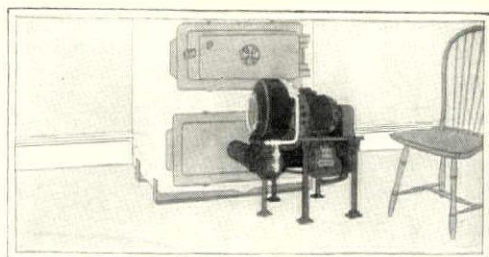
Kirsch Kraft
Exclusive Drapery Hardware



The home of Raymond M. Hood, Esq., architect, at Southfield Point, Conn. Mr. Hood's home is heated with the Quiet May.

A DISTINGUISHED ARCHITECT SETTLES HIS HEATING PROBLEMS FOR GOOD

Mr. Raymond M. Hood, designer of the Tribune Building in Chicago and the American Radiator Building in New York, is acclaimed both in America and abroad as one of the greatest living architects. That so prominent an architect would select the best equipment obtainable for his home goes without saying. Like many other well-known architects and engineers, Mr. Hood chose the Quiet May Oil Burner as the ideal heating system for his own home . . . knowing that the Quiet May is not merely clean, dependable and automatic—but that it is noiseless as well!



THE positive quietness of the May answers the only objection to oil heat. Except for its steady, comforting warmth in every room, you would not know that it was even in the home.

The Quiet May owes its silence to the improved principle upon which it operates. It mixes a measured quantity of air at low speed with the oil. Because the air is introduced at low velocity, through a large aperture, there is no rushing, whistling sound—the combustion is really quiet.

The Quiet May is simple—sturdy. With only two moving parts, it rarely ever requires adjustment. Every May burner is backed by more than twenty years of

engineering experience in the oil-burning industry. Only the finest materials, for which its makers pay thousands of dollars in premiums above the market price, are used in its manufacture.

It is completely automatic. Set the thermostat for the temperature you desire, see that your oil man fills the tank regularly—and

your heating worries are ended. Your home will be kept at the exact temperature you wish, regardless of weather changes outside.

Conforming to all local fire regulations, the Quiet May is safe. It is listed as standard by the National Board of Fire Underwriters.

You can secure the Quiet May with a small down payment. Our convenient deferred payment plan makes it easy for any home owner to free himself forever from heating worries. The Quiet May can be installed in your present heating system—whether steam, vapor, hot water or hot air. Mail the coupon today for complete information. Address May Oil Burner Corporation, Factory and Main Offices, Baltimore, Maryland.

Quiet May

AUTOMATIC

OIL BURNER

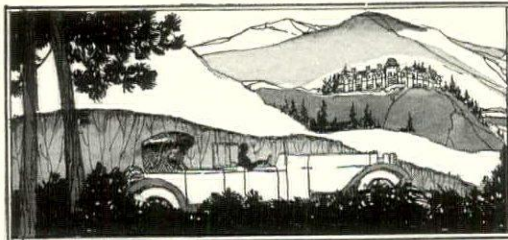


MAY OIL BURNER CORPORATION
 Winchester and Carey Streets, Baltimore, Md.
 Please send me, without obligation, your booklet,
 "Adventures in Comfort."

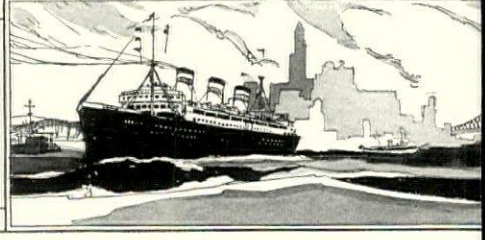
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Address.....

HG-5



CONDÉ NAST TRAVEL SERVICE



CALIFORNIA *Del Monte*

Del Monte Hotel. In its magnificent park, built with a predominating idea of comfort and convenience, it resembles a sumptuous country club.

Pasadena

Huntington Hotel and Bungalows. Open all the year. One of America's finest resort hotels, overlooking the San Gabriel Valley, a Linnard Hotel.

Santa Barbara

El Mirasol Hotel and Bungalows. "Most unique hotel in America". Exclusive, offering quiet home atmosphere and privileges. Golf and country clubs.

CONNECTICUT *New London*

Light House Inn. Long Island Sound shore. Luxurious estate. Golf, boat races, ocean fishing and bathing. Garage. Splendid roads. Historic region.

DISTRICT OF COLUMBIA *Washington*

The Grafton. Conn. Ave. & de Sales. European and American plan. Excellent location. Modern appointments. Delicious cuisine. Rates moderate.

The Mayflower. Unsurpassed location, midway between the White House and Dupont Circle. Most magnificent history in the Nation's Capital.

FLORIDA *Miami*

The Everglades—Miami's Beautiful New Apartment Hotel. affording hotel accommodations of the highest character. Complete housekeeping equipped apartments.

Miami Beach

The Boulevard. A new Carl G. Fisher hotel, open throughout the year. Moderate rates. Easily accessible to everything.

The Flamingo, because of unsurpassed location, superior cuisine, efficient, courteous service, is recognized as America's resort hotel preeminent.

The King Cole. A Carl G. Fisher hotel, opening December 15th, embodying the modern luxuries of hotel construction. Situated in America's playground.

The Lincoln Hotel. Ideally situated in heart of beach attractions. Opposite golf links. Two blocks from polo field, Roman pools and ocean front.

The Nautilus. Modern, fireproof. An unexcelled winter playground. Attractive non-housekeeping furnished villas. Every known out-of-door sport.

New Smyrna

Indian River Ranch. Only "dude ranch" in Florida. Secluded. Quiet. Riding. Hunting. Fresh and salt water fishing. All conveniences and comforts.

ILLINOIS *Chicago*

The Drake. On the beautiful Lake Shore Drive, out of business district, this magnificent luxurious hotel is the center of Chicago's smart life.

Hotels Windermere. Distinguished for smooth service and cuisine. 12 minutes from Loop, facing Jackson Park's 640 acres at 56th Street.

MAINE

Poland Spring

Poland Spring House. Maine's Foremost Resort, open June 22 to Oct. Mansion House, always open. Excellent 18 hole golf.

Portland

Lafayette Hotel. A delightful tourist hotel where friends meet friends enroute, and enjoy excellent service at fair rates. European Plan.

MASSACHUSETTS *Amherst*

The Lord Jeffery. A real New England Inn, featuring extreme simplicity and absolute comfort. Open all year. L. G. Treadway, Managing Director.

Bernardston

Bernardston Inn. An Inn of perfect comfort and refinement for the tourist. Famous for wonderful food. Main route to White Mountains. Golf.

Boston

Hotel Bellevue. Beacon Street. Choice, quiet location. Convenient to business, shopping and theatre. Special attention accorded women traveling alone.

Conley-Plaza Hotel. Boston's smartest hotel, assuring hospitality and comfort amidst luxurious and artistic surroundings. Excellent cuisine.

Hotel Puritan. On beautiful Commonwealth Avenue. Furnishings and comforts of a luxurious private home with hotel service of the highest type.

Worcester

The Bancroft. In the heart of historic New England. Facing the green where the Minute Men trained during the Revolution.

MINNESOTA *Detroit*

Book-Cadillac. Luxurious appointments have been combined with practical features to insure rapid, courteous and efficient service at all times.

Flint

The Durant. 300 rooms and baths. Absolutely fireproof. Every modern convenience. Under the direction of United Hotels Company of America.

MINNESOTA *Minneapolis*

The Curtis Hotel. Easily accessible to Minnesota's beautiful lake region. 825 rooms, each with private bath. Write for descriptive folder.

NEW HAMPSHIRE *Hanover*

The Hanover Inn. At Dartmouth College. Elevator and modern appointments. Golf, tennis, saddle horses.

NEW JERSEY *Atlantic City*

The Breakers. Noted for its cuisine and comforts. One of the largest of the famous beachfront hotels, most fortunately situated near all attractions.

Hotel Fredonia. A homelike European plan hotel. Not extravagant but comfortable in a most friendly way. Tennessee Avenue just off the boardwalk.

Newark

The Robert Treat Hotel. Comprising all the elements most sought for in a family hotel home, a temporary stopping place or a rendezvous.

Paterson

The Alexander Hamilton. A new hotel of the United Hotels Company of America. Unusual comforts, attractive rates. Advantageous location.

Trenton

The Stacy-Trent. Trenton's latest achievement not only offers luxurious refinement for the traveler or tourist, but assurance of comfort as well.

NEW YORK *Albany*

The Ten Eyck. On Empire Tours. 400 rooms with bath. Garden Restaurant on sixteenth floor. Direction United Hotels Company of America.

Buffalo

Hotel Lenox appeals to particular people. Fireproof, superior accommodations, famous for good food. Quiet, convenient. Write for rates, booklet.

East Aurora

The Roycroft Inn famous for its hospitality, friendliness and as the home of Elbert Hubbard. 18 miles from Buffalo. Sports. Booklet on request.

NEW YORK (Cont.) *New York City*

Great Northern Hotel. 118 W. 57th St. Located on New York's smartest street, near Central Park. Suites \$8.00 to \$10.00 per day.

Hotel La Salle. Thirty East 60th Street. A dignified quiet place of residence for permanent and transient guests. Centrally located.

Mayfair House. 610 Park Avenue. A new apartment hotel. Furnished or unfurnished. Most desirable location, catering to a most exclusive clientele.

The Plaza. a foremost place among the beauties and traditions of New York. The center of social life of the city and background of national events.

Restaurant Elysée. One East 56th Street, in New York's smartest section. Favored for luncheon and dinner parties among fashionable people.

The Roosevelt in the centre of New York life. Fifth Avenue but a block away. Broadway and theatres just a step beyond.

Hotel St. James. West Forty-Fifth Street just off Broadway. A hotel of quiet dignity, much favored by women traveling without escort.

The Sulgrave. Park Av. & 67th Street. A Residential-Hotel of the highest character in the very heart of social New York.

The Touraine. 9 E. 39th St. A two, three and four room apartment hotel catering to an exclusive patronage. A. R. Smith, formerly of Hotel St. Regis.

Twelve East 86th Street. A few steps off Fifth Avenue. The only apartment Hotel in New York City with kitchens in all suites.

Niagara Falls

The Niagara. A new hotel offering every modern luxury and convenience. Open all year. See Niagara Falls in the winter.

Rochester

Hotel Rochester. Fireproof. In the heart of the Kodak City. Near shops and theatres. 250 rooms and baths.

The Seneca is one of the famous United Chain of first-class fireproof hotels which a discriminating public has learned to appreciate. Conveniently situated.

Syracuse

The Onondaga. The last word in a modern hotel. Convenient to Syracuse University, the theatre district and New York State Fair Grounds.

Hotel Syracuse, magnificent and new, radiates a spirit of quiet dignity and repose. Every metropolitan convenience. 600 outside rooms, each with bath.

NEW YORK (Cont.) *Utica*

Hotel Utica. 200 rooms each with bath. final expression of comfort and service. Conveniently situated in centre of city.

NORTH CAROLINA *Asheville*

Kenilworth Inn. Dignified but friendly; luxuriant but reasonable. The best sports; wonderful scenery the most comfort and finest food. Easily access.

White House Inn catering to those who prefer the refined atmosphere and home cooking of a home to a large hotel. Weekly rates.

Pinchurst

Berkshire Hotel. Opens January 23rd. Comfortable, moderate prices. A Spring-like weather only 16 hours from N. Y. C. All Pinchurst sports.

Carolina Hotel. 4 D. J. Ross 18-hole country tennis, polo, riding, trapshooting, racing, archery. All rooms with bath; music, dancing. Now open.

New Holly Inn. Just rebuilt. Practically new with bath; music, dancing. Beautifully furnished. All Pinchurst sports. Opens Jan. 9.

OHIO

Akron

The Portage. On the Indian Trail from Cuyahoga to the Ohio River. Fireproof. 250 rooms and bath. A "United" hotel.

Columbus

The Neil House. Now the leading hotel, opposite the State Capitol, offers unexcelled facilities for the traveling public. Rooms \$2.50 and up.

PENNSYLVANIA *Erie*

The Lawrence. The only fireproof hotel in Erie. On the State highway between Cleveland and Philadelphia. 275 rooms.

Harrisburg

Penn-Harris. Facing the State House Grounds. Only one hour's motor run from the Battlefields. Gettysburg. 250 rooms and baths.

Philadelphia

The Benjamin Franklin extends a warm welcome to all. Courteous attention to your needs and comfort. Twelve hundred rooms with bath. Centrally located.

TEXAS

El Paso

Hotel Paso del Norte. El Paso's finest. West hospitality. Golfing 365 days every year. 8 minutes from historic, enchanting Juarez, Mexico.

VIRGINIA *Hot Springs*

The Homestead. Staleness in its simple South. Charm in its setting. Gaily social evenings. Golf, riding, casino, the "cure".

WASHINGTON *Seattle*

The Olympic has been built to give one of the finest hotel services in the world to visitors in "Charmed Land."

CANADA

Hamilton, Ontario

The Royal Connaught provides comfortable, convenient luxurious accommodation for the traveling public, in the heart of a beautiful scenic district.

Niagara Falls, Ontario

The Clifton. The only hotel at the Falls commanding an unobstructed view of both the American and Canadian Falls. Open May to September.

Toronto, Ontario

The King Edward "The Heart of Toronto" Eighteen stories, in the very heart of the city occupies one complete city block.

Windsor, Ontario

Prince Edward Hotel. Opened June, 1922. Connected with Detroit by ferry and proposed international bridge. 250 rooms and bath. Fireproof.

Montreal, Quebec

Mount Royal Hotel. The new social center of Montreal. Occupies entire city block in heart of theatre and shopping district.

FRANCE

Paris

Hotel Continental. One of the chief centers of American life in Paris. Luxurious. Every comfort. Renowned cuisine.

HAWAII

Honolulu

Royal Hawaiian Hotel. Opening early in 1923. American plan. Ideally located upon Waikiki Beach. 18-hole golf links. Tennis courts. Land and water polo.

ITALY

Stresa

Grand Hotel et des Iles Borromeo. On Lake Maggiore facing the beautiful Borromean Islands. Golf, tennis and all other sports.

IT ALL DEPENDS

on how you like your hostelrys

Some like 'em quiet—thick carpets and silent service that is none the less elaborate. . . . Some like 'em gay—shining floors and glittering lights with a band that's seldom silent. . . . Others prefer an unpretentious place where comfort is the chief consideration and excellent food is served in a homelike atmosphere.

Sight unseen, it's hard to tell just which hotel to choose. And what is more discouraging than entering a strange hotel at the end of a tiring journey, to find that it simply will not do, when you are too tired to look for another?

The purpose of this directory is to assist you in finding the very hotel you prefer. A short description of main features and special attractions accompanies each listing.

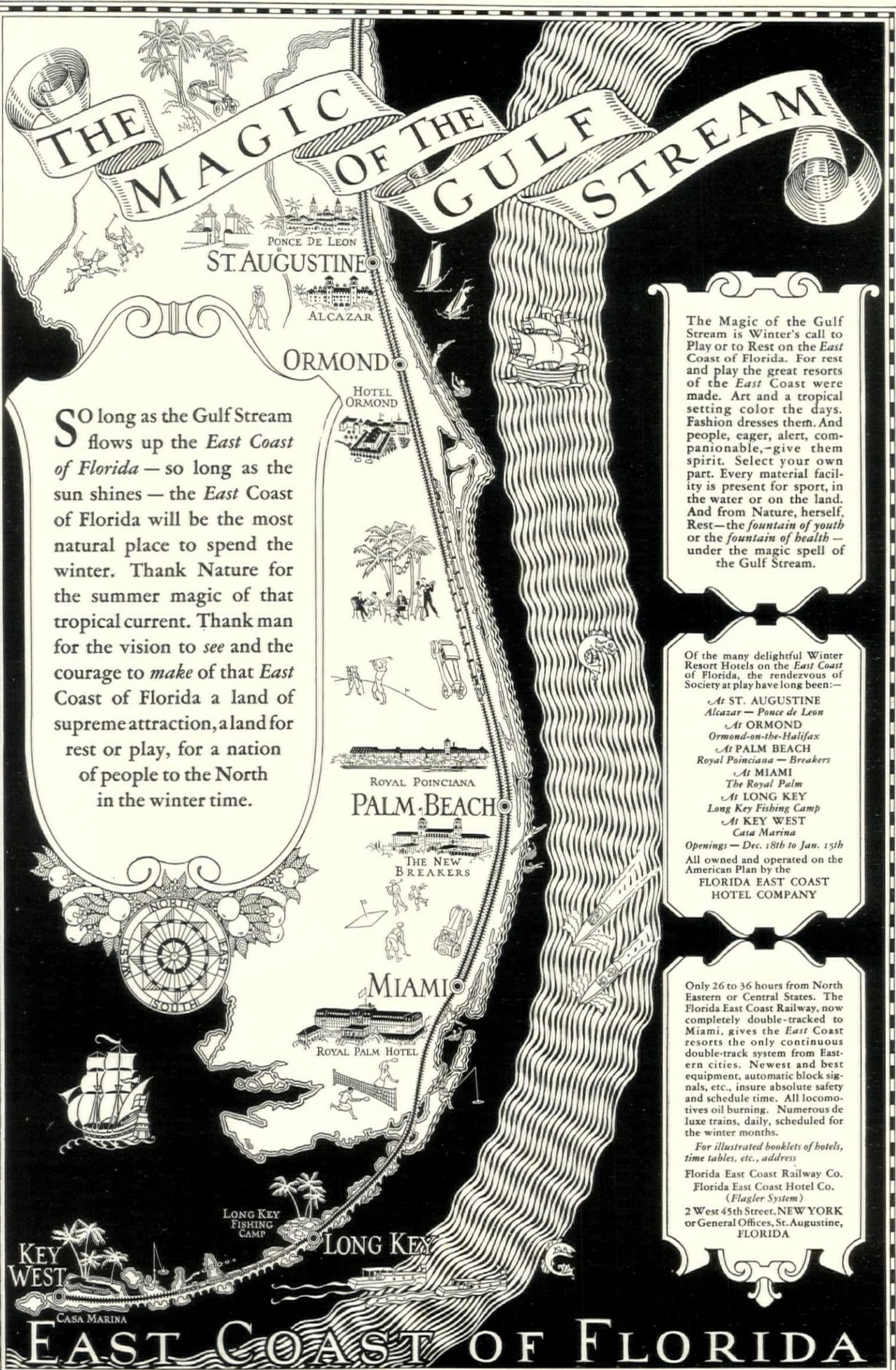
Perhaps you are going to some city not listed here. Then write to us.

We'll be glad to help.

CONDÉ NAST TRAVEL BUREAU

Vanity Fair Vogue House & Garden

25 WEST 44TH STREET, NEW YORK CITY



SO long as the Gulf Stream flows up the *East Coast of Florida* — so long as the sun shines — the *East Coast of Florida* will be the most natural place to spend the winter. Thank Nature for the summer magic of that tropical current. Thank man for the vision to *see* and the courage to *make* of that *East Coast of Florida* a land of supreme attraction, a land for rest or play, for a nation of people to the North in the winter time.

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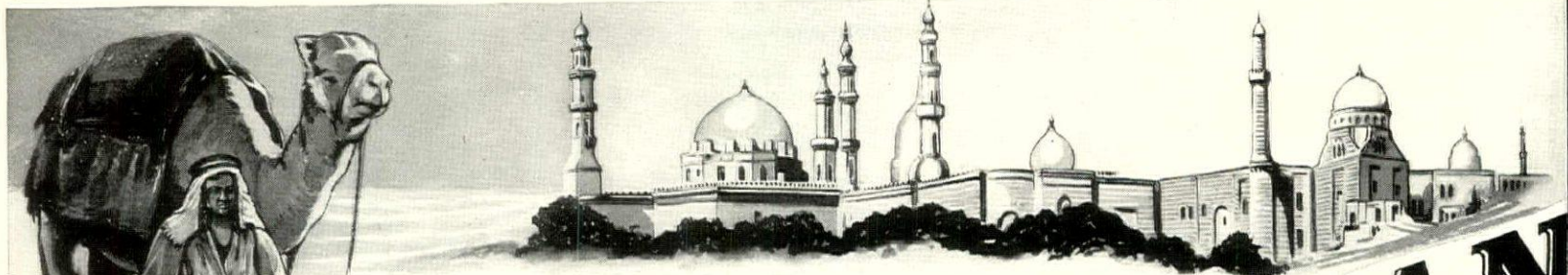
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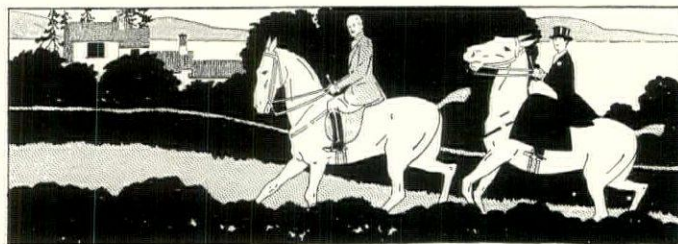


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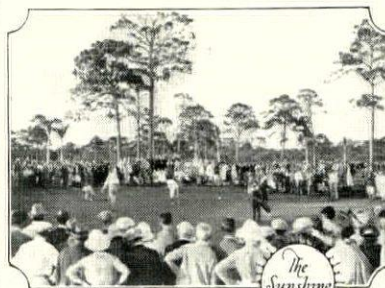
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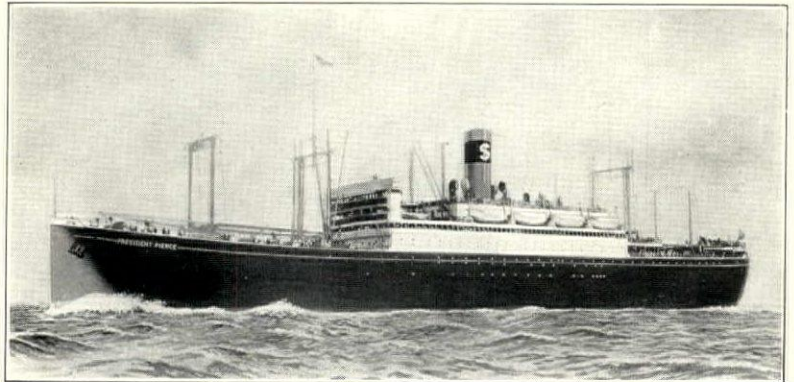
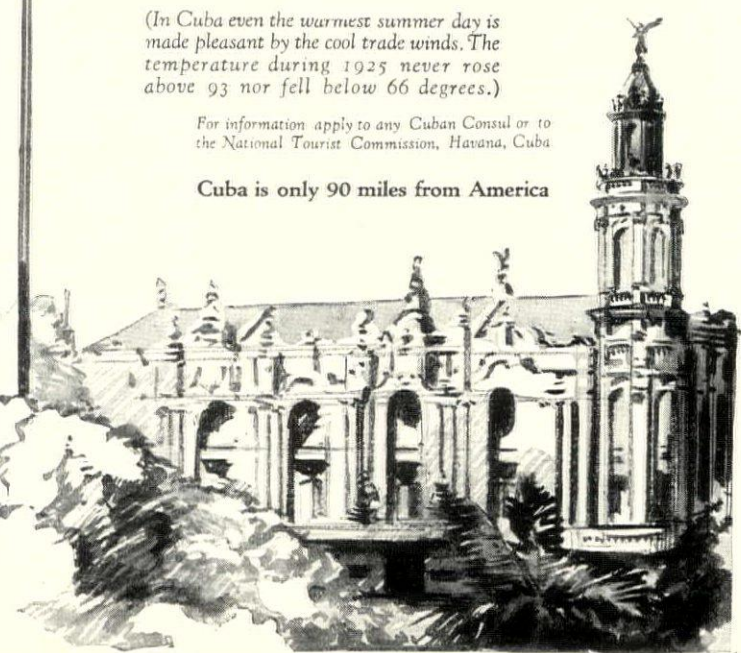
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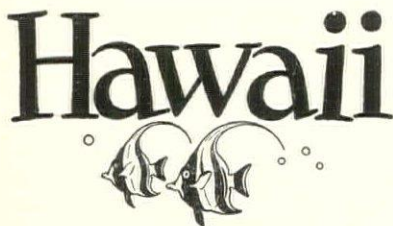
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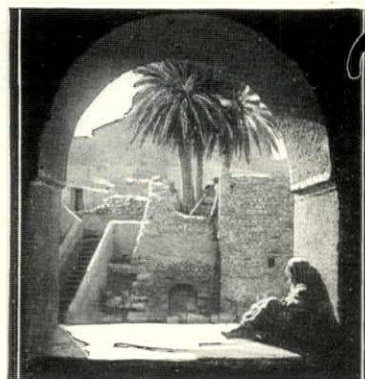
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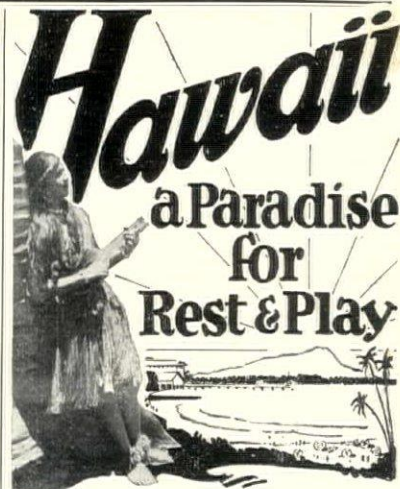
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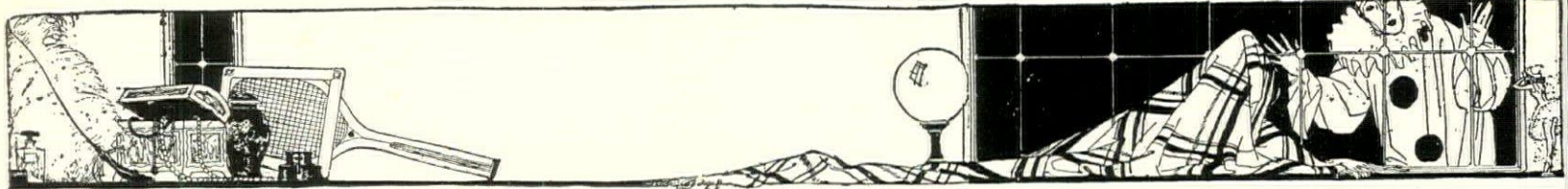


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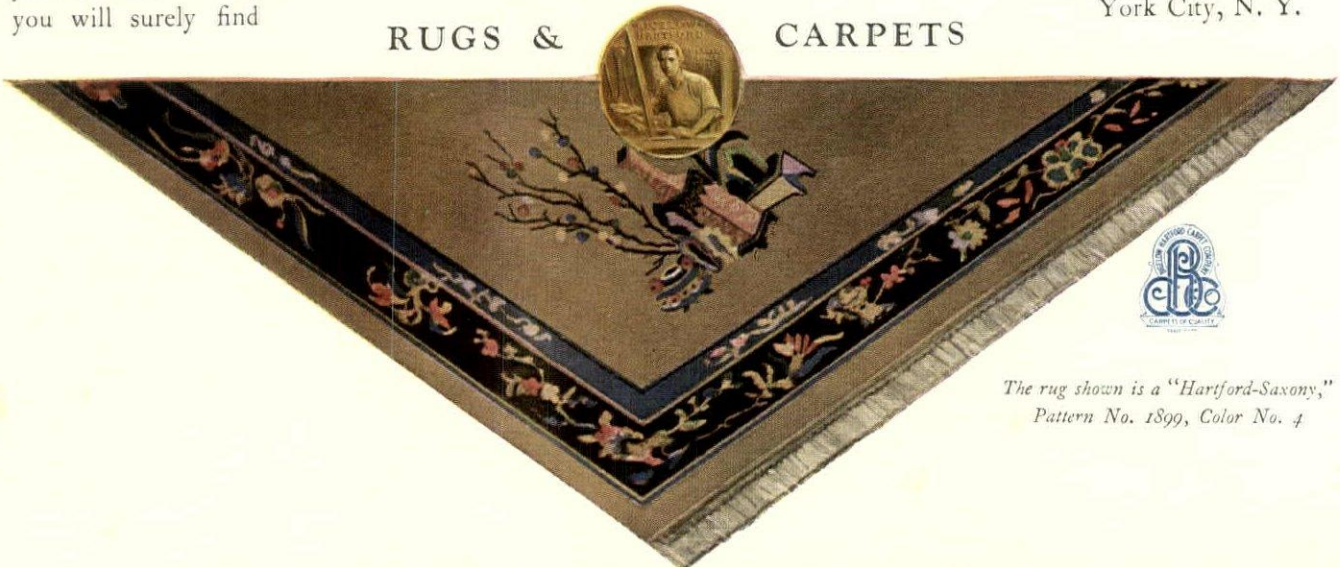
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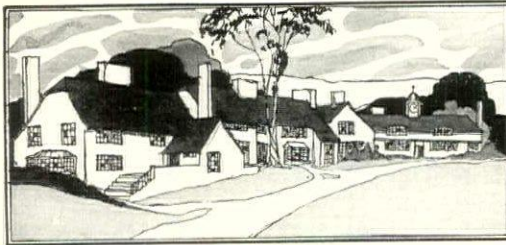
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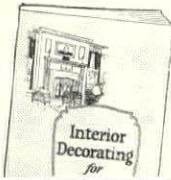
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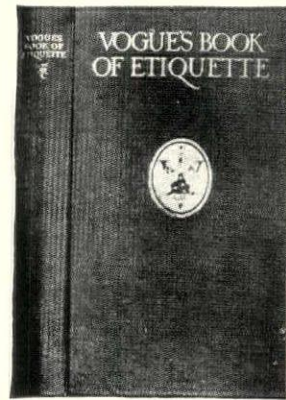
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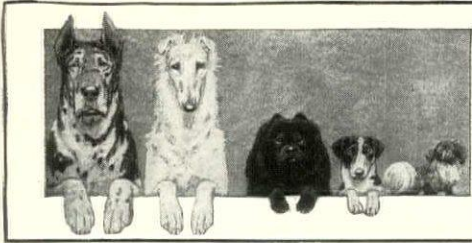
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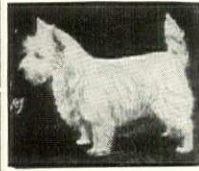
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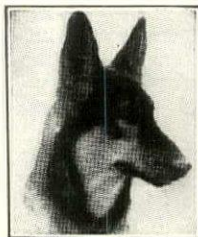
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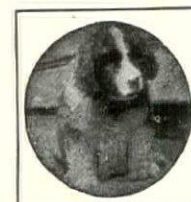
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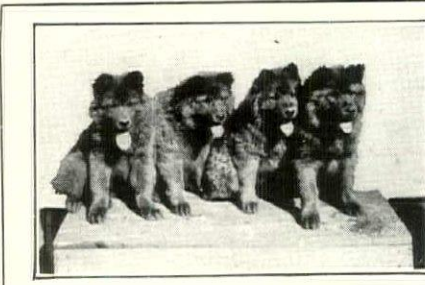
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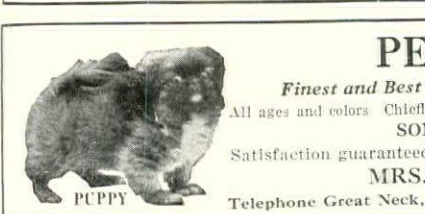
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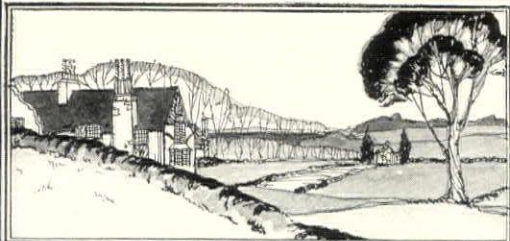
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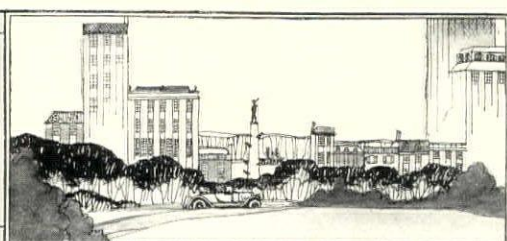
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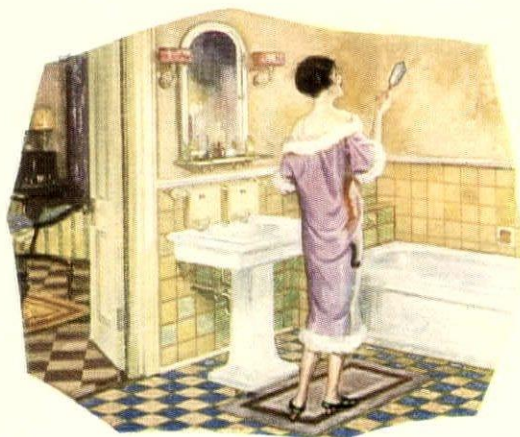
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The New Safety Stutz began with an ideal, fostered for years in the mind of an engineer.

Patiently, he and his associates awaited their hour of opportunity.

It came — and a new type of automobile was born.

The motoring public, long accustomed to wolf-cries of "new", at first was skeptical.

But the creators of the New Safety Stutz, it was found, were not merely adding to the already long list of "good cars".

Instead, at the Automobile Shows last winter, observers saw in the Stutz exhibits an automobile genuinely advanced, from a mechanical standpoint.

They looked upon a motor car with new basic features rather than "talking points".

They saw a car carrying its "useful load" (passengers) radically lower than ever before; not a mere semblance of lowness, but actual mechanical lowness accomplished by real engineering—and without sacrifice of road clearance.

What they didn't see was the many engineering problems met and solved in order to gain this bona-fide close-to-the-groundness without reducing either head-room or road-clearance.

They couldn't well know that an entirely new mechanical theory had to be evolved so that the motorist might be given the benefits of this new automobile architecture.

And the full significance of the New Safety Stutz design was yet to be revealed to the public and the automobile industry alike.

But soon—by tens, by hundreds, by thousands—buyers got their cars out on the open road. Then came a nation-wide realization and acclamation of the real importance of Stutz accomplishment.

A flood of letters from owner-drivers poured in. These letters expressed a delighted surprise at the new and complete sense of security experienced in riding in the New Safety Stutz.

They exclaimed over the ease of handling, and absence of side-sway and usual road-shocks and jolts; its "road-adhesiveness", its surety around corners, and its non-skidding characteristics. And all these features were deliberately engineered into the car.

Today, the enthusiasm of the Stutz owner-body for their cars is the marvel of veteran automobile men. It is without precedent.

This enthusiasm, and the car that inspires it, are in no degree accidental. All is the fruition of the success that was founded in the dream of the engineer.



The New Safety Stutz is permanently protected against theft, by The Fedco System, without cost to the car owner.

An exclusive feature is Loss-of-Use Insurance, paying the car owner five dollars per day, up to thirty days, for loss of the car's use through theft. This also is without cost to the car owner.

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Eight body styles, including 7-passenger models, designed and constructed under the supervision of Brewster of New York.

All closed bodies automatically ventilated by Hubbard Ventilating Eaves—another exclusive feature.

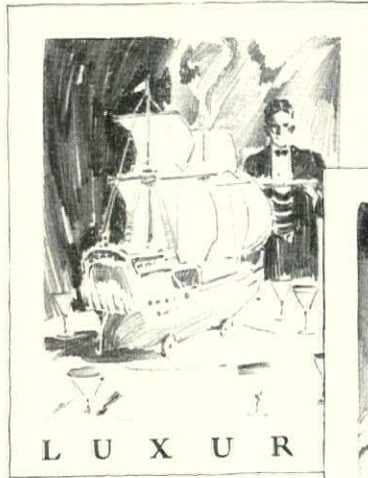


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New SAFETY STUTZ

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Even greater beauty with performance still years ahead



Today, Chrysler announces revolutionary style changes in its new and finer Chrysler "70", with its new appearance, a superb smartness, a resplendent beauty of line, a new vogue in motor car design.

Newer, more exquisitely graceful bodies. You will look up from their cradling comfort as you pass other cars. You will see needless height, needless bulk, needless weight as you never saw them before.

Newer, more distinctive silhou-

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mounted on newly-designed, smaller wheels.

Newer richness of interior upholstery. Finer hardware and fittings, with a handsome clock added to the beautified, indirectly-lighted instrument board panel.

Newer refinements in controls, and head lamps, far in advance of current styles.

Newer, more attractive blendings by master colorists in body tones of tans, browns and greens, with newer and subtler harmon-

ies in stripings and paneling.

And with this newer smartness and newer beauty is joined superlative superiority in performance, dependability, economy of riding and handling ease—a long life of the Chrysler "70" basically the same chassis, save refinements—still years ahead of contemporary achievement.

In its new attire, the new and finer Chrysler "70" is today more than ever the pattern to which all other motor cars will be for years to come.

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CHRYSLER "70"

CHRYSLER MODEL NUMBERS MEAN MILES PER HOUR



HOUSE & GARDEN

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Having had the dream, then comes the excitement of attaining it. There are many experiences worth going through, experiences without which life is rather one-sided. It is comparable to no other adventure. Hunting lions in the Soudan and discovering lost rivers in South America may fill your store of anecdote to overflowing, but as a school of wisdom, few experiences compare with this adventure into bricks and mortar. When you have finished with it, you will be capable of tackling almost any problem. For not only is the actual experience an education, but the process of possessing a piece of land and building a home on it conveys an uncanny sense of power. It breeds self-respect, and self-respect is the first rung in the ladder to success.

The issue of this magazine which you are opening is filled with just such dreams and the fabric of just such experiences. It does not venture to prophecy whether prices will go up or go down; it offers something more substantial: it offers an incentive to self-respect.

Some people tell us that HOUSE & GARDEN is an expensive luxury. It makes them desire to own homes, to lay out gardens and to buy furniture that they believe they can't afford. People in whose vocabulary the word "can't" is dominant should never read this magazine. It may tempt them more than they are able to resist. The others—and their numbers are considerable—deliberately laugh at temptation each month by buying HOUSE & GARDEN off the most convenient newsstand as soon as it makes its appearance.

VOLUME L

NUMBER FIVE

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Title HOUSE & GARDEN registered in U. S. Patent Office

PUBLISHED MONTHLY BY THE CONDÉ NAST PUBLICATIONS, INC., GREENWICH, CONN., EXECUTIVE AND PUBLISHING OFFICES, GREENWICH, CONN. EDITORIAL OFFICE, 19 WEST FORTY-FOURTH STREET, NEW YORK CITY. CONDÉ NAST, PRESIDENT; FRANCIS L. WURZBURG, VICE-PRESIDENT; W. E. BECKERLE, TREASURER; M. E. MOORE, SECRETARY; RICHARDSON WRIGHT, EDITOR; HEYWORTH CAMPBELL, ART DIRECTOR. EUROPEAN OFFICES, ALD-

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These picture packages tell twelve different wonder stories holding the child with double charm, of appetite and imagination.

Striving to please every candy taste, Whitman's have not forgotten the most important of all—the children. So in the *Wonderbox* are the candies children love and parents approve—clear barley sugar shapes and sticks, and sweet chocolate molded into shapes of birds, animals and butterflies.

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The child's own package of candy

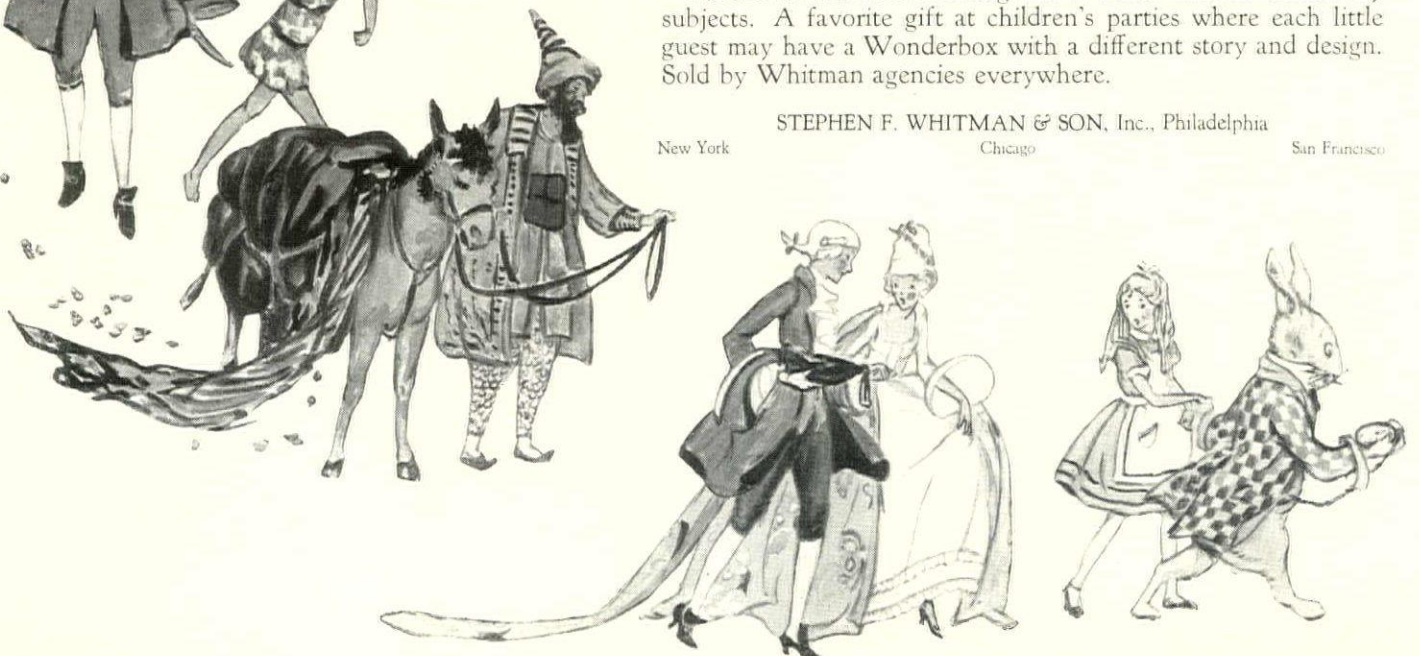
Packed in cartons containing twelve boxes with different story subjects. A favorite gift at children's parties where each little guest may have a *Wonderbox* with a different story and design. Sold by Whitman agencies everywhere.

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The Bulletin Board

CHRISTMAS is that season of the year when all rules are off. We enjoy this dispensation by planning an issue of the magazine that steps aside slightly from its hard and fast practical course. It might seem queer to read about "Novelists as Decorators" in the May number, but you won't be shocked when you find it in the December issue. Nor the pictures of the European guest houses that Japanese gentlemen are building on their country places. And even the humblest of us will enjoy a visit to the country house and garden of the Duchess of Sutherland.



OF course the big plum in this December issue is the Christmas gift suggestions. For weeks Miss McElroy our decorator has been combing the market. Her selections occupy nine pages—like nine little shop windows into which you may gaze.

But this by no means completes the attractions. There is a delightful Rose garden not far from New York, and a Spanish house from Palm Beach and a little one in the Colonial manner from a New York suburb. "Chinese" Wilson tells of the ten most useful trees in the world. The care of house plants, the delight of growing Cactus and a survey of American alpine plants fill other pages. Two collector's articles will be here—one on *vases optiques* and one on French cameo crystals. The Little Portfolio will show a New York apartment decorated with 18th Century English furniture.

It is a lively issue, this December number, and as full of surprises as the packages around a Christmas tree.



THERE is a type of window that has always fascinated us—those little half-windows below the eaves of one-story Colonial houses. You find them all through New York State and New England. Some are sternly simple and some have elaborate frames. In New York are windows partly covered with an edging of lattice, vaguely reminiscent of Mr. Chippendale's Chinese chairs, and up in Maine they even sport carved garlands that appear very frivolous and French in that stern and rock-bound state.

To our way of thinking, rooms with such tiny windows are no rooms at all. Of course some of the houses have full-size windows at the ends so that these upstairs rooms cannot be so badly ventilated and lighted. An older generation, which didn't set as much store by fresh night air as we, had its being in these rooms. And quite a healthy being it was. The children slept up there under the eaves—cold as Greenland in winter and stifling hot in summer. And they could sit down on the floor and peer out these slits to the big world beyond.

Whenever we pass these houses we think of those children. And we envy them—envy their rugged health and their simple pleasures and the security they must have felt up there close to the stars.



SOLOMON may have been puzzled by the way of a man with a maid and a snake on a rock, but what puzzles us is the way of some women with flowers. With cut flowers especially.

The other night we chanced to be in a New York apartment and listened to the complaints of a young woman who despaired of keeping her flowers fresh. Someone had told her that when they began to wilt all she had to do was to drop an Aspirin tablet into each vase. Now this particular young woman is rather vague about *materia medica*. She forgot what kind of tablet she was told to use. So she dropped in the first kind that her hand lighted on in the medicine closet. And the flowers didn't revive.

Being of a curious mind, we asked, "Just what was it you put in the water?" The bottle was produced. It was medicine, but not the right kind. She had used chocolate coated cascara tablets!



EVERY now and then on our wanderings we encounter artists who apparently aren't making a go of the art game. The world doesn't seem to appreciate them. Perfectly good artists, mind you, but incapable of finding a market for their wares. And whenever we meet up with one of them, we wonder why they don't follow the example of the Early American itinerant artist. He hitched up a horse and cart and went about painting signs. In his day he raised sign-painting to a fine art. Think of all the hotels and shops scattered over this broad land where an artist with a cunning brush could find enough commissions to make his pot boil furiously!



"UGLY but comfortable!"

How many times as you pass old-fashioned houses do you find yourself uttering these words. Many of the houses built in the 1890's were without architectural form, and yet they are mighty comfortable to live in. And, so far as we can discover, two kinds of people live in them—those who know they are ugly and are unhappy about it; and those who don't seem to sense the ugliness, and are wedded to their comfort.

Now and then the unhappy ones burst forth from their discontent and hire an architect to modernize their monstrosity. Not always is the result successful. Sometimes it makes us think of people who have had their faces "lifted". If it is the only house you have—and the only face—perhaps it is well to be contented with it.

HERE is a nice word that collectors will enjoy—Serendipity. It was coined by Horace Walpole out of the title of the fairy tale, "The Three Princes of Serendip," the heroes of which were always making discoveries by accident. And that is its meaning—the faculty of making happy and unexpected discoveries by accident. So when you wander into an antique shop in search of a pewter candlestick and find a unique piece of Irish glass for next to nothing, you are blessed with Serendipity!



AMONG the things that have pleased our eyes recently were some delightful little pieces of cast iron—little pastoral scenes and figures that would look well on a mantel or over a door. They come from Germany. Also we heard the other day of a Swedish firm that for generations has been making cast iron pipes and which suddenly decided to do something artistic, so it began turning out really beautiful water tanks for gardens.

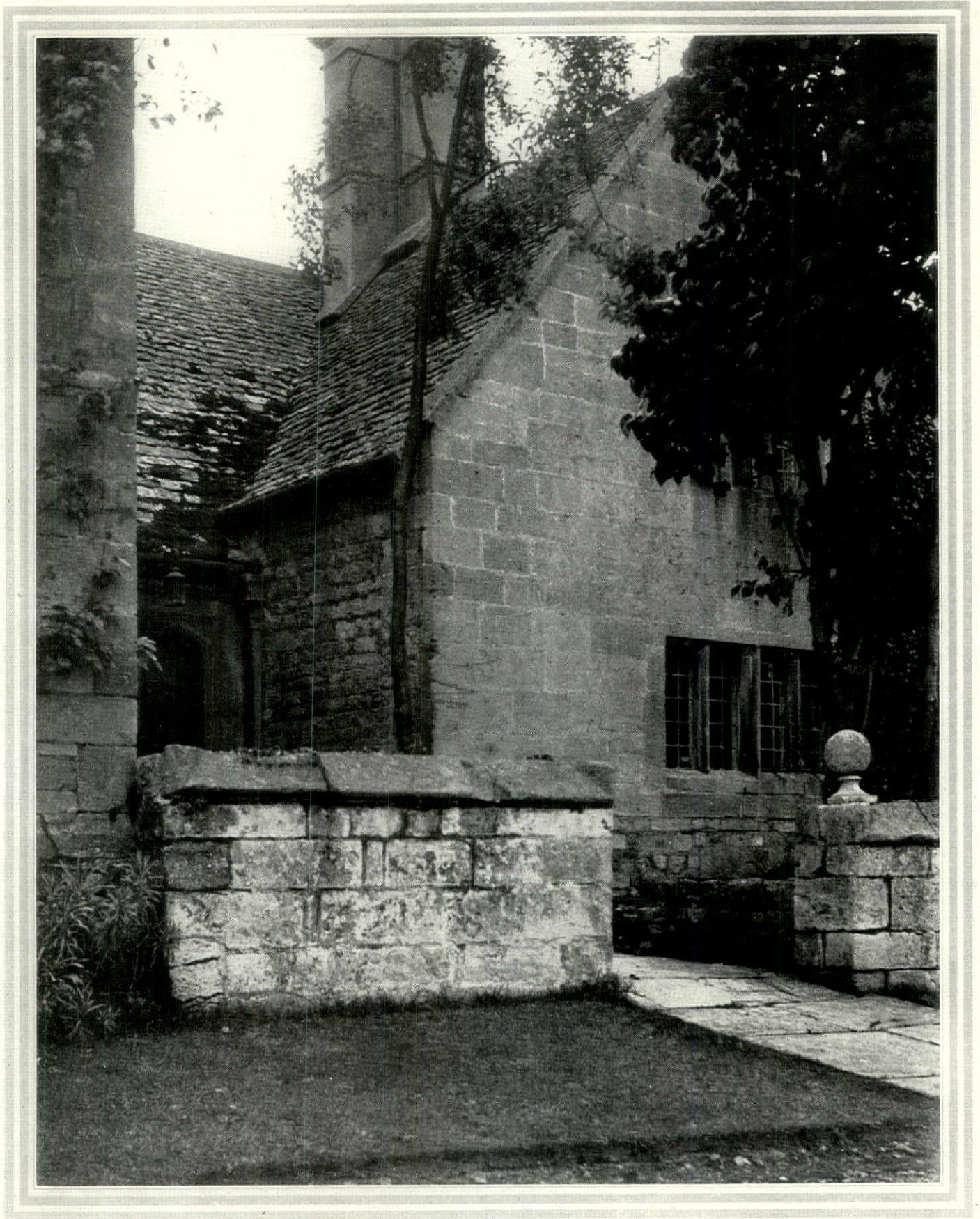
Most of us shy at cast iron; it is too closely associated with the bad taste of the General Grant Era with its stoical front-lawn stags that never staggered and its fearsome hounds of the Baskervilles guarding the front steps. Lately wrought iron has held the vogue. Perhaps these two little efforts are the beginning of a revival of a taste for cast iron. Good luck to it!



OLD DOC LEMMON SAYS: "I wonder, sometimes, whut the next gen'ration o' farmers is a-goin' to be like, 'count of all the new-fangled contraptions thet even the old-time ones are puttin' in now to git rid o' things that them an' their fathers afore 'em was brung up on. Tractors 'stead o' teams, milk bottles an' cream separators in place o' pans an' tin skimmers, arty-ficial fertilizers in bags whar they used to spread good old-fashioned manure. Why, even the ile lamp has hed to take a back seat to eelectricity sometimes—Ad Hawkins has put in a ingine an' batt'ries an' wires so thet now his house an' barn an' even his chicken coop is lit up at night like a gosh-dinged Chris'mas-tree.

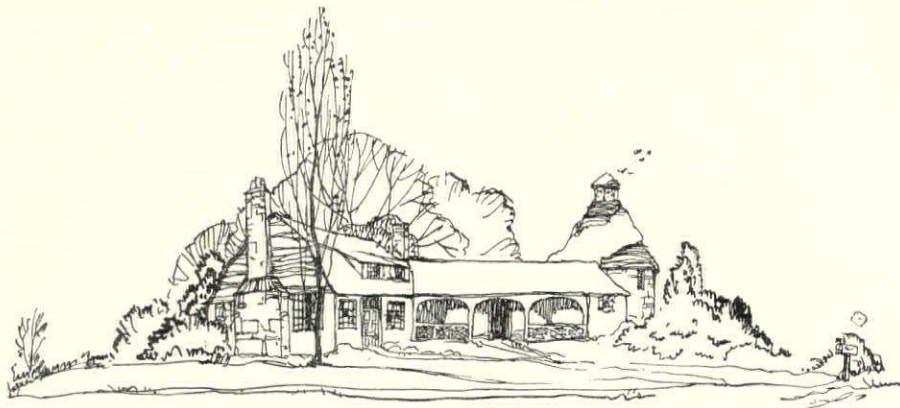
"It's a-goin' to lead to just one thing, if ye ask my idees onto it: in fifty year from now the farmer ain't a-goin' to be no better than one o' these slick city fellers thet come up here fer their summer vacations.

"It takes work to put calluses onto a man's pa'ns, an' without calluses an' sunburn he can't be a farmer nohow. Gasoline tractors an' fancy hayloadin' machines may be all right fer the agent thet sells 'em, but I'll bet they won't grow no crops like in the old days o' shovelin' manure an' hollerin' 'Whoa!'"



THE COTSWOLD IDEAL

That part of England known as the Cotswolds developed from its local materials a type of house that has unsurpassed beauty. Aged by time and softened by the elements, it represents an architectural ideal for houses of the English type. From a photograph by Alfred Hopkins, architect



THE EXPECTANT HOME BUILDERS

*A Few of the Trials and Tribulations Which Must
Be Borne by Those Who Build*

GEORGE S. CHAPPELL

"YES, we are thinking of building." Is there, in our English language, a more exciting phrase than the above? It is often heard and most gladly by architects and builders for there is usually a healthy crop of individuals who are in a position to utter it. In rural and suburban communities it is at once seized upon and handed about. Distinctly, it is news. "The Joneses are thinking of building!" The possible addition to the village of a new home comes close to tying in interest the more feminine excitement which prevails at the rumored addition to the population of the home itself. "Expectancy" has an unflinching charm and the rat-tat-tat of the famous Carpenter-bird with his hammer-head and saw-bill is only rivaled by the scraping of the stork's claws on the roof-tree.

This enthusiasm of one's neighbors over a projected building operation is a charming trait. However modest may be your scheme you may be sure it will lose nothing in its ear-to-ear transfer.

"I hear you are thinking of building an e-normous house!" says Mrs. Brown to Mrs. Jones. "Eight master's bedrooms, Mrs. Smith tells me."

Mrs. Jones blushes.

"O, dear, no. We are expecting to build . . . perhaps . . . but our plans are very modest; just four rooms for ourselves and a guest room. But it is exciting."

"Exciting! I should say so. Henry and I have been thinking about a wing on our little shack for years. But there always seems to be something to prevent . . . adenoids or tonsils or teeth . . . isn't it ghastly! Henry says that by the time we are through with the children he will probably have two wings of his own, on his south elevation!"

If there is excitement without the family

it is nothing compared with that which seethes within. The development of this mental agitation is a slow process, frequently extending back to early married life. It is the gradual heating of a great potful of ideas which finally come to a boil.

Take the Joneses. For years they have dreamed of *their* house and at last it becomes a possibility, nay more . . . a probability. Both Mr. and Mrs. Jones have drawn their own sketches; many of them. On the main items they have reached an agreement. Five bedrooms will be enough for the present with the possibility of an addition in the future. But their schemes vary widely in detail. His *desiderata*, over and above the necessary rooms, are a den or "office," a shop with good light over the workbench, a "retreat" in some remote part of the house where he may scribble or paint or otherwise potter. And he may include, too, . . . such is our Age . . . a small but tricky room for the storage of contraband, for this clandestine item has taken the place of the mysterious "secret stair," so popular in the days of political plotting. She will come out strongly for closets, closets and yet more closets. Closets for linen, furs, jams, pots and pans, trunks, brooms, table-leaves and vacuum cleaners. And on her list is a flower room with ingress from the garden and a "mud room" beyond which rubbers, raincoats and roller-skates shall not pass!

We all know the type of plan which is drawn by the Expectant Home Builder, those carefully scaled diagrams wrought with infinite travail which take no account of thickness of walls, width of stairs or height of ceiling. How should the poor dears be expected to take account of such things? If we assume, as we will, that the divergent desires of Mr. and Mrs. have been amicably composed, which, by the way,

is one of the supreme tests of Matrimony, there comes a time when their joint efforts as draughtsmen reach a period of blank despair. The kitchen range is next the icebox, the main stair insists on landing in the middle of the guest room and the living room chimney is inconveniently near the center of the master's bed. And all these things must be avoided.

"It can't be done," they cry, "or, at least, we can't do it. We must consult an architect."

After weighty thought as to whether they ought to employ Mrs. Jones' second-cousin (whom she has never liked) or Mr. Jones' partner's nephew (for business reasons) they decide upon neither but take the matter up with Mr. Pritchett who has done some delightful houses in the neighborhood.

"We want a house," they say. "Something Colonial, big shingles, solid shutters, all the rest of it; not unlike the house you did for Mrs. Thurlow, but different, of course."

"Of course," Mr. Pritchett echoes. "And the plan?"

They hand him their confused sketches. Mr. Pritchett departs.

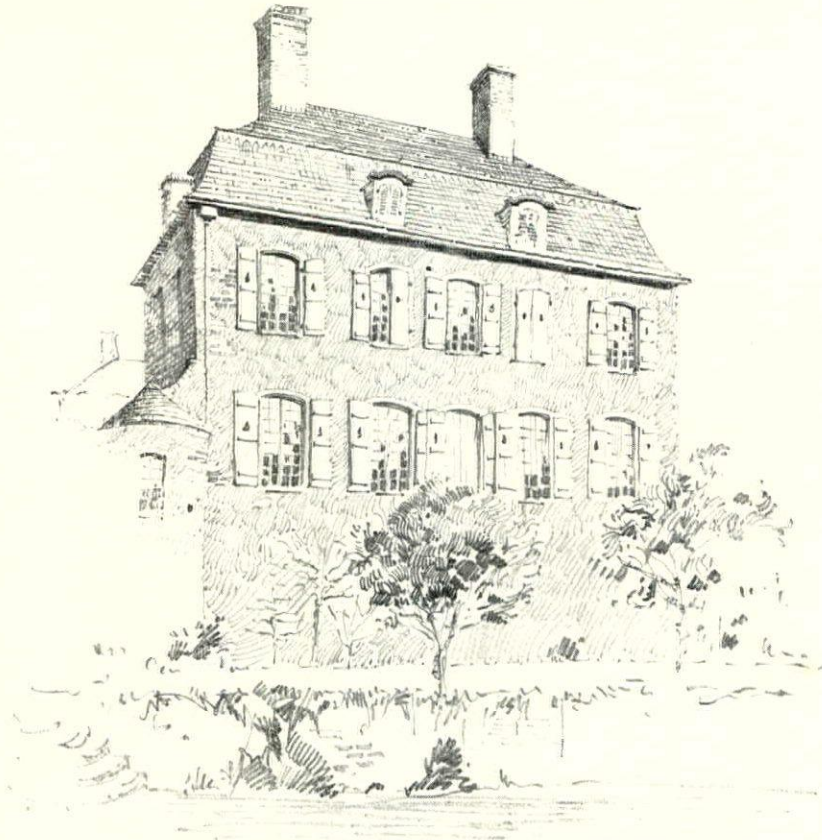
When he returns they have a joyous evening. He has devised a scheme which so brilliantly combines their hearts' desires that they are in raptures. Moreover there is a delightful little sketch of what the outside will look like, from the entrance side, with luxuriant planting all about! Mrs. Jones squeals with delight.

"You are a marvel," she cried. "You have even found a way of getting into the cellar without going through the dining room!"

"You're great, old man," says Jones.

Mr. Pritchett smiles modestly. "It is my business to be."

(Continued on page 180)



The mansard type of roof on the west wing of Château d'Ordre in Picardy obtains its smooth texture by the use of thin, crisp black slates

CONTOURS AND TEXTURES OF ROOFS

Upon the Appearance of the Roof Depends Much of the Effect

Created by the Exterior of the House

COSTEN FITZ-GIBBON

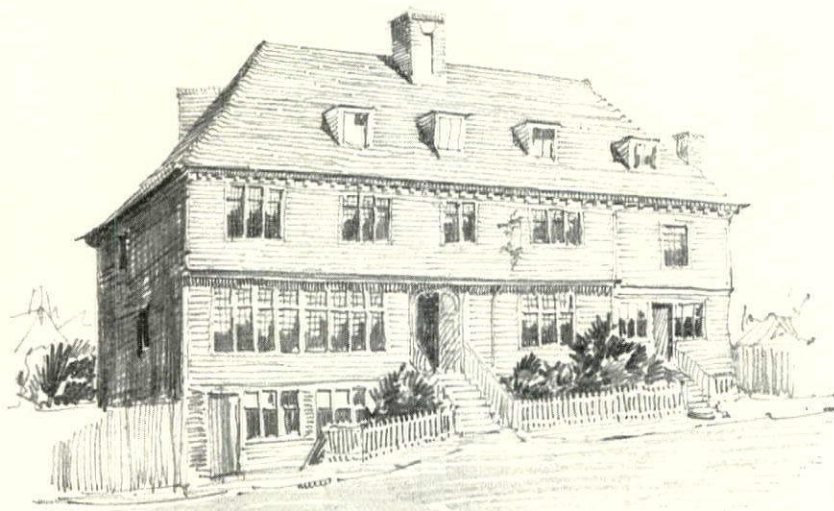
THE framing and covering of the roof together constitute a very appreciable item in the cost of building. Since roof construction, then, is such an expensive item, and unavoidably expensive, it stands to reason that any ordinarily prudent and forward-looking person will give the roof very thorough consideration not only from the actually structural point of view but also with the intent of making it perfectly satisfactory on every other ground as well, for, once a roof is on, its form is not easily changed. Indeed, it is easier to change almost any other feature of the house than it is to change the roof.

At the very outset it is well to have a clear understanding of values in the matter—just what the roof is and just what it does. Physically, it is the covering of the house and the culmination of building.

In point of appearance, it gives the final note of character to a house through the agencies of its contour, its texture and the colors in which it is finished.

Through the combination of these three agencies the roof profoundly affects the expression of the whole structure in exactly

the same way as the headgear and the manner of wearing the hair affect the expression of a person. And how much headgear and hair-dressing have to do with personal aspect we can see strikingly exemplified by comparing mediaeval or Renaissance portraits with contemporary portraits. The technique of portrait painting may have changed, but facial features have not changed. When we come to analyze the matter closely, we find that the faces of men and women in 1326 or 1526 were exactly the same as the faces of men and women in 1926, although at first glance one might assume them to be widely different. (Continued on page 142)



On this interesting house in Kent the roof contour reflects the plan of the building. The tiles and steep pitch reiterate the horizontal accent given by the courses on the walls

BRINGING BACK ARCHITECTURE

*An Experiment in Transplanting Two French Country**Houses to the American Scene*

R.W. RAMSDELL and H.D. EBERLEIN

WE Americans are incorrigible hunters of souvenirs. And not always are the things we select from abroad to bring home so mad as might at first appear.

Since we are a race of adapters, we take these strange and alien souvenirs of our travels and adjust them to our own needs and purposes. Only when we try to transplant them bodily from their native environment to our own do they seem to be at all incongruous. Acclimatize them, and they soon fit into the American scene.

For generations we have been transplanting architecture, and, on the whole, it has been successful. Each tide of returning travelers brings back memories of houses that they saw in passing or visited, and, to various degrees, these memories have crystallized themselves into some aspect of houses or rooms or gardens made here.

There are still other groups of people—those who desire eventually to build and who travel deliberately in search of suggestions. En route they glimpse a farmhouse, a manor house, a villa or a château. And they bring back active and sincere intentions to reproduce such buildings here. The process usually works this way: they are motoring along some road in Surrey or Normandy or through a hill town of Tuscany, when suddenly they come upon a house that focuses all their vague notions and desires. Out come cameras. The house is photographed from this angle and from that. Arriving home, they descend upon an architect and say, "Now that's the sort of house we want."

At this juncture you might be disposed to pity the architect. Don't! Architects do precisely this very thing every time they go abroad. Only, instead of trying to reproduce the house in every detail, they usually experiment with it until it is palatable for their American clients.

So, it may be said that the

On the heels of interest in French provincial furniture has come an interest in French provincial architecture. For over a year House & Garden has been showing the furniture. In this article it suggests how two houses from Burgundy might be adapted for American use

architecture which is brought back from abroad comes through two channels—professional transplanting by the trained architect, and amateur endeavors of discerning and desirous house-builders. But, unless the amateur is careful his house may prove to be

only an anomaly grafted on to an anachronism. Turn the snapshots over to an architect, and the house will doubtless avoid these deplorable pitfalls and become a creation worthy of its antecedents.

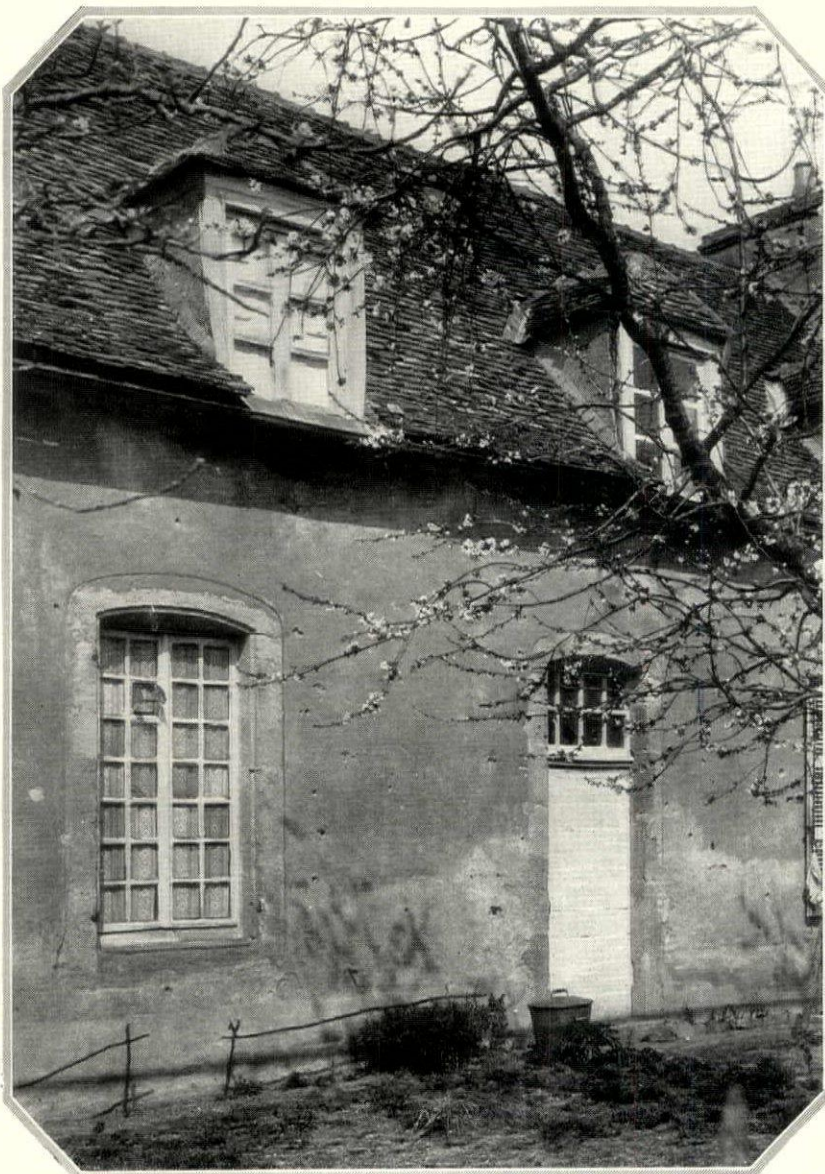
This is what we have done on these pages. We have taken photographs of two French farmhouses, and have adapted them to the requirements of an American suburb or countryside.

Both houses are in Burgundy. One is the Château de la Prée, a gentleman's country house at Chissey-en-Morvan in the Côte d'Or. The other is a farmhouse not far from Antun. Both are examples of provincial French domestic architecture of the 17th and 18th Centuries.

No originality can be claimed for the adaptations. These two instances are chosen

to show how readily adaptable are such sources of inspiration to the fulfillment of current American requirements, how easily these models may be made to supply a fresh source of domestic architectural interest that can be assimilated without introducing an element affectedly exotic or far-fetched and impractical. Wherever possible, even the chief features of the original plan, where they were known, have been retained in the adaptation, as well as the characteristics of external style and composition.

The farmhouse near Antun, which is shown first, has an exterior of tawny colored stucco. All the exterior woodwork is white. The windows have cambered heads and the reveal of the lintel is splayed so that the head of the actual opening is straight. About the inner edge of the architrave is a rebate, so that when the shutters are closed



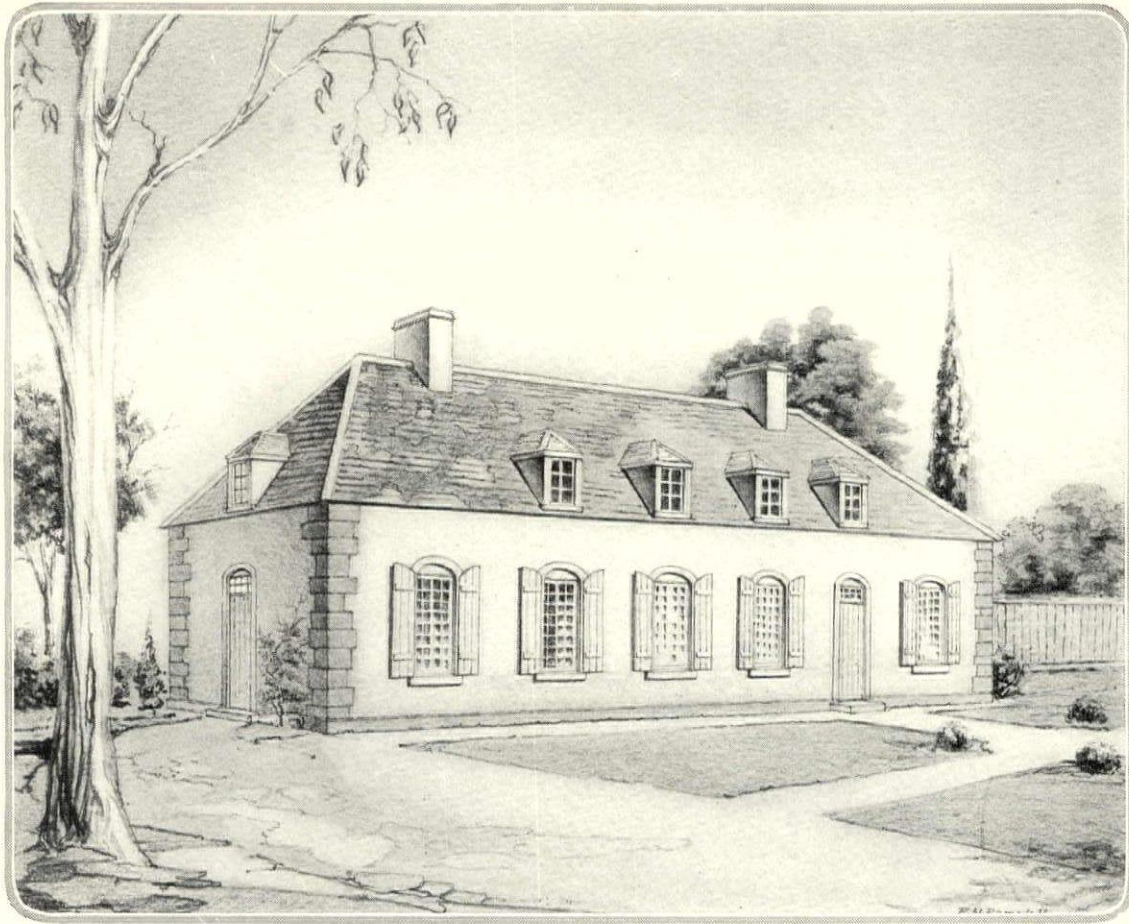
The windows and doors are distinctive features of the farmhouse near Antun—wooden casements, transom over the entrance door and shutters that close flush with the wall



(Above) The garden side of the farmhouse near Autun. Although in a state of rural decay, it has distinct possibilities for reproduction. In the adapted design the outside stairs have been replaced by a service door

(Below) The courtyard side of the Château de la Prée. A paved terrace runs along the front of the building. At each side are long wings with turrets at the juncture where these wings and the main body of the house meet





they fit into it and their outer surface is flush with the surface of the wall. This feature occurs also in the other house, and has been retained in both adaptations.

The roof of the farmhouse is covered with small, orange red tiles.

At one end of the building is a stone lean-to and an outside stairs leading up to the second story. In the provincial French fashion, this second story is used for the storage of hay.

About the plan of this house nothing is known; the exterior alone could be examined.

In the adaptation, the plan calls for an entrance hall at one side, a coat room and lavatory, study, large living room and kitchen. The living room is amply large, so that meals can be conveniently eaten at the end nearest the kitchen in front of the fireplace. Thus a separate dining room is dispensed with.

The stairs, closed off from the living room by paneled doors, are of easy ascent—risers six inches, treads twelve.

Since the second floor has ample head-room, there are provided three bed chambers and a bath for the family and a servant's bedroom and bath. A stairway from the kitchen goes down to the cellar.

The exterior has been kept pretty much as it was in the

The farmhouse adapted to an American location. The entrance is differently located from the original, the windows are of the same type and more dormers are added

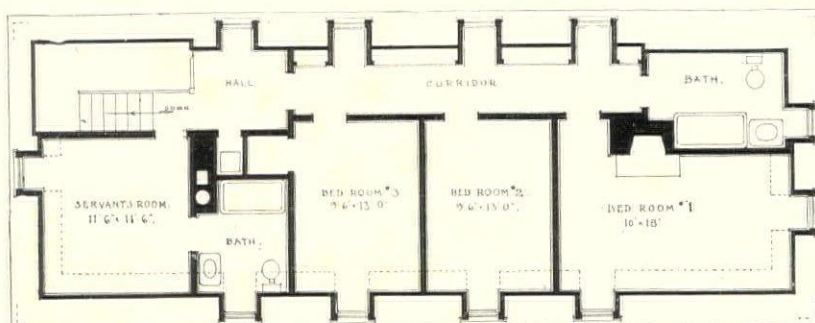
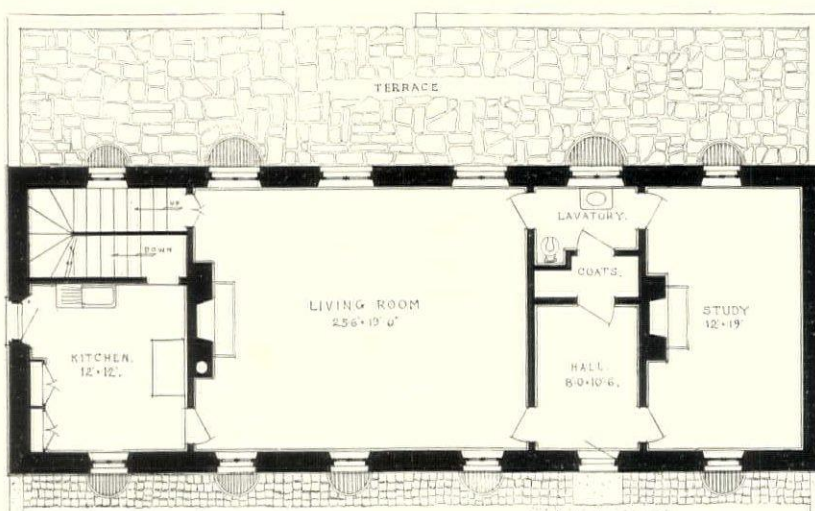
A large living room occupies the middle of the first floor and serves also for dining room. Paneled doors close in the stairs. The second floor affords ample bedrooms

original save that the lean-to and outside stairs were not used, but a service door is located at the same place. The stucco walls are kept, and the quoins at the corners are of irregular sizes and their faces are flush with the surface of the walls. Another dormer has been added to the front façade, three on the rear, and two on one end and one on the other, so that the rooms of the second story are well lighted and ventilated.

A house of this size would be ample for a small family—man, wife and child and one servant, with an extra chamber for a guest. Because of the simplicity of its lines, it would fit well on a suburban street that has Colonial type houses; especially well would it appear on a small country place.

The second house, the Château de la Prée, has an exterior of smooth stucco painted salmon pink. Its shutters are light green and the casements are white. The original roof covering consisted of thin little tiles of a mellow orange red color, with a pleasant texture due to the small size of the units and the natural irregularities caused by warpings and twistings in the process of firing. This old roofing may be seen on the two flanking turrets.

The entrance is by way of





The turret-side of the Château de la Prée, showing the two wings. In the adaptation the chimneys are located differently but the main exterior features are retained

the west front through a graveled courtyard about which are ranged the poultry houses, stables and the other customary dependencies. The east front overlooks the garden. Communication between the entrance court and the garden is by way of the covered passage which cuts through the line of the south wing.

The two turrets appear to have been an added architectural gesture, put on after the original house was built; however they harmonize with the general scheme and we have turned them to a good purpose in the adaptation.

Inside, facing the entrance court, the middle portion of the house is occupied by a square paneled room that serves as both entrance hall and dining room. To the left of it, on entering, is the kitchen, with a window and door opening on the entrance court; to the right is another square room, used as either a bedroom or a study. The whole east front of the house between the two turrets, is occupied by a long salon or living room which corresponds in extent to the three rooms already mentioned that take up the main



Through the south wing is this covered opening which affords passage between the courtyard and the garden. It has been used in the adaptation for the same purpose

portion of the west front. The rest of the interior plan of the original is unknown.

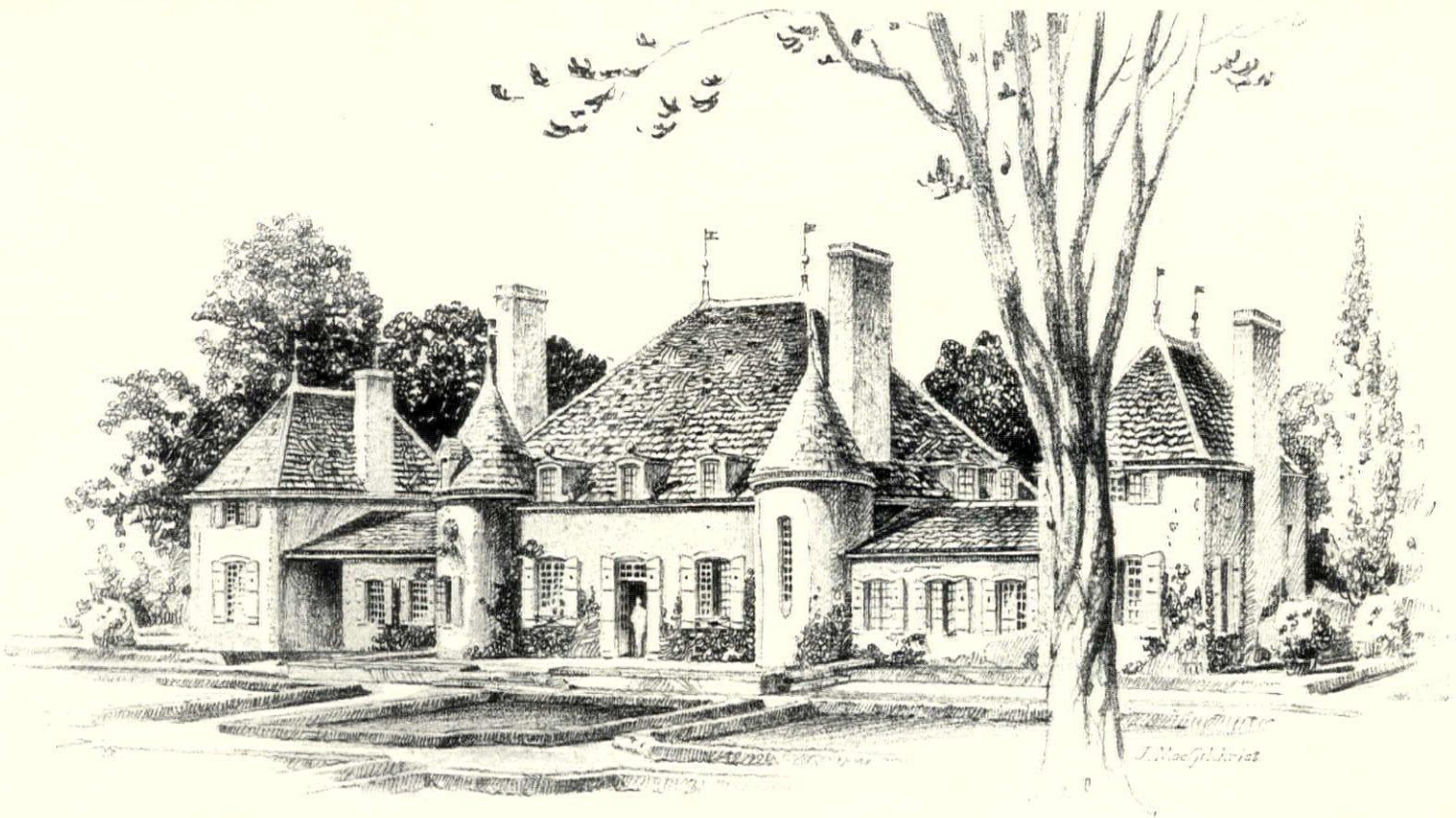
In the adaptation, as will be seen by the first floor plan, the general arrangement of the main body of the house has been retained. The dining room, kitchen and living room remain substantially as they were. The room to the south of the dining room has been converted into an entrance hall, coat room and lavatory. Pantry and

larder have been provided for the kitchen. In the south turret is the master's bathroom. To the south of this is the master's bedroom with a private door opening into the entrance courtyard. Beyond this is the roofed passage giving communication between the entrance court and the garden. Beyond this, again, is the garage.

The north turret accommodates the stairway. One stair goes down to the cellar, but the only occasion the servants have to use this stair is to go down to the boiler. Entrance to the cellar is also by way of the outside stair and area on the west side. The larder has room for the refrigerator and food supplies. The other stair ascends to the upper floor. Both stairs are closed in by paneled doors, in the manner of Picardy. This passage is lighted by a transom high up in the north wall, above the roof of the north wing.

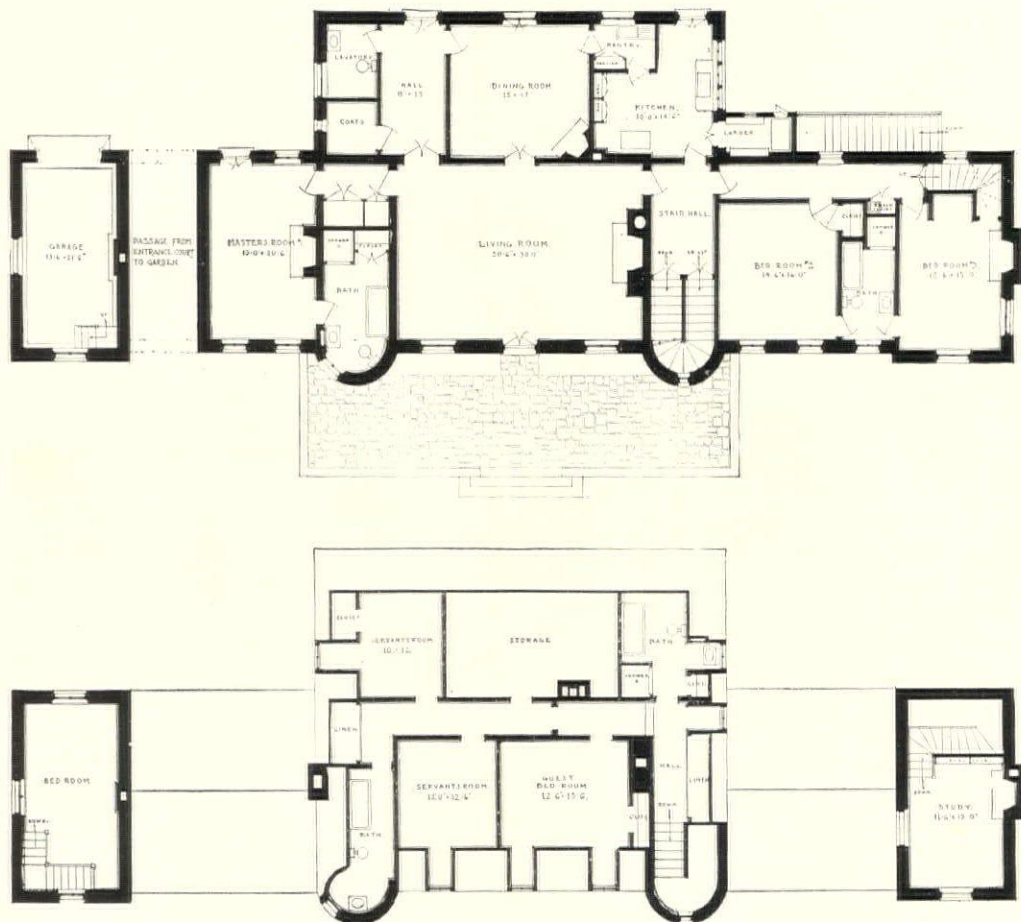
The north wing contains two family bedrooms and a bath. Above the farthest bedroom, and reached by a private stair at the end of the passage, is the study which

(Continued on page 140)



Because they serve a useful purpose, as well as being part of the chateau as found, the turrets have been retained. Very few changes have been made on this garden façade save that the end building of the south wing is used for a garage

The layout of the rooms is such that the north wing can be closed if desirable. The family might live on the first floor and the rooms above be saved for guests. The study in the upper part of the north wing tower enjoys isolation



GETTING YOURSELF INTO YOUR HOUSE

Personal and Distinctive Rooms Are Often Created by Disregarding

What We Hear To Be the Latest Taste

THAT a room should express the personality of its owner is one of the first commandments in the decorator's decalogue. Yet in reality it is the one most often broken.

Offenses against the laws of proportion, arrangement, and appropriateness are becoming more and more rare. Everywhere one finds rooms without a flaw in these respects. The furniture is charming and comfortable. The lights are pleasantly arranged for reading or for conversation. Colors of walls, curtains, and coverings make subtle harmonies. Fires cast cheerful warmth about their nearby sofas and chairs. Shelves of books lend an air of restfulness. And yet the complete rooms cast a faint chill over one. They have the same air of impersonality that one finds in hotel lounges and bedrooms.

One looks in vain for traces of the owner's personality. A well loved book, a print that is in the room because it makes the owner happy to look at it, a bit of brocade that recalls to its owner an April morning in Venice, a shabby but particularly comfortable armchair that for years has been part of its owner's daily life—these things give a human touch to a room that things finer but more expensive have not power to.

A room can never have too much of its owner in it. The more one fills one's rooms with objects chosen because one really likes them, the more the background they form will help one to express one's own personality.

EACH of us has, whether we know it or not, a definite personality. None of us are absolutely stock figures, cut from the same mold, with absolutely similar likes and dislikes. We all have our little peculiarities. It is these that our houses should express. For only when this is done do houses become living things. Only then do they have a definite personality that even the casual visitor can sense and respond to.

And that response casts a glamor over everything. Everyone recalls dinners where, in spite of perfections in service and setting, the hours dragged. One longed ardently for the moment when one could decently be off. And yet one was really fond of the host.

On the other hand everyone remembers other dinners—no more perfect—where the hours had wings.

There is a little house in London where dinner was always an enchantment. Once one was at the dinner table, the fog outside seemed far away. The oak settles from country inns, the gate-leg table with its load of Georgian silver and Waterford glass, the pink walls crowded with portraits of men, women and horses caught one in its meshes—lifted one out of one's self. And people whom one had met time after time without their making any definite impression suddenly became wits.

Again there is a country house not far from New York where

one breakfasts with one's hostess in her own morning room. Here, surrounded by the bibelots, the flowers, the furniture that she has collected because they actually express her, breakfasting is lifted from a somber, hurried occurrence to the fitting beginning of a delightful day.

Both of these people had perfectly expressed in their rooms their particular personality. Either of them in any other setting would have lost something. Often one finds people definitely ill at ease because their background does not express them personally. One recalls the story of the man who lived his life in a welter of needlework parrots and chintz easy chairs when his real background should have suggested a 13th Century monastery.

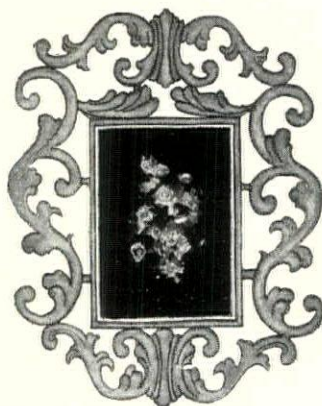
HERE in America we are too often swayed by what we are told is fashionable or what we see in magazines or in other people's houses. We do not cultivate a sufficiently definite taste of our own. Otherwise one would not find such absurdities as the woman with a horse morning room. She barely knew what a horse was but she had heard that they were the newest thing in decoration—so she filled her room with prints and paintings of them. The result was much more a setting for a Georgian squire than the woman to whom it belonged.

Sometimes I think it is because we, in America, are a little afraid of ourselves, or of what people will say. We pass by the thing we really love because we debate whether or not it would be good taste. We cling to bare paneled walls when we long for toile ones covered with pictures. We are sure that the first cannot be taken exception to but we are doubtful about the other. With us, except for a select few, good taste is a new adventure. We bow to the canons of authoritative good taste and distrust our own personal likes and dislikes. For we are not yet long enough out of the woods of The Memento-Ladened Era to be sure we know our way once we leave the well defined Highway of Good Taste.

As a result our rooms tend to become stereotyped and therefore impersonal. In England one rarely encounters an impersonal room. The furnishings of a room are there because the owner actually loves them. I have seen a sitting room in a 12th Century priory filled with Sargent watercolors and Queen Anne needlepoint. It was delightful. I have seen a shabby red morocco armchair in a library with carving by Grinling Gibbons—and it added to rather than detracted from the room.

Put about your rooms the things you actually love—even if some of them are terrors. Your room will gain much more than it loses by their addition. Put Grandma's white rocking chair in your sitting room if it gives you pleasure to have it about. You will enjoy your room if it gives you pleasure to have it there than if you put a signed chair by Croissant in its place.

FRANK DUFREY

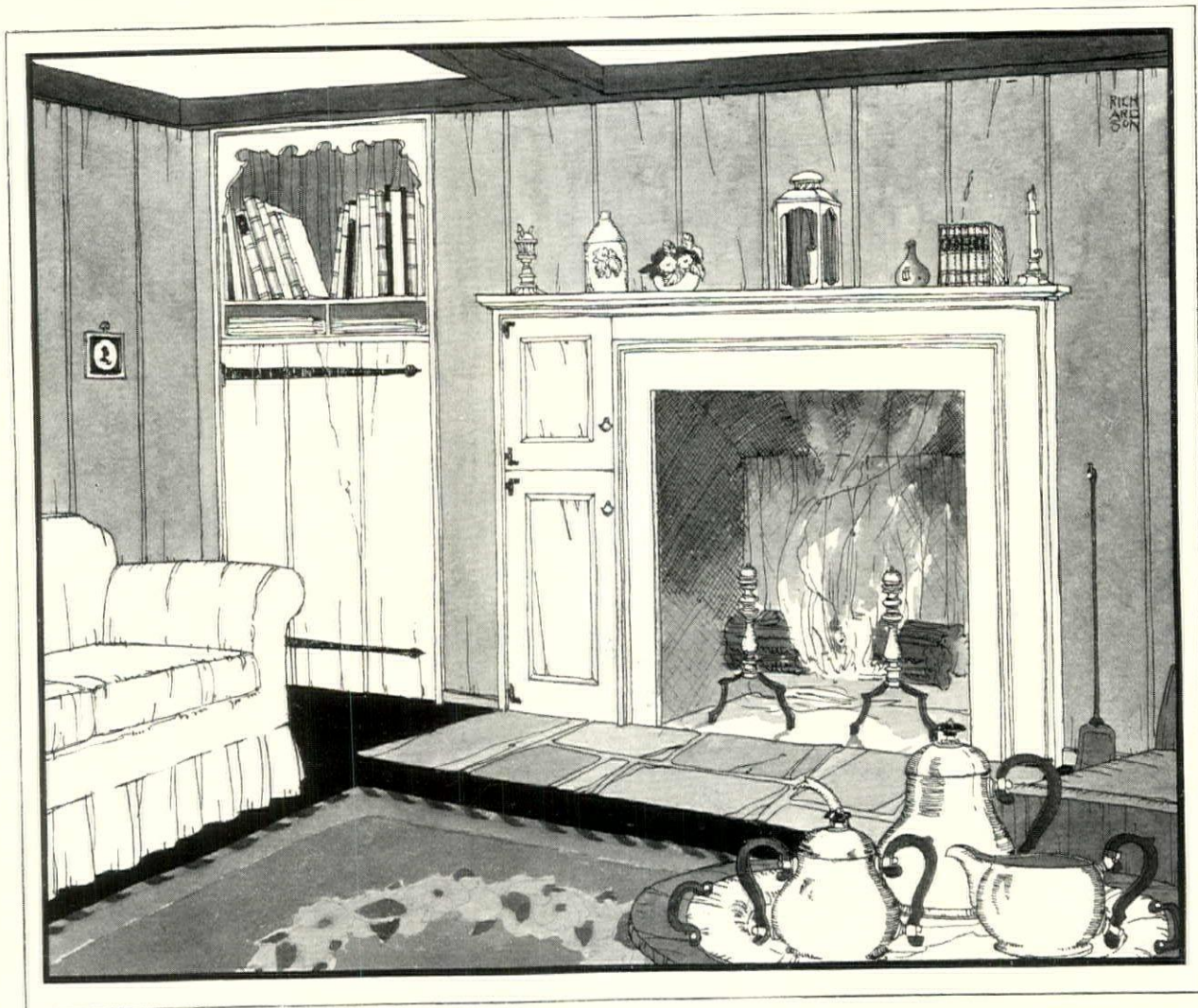




Chalon

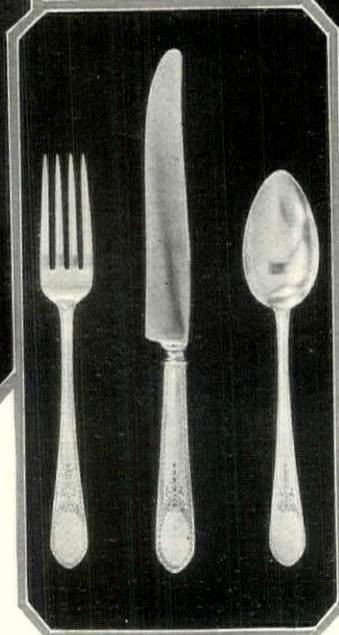
SAILOR'S SNUG HARBOR

So great is the interest in nautical decoration that almost any collector of such things can create, as was done here, a charming sailor's snug harbor of ships that never went to sea and sailors that never felt the salt spray, but are none-the-less decorative and amusing



The flat silver shown above and in a more detailed form at the right is ornamented with a delicate engraved design of flowers and beading. These pieces are available in both a platinum and bright finish. Silver from Rogers, Lunt and Bowden. Decorations by Lord & Taylor

Graceful shapes and a notable absence of ornament are features of the silver designs of early America. For a living room of rugged simplicity, a tea set of the type sketched above is suggested. The quaint shapes of this pattern are particularly pleasing. Courtesy of Gorham



Above is an after dinner coffee service suitable for the more sophisticated type of Colonial interior. Tall and slender, with graceful fluted sides, the pieces are given additional distinction by an ornamental curved and scalloped edge. Shown by courtesy of Black Starr and Frost

MODERN
SILVER IN
OLD
DESIGNS



The sketch at the left shows a maple corner cupboard lined with a star-spangled wall paper. On the shelves is a collection of old china and glass as well as several pieces of modern silver in early American designs. Silver from Wallace



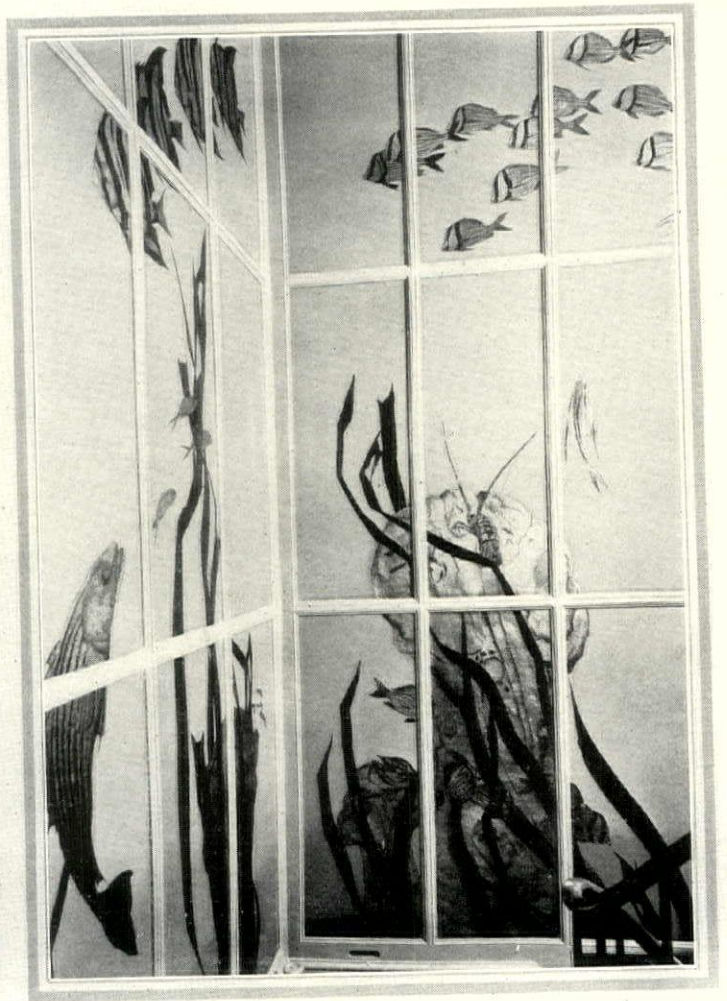
Above is an excellent modern copy of an original design by Jacob Hurd. This is a fine example of the first shape in which teapots were made in silver. These reproductions were made by the International Silver Co.

In the center of the page is a modern water pitcher after a model by Paul Revere. Its quaint shape and absence of decoration are characteristic of early American designs. From Black Starr & Frost



Designed by Paul Revere, this graceful teapot and stand with fluted sides and delicate engraving is adaptable to early Colonial decoration as well as to the schemes of later eras. International Silver Company

A design that suggests the fine hospitality of Colonial days is shown at the left. Here is a pleasing plainness combined with distinguished lines and the characteristic pineapple finial. The Towle Co.



PAINTED FISH ON A PAINTED SEA

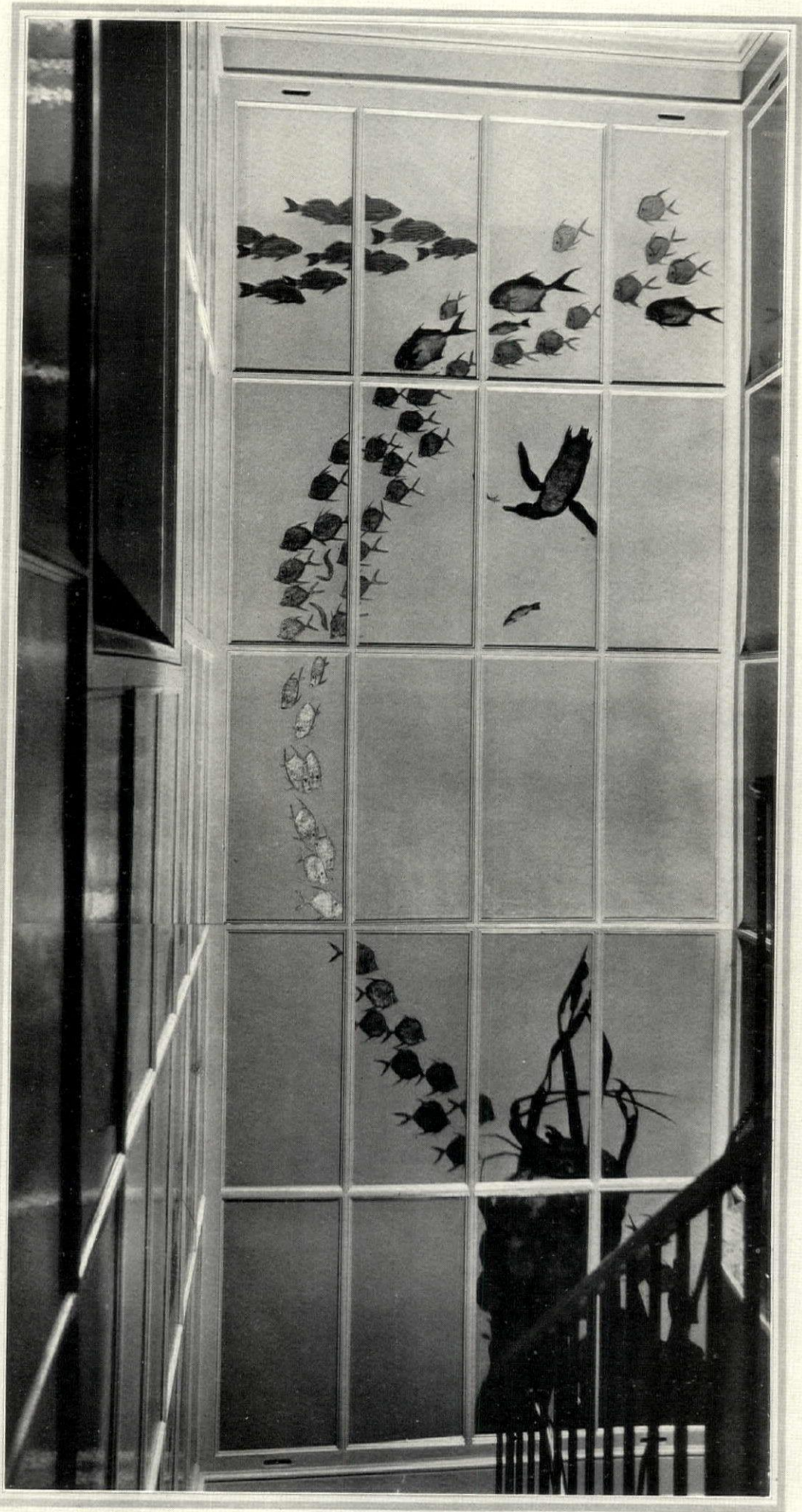
BIRDS of gay plumage, flowers, fruit and foliage have been so universally employed as motifs for polychrome decoration, and with such endless diversity and success, that they have almost wholly monopolized the field for themselves everywhere save in the Orient. There both the Chinese and the Japanese for centuries past have recognized the grace of form and beauty of color displayed by sundry sorts of fish and have accorded them an appropriate place in their repertoire of ornament.

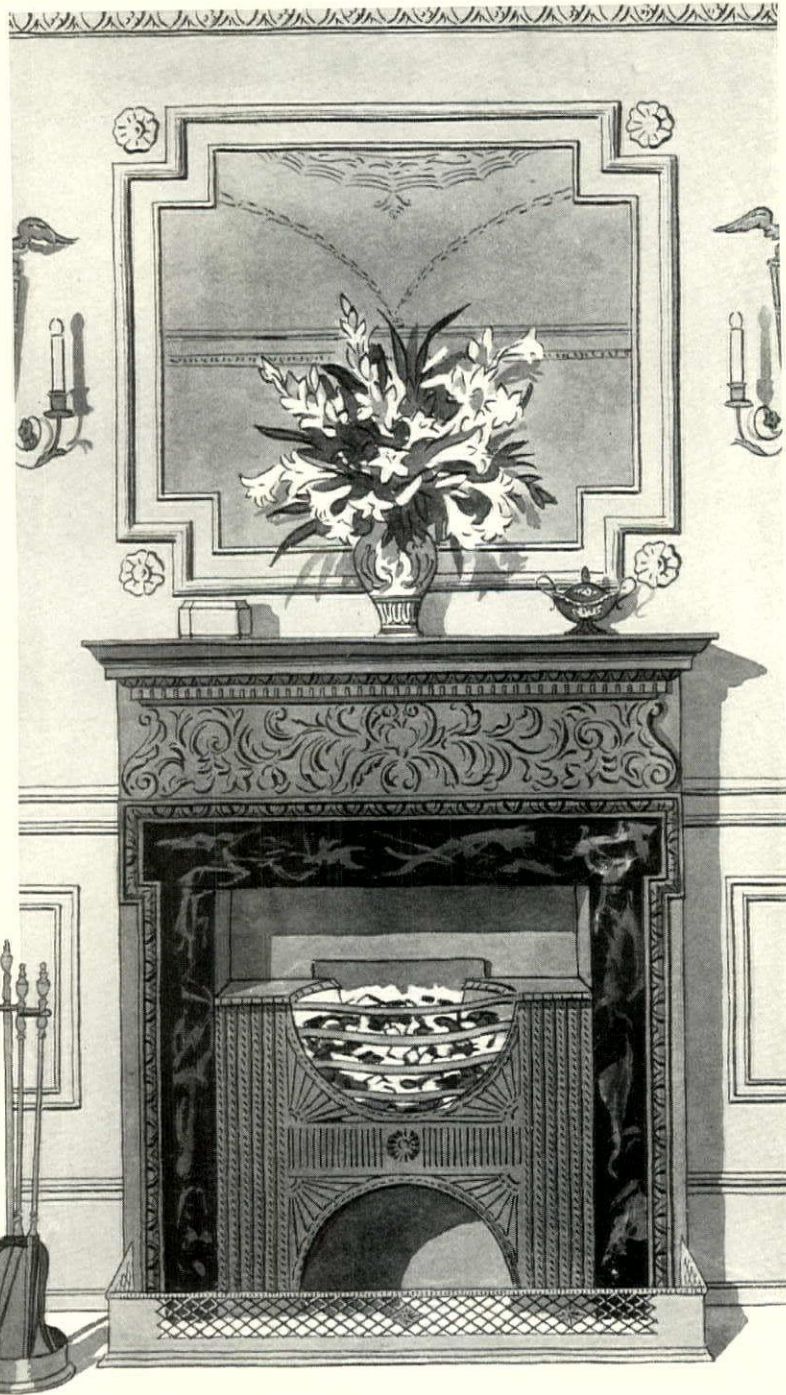
In the mural decorations recently painted by Austin Purves, Jr., for the Long Island country house of Otto Kahn, the use of fish, therefore, as the chief motifs in the scheme for the glass walls of the approach to an indoor swimming pool has both the interest of color and the glamour obtained by comparative novelty.

This swimming pool approach consists of a stairway of two flights enclosed within walls made of glass panels through which light penetrates from the outside. These panels, three feet high by a foot and an half wide, are set in muntins painted a warm gray-blue. The concrete steps are also painted the same color; the spindles and handrail of the balustrade are black.

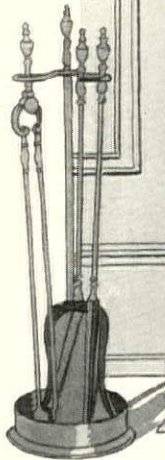
On the exposed side the panels show a mat surface; (Continued on page 132)

This unique decorative scheme was erected by Austin Purves, Jr., for the Long Island house of Otto Kahn. It is the approach to the indoor swimming pool. A stairway of two flights has been encased with glass panels, on the reverse of which bright hued fish are painted. As one descends the stairs, the finny denizens take on the character of those in deep water



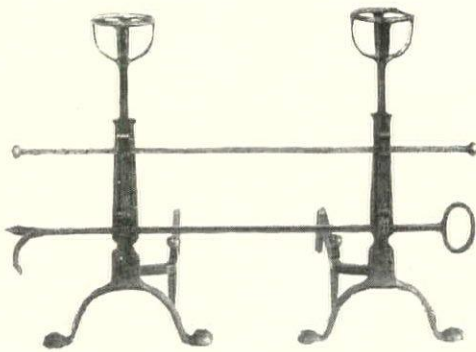


A variation of the brass Cape Cod fire lighter is the Half Moon lighter shown above. This is of cast iron in black finish. Courtesy of R. C. Heather



Sketched in the fireplace at the left is an interesting hob grate notable for its decorative semi-circular type front. It is of black iron with half polished bars. Georgian in type, also, are the fire tools with brass tops

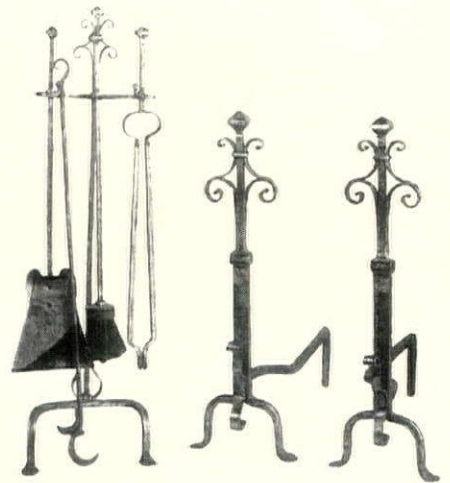
FIREPLACE EQUIPMENT



A large Tudor type of fireplace requires sturdy andirons of the kind photographed above. Of wrought iron in old steel finish. H. W. Covert



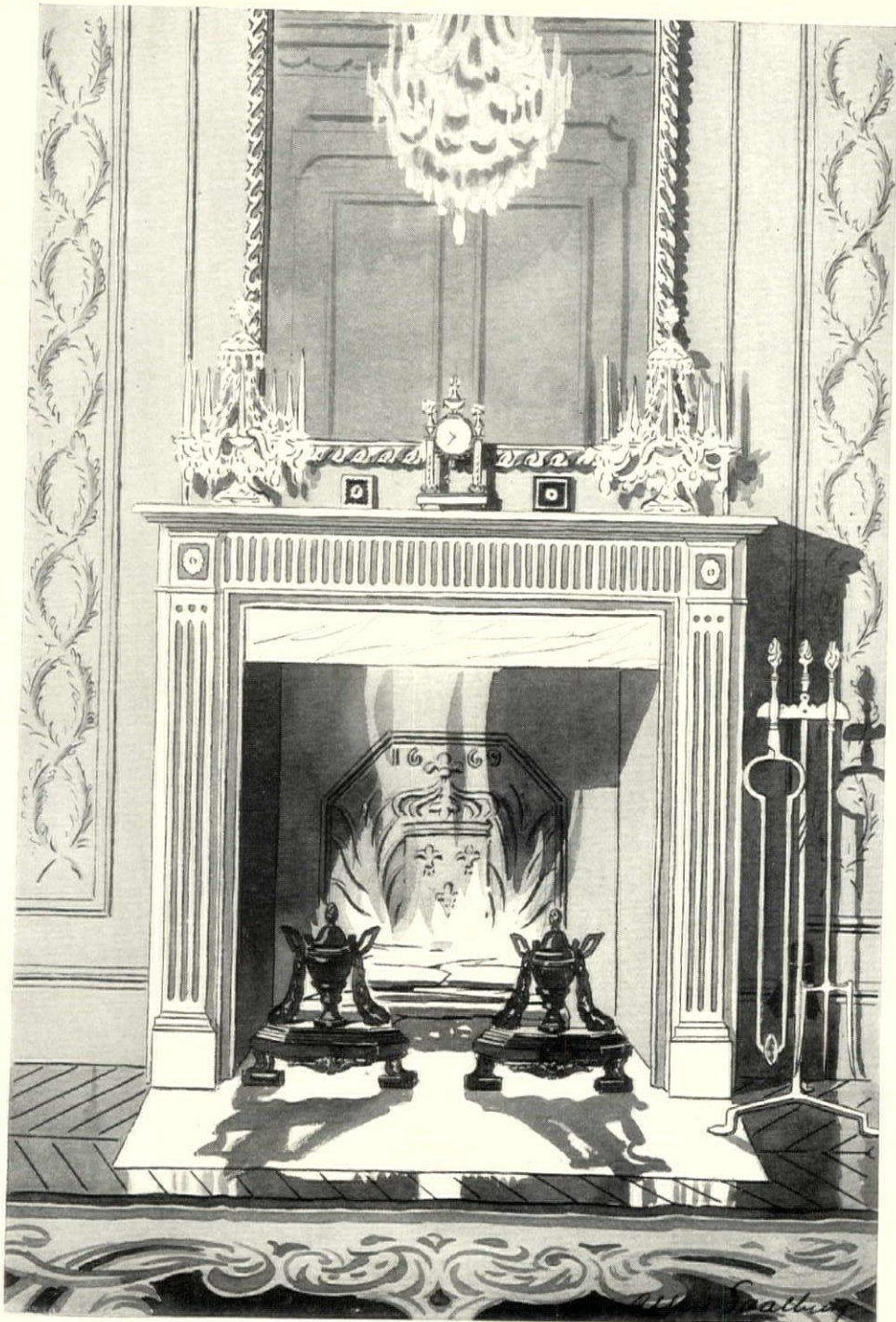
At the right is a reproduction of an interesting Franklin stove. On the doors is a design of sun rays, stars and leaves. From Todhunter



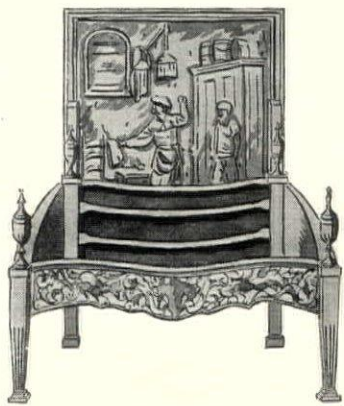
Above are wrought iron andirons and fire tools in gray iron finish suitable for an early English or Italian type of fireplace. The andirons measure twenty-eight inches high. From R. C. Heather



A useful hearth accessory is photographed above. These Italian bellows are covered in dark brown, hand carved leather. From the H. W. Covert Co.



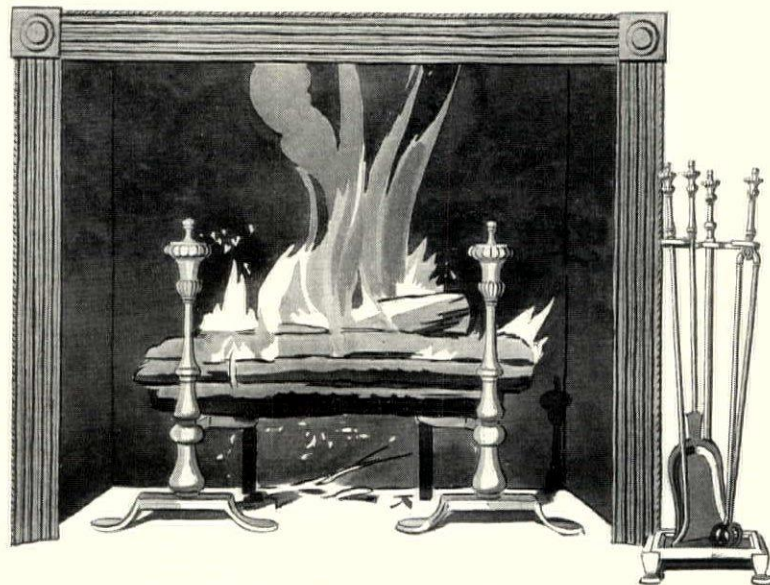
The handle of the hemp hearth brush shown above comes in a variety of pleasing colors. The brush measures fifteen inches long. From H. W. Covert



This dog grate has brass fluted posts and urns, and an engraved design on the apron. The fire-back depicts a carpenter's shop

At the right are unusual andirons suitable for a Georgian interior. They are in silver finish. Courtesy of Wm. H. Jackson

In the fireplace sketched above is a pair of small brass andirons in a graceful urn and swag design. The decorative cast-iron fireback is a copy of an early French original. From Arthur Todhunter



For a small fireplace comes the urn-shaped grate above. Todhunter. When no chimney exists, realistic-looking electric coals may be used in it. Berry's Electric Ltd.

INCINERATION FOR THE HOME

A Comparison Between Old and New Methods of Waste Disposal

ETHEL R. PEYSER

THE cellar, which has for so long maintained a unique aloofness, is now suffering a social invasion. With the advent of the dustless, noiseless, cleanly, coalless oil burning furnace, it becomes a livable and not a shun-able place. In fact, its day of privacy is over. It is being reborn into a play room, billiard room—a recreational room.

This is aided and abetted first by screening off the furnace and its adjuncts from the rest of the cellar by some sort of partition, and next by painting and decorating the remaining space in a simple manner. When the cellar walls are very rough the use of wall boarding to conceal them is sometimes advisable.

However, with the advent of the furnaces whose habits are so cleanly, there comes a problem: What can you do with old papers and rubbish, which you heretofore burned up in them with ease and dispatch? Or have you been accustomed to allow this waste matter to stand around in dark corners?

THE RUBBISH PERIL

We ask this second question because, after some research into the subject of waste and its disposal, we have found that 60% or more of the fires in America are caused by careless disposal of rubbish which catches fire in many ways. This may not sound dreadful to you, but glimpse the next facts: In 1924 (and it is worse this year) in the United States, which are considered the most efficient of countries, 41 people were burned to death every 24 hours and 47 were injured by fire in the same period of time! The fire losses in the U.S.A. are \$60,000 an hour every day in the year, or \$1,044 a minute. In 1924 the total loss by fire was \$548,810,639 and this year it is approaching \$700,000,000. This means that the loss amounts per capita to \$4.75, while in Europe the fire loss is never much higher than from 25c to 50c per capita per year, and they haven't our new methods and wide-spread use of machinery! Furthermore, the toll of death is chiefly among women and children. Joseph F. Connery, Fire Commissioner of Chicago, says: "Experience in this city has shown that about 60% of the fire loss is due to rubbish, papers, etc., being stored in attics, basements, stairways, and other out-of-the-way places, and it is our recommendation that every household should provide a receptacle

in which this waste material can be stored, and in which it can be safely burned from time to time."

In view, then, of the foregoing, it is wise to take thought and see what is the best and safest method to counteract such hazardous conditions.

Average disposal methods have very decided faults. The garbage pail is most unsanitary. It acts as a breeder for numberless germs of many kinds which are transplanted by flies and insects. Cats and dogs pry into its contents and spill it over the ground. In the winter when heavy snows are on the ground the proper collection of garbage is often delayed for days, and as a result the can gets filled to the brim with a nauseous, foul-smelling, germ-breeding mass.

Home incinerators have been devised to solve the problem of efficient, sanitary and cleanly disposal of waste products. They are receptacles into which all sorts of rubbish are cast to be consumed into a clean ash. Incinerators are made in two main styles of which there are many varieties. One type is small and compact and is either portable or built into the wall, the whole system being contained in one unit. The other type has the incinerator proper in the cellar with chutes connecting the rooms of the house to it so that the rubbish is merely thrown into the chute and from there is carried by gravity directly to the incinerator. The portable incinerator is constructed so that it can be used for a period in one place and then, with very little difficulty, transported and set in some other location. This variety is ideal where the home is not owned by its occupants or where there is a possibility of the house being sold and the occupants moving elsewhere. A more permanent type is made to be built into the wall of the room where it is most necessary. Rubbish is placed directly in this incinerator and for a small house it is very practical as it does not occasion the construction of chutes in the walls.

MATERIALS AND OPERATIONS

Incinerators are commonly built of sheet steel or galvanized iron adequately insulated with some non-conductor to prevent heat radiation. Some makes utilize illuminating gas to aid in drying out and burning the contents. Others burn merely by the combustion of the materials contained. In these incinerators the match is applied to the dryer portions of rubbish and the heat

from this dries out and starts the damp waste burning.

Every incinerator is so made that air circulation, to a certain extent, dries wet or damp waste. Many have reburning chambers to completely consume the products of combustion, while a few others are constructed so that ventilation through the casing insures enough dryness without a reburning chamber. Unless the products of combustion are burned, the incinerator will give off foul odors and thick black smoke.

An interesting arrangement which has lately been placed on the market combines an incinerator with a water heater. Its possibilities are well worth looking into.

Nearly all incinerators can be easily connected with the kitchen or boiler flue in the cellar without in the least impairing the flue's efficiency. The chute type and the type which can be installed directly in the wall may be so connected. The chute type can be built in homes which are being remodeled as well as in homes which are being constructed. The wall type can be installed with very little work in almost any kitchen. Portable incinerators range in size from 15 x 15 inches upward, the size depending upon the amount of waste which must be accommodated at one time.

Incinerators hold from ½ to hundreds of bushels of refuse. For the ordinary home a 1 to 3 bushel container would seem to be ample. The cost is from \$65 up—generally speaking, from \$75 up, depending on size. Perhaps from 2¾ to 3 bushels is the wisest capacity on which to depend.

INDIVIDUAL VARIATIONS

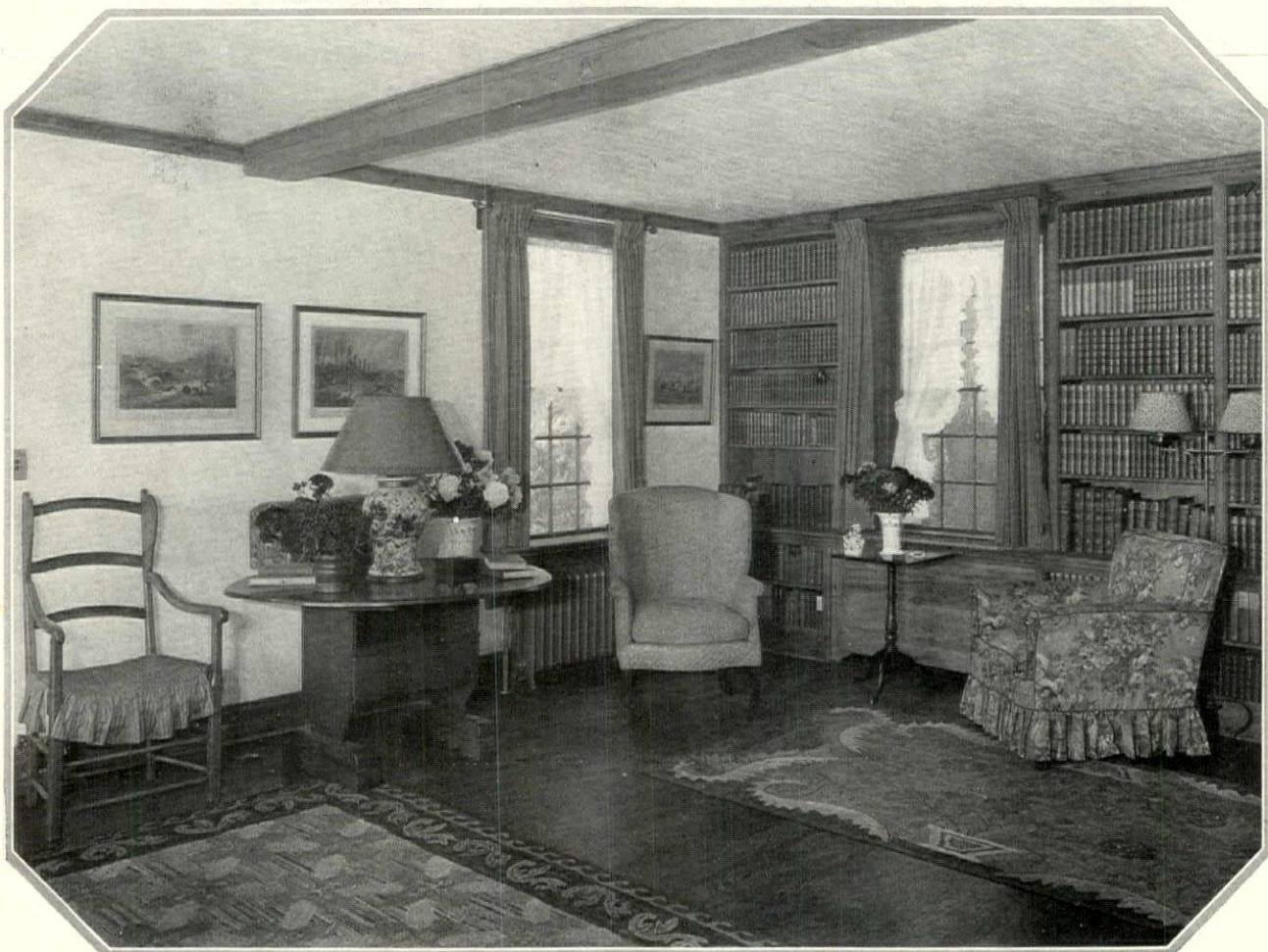
Every make of incinerator has some exclusive feature of its own which is pointed out to a prospective purchaser. Some have large openings into which quantities of rubbish may be deposited. Others have large doors placed below the regularly used openings to accommodate large quantities. Some incinerators make a point of burning refuse from the top of the pile rather than from the bottom. Some have automatic emptying devices which drop the ashes into a pan suitable for easy removal. The chief thing to make certain of when buying an incinerator is, however, that all waste be completely consumed and that all that is given off through the chimney is a faint bluish haze. If black smoke issues forth
(Continued on page 180)

A LITTLE PORTFOLIO OF GOOD INTERIORS



Duryea

This charming fireplace with its decorative mantel ornaments and distinguished furniture group is in a small boudoir in the residence of Mrs. George Brewster at Oyster Bay, L. I. The paneled walls are painted pale apricot and the carpet is gray-green. On the small overstuffed chairs are slip covers of glazed chintz in a colorful design. Diane Tote and Marian Hall, decorators



On this page are two views of a living room furnished in the early American manner. It is in the residence of Mrs. C. J. Schmidlapp, Mill Neck, L. I. Diane Tate and Marian Hall were the decorators

Particularly effective in combination with the old maple furniture are the green and yellow striped curtains, the dark blue quilted chair coverings and the glazed chintz carrying copper, yellow and green



This room has paneled walls grained walnut color. English furniture, copper colored curtains and a tête de nègre rug complete a dignified scheme. In the home of A. A. Blaicher, South Orange, N. J.

The dining room in the residence of Albert Mossheim, South Orange, N. J., has grained paneled walls, walnut furniture, colorful linen curtains and a green carpet. J. C. Demarest, decorator of both rooms





McKillop

"Cock Shooting" which was engraved by T. Sutherland after Alken's picture and published in 1817 by Thomas Palfer. This and the other illustrations are reproduced by courtesy of Kennedy & Co.

HENRY ALKEN: COURT-PAINTER TO NIMROD

The Sporting Prints by Alken Form a Collectable

Group for Lovers of the Hunt

GARDNER TEALL

IN Hazlitt's delightful essay, "Merry England," we read, "What a cheerful sound is that of the hunters, issuing from the autumnal wood and sweeping over hill and dale!

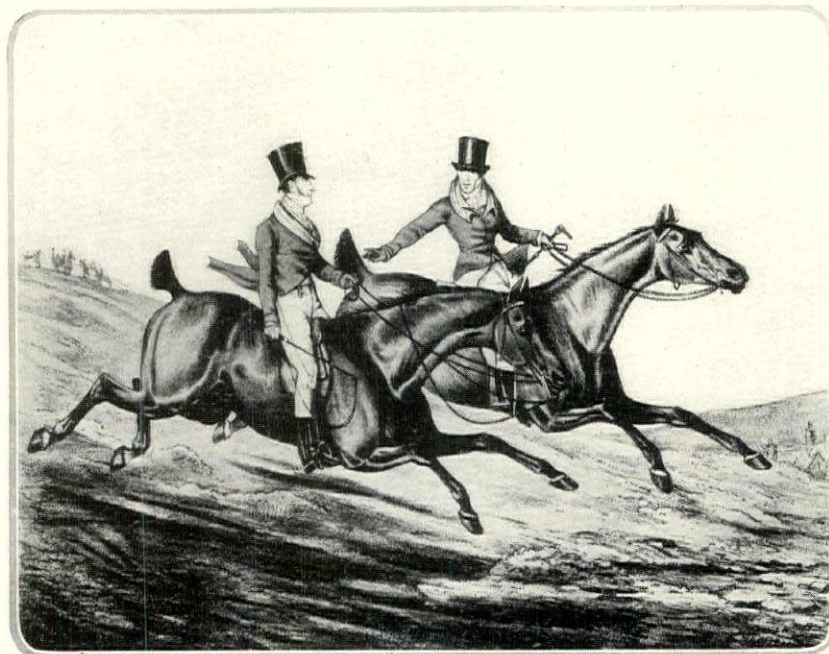
—a cry more tunable
Was never haloo'd to by hound or horn.

What sparkling richness in the scarlet coats of the riders, what a glittering confusion in the pack, what spirit in the horses, what eagerness in followers on foot, as they disperse over the plain, or force their way over hedge and ditch! Surely, the colored prints and pictures of these, hung up in gentlemen's halls and village ale-houses, however humble as works of art, have more life and health and spirit in them, and mark the pith and nerve of the national character more creditably than the mawkish, sentimental, affected designs of Theseus and Pirithous, and Æneas and

Dido, pasted on foreign *salons à manger*, and the interior of country houses. If our tastes are not epic, nor our pretensions lofty, they are simple and our own; and we may possibly enjoy our natural sports, and the rude remembrances of them, with the truer relish on this account, that they are suited to us and we to them."

I have often wondered why we Nature-loving, sports-loving Americans have given so little attention to the color prints of hunting scenes by that admirable artist, Henry Alken, who worked in the earlier part of the 19th Century, prints which are by no means "humble as works of art," but which are of great beauty, as well as replete with lively interest. They have not, as yet, disappeared from the market, although discriminating collectors in this country are no longer neglecting them.

Long ago John Wilson, writing under his "Christopher North" pseudonym, waxed enthusiastic about Alken's prints in an article which appeared in *Blackwood's Magazine* as early as 1824. There, commenting on Cruikshank's failure (Continued on page 120)



Alken gave his pictures delightful titles. This is called, "Some of the Right Sort Doing The Thing Well." It was published in 1822

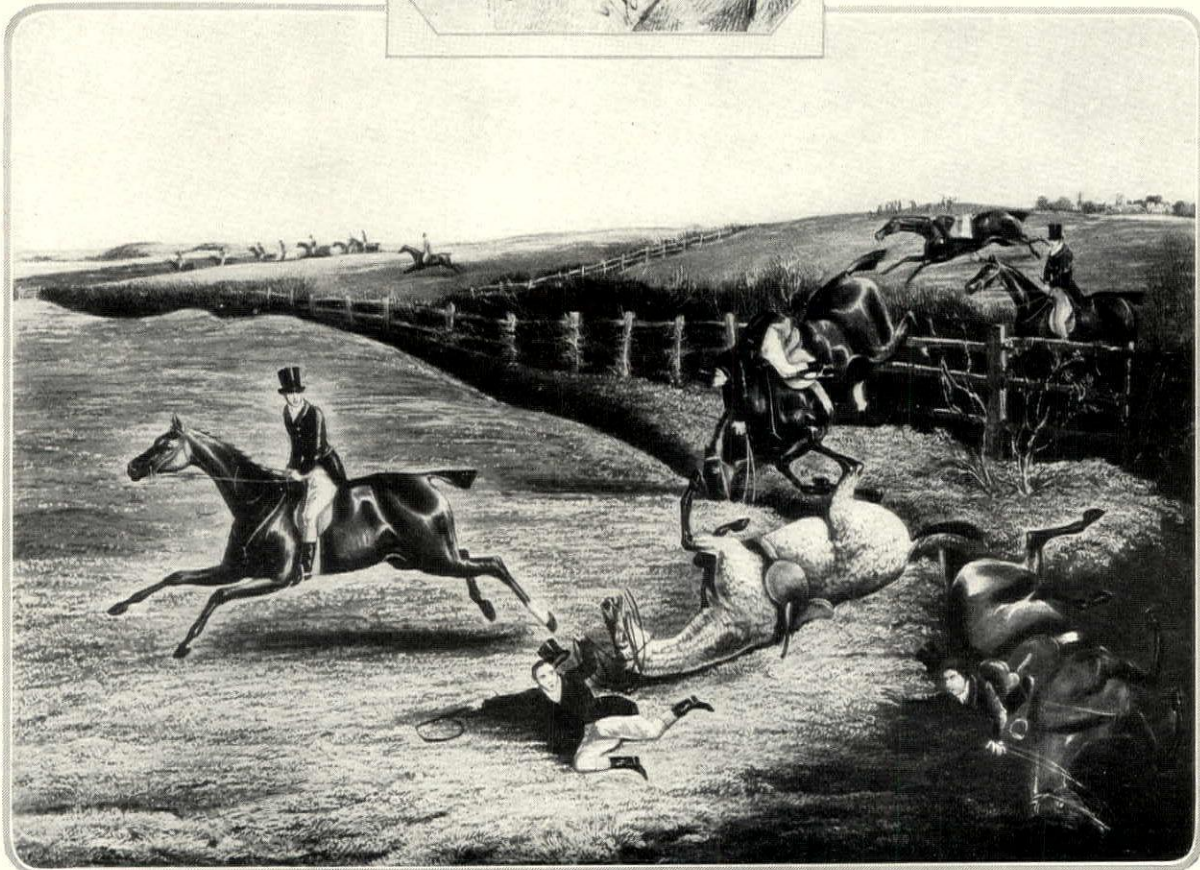


Alken was an aristocrat and the scenes he portrayed are scenes of gentlemen. His horses are not only good, but his horsemen as well. He knew the life and pictures its many phases



The biographical details of Henry Alken's life have only recently been traced. He was born in 1785 and died in 1851. He began his career as an architect and at 16 exhibited sporting prints in the Royal Academy. This portrait is from an early lithograph. Courtesy of Robert Fridenberg

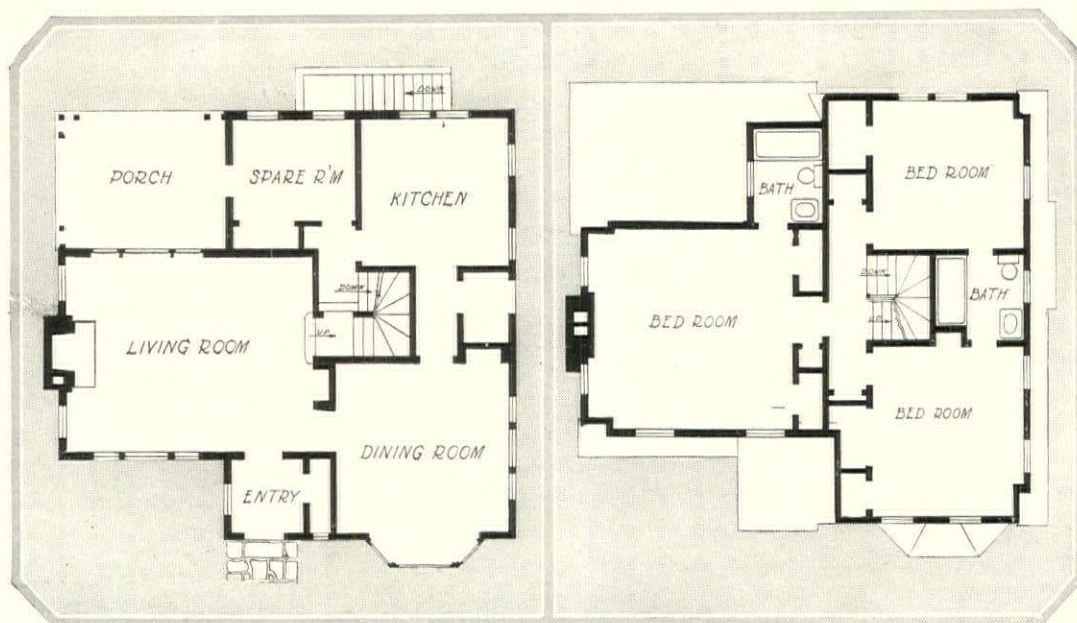
The grand Leicestershire Steeple Chase (March 12, 1829) Series, Plate IV. Alken calls it "A Rich Scene and Such As No Other Country Can Exhibit." It was published in 1829





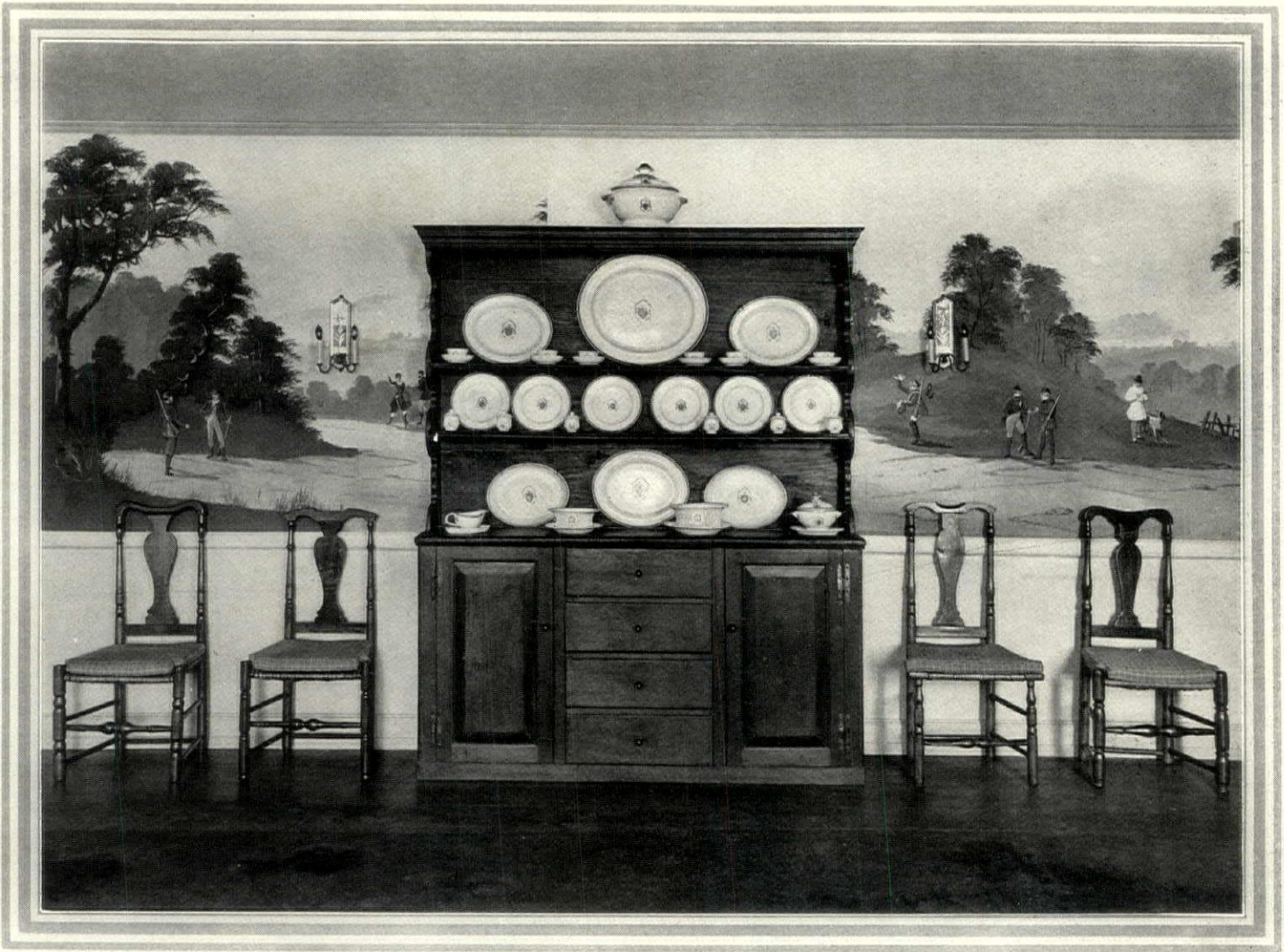
Although not a small house, the low-hanging eaves, the gambrel roof and the shingled exterior all combine to give this well designed residence a "cottage" atmosphere. A gambrel roof is not only picturesque but practical in that it allows maximum interior space on the second floor. The home of D. W. White, Douglas Manor, L. I. Alfred Scheffer, architect

A SHINGLED HOUSE AFTER A COLONIAL MANNER



In plan this house shows the result of careful study. The living room has light from three sides. The kitchen located in one corner gains the advantage of cross ventilation

On the second floor are the sleeping quarters. The master's bedroom has its own bath and the other two bedrooms have an adjoining bath which may be entered directly from each



Duryea

WALLS
of
EARLY
AMERICA

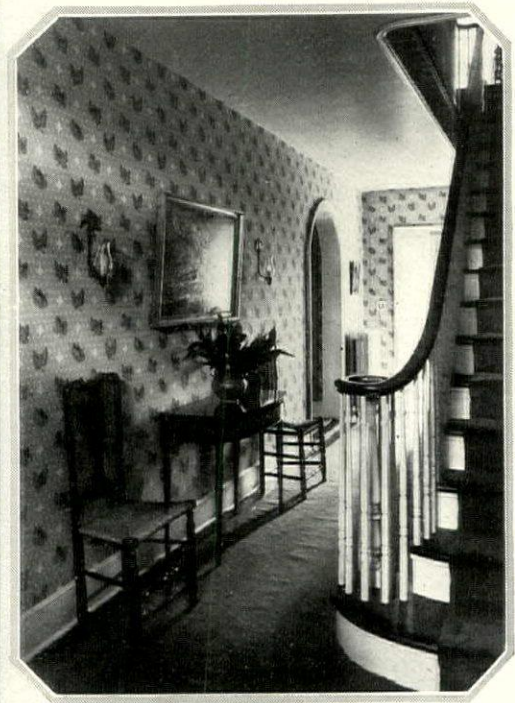
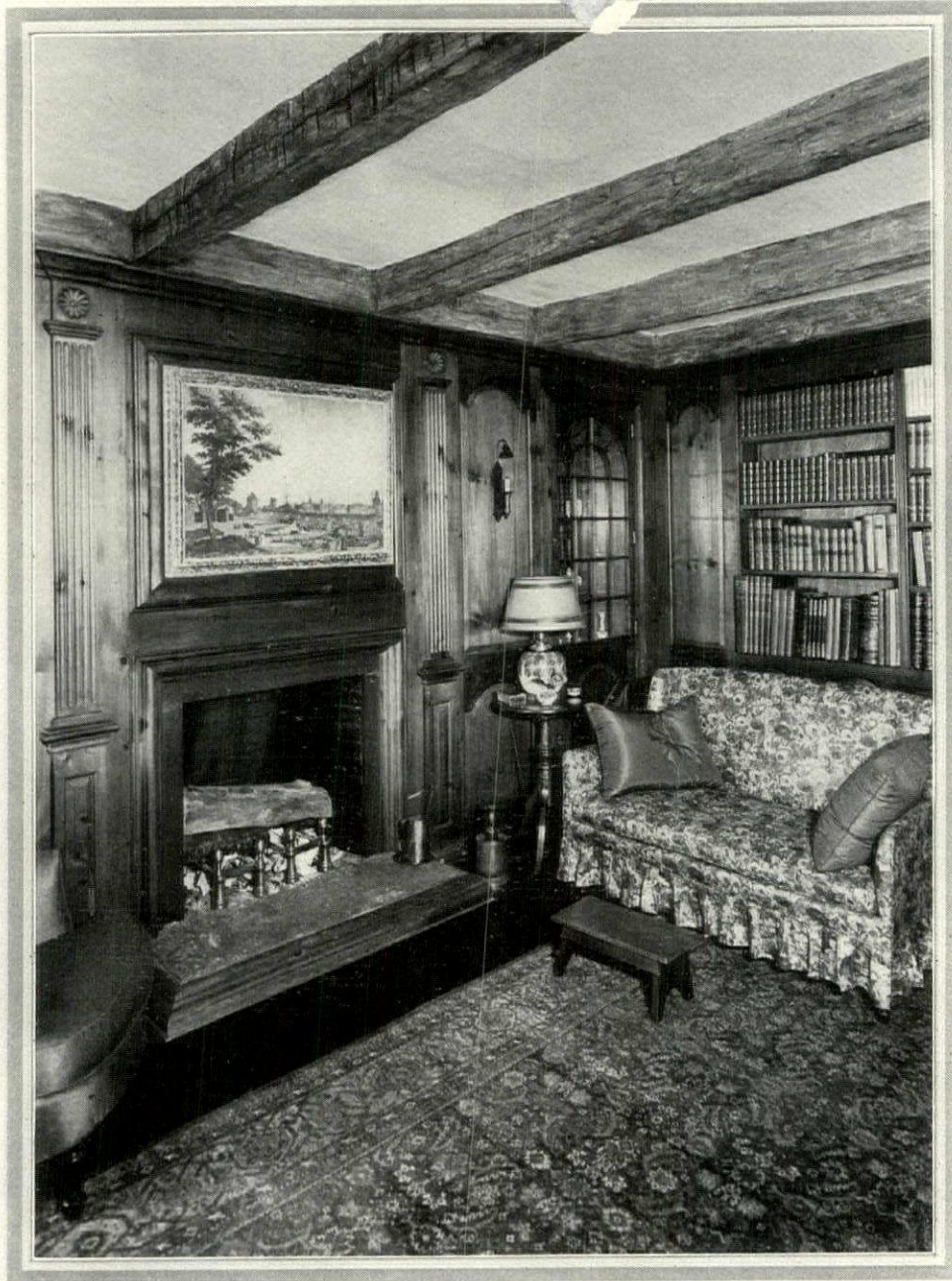


(Above) An old French scenic paper in a gay and colorful design of hunting scenes makes a most attractive background for a fine collection of early American pine and maple dining room furniture. The woodwork is painted a greenish gray and the rug is in a dark blue tone

In this living room pine paneling is used with rough white plaster as a setting for maple furniture, hooked rugs and chintz in yellow, copper and blue. Both rooms are in the residence of Mrs. C. J. Schmidlapp, Mill Neck, L. I. Diane Tate and Marian Hall, decorators

Duryea

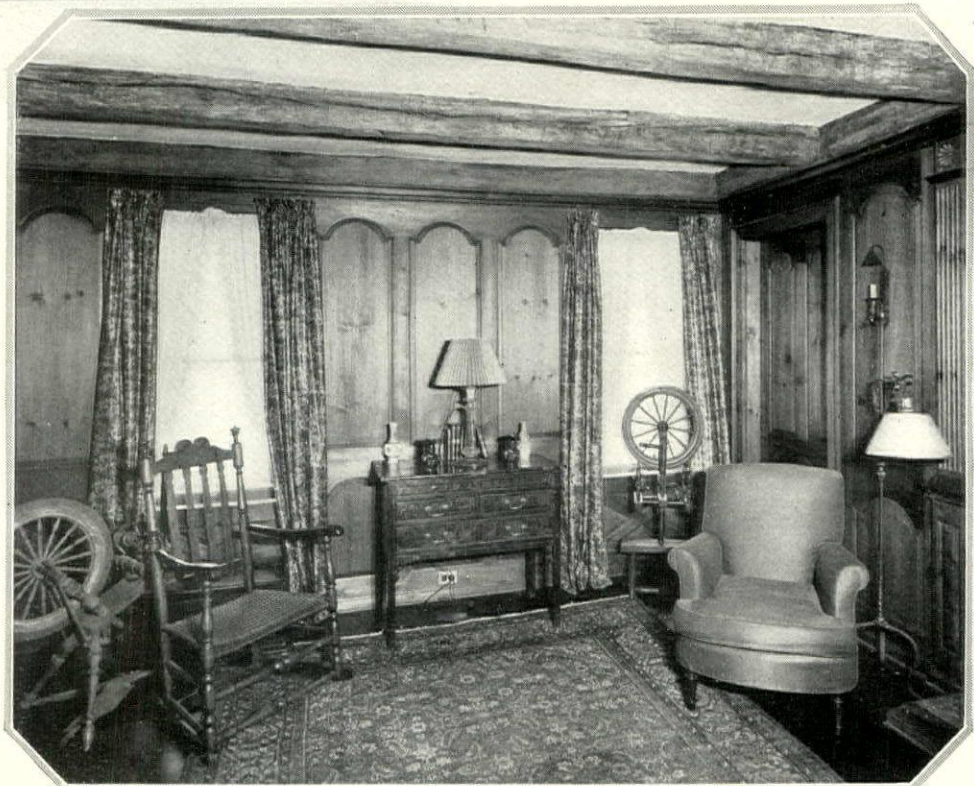
PANELING AND PAPER



The wall paper in this small hallway has an engaging design of brown leaves on a background of clear yellow. Maple chairs and console table, a blue-gray rug, and black eagle lighting fixtures complete a pleasing and unusual scheme

The library and entrance hall in the residence of Mrs. Warren Kinney at Morristown, N. J., are furnished in the early American manner. Above is a corner of the library showing an interesting furniture group against a background of pine paneling. The slip cover is dark blue and terra cotta chintz

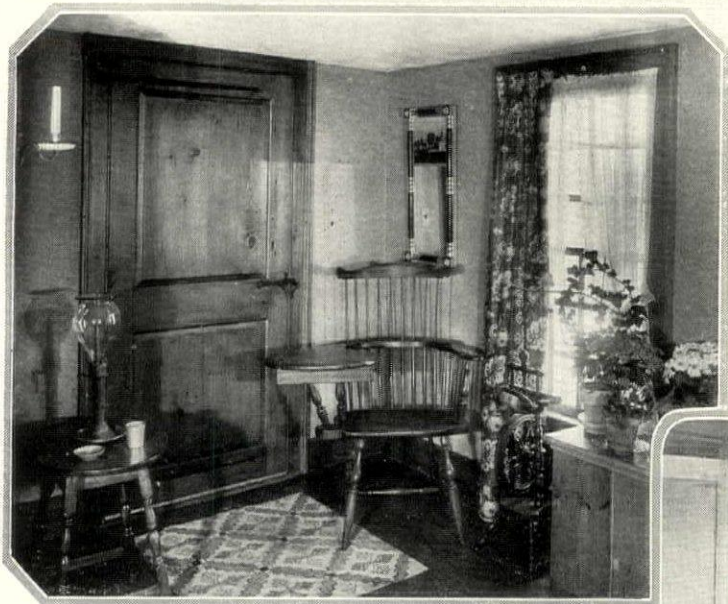
This view of the library gives an excellent idea of the pine background with its beautifully proportioned, arched-top panels. Flowered chintz hangings, and a collection of characteristic furniture and accessories, further accentuate the early American idea. James W. O'Connor, architect. McMillen, Inc., decorators



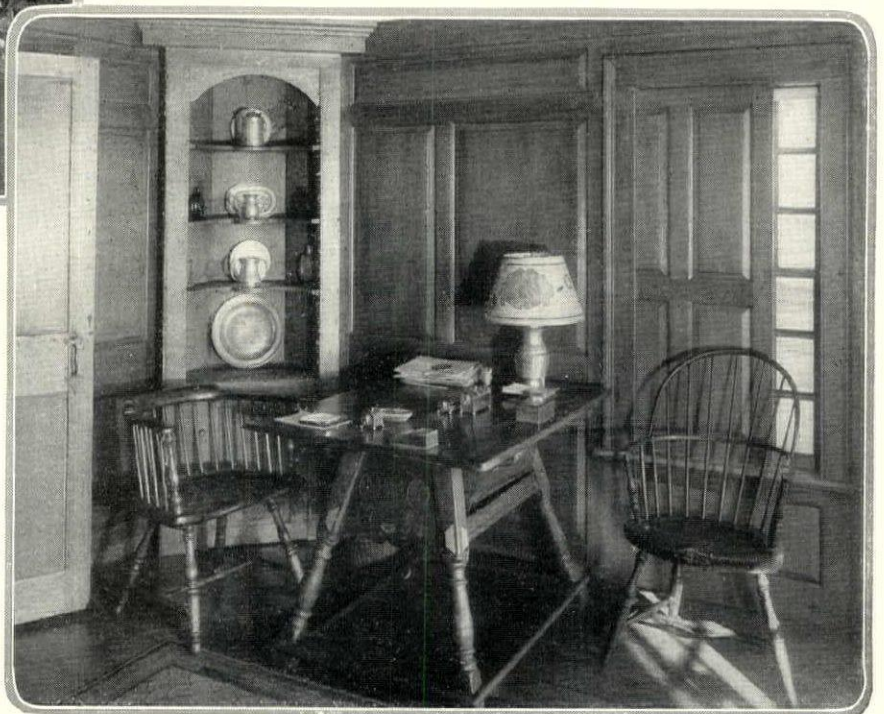


The interiors shown on this page are in a remodelled house, the residence of John S. Ellsworth, at Simsbury, Conn. The feature of the living room is its wide fireplace

Below is a corner of the owner's study, notable for its fine paneling, interesting sliding shutters and fine examples of early American furniture. Henry Ellsworth was the architect

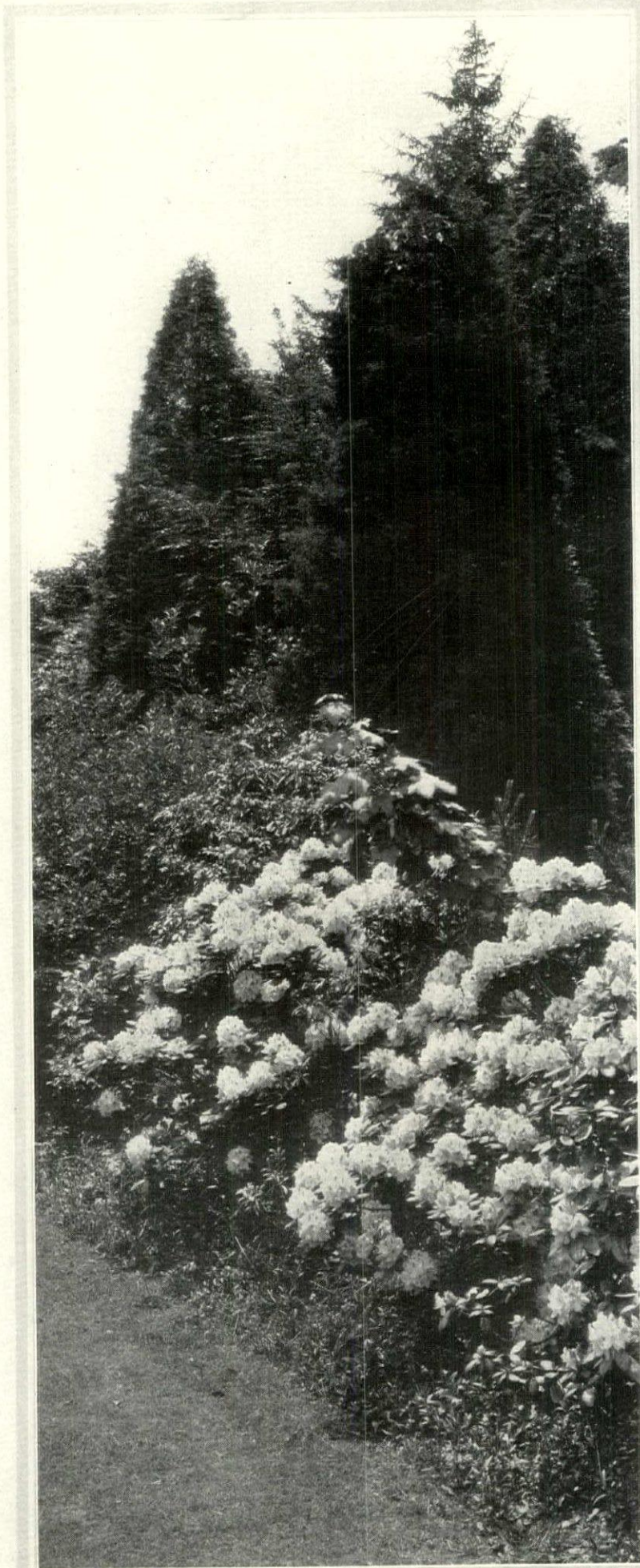


In contrast to the simple paneling of the living room and the more sophisticated treatment of the study, the walls in a small lean-to off the living room are of rough plaster painted in a light cream color. The curtain is of old mulberry and blue flowered chintz. All the decorations are by Miss Sparks



IN THE COLONIAL
MANNER

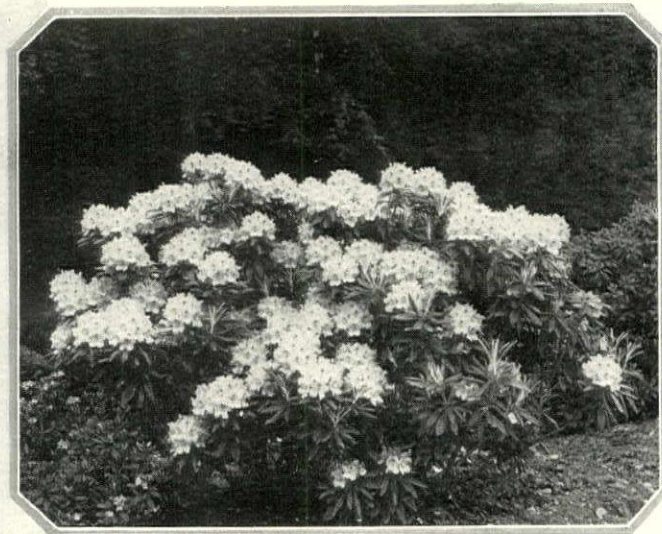
Crossman



All the hybrids of Rhododendron caucasicum are early flowering. It was introduced into England in 1803. Hardy in New England, it could well be used by the hybridizer in creating a race of sturdy American Rhododendrons for the North where winter resistance is so essential a quality

Among the interesting and valuable collections of Rhododendrons in America is the display in the garden of E. E. Smathers, at Port Chester, N. Y. The evergreen planting behind this clump affords both protection from unfavorable winds and background for the abundant and colorful blooms

Rhododendron Smirnovii, a species, bears pink flowers. But its greatest asset is its leaves which, on their under surface, are clothed with a felt of woolly hairs, thus protecting them from attacks of the Lacewing Fly, which is the pest that annoys most species of Rhododendron





Healy

The Rhododendron is not only magnificent in form but munificent in flowering as well. Given the right climate and the proper varieties, it will bloom most of the year. These flowers are from the place of H. F. Crawford, West Orange, N. J., of which Clarence Fowler was landscape architect

THE MAGNIFICENCE OF RHODODENDRONS

A Plant Family Worth Princely Treatment and Offering

A Great Future for The Hybridizer

E. H. WILSON, V. M. H.

EVERGREEN Rhododendrons with their bold foliage and magnificent clusters of handsome, brilliantly colored flowers number within their ranks some of the noblest of all garden plants. The blossoms vary enormously in size and embrace all shades of color, and, where the climate is congenial, the season of flowering is virtually continuous the year round. No shrubs possess greater attractions, and, given proper conditions and provided the varieties planted are perfectly hardy, their culture is fairly simple. But in the colder parts of this country the climate is such that only the very toughest of existing varieties survive the winter cold and summer drought, and a more enduring race is needed.

In order to understand properly the difficulty of growing evergreen Rhododendrons in New England, and, for that matter, broadleaf evergreens in general, the latitude should be realised. Now the latitude of Boston, Mass., is nearly the same as that of Rome, Italy. It is imperative that this significant fact be thoroughly grasped, since it explains so much. Rome in March enjoys a delightful spring climate, the

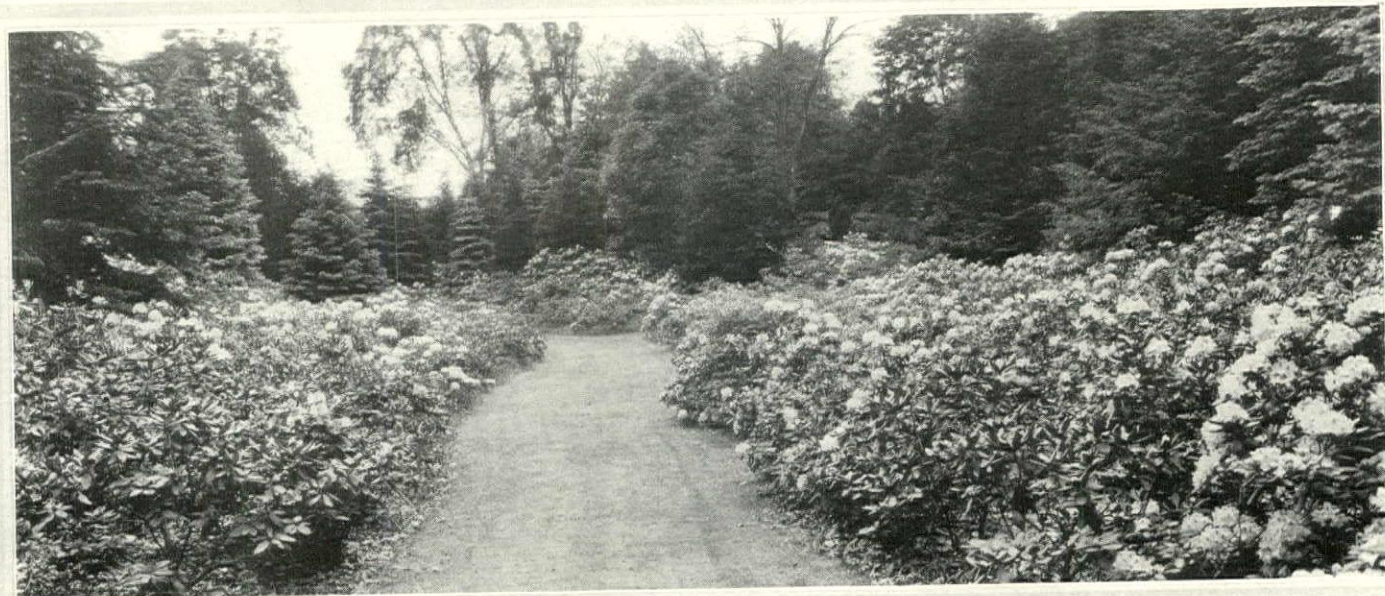
very antithesis of that of March in New England. And yet in Rome and Boston the sun is equally high in the heavens and its heat rays equally powerful. In Rome, with



no frost in the ground but the soil warm and genial, the roots of plants function normally in March and supply the growing shoots and expanding blossoms with all the water they require, whereas in Boston the ground is frozen, often two or three feet down, and plant-roots are unable to function. The sun sucks, as it were, all moisture from the leaves, and with the roots incapable of supplying the loss, the cells in the leaf-structure collapse and the plant dies from drought. A moment's reflection should convince us of this truth and enable us to realize that our evergreen Rhododendrons must have protection from King Sol in March.

A situation screened from the morning sun and sheltered from cold, cutting winds and where the roots may be kept cool, is essential to success. If practicable, it is best to plant evergreen Rhododendrons in association with trees, for by so doing they

Rhododendron micranthum, with clusters of Sedum-like flowers, was introduced from China by the author of this article, E. H. Wilson. It is a twiggy plant that attains the height of six feet



receive a measure of protection from the sun's direct rays. Thin woods or on the margins of such woods are good sites, and if the situation be open and exposed, a screen of Conifers—Hemlock, Spruce, White or Red Pine—should be afforded them. If the situation be such that the roots are kept cool by a thorough water supply, the nature of the soil (always provided it does not contain lime) is of less importance than is often claimed. Where the White and Red Pine, Larch, Birch, and White Oak thrive, Rhododendrons will grow.

A soil free of lime—sweet, moist and porous—and fairly rich in leaf-soil is

The two views on this page are of the Rhododendrons in the gardens of E. E. Smathers, at Port Chester, N. Y. Tall conifers protect the shrubs and afford a measure of shade. Many varieties of Rhododendrons, however, can stand full sun if they are kept properly mulched with leaves

As an element in the landscape scheme, the Rhododendron has few rivals. Its contour is interesting, the color range of its blossoms varied, and it shows greenery the winter through. Unfortunately, due to the Plant Quarantine, Americans have to be satisfied to start with small specimens

ideal. A decomposed granitic soil rich in humus is excellent. Rhododendrons will grow in good loamy soil, but it should ever be remembered that they are humus-loving plants and require to be mulched with leaves and the soil enriched with leaf-soil or sandy peat. It is usually assumed that peat is necessary in order to grow these plants, but, as a matter of fact, a far greater number find a natural home on humus-clad rocks and cliffs than in peat swamps.

In regions where the seasons are milder than in New England, Rhododendrons will thrive in positions more or less ex-
(Continued on page 150)





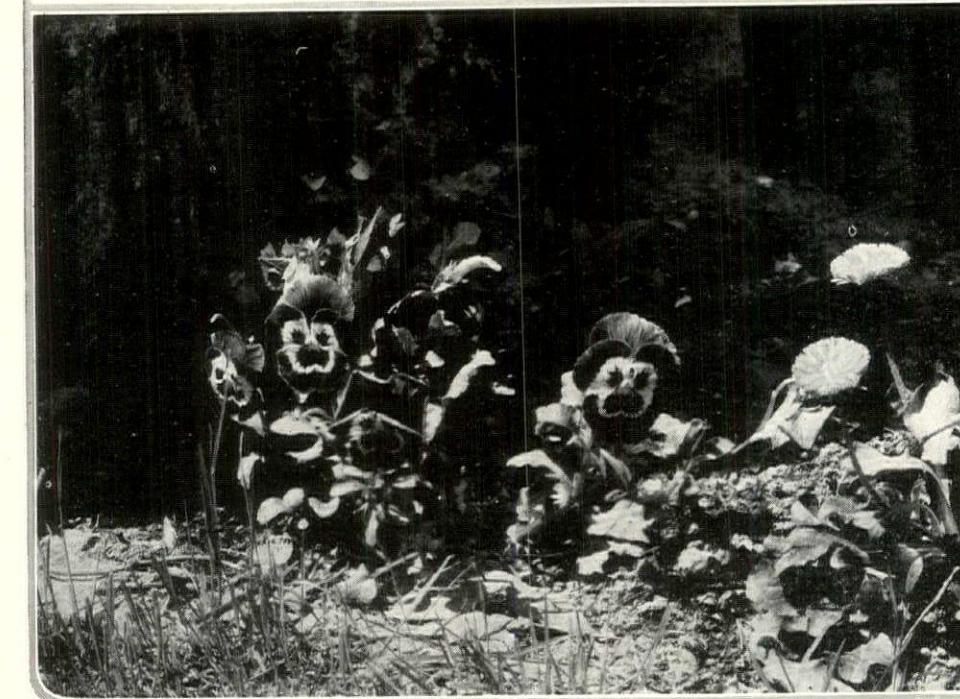
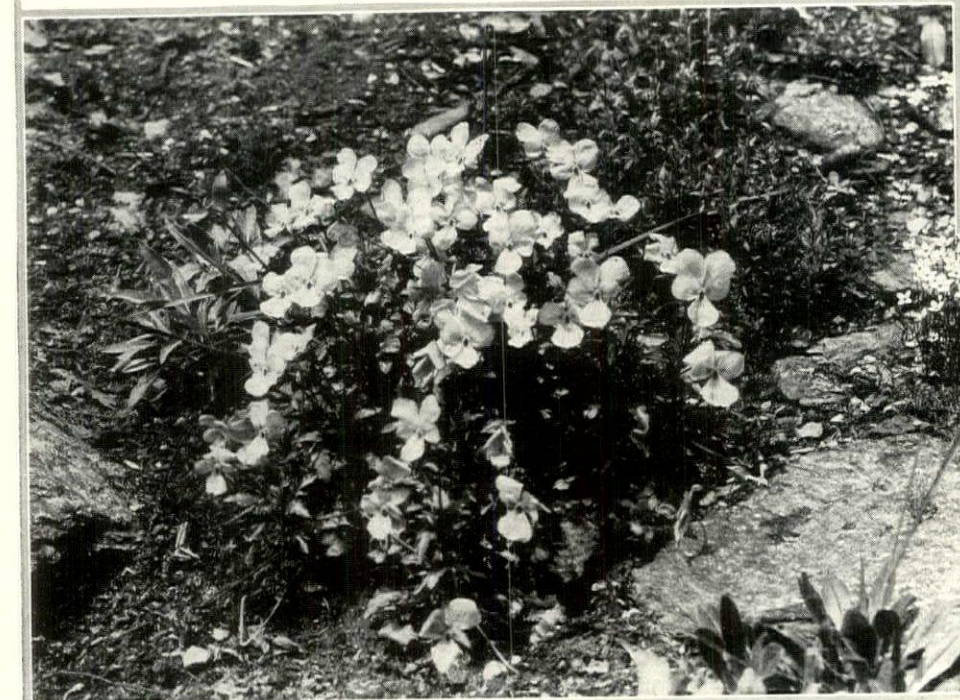
Healy

Like people, flowers have distinct personalities. In none is airy grace so evident as in the Columbine. A composition has been made of it here, set behind a box hedge against a brick wall. On the J. A. Burden place, Syosset, L. I., designed by Olmsted

Though the Aquilegia family is large and diversified, its greatest range of colors is found in the long-spurred hybrids. In this case it has the support of Funkia in front and a Privet hedge behind. On the W. C. Potter place, Old Westbury, L. I.

THE AIRY GRACE OF AQUILEGIA

The Confederate Violet is known to some Southerners as "Sherman's Raiders." It wants a wide space under trees where its growth can be unhindered. The flowers are blue and white.



(Above) One of April's most lovely gifts to the rock garden is the Bird's-foot Violet, *Viola pedata bicolor*. A plant of sandy wastes, it grows profusely in sun or shade.

(Left) In corners of the rock garden or along the edges of the border bright spots of color can be made with *Viola cornuta papilio*, which is generous in blossoming habit.

VARIETY AMONG THE VIOLETS

LOUISE BEEBE WILDER

PERHAPS the consideration of Violets belongs properly at the other end of the year when the flowery tide of spring is rushing over the earth and Violets in infinite variety bloom as if the whole burden of beautifying the world rested upon them alone. And yet there are few weeks in the year, except when the ground is covered with snow or frozen solid, when we may not find a Violet of some

Witch-faced Pansies! Were flowers better named? They come into bloom very early—some even can be found flowering under the snow. A garden without them would be no garden at all.

(Right) The humble but enterprising parent of our gorgeous garden Pansies is *Viola tricolor*, known as Johnny-jump-up, Lady's Delight and by a number of other quaint names



(Above) A pleasant Spring association is made by planting Dutch Crocus and Sweet Violet, *Viola odorata*, in proximity. Another is *Viola blanda* along with *Scilla siberica*



(Right) *Viola arenaria rosea* is a charming visitor from overseas, whose flowers are rose pink. It blooms early in abundance and then gives scattered flowers until frost comes



A SHY FLOWER OF ABUNDANT BLOOM

sort blossoming, not, of course with its wild spring prodigality but in a gently unexpected way that is very pleasant.

All through the heat of summer certain of them, if kept from seeding, will flower quite freely, and even at this present late season, when the air is alight with the yellow leaves of the Tulip Trees fluttering down from their high perches, and frosts steal nightly upon the garden robbing it stealthily of its treasure, it

(Continued on page 134)

Viola rugulosa, the Western Violet, is a sturdy member of the family, which is at home in either sun or shade. Its flowers are white tinged with lavender, and it is seldom out of bloom



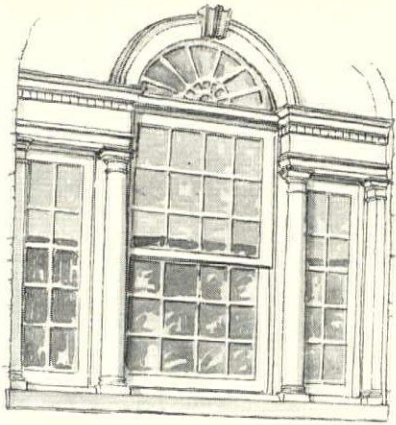


Healy

To be appreciated a garden view must be framed. This is the secret of good shrubbery and tree planting, that it focuses whatever views the garden affords so that the eye can be led to see them. Such vistas are often the main axes of the design.

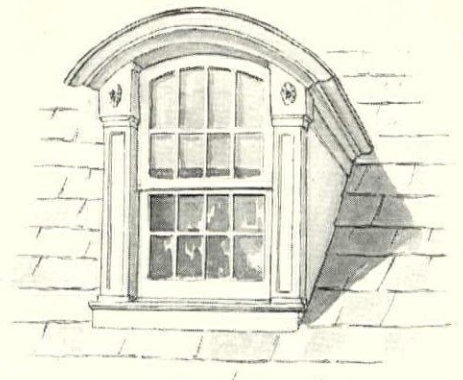
In this and the companion picture is shown a rarely fine handling of trees and shrubs that wall in either side of a wide grass path. They are on the place of W. C. Potter, at Old Westbury, L. I. Clarence Fowler was the landscape architect.

V I S T A S I N G A R D E N D E S I G N

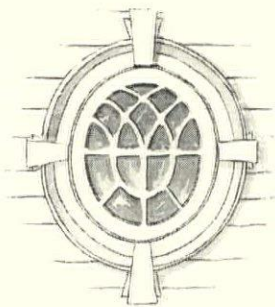


A Palladian window, after the manner of the famous Adam Brothers, is shown above. Copied from a Philadelphia house

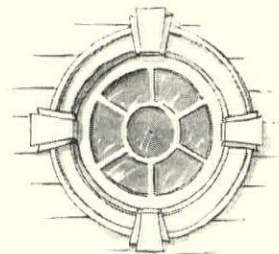
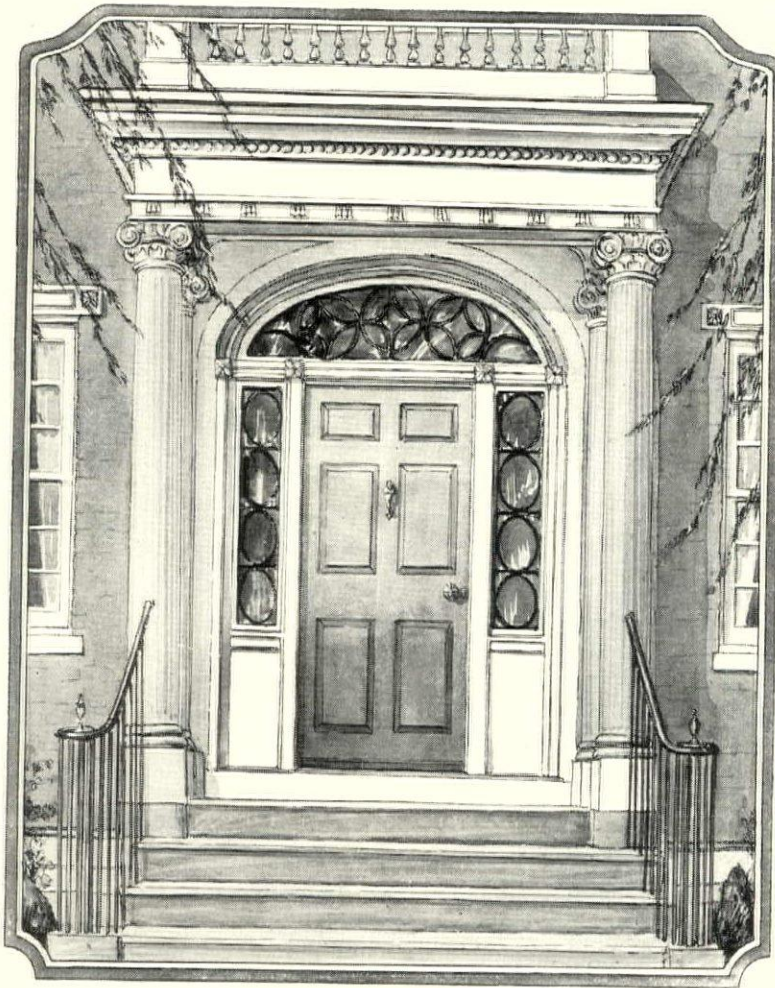
FIVE PAGES OF
DETAILS SUITABLE
FOR HOUSES IN
VARIOUS MANNERS



Various types of dormer windows are found on Georgian homes. The drawing above shows one in the spirit of the period



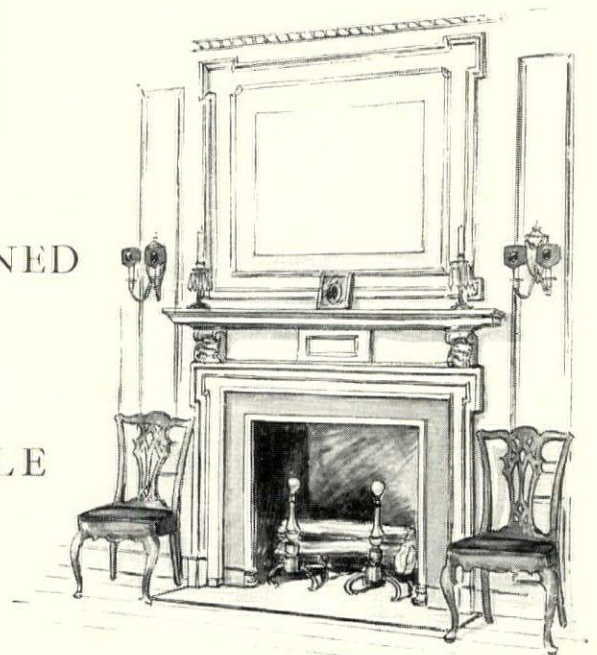
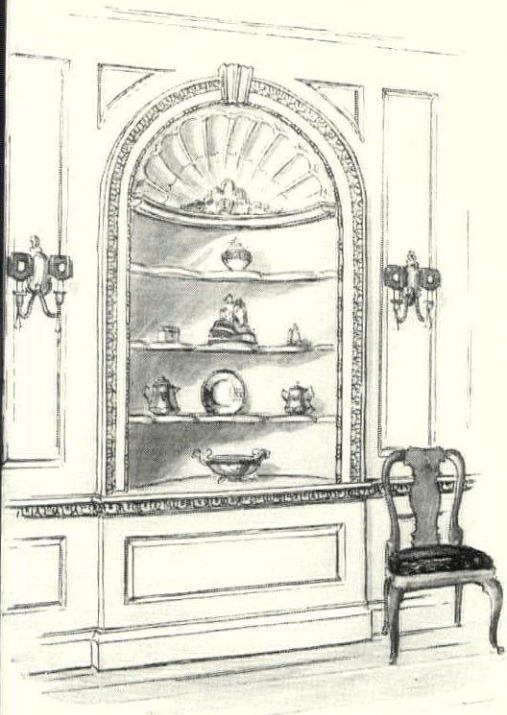
Elaborate cupboards were often built into the paneling of rooms. The cupboard below with its head carved in a shell-like design is an authentic Georgian example

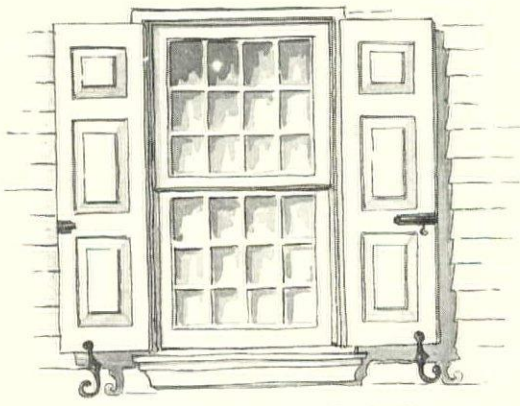


The fireplace was a most important feature in these homes. For this reason its decoration and treatment were given much attention. Over-mantels were quite ornate

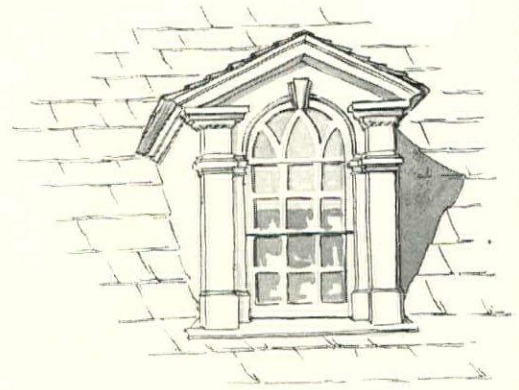
A typical American Georgian doorway and entrance porch. Columns are fluted and their capitals are carved into intricate Ionic volutes. Leaded fan and side lights frame the door. Circular windows of the types shown at the left and right were used in the center of pediments

FOR HOMES DESIGNED
IN THE
GEORGIAN STYLE





Early Colonial windows contained 24 or 32 panes of glass divided by wood muntins. Shutters had two or three simple panels



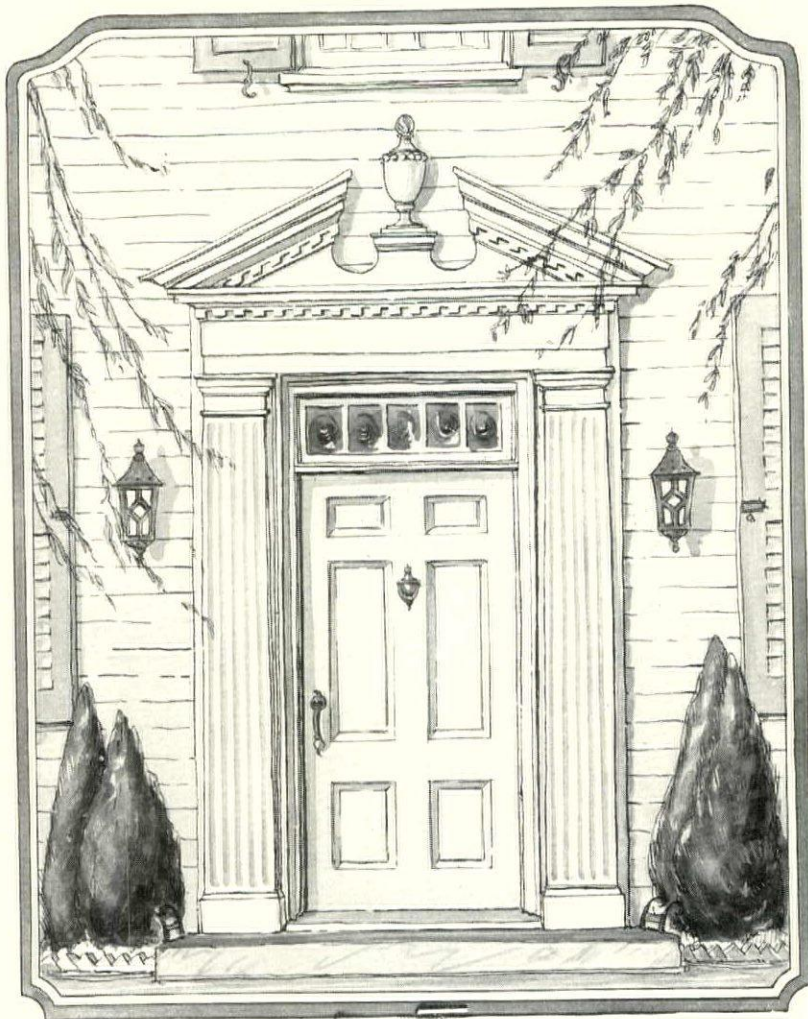
Dormer windows were simple in design. As with doorways and other Colonial details their decoration followed classic motifs



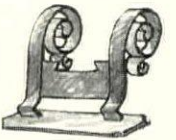
Colonial door knockers were individual in design. Authentic replicas in various metals may be obtained



Fireplace treatments were simple. As shown below, many had no mantel shelves, in which case simple, heavy bolection moldings framed the fireplace opening



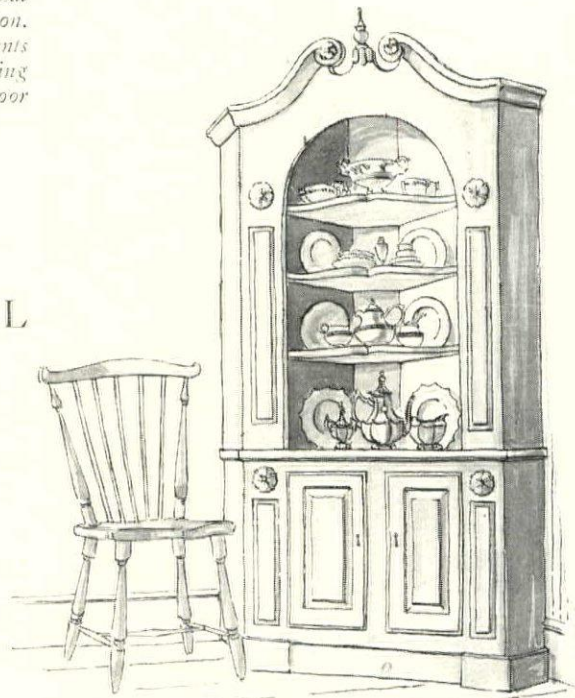
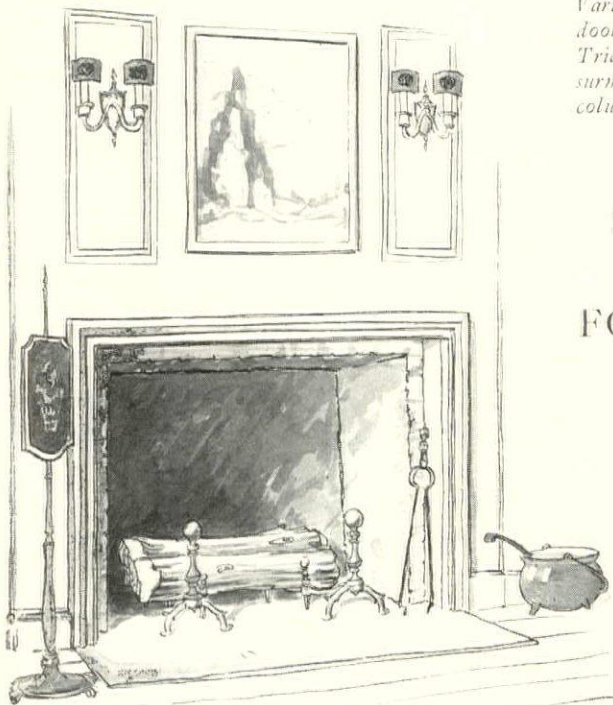
Hardware of all kinds obtained beauty from its interesting simplicity. Footscraps were of wrought-iron



Cupboards were built-in or set in corners of the principal living room. Some rooms had two cupboards forming a balanced composition in the decorative scheme

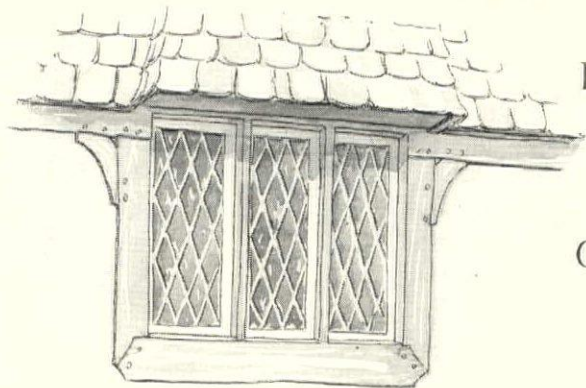
Variations of classic motifs gave Colonial doorways dignity and nicety of proportion. Triangular, arched or broken pediments surmounted pilasters or free-standing columns placed on either side of the door

SUGGESTIONS FOR A COLONIAL RESIDENCE

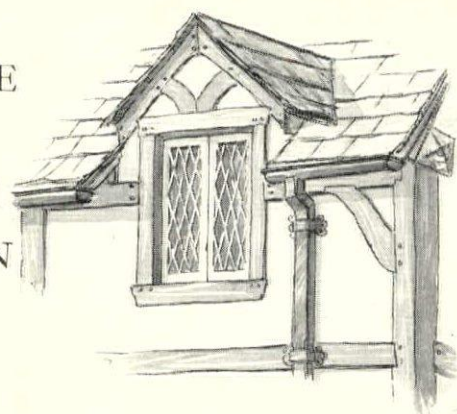


Doyne

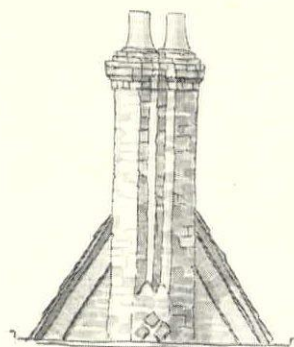
DETAILS IN THE
ENGLISH
COTTAGE FASHION



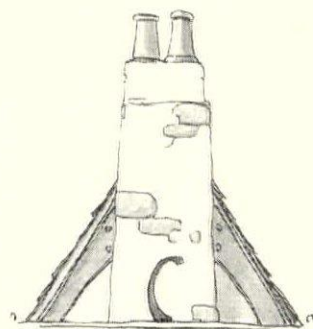
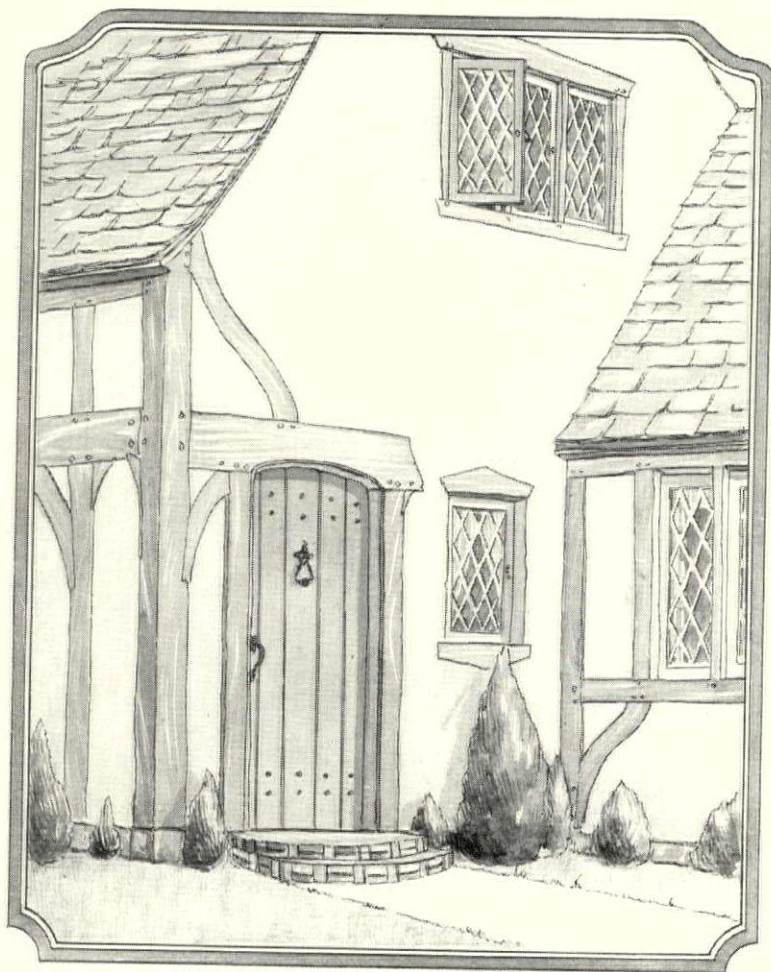
A range of casement windows with diamond panes makes a pleasing detail for the interior as well as the exterior of a house. The frame is rough-hewn timber



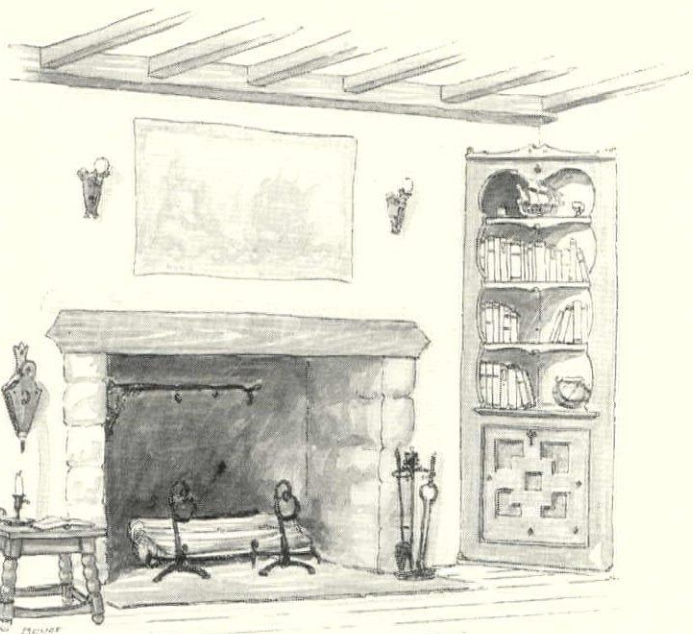
Dormer windows break up otherwise monotonous roof lines, add interest to the roof and give added light to the upper floor. This dormer has a real English flavor



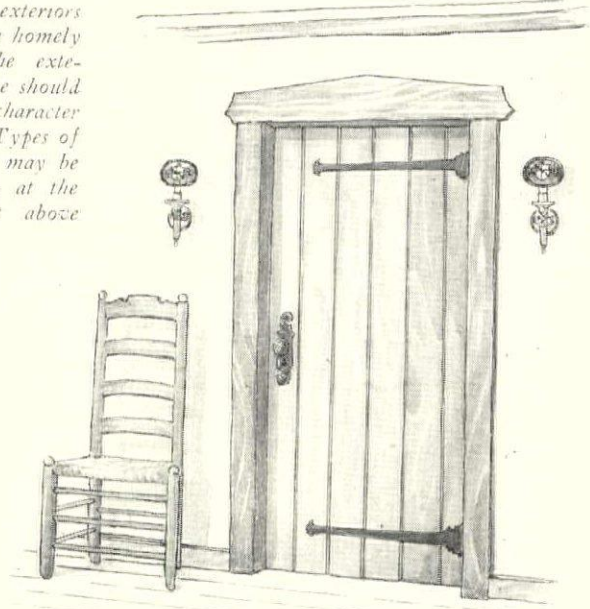
The tendency in designing English rustic interiors is to give rooms too theatrical an aspect. While the rustic flavor is retained in the room below, an atmosphere of simplicity is also found

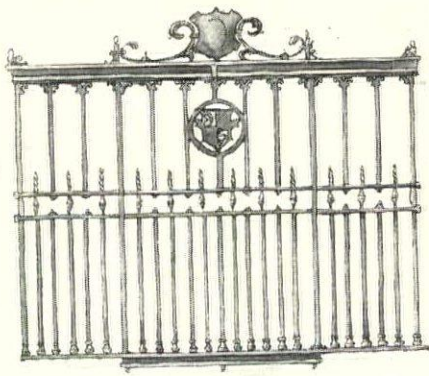


Interior doorways may have some such treatment as shown in the drawing below. Timbering on the interior should be so surfaced as to give the impression of hand and not machine workmanship



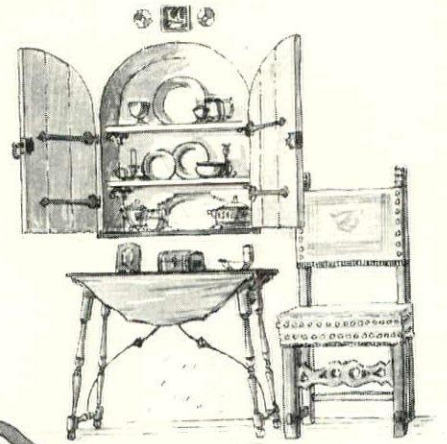
English cottage exteriors should suggest a homely ruggedness. The exterior color scheme should reflect the rustic character of the setting. Types of chimneys which may be used are shown at the right and left above





Ornamental ironwork is one of the most striking characteristics of this type of architecture. The grille at the left was designed to cover a series of window openings

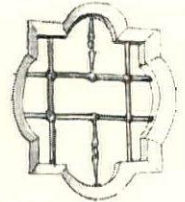
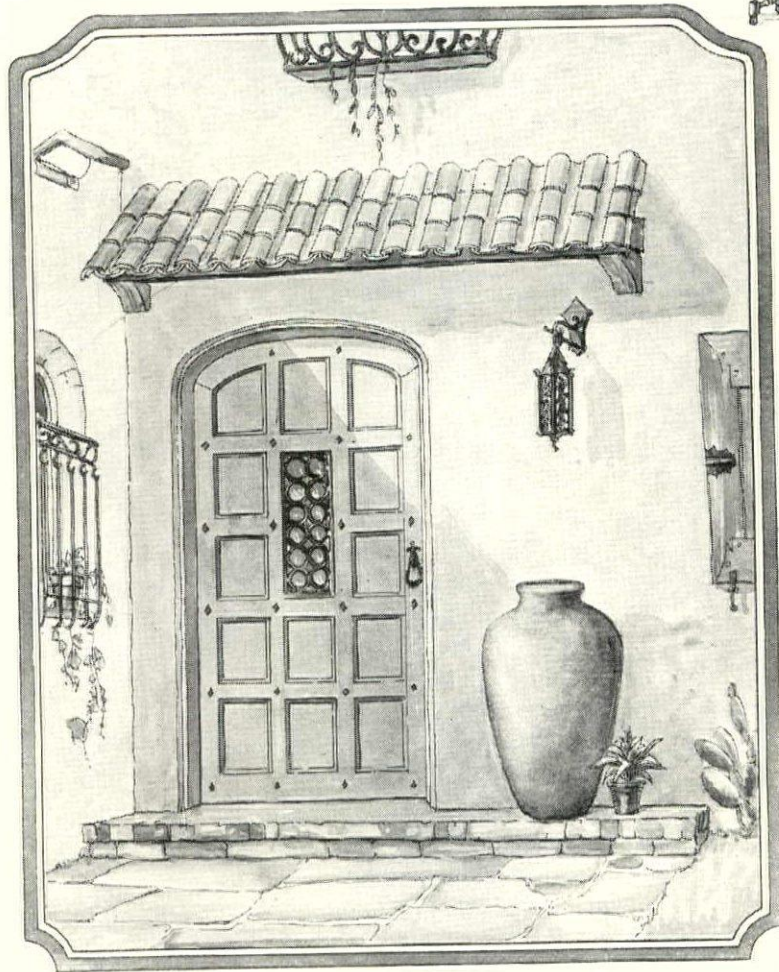
An interesting and suitable interior group is shown at the right. The cupboard, the table and the tapestry covered chair all have the proper Latin atmosphere



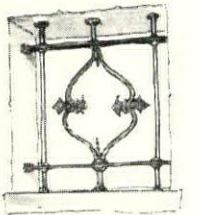
The wrought iron lanterns above and below harmonize with Mediterranean style exterior treatments



Balconies are often guarded by tastefully designed balustrades of wrought iron. Large casement windows, recessed on the exterior, are much used on residences in this style of architecture

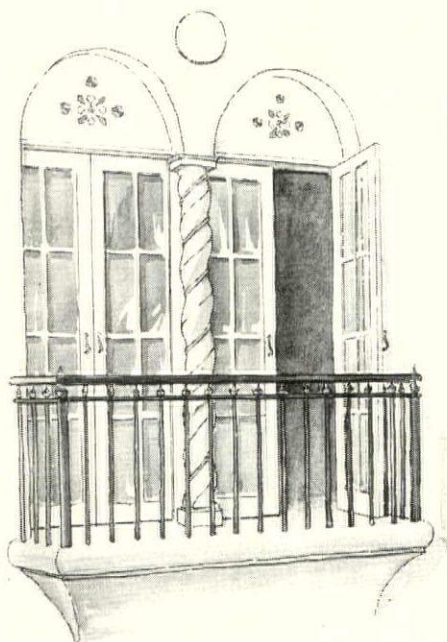


Bareness of window apertures is sometimes relieved by ornamental iron work set into the embrasure



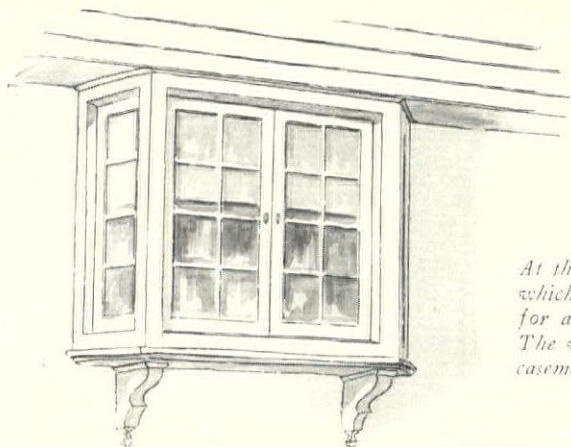
Interiors should repeat the spirit of the exterior treatment. Furniture in harmony with the architecture should prevail. Doors should be especially designed so as not to add a jarring modern note

For entrance details the Spanish and Italian treatments should be studied and adapted in-so-far as is possible in this country. The door and exterior details shown above are excellent examples of results which may be obtained

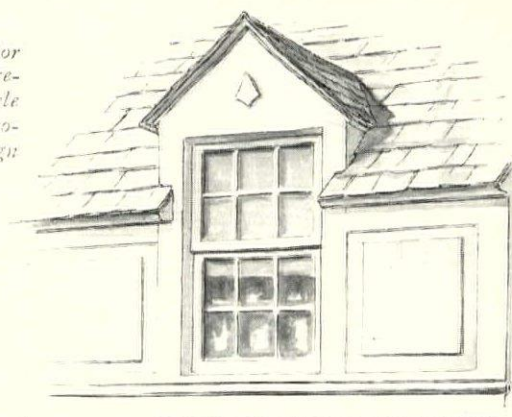


MEDITERRANEAN DETAILS FOR SOUTH AND WEST

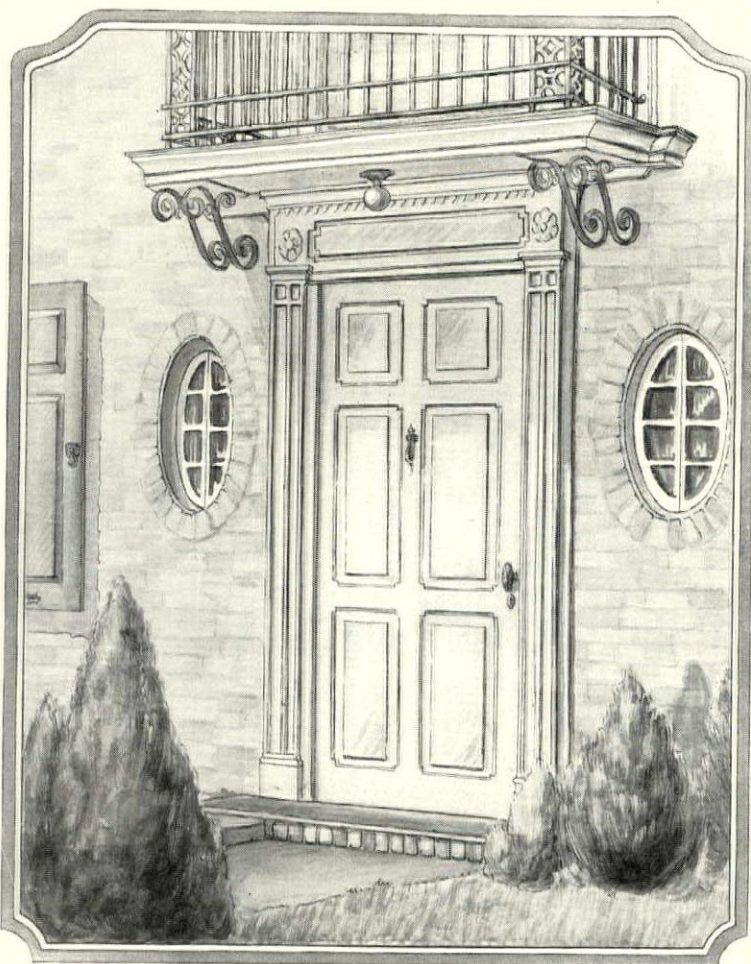




This dormer is suggested for the house designed without regard for any particular style of architecture. It is well proportioned and of pleasing design.

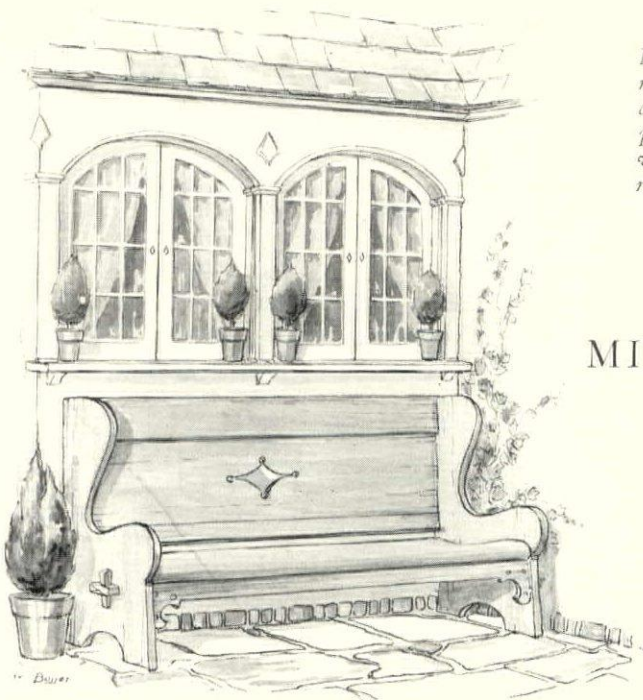


At the left is an oriel window which may easily be adapted for almost any type of house. The window panels are of the casement type and open outward.



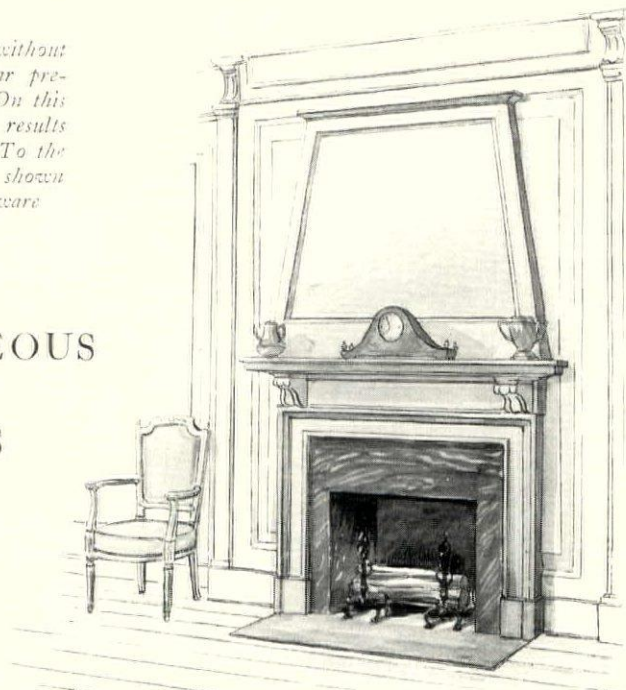
For the court made by the meeting of the main portion of the house and an ell the corner treatment below is suggested. A narrow shelf makes a place for flowerpots.

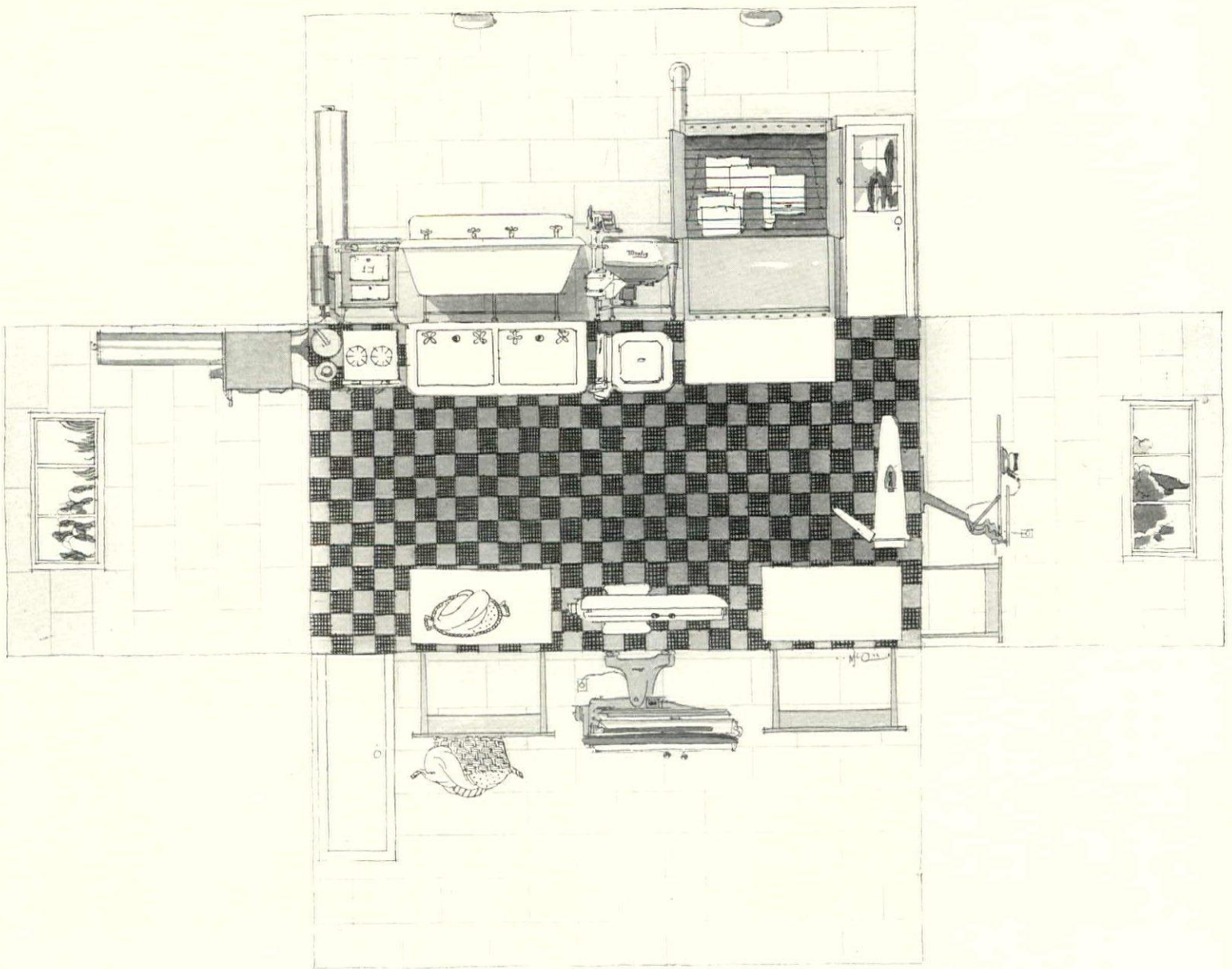
A fireplace and wall treatment such as shown below might be appropriate for the den or for some living rooms. The shelf is supported by carved brackets.



Many houses are built without recourse to any particular precedent for their design. On this page are shown some results which may be obtained. To the right and left above are shown examples of door hardware.

MISCELLANEOUS DETAILS

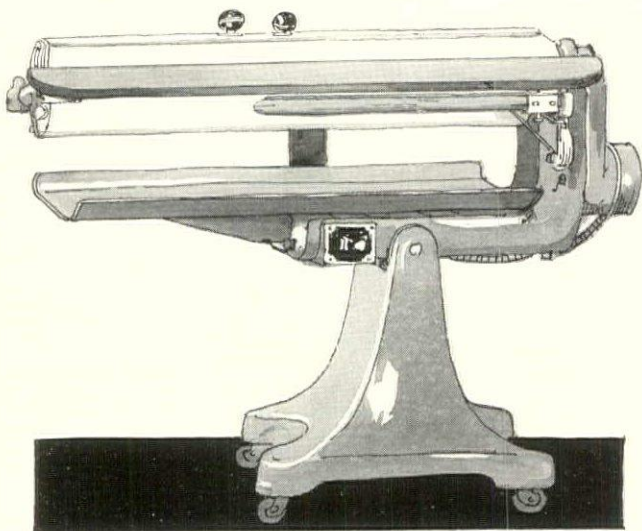




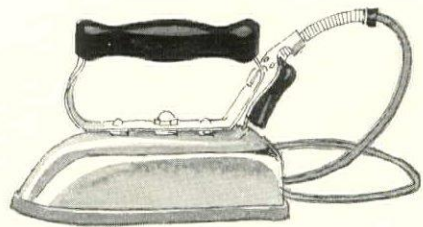
The above laundry in lateral formation affords ease in manipulation of all appliances. Against the long wall, twenty feet in length, the gas stove and hot water boiler, the porcelain tubs and the gas heated clothes-dryer are logically arranged. These appliances are shown by the courtesy of the Trenton Potteries (tubs), The Maytag Co. (washing machine), W. E. Lamneck Co. (dryer)

CONVENIENT SMALL LAUNDRY ARRANGEMENT

The casement windows of this laundry give light, air, and charm. Under one window is placed the folding ironing board with electric iron. An ironer stands opposite the dryer. The receiving table near the door and the table near the folding ironing board for laundered clothes are of great value. Crittal Casement Window Company; Wallace B. Hart (ironing board and tables)



The electric ironer shown at the left, gas heated and electrically propelled, is a compact machine which can be folded and stored when the laundry is not sufficiently spacious. The Hurley Machine Co.



This laundry has the indispensable electric iron. The one above has one of the finest heating units, with comfortable hand grip and perfect balance. By courtesy of the Dover Manufacturing Co.

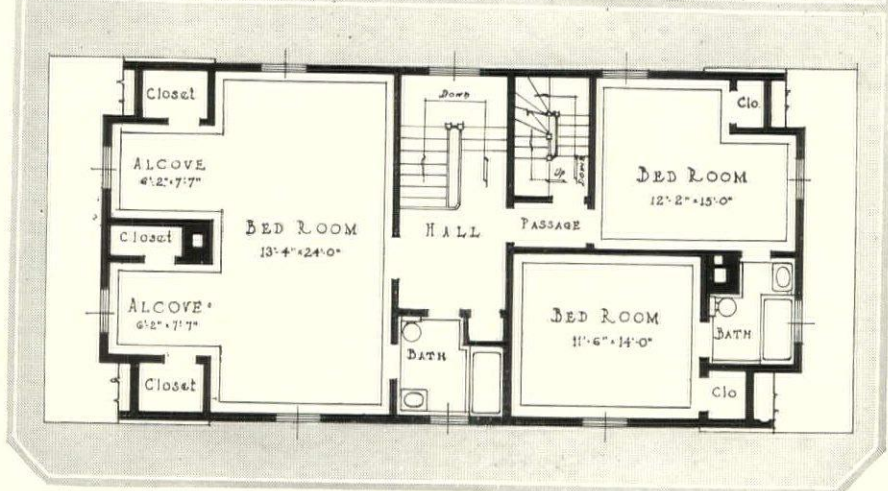
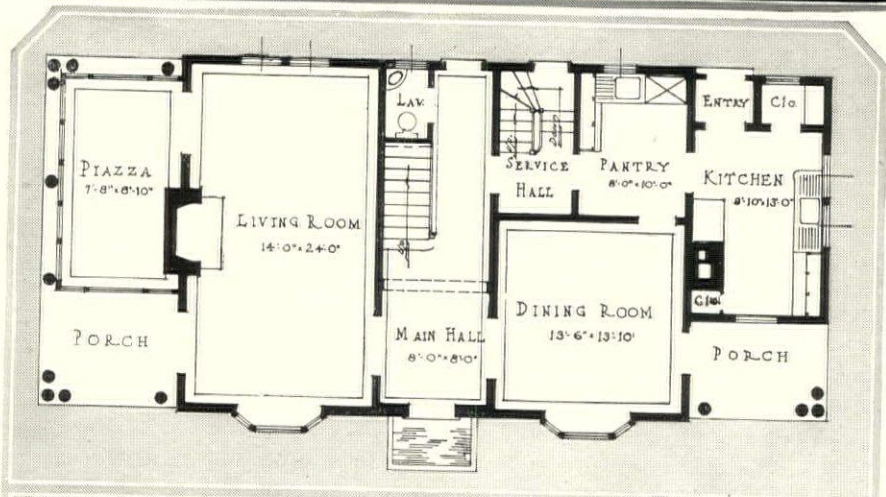


Gilles

Excellent in design and proportion, this small white house, set well back from the street, creates a pleasing effect against the green lawn and its background of trees. The home of J. Hutton at Ridgewood, N. J.

A SUBURBAN HOME

IN NEW JERSEY



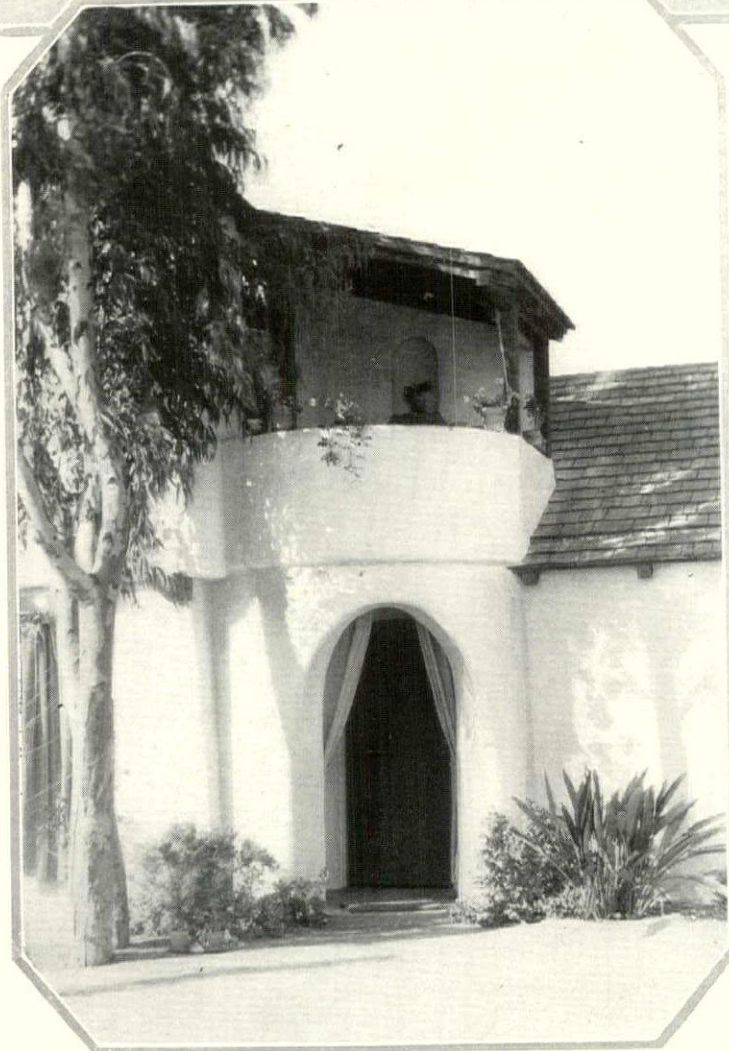
Due to the manner in which the servants' rooms are isolated from the rest of the house this residence is unique. A stairway rising from the service hall is provided for the servants' use. Dwight J. Baum, architect



Craig

This home is an example of the newer residential architecture of the Southwest. The rolling mountains in the distance make an excellent background. Wallace Neff, architect, Pasadena, California, is the owner

AN ARCHITECT'S HOME IN PASADENA



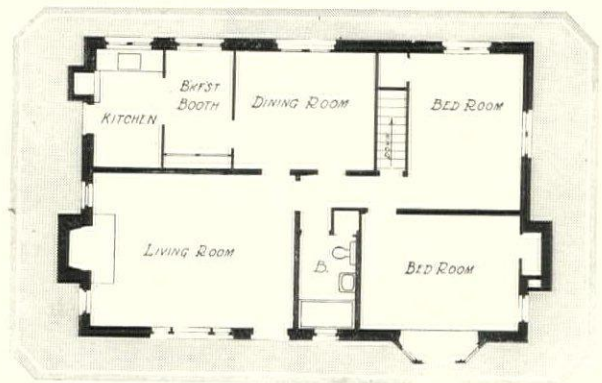
The spirit which dominates the exterior is carried inside and reflected by the walls, ceilings and interior details as well as by the furnishings

TWO COTTAGES OF VARIED TYPES

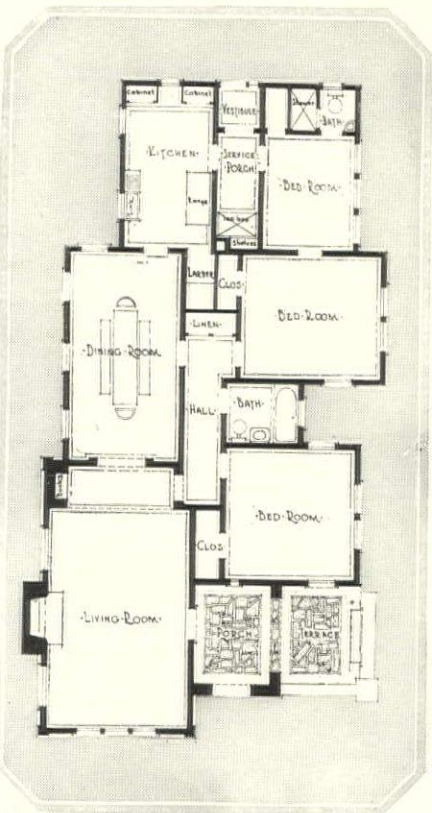
Constructed of old English Oxford brick, laid in rough fashion with joints untrimmed, this cottage has a distinctive exterior wall texture. The roof is shingled in tones of brown and tan



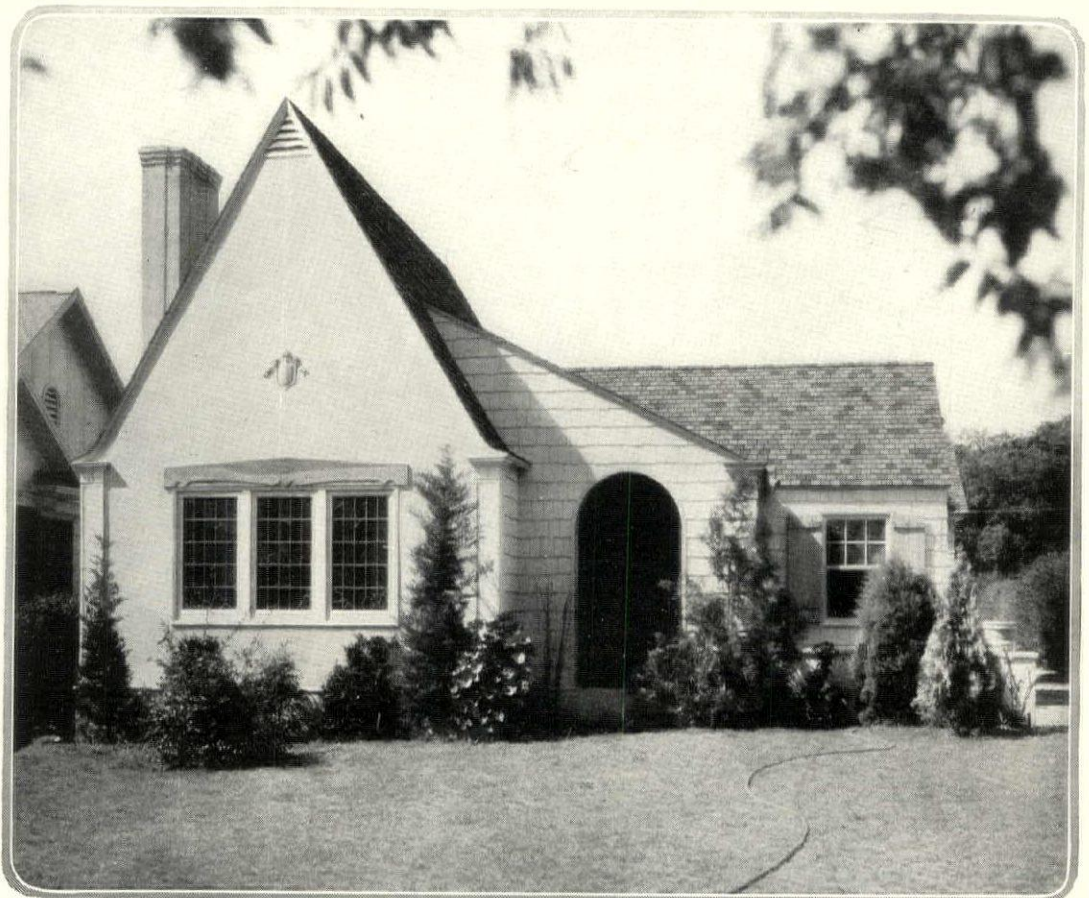
Anderson



This residence, the home of Leo O. Smith in Kansas City, Mo., designed by himself, is rectangular in plan. It contains five rooms, bath and breakfast booth. The main entrance leads directly into the living room



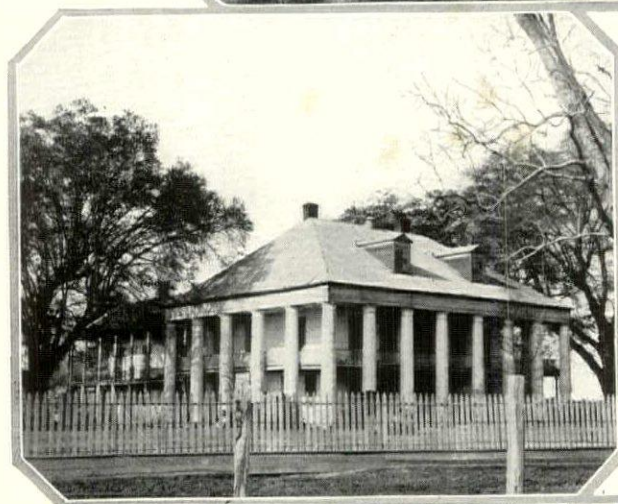
The home of Frank T. Swaine at Dallas, Texas was designed so as to allow maximum light and ventilation in every room. It consists of three bedrooms, living room, dining room, kitchen and two baths



Stucco and shingles are employed on the exterior. The front façade gains interest by the high pitched gable roof. A wide expanse of stucco is relieved by a cartouche. Thomson and Swaine, architects



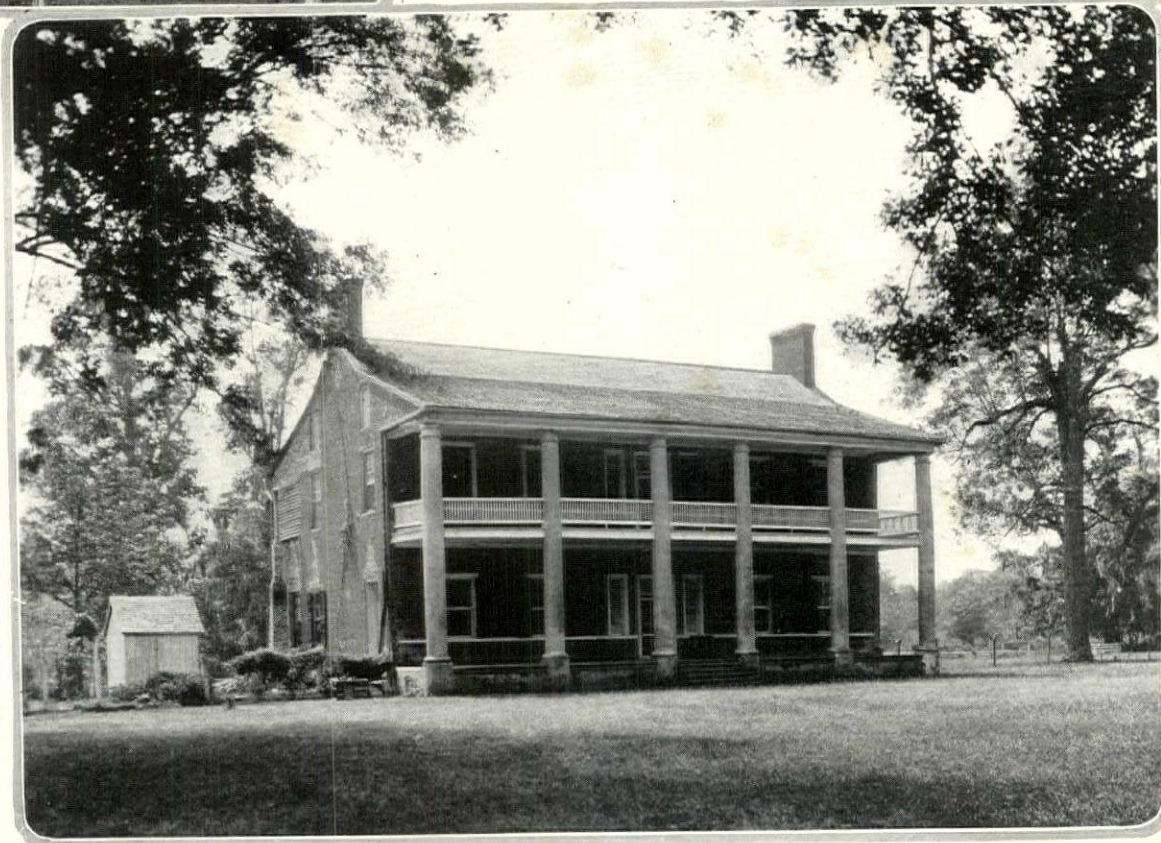
Ornate capitals such as the ones shown on this home were usually cast from iron. This residence is known as the Townsend Auburn House and is in Natchez



Many Southern plantation homes had columns on all façades and a second story gallery around the entire house. The house at the left is in Ascension Parish, La.



The hipped roof supported by two story columns makes some Southern homes appear low in height. Dormers break the barren appearance of the roof



Another manner of using the two story columns on a plantation house. The second story porch was an important factor in such dwellings. There the family spent most of the day



This typical plantation house near Natchez, Miss. has two-story Classic columns leading to a pediment. The second story porch also is found on many Southern plantation homes

SOUTHERN PLANTATION HOMES

*In These Houses of the Old South Is Found America's Original
Contribution to Architecture*

HOWARD MAJOR

THE theory is now accepted that the temple dwelling of the Classic Revival, so prevalent throughout the North Atlantic seaboard, is America's original expression in architecture; that the temple was not adapted to dwelling purposes in other countries; that it is distinctly an American product, in fact, America's independent contribution to the Arts.

This authority is correct, but falls short of the mark. The planters' homes in the cotton belt of the old Southwest must also be included as a distinctly American contribution to the Arts. These manor houses should share equally with the temple dwelling in creating America's own architecture.

By 1820 when the Classic Revival had gathered its momentum, the colonised Union consisted of that section from the Mississippi to the Atlantic seaboard. This great area, because of historical and geographical factors, was divided into four large subdivisions: the South Atlantic seaboard, including that portion south of the Potomac and east of the Alleghanias; the North Atlantic seaboard, including that portion north of the Potomac and east of

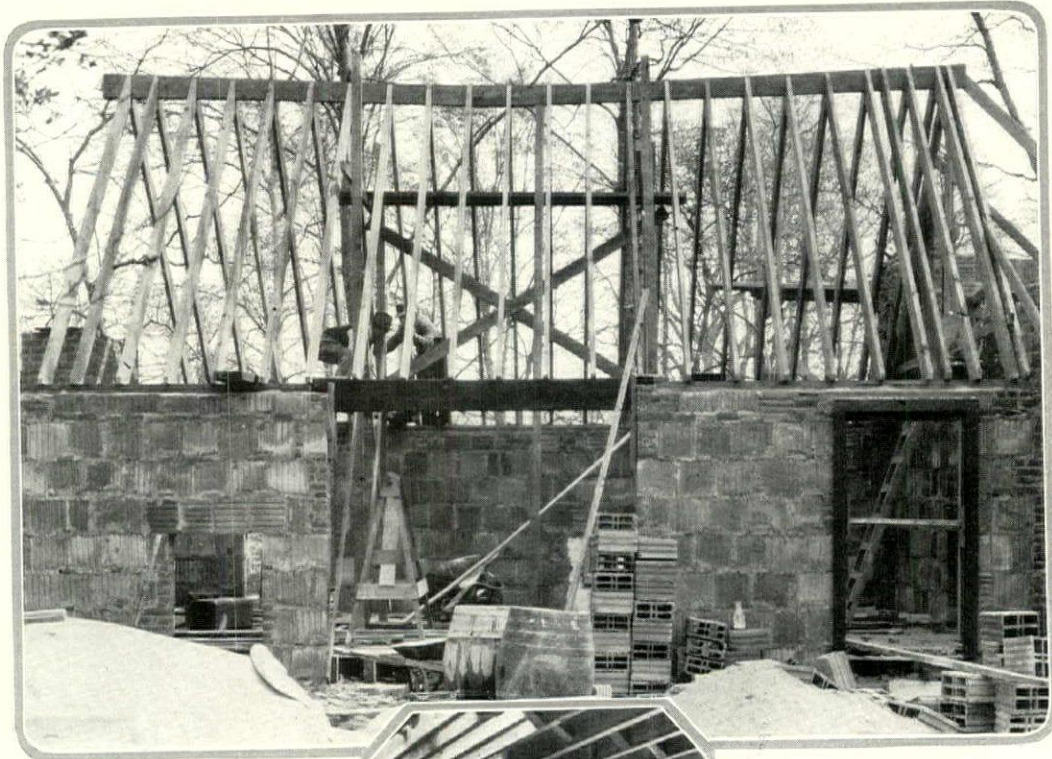
the Alleghanias; the old Southwest, including that portion south of the Ohio and west of the Alleghanias; and the old Northwest, including that portion north of the Ohio and west of the Alleghanias.

Throughout the North Atlantic seaboard, either the large or tiny, temple-fronted dwelling was to be seen on every hand. Many were also to be seen in the old Northwest, although other types were equally prevalent. In the Southern States, however, the temple dwelling was far from being the accepted type it was in the North. On the Southern seaboard it can be seen amongst the other types; but in the old Southwest it is rarely encountered. The plantation home, however, was universal—a building designed according to a set plan, a two story, box-like structure, preceded or completely surrounded by a "colossal" colonnade. With a simple preconceived idea, we may naturally assume that one dwelling was as like another as two peas in a pod, and that the possibilities of individuality in these homes would be decidedly restricted. On the other hand, the variations, creating individuality and

charm in these houses, were unlimited. In them America has an inheritance of which she may justly feel proud. For the last two centuries, there have been houses in England and America preceded by a colonnade. Why, then, is this such an individual expression?

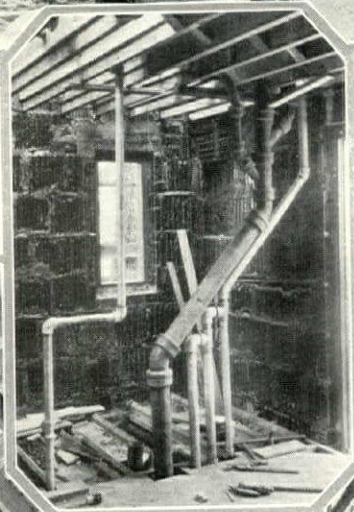
In the plantation home, the colonnade preceding the residence became the entire façade of the building. In former styles, the colonnade existed merely as a motif, or part of the composition, but never as the entire façade. This is the major difference between the Classic Revival and other architectural expressions. In the case of the temple, the pediment supported by rows of four, six or eight columns, ran back and formed the entire roof of the cella or dwelling proper. Preceding this unique method of roofing, the pediment ran back and butted into the main roof. In the Classic Revival, the pediment carried back was the main and only roof of the structure unless, of course, it had subsidiary wings, which have no bearing upon the theory. Likewise in the plantation home we have the same method as the temple, in roofing,

(Continued on page 126)

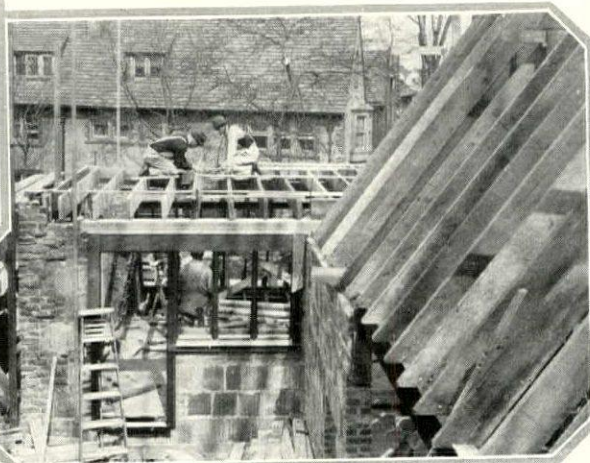
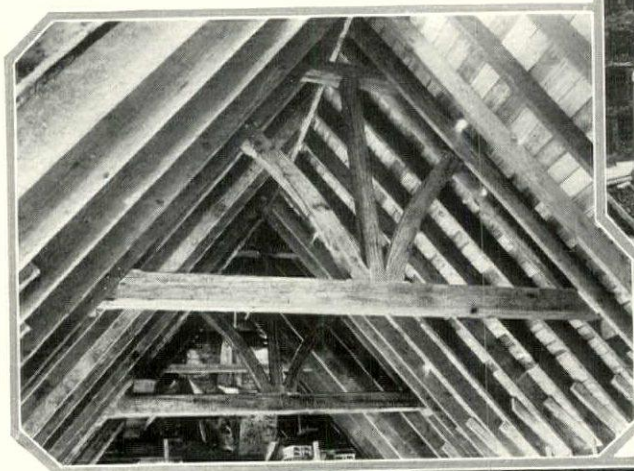


(Above) Walls are completed and roof rafters are in place. Note the slope of the girder toward its center. This slope simulates the effect of years of service

THE HOUSE ASSUMES ITS BASIC FORM



The vent and soil pipes which are shown above will be enclosed within an ordinary interior partition wall



(Above) The second floor joists are being laid over the dining room. The photograph at the top of page 115 shows this section of the house after the roof sheathing has been laid

Illustrations on this and the facing page represent the third installment of a series showing the building of a house in the Norman-English manner. Designed by Frank J. Forster, architect

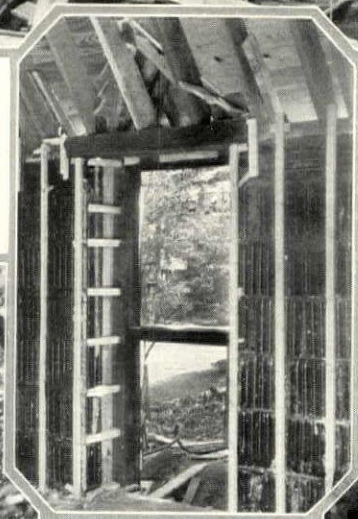


At the left and upper left are photographs of the living room wall and roof before plastering. Walls are first treated with a waterproof solution and then metal lath is nailed to furring strips



(Above) Sheathing is being laid on the roof of the main portion of the house. This sheathing aids the shingles, which will next be applied, in roof insulation

ROOF AND INTERIOR
CONSTRUCTION



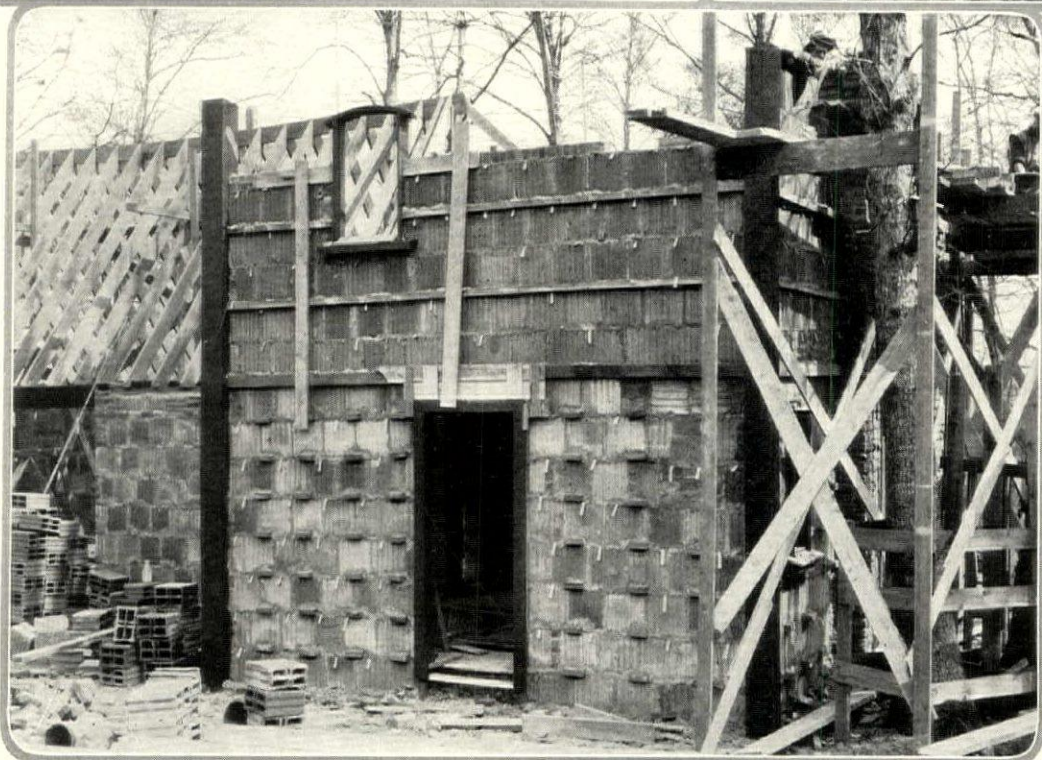
An aperture for a bay window. The lower portion of the opening is to be filled with brick and half-timber



(Above) The hipped roof is to be surmounted by a square dovecote. Part of a lean-to roof which covers some of the house may also be seen. Note the texture of the brick wall

Above is shown the framing in place for a gable roof before either the sheathing or shingles have been laid. The way in which the hollow tile is joined to the brick-work is also to be seen

This photograph was taken before the one at the top of the page and shows the wall before the roof was erected. The window frame is to be part of a dormer which may also be seen above





This trolley passenger shelter, at the Condé Nast Plant at Greenwich, Ct., is part of extensive developments being made by the publisher of House & Garden

FOR TOWN BETTERMENT

*A Shelter for the Waiting Passengers of a
Country Trolley Line or Cross-Country Bus*

Designed by Eric Gugler

ALTHOUGH in many districts the cross-country motor bus is fast supplanting the inter-urban trolley, the necessity for providing accommodations for waiting passengers remains the same. And the need for making these good to look at is, as before, a pressing necessity.

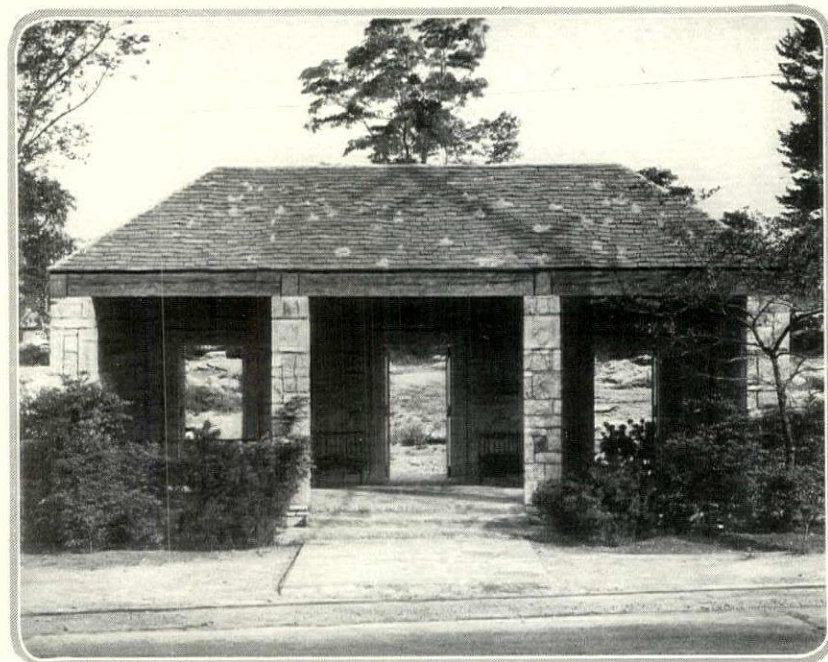
As one travels around and takes note of the various elements that contribute to the uglification of the American countryside, he finds that the roadside shelter erected for passengers ranks among the most deplorable. Any old sort of shed would seem to do. The company which erects the structure is either lacking in taste or in a sense of civic consciousness. The people who use the shed seem to be satisfied. And there you are!

How much better it would be if just a little thought and a little architectural

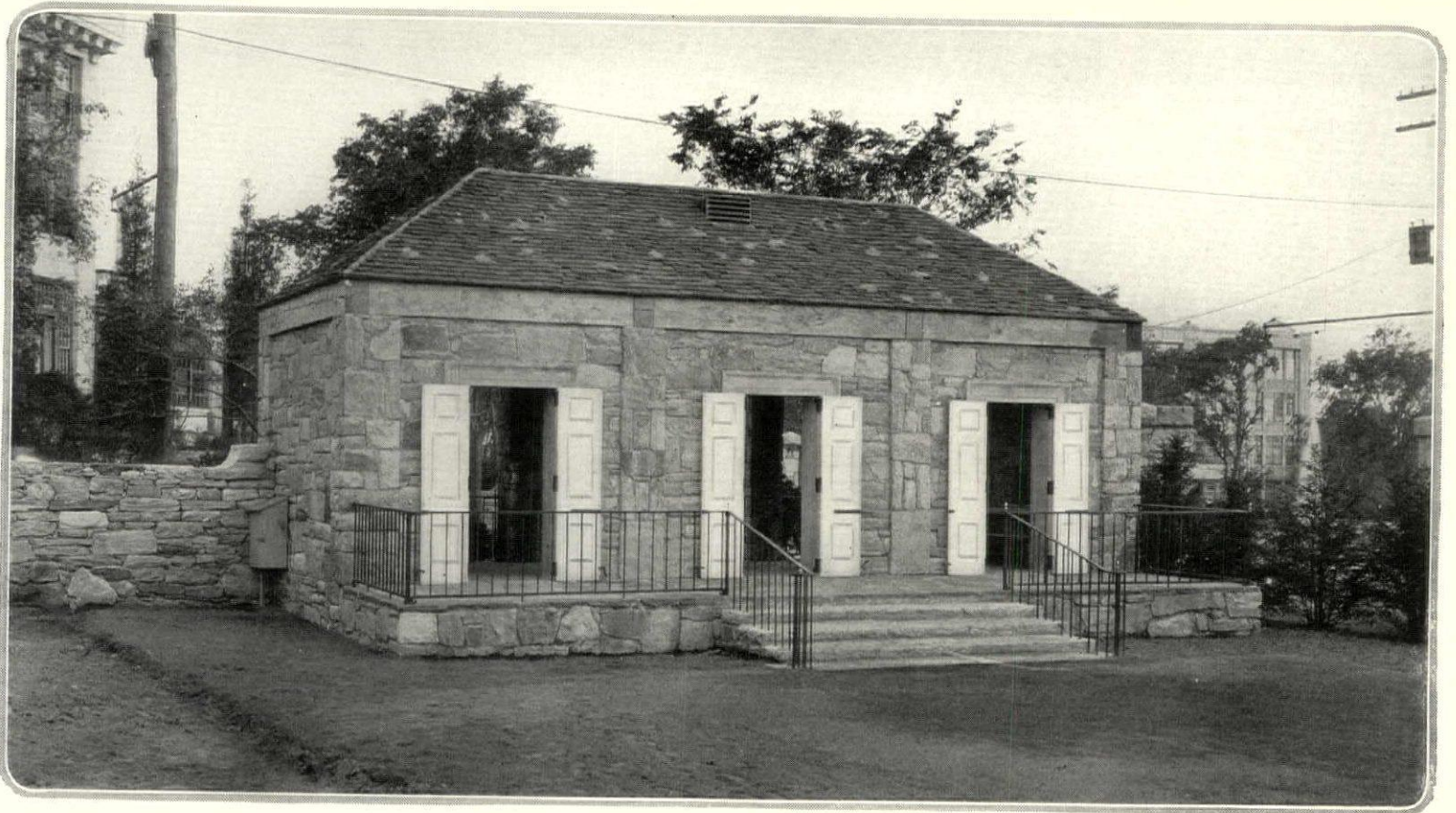
taste were applied to this problem! It costs no more to build a passenger shelter in good taste than it does to erect one in bad taste. The expenditure is mainly in thought, and in taking the bother to have a good design

drawn by a competent architect. This design could be standardized so that the materials could be bought in quantity and the erection of the structure require no more than ordinary country carpenter skill. In positions of greater prominence—say, in the town itself—a more elaborate or more expensive building might be erected, and it would contribute considerably to the architectural beauty of the town.

The passenger shelter illustrated on these two pages is at the Condé Nast Press, at Greenwich, Ct., and is one of the elements in the completed and dignified development of the



When the doors in the rear are opened there are afforded glimpses of a turf panel surrounded by flowers. Wistaria will eventually cover the face of the shelter



grounds. The architect of the building was Eric Gugler.

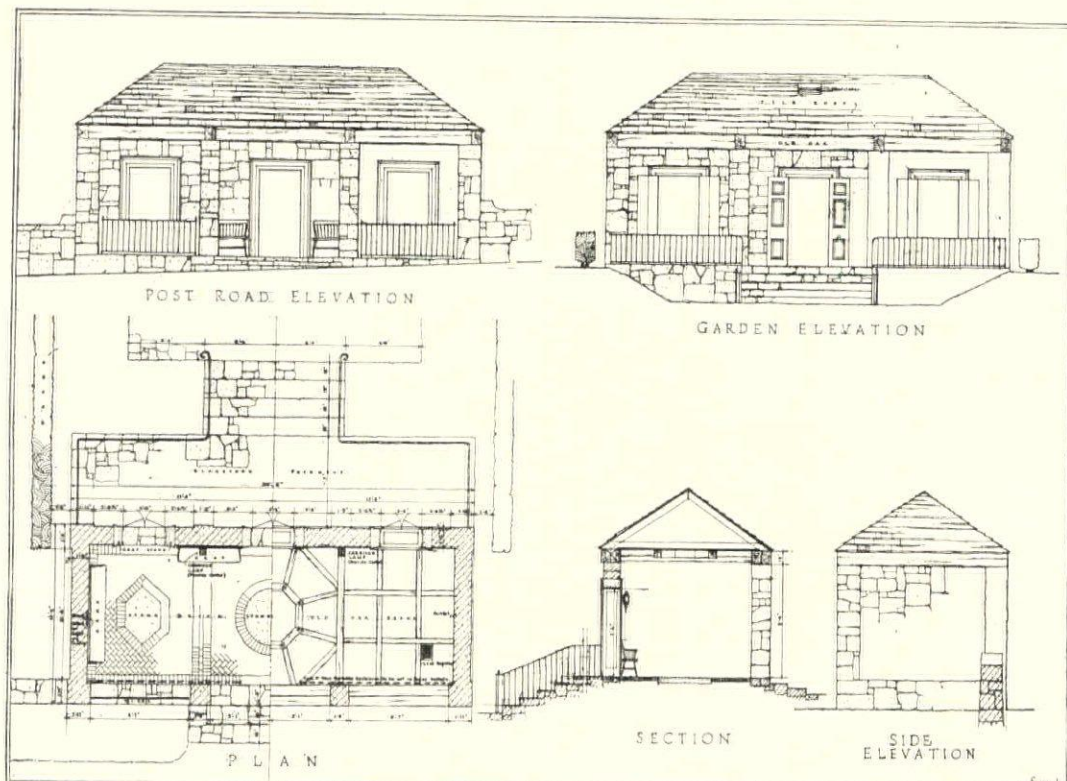
From stone quarried on the place, which had to be removed, the walls and supporting columns were made. It was roughly dressed and laid at random so that the walls present variations in color and texture. On top of the walls was laid a hand-squared roof beam which remains exposed. And on this rests the roof, which is of old mottled tiles. In front of the building on each side of the wall has been massed a planting of low evergreens. Wistaria will eventually be trained over the front façade.

The rear wall is broken by three white doors that let onto a paved terrace. Stone steps lead down to the rear lawn and borders of flowers. When the picture was taken the grading alone was finished.

The approach to the shelter, its floor and the rear terrace are all paved with random-laid broken flagging. The inside walls are left in their rough state; in fact, the only elaboration is a ceiling paneled with rough-hewn timbers. The lighting fixtures are two old carriage lamps and the seats for passengers consist of long, early American fashion wooden settees.

Whereas the front wall facing the tracks is open, the rear is built across and broken by three doors covered with shutters. These doors let on to a flagged terrace that has a simple wrought iron balustrade. From the terrace stone steps lead down to a panel of turf, which marks the beginnings of the gardens.

Nothing could be simpler than this design. It pretends to be nothing else than what it is—a serviceable shelter. And yet it has dignity and architectural character, and it is a genuine contribution to the beauty of the Boston Post Road at this point.

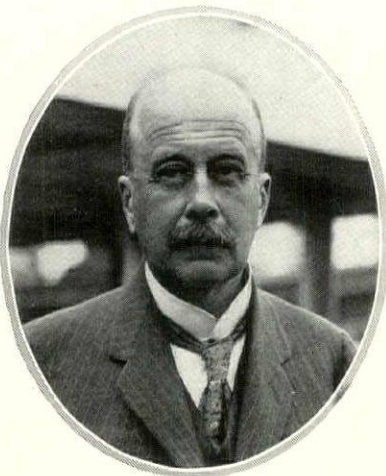


Plans showing how this building was constructed are included in House & Garden's series for Town Betterment. Copies may be obtained by applying to the Town Betterment Editor

The GARDENER'S CALENDAR for NOVEMBER

This Calendar of the gardener's labors is planned as a reminder for all his tasks in season. It is fitted to the Middle States, but should be available for the whole country if for every one-hundred miles north or south there be made a difference of from five to seven days later or earlier in operations. The dates given are for an average season.

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>To-night the winds begin to rise. And roar from yonder dropping day; The last red leaf is whirled away, The rooks are blown about the skies.</p> <p>—Tommyson</p>	<p>1 This is about the last call for Peony planting. Set the crowns not more than three inches deep and mulch lightly with straw or leaves after the ground freezes up solidly.</p>	<p>2 Fallen leaves have a variety of garden uses; among others, for winter mulching and as valuable additions to the compost heap. It is a real waste of material to burn them.</p>	<p>3 All uncultivated ground intended for planting next year should be deeply spaded now and left rough for the winter. This improves the soil and kills insect pests.</p>	<p>4 Weathervanes, foot scrapers and other similar outdoor ornaments of black iron should be given a good coat of metal paint to preserve them from rusting during the winter.</p>	<p>5 Waterlily pools that are deep and from which the roots are not lifted will winter better if covered with boards and a heavy litter mulch to prevent solid freezing.</p>	<p>6 Outdoor feeding of our native birds may be started now. Sunflower, Hemp and Millet seed are welcomed by the seed-eaters, while suet is attractive to the woodpeckers.</p>
<p>7 This is a good time to transplant deciduous shrubs and young trees from the woods and fields. There are many plentiful species that are well worth bringing into cultivation.</p>	<p>8 Seeds of quick-growing annuals are a good planting investment for the greenhouse. Marigolds, Cornflowers, Mignonette, Alyssum, and Candytuft are among them.</p>	<p>9 Celery for winter should be stored now in soot door trenches. Boardcovers and a good straw or leaf mulch will keep out the water and prevent actual winter freezing.</p>	<p>10 A manure mulch worked in close around the plants' crowns and between the rows will benefit the Strawberry bed. Salt hay scattered over them is also helpful as protection.</p>	<p>11 Branches of Black Alder or Winterberry, cut for house decoration will hold their brilliant scarlet fruits for weeks if the vases containing them are kept filled with water.</p>	<p>12 All garden arrangements ought to be completed now so that the soil will have a chance to settle again before hard freezing weather gets a grip on it.</p>	<p>13 Among the wild berries whose twigs lend themselves to brightening our rooms are Sumach and Bayberry. The crimson and pale gray of these two combine well.</p>
<p>14 One of the secrets of successful shrub and tree planting of all sorts is firming the soil around their roots. It should be worked in with the hands and then tramped down.</p>	<p>15 North of New York City Boxwood is subject to damage by winter sun and cold. Good protection may be given it by burlap covers supported clear of the bushes.</p>	<p>16 Wood ashes are a splendid lawn fertilizer and should be saved for that purpose. In applying, scatter them lightly and evenly. If too thick, they may harm the grass.</p>	<p>17 Fallen leaves are likely to pile up thickly in corners and against walls, fences, etc. Unless they are removed they are liable to smother any plants that are growing there.</p>	<p>18 Teas and other tender Roses need winter protection. Long, strong straw stood up against them and tied in place is one of the best ways to prevent serious damage.</p>	<p>19 Inequalities in the lawn may be safely remedied now by application of top-dressings of good loamy soil. Besides leveling, this will be a distinct benefit to the grass.</p>	<p>20 This is a good time to spread manure on farm and garden areas that need its beneficial effects. The rains and snows of the coming months will help disintegrate it.</p>
<p>21 Grape pruning is seasonable any time between now and the end of February. Unless you are familiar with its special rules, better consult an authoritative book.</p>	<p>22 Raspberries, Blackberries, Currants, Gooseberries—in fact, all the regular bush and cane fruits—are given nourishment by a mulch of manure during dormancy.</p>	<p>23 Newly planted trees of fair to large size need some steady support for at least a year after setting. Guy wires attached to rubber hose collars are a good type to use.</p>	<p>24 Earth banked up around the Rose bushes and well packed will act as a safeguard to prevent heavy winter rains from settling, freezing and possibly injuring the plants.</p>	<p>25 Practically all kinds of deciduous tree pruning are in season from now until about the first of March. Do not, however, cut any of the sound wood on spring-flowering shrubs.</p>	<p>26 The leaves of potted foliage plants indoors need weekly sponging to keep them clean and functioning properly. Rub with slightly soapy water and wash off with clean water.</p>	<p>27 Apples, late Pears and other stored raw fruit ought to be examined frequently for signs of rotting. If any un-sound ones are found, remove them immediately.</p>
<p>28 The first of the hardy bulbs that were potted six weeks ago and covered in a trench outdoors may now be brought indoors for forcing. Keep them dark until top growth starts.</p>	<p>29 During severe, snowy weather rabbits find their food scarce and often eat the bark of young fruit trees. Collars of tarred paper put on now will protect these trees.</p>	<p>30 San José and oystershell scale on trees and shrubs require a strong spray that can be safely applied only during the dormant season. Soluble oil is a good liquid to apply.</p>	<p><i>I saw old Autumn in the misty morn Stand shadowless like Silence, listening To silence, for no lonely bird would sing Into his hollow ear from woods forlorn, Nor lonely hedge nor solitary thorn:—</i></p>		<p><i>Shaking his languid locks all dewy bright With tangled gossamer that fell by night, Pearling his coronet of golden corn.</i></p> <p>—Thomas Hood</p>	



PROF. NILS SWEELIUS
A distinguished European horticulturist and professor at Uppsala University who has been attending recent international botanical conferences at Ithaca and New York City



JULIA LESTER DILLON
Mrs. Dillon's writings on horticultural matters in the South have given her a prominent place in gardening circles



PROF. KARL SHOTTSBERG
He has come to America from Sweden, where he is head of the Botanical Gardens in Gothenberg, to attend the International Botanical Congress and the Plant Sterility Conference

Rich creamy Asparagus Soup~ inviting to the epicure!



All the delicacy of flavor, the freshness, the wholesome nourishment of fine young asparagus shoots, saved for your table the whole year round!

Blended with golden country butter and seasoned with the sure touch of Campbell's famous French chefs!

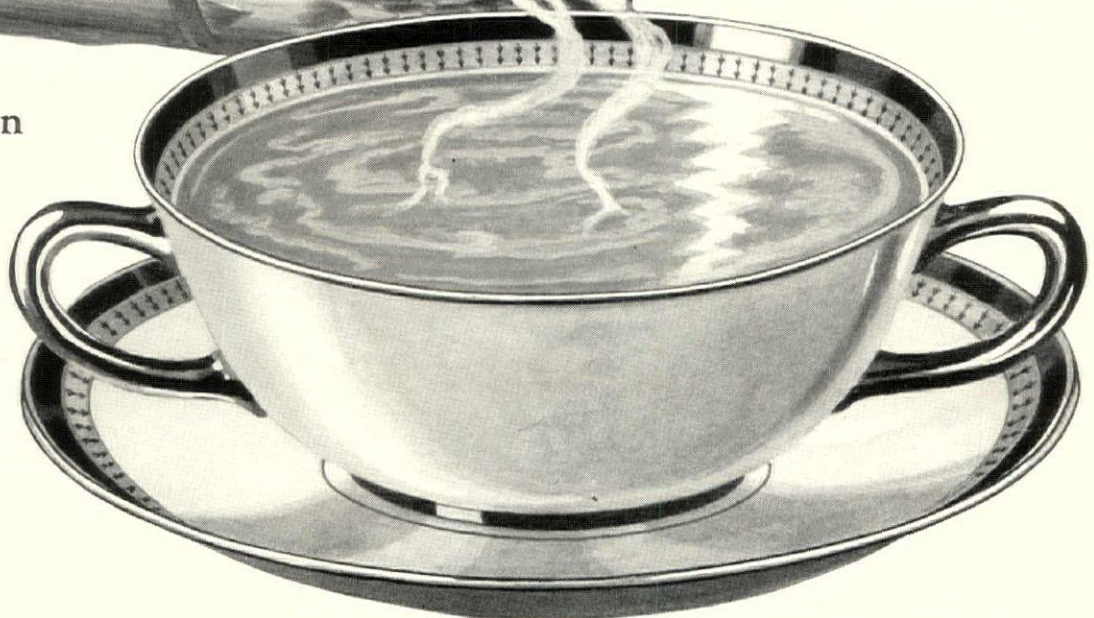
Puree of Asparagus is a soup with a daintiness of taste all its own. But how much it exacts from the maker both in care of selection and skill in the blending! All must be "just so". Naturally enough, Campbell's gives a welcome feeling of "sureness", for its delicious quality is always the same!



We blend the best with careful pains
In skillful combination
And every single can contains
Our business reputation.

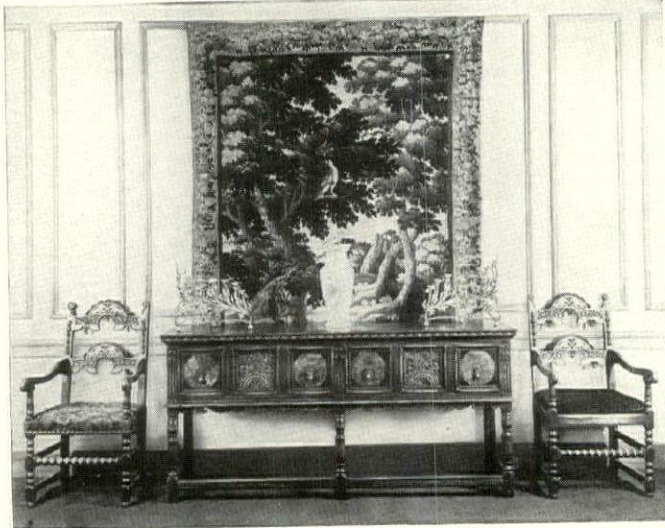
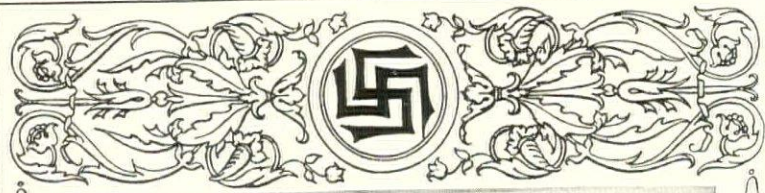


12 cents a can



LOOK FOR THE
RED-AND-WHITE LABEL

WITH THE MEAL OR AS A MEAL SOUP BELONGS IN THE DAILY DIET!



A Jacobean Sideboard with Yorkshire Chairs

THE "reproduction" of an antique may be but soulless imitation, or it may be a true manifestation of the gifts of taste and pride of craftsmanship that inspired the artisans of old.

Somma creations are an actual *continuance* of the best traditions and highest skill of the cabinet-maker's art; handed down to Mr. John Somma through a long line of forebears.

The Somma business is unique in that the founder still selects the woods, trains the craftsmen to his own standards, and inspects every piece of Somma furniture before it is offered for sale.

*A Welcome Awaits all Lovers
of Fine Furniture*

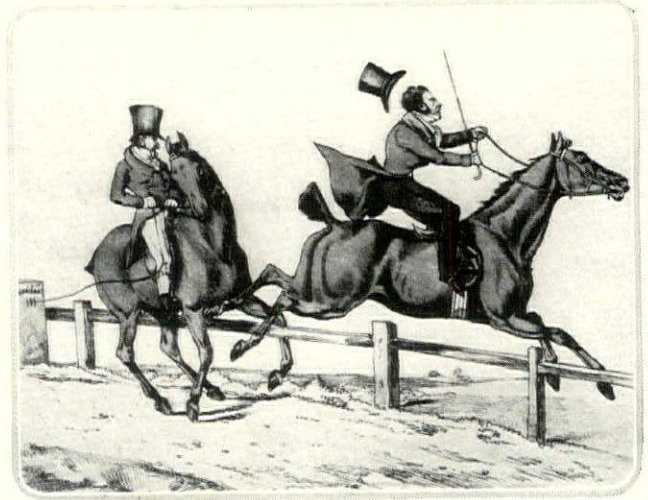
While Somma furniture is purchasable only through Decorators and Dealers, an invitation to visit the Somma Display Rooms is extended to all who enjoy beautiful examples of Period Furniture for Dining Room, Bed Room, Living Room, Library and Hall, as well as Old Fabrics, Importations and Objets d'Art, shown in their proper environment.

SOMMA

SHOPS, Inc.

383 MADISON AVENUE, NEW YORK CITY
Opposite Hotel Ritz Carlton

OUR NEW SPANISH ROOM
conveys—with its interesting accessories
—the mellow atmosphere of Old Spain



Preparing for the Easter Hunt, drawn by Alken—published in London in 1821. Occasionally Alken showed a sense of the ridiculous

HENRY ALKEN: COURT-PAINTER

(Continued from page 90)

to portray the gentlemen of England with understanding, he said: "Where Cruikshank fails, there, happily for England and for art, Henry Alken shines, and shines like a star of the first magnitude. He has filled up the great blank that was left by the disappearance of Bunbury. He is a gentleman—he has lived with gentlemen—he understands their nature and their weakness."

Wilson proceeds to discuss the series of prints by Alken which bear the general title of *A Touch at the Fine Arts*: "In this work there is a freedom of handling that is really delightful. Yet I am not sure but I give preference to my older favorite, *The Symptoms*. The shooting parties—the driving parties—the overturning parties—the flirting parties—the fighting parties in that series are all and each of them nearly divine. Positively you must buy a set of Alken's works—they are splendid things—no drawing-room is complete without them."

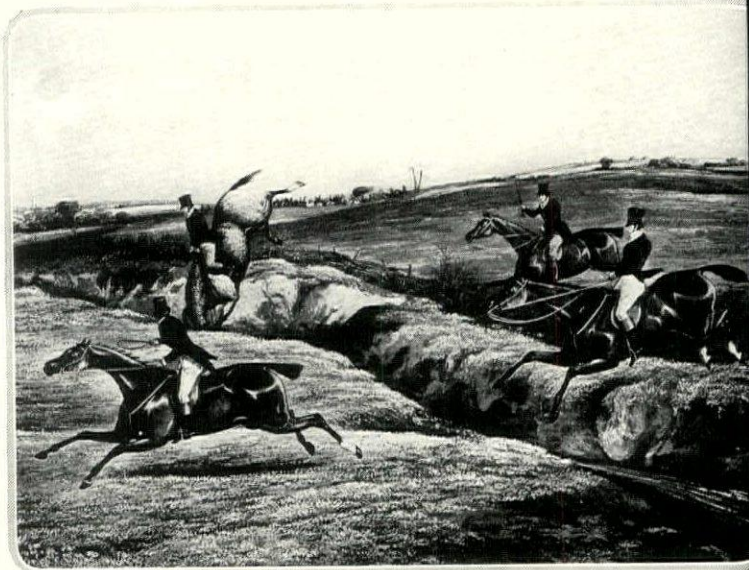
Over a century has elapsed since this was written, but that century has not reversed John Wilson's judgment; but, alas! there are few today

who can even hope to acquire a set of Alken's works,—Time, Tide and Purse-strings! Fortunately some prints of fine quality are within reach actually and figuratively.

I think there exists a brotherhood of Man and Horse, symbolized the legendary Centaur; certainly color prints of horses and horsemanship by Alken find quick response within us. Lord Herbert's "A gentleman on a good horse is as much abashed of himself and others as the world can make him" but echoes Shakespeare: "I will not change my horse with a paster that treads but on four paster. When I bestride him I soar, I am a hawk; he trots the air; the earth sings when he touches it." I think man will never retain this feeling instinctive—a feeling which no motor car could lead the race to forget, and surely Henry Alken had, above any of his contemporaries, a right to claim the post of court-painter to Nimrod.

It seems strange that for so long a time little was known in the way of biographical details of Alken's life although he had achieved fame in his own day, had many friends and

(Continued on page 122)



"Dick Christian's Last Fall," commonly called "A Header," from the Grand Leicestershire Steeple Chase Series. It was published in London in 1829



THE EDGEWATER BEACH HOTEL

chooses Cannon Towels for the very reasons you would buy them for your home



CANNON TOWELS
Absorb quickly-Wear well-Cost less



THE Edgewater Beach is one of the show places of Chicago. Its location is ideal; its furnishings are luxurious. Naturally its appointments represent the last word in beauty and comfort—inevitably Cannon towels were chosen in preference to other brands, for this great hotel.

Cannon towels of the better kind are indisputably gorgeous, great snowy things one uses with delight. What is quite as important, their wear is extraordinary. Even under the constant laundering and hard usage which a hotel towel endures, Cannon towels last a long, long time.

This exceptional wear has been proved again and again by America's hotels. Together with the low Cannon prices, it is the reason why Cannon towels are used in most of the country's hotels. It is the reason, also, why Cannon towels are used in the vast majority of homes.



The new "Flying Dolphin" turkish towel

Quality for quality, as compared with other towels, Cannon towels are really remarkably low priced. Because of quantity production, the Cannon mills, which are the largest in the world, make an important saving on manufacturing costs; and this saving is passed on to you.

Cannon towels come in unlimited variety. There are beautiful bath towels of fine texture and heavy weave—patterned or bordered in colors. Medium sized towels of lighter weight. Splendid huck towels for the hands and face. You can buy Cannon towels singly or by the dozen, at prices ranging from 25c to \$2.50. Cannon Mills, Inc., 70 Worth Street, New York.

All Cannon towels patterned or bordered in colors are absolutely color-fast, and may be washed and boiled as fearlessly as white.

HENRY ALKEN: COURT-PAINTER

(Continued from page 120)



Danersk design patented

*Inspired by four rare old pieces
of Early American Furniture*

This beautiful pine tree desk

FROM an old Dower Chest came the quaintly carved pine trees and Chinese vases of conventional flowers.

From a little pine Wall Cupboard, the four square panes, the wrought hinges and raised panels on the sides.

From a Desk Box, the handles, the secret well and the interesting pigeon-hole partitions.

And from an old Drawer Frame, the criss-cross stretchers, posts, squash ball turnings and clothes-pin pulls.

AT OUR SHOWROOMS you may see this desk, as well as other equally distinguished pieces of Danersk Furniture—beautiful forms in mahogany and walnut of Duncan Phyfe, McIntire, American Heppelwhite, Sheraton and Chippendale designs. Of particular interest, too, is a new group of French Provincial bedroom furniture. And there are fascinating gift tables in wonderful variety and at amazingly modest prices.

ERSKINE-DANFORTH CORPORATION

383 Madison Avenue, New York City

Opposite Ritz-Carlton Hotel

Chicago Salesrooms: 315 North Michigan Avenue

Distributor for Southern California: 2869 West Seventh Street, Los Angeles

Factories in New England

acquaintances, and lived until he had reached his sixty-seventh year; he was born in 1785 and died in 1851. Only recently has research recovered the facts of his life. Theretofore we had to rest content with the statement that he "flourished 1816—1831"—how the compiler of biographical dictionaries loves to have his victims "flourish"!—added to which that he had been huntsman, stud-groom or trainer to the Duke of Beaufort,—the catalogue of the sale of the art collections of the late Lord Leverhulme gave it "Duke of Buckingham," but there is not the slightest ground for the assertion: Alken was never huntsman, stud-groom or trainer to anyone.

ALKEN'S HISTORY

Henry Alken was the Son of Samuel and Lydia Alken. The family name was said to have originally been "Seffrien" and that the founder of the English branch came from Denmark. It is quite as likely that the Alkens were of Flemish descent. Henry Alken's father was born in the mid-18th Century and in boyhood was apprenticed to an architect. As late as 1780 he submitted to the Royal Academy a "Design for a Monument." He was then living at No. 3 Dufours Court, Carnaby Market, (Broad Street, Soho), London. He seems to have taken up etching early and produced a "New Book of Ornaments" and in 1785, the year of Henry's birth, Samuel Alken was making aquatints after drawings by Wigstead and Rowlandson in "The Art of Scaling" and "The Consultation" which he published from Dufours Court.

The Alkens moved to No. 2 Francis Street in 1789. There Samuel produced etchings from drawings by Rowlandson, Morland and Wheatley and collaborated with Bartolozzi in a famous print designed by Wheatley depicting the Duke of Newcastle returning from shooting. Later on Samuel Alken busied himself with topographical works of England, North Wales and Ireland. The father seemed to confine himself to aquatint and does not seem to have done any original work in the field later chosen by the son.

John Wilson may or may not have known Henry Alken, and although he writes him a gentleman, another critic says he was "Cockney by birth and breeding." Be that as it may, he had many friends among men of position and he did understand "their nature and their weakness." At an early age he was apprenticed to a miniature painter, probably J. T. Barber, "Miniature Painter to the Duke of Kent," 26 Southampton Street, Strand, and by the time he was sixteen he had twice exhibited at the Royal Academy,—a "Portrait of Miss Jackson" and a "Portrait of Miss Gubbins." These were the only examples of his work ever exhibited at Burlington House. It was not long, however, before "Sport, the ruling spirit of the age" attracted his genius. He gave up portraiture and took to drawing horses and hunting scenes, and the incidents in the life of a country

gentleman in those "hard-drinking and hard-riding days." It was said of him that "he could draw anything he understood" and no one better than he understood horses; they were the thing he did best understand.

Alken's earliest published work was issued under the brush-name of "Be Tally O." These were probably drawn during the period in which he shared a studio with his brothers No. 15, Southampton Row, Holborn, not a great distance from Ackermann's famous "Repository of Arts," which shop he must frequently have visited as Ackermann well appreciated his talents and made use of them. The brush-name he used until 1816, occasionally until 1819, but in 1816 began to sign his works with his own name.

In 1809, Alken married Mary Gordon in St. Clement's Church, Ipswich and had a son who himself became an artist, but who, though ambitious, had not his father's ability. After his marriage Alken appears to have lived over the shop of his publisher, Thomas McLean, No. 26 Hammarket. Later he went to live in Kentish Town in the northern part of London, and then removed to Highgate, where he died and is buried.

Alken's first important work was *The Beauties and Defects of the Horse Comparatively Delineated*, which appeared in 1816. In its Introduction he says: "The author flatters himself that his work will be found useful and as his remarks are the result of the most attentive observation during the many years entirely devoted to the field, he trusts that the general principles which he has laid down, well with respect to power, strength and the various points of action, to physiognomical character and figure of the horse will be found clearly elucidated in the following series which entire devotion to the field must not, perhaps, be taken in the literal sense of "participation" that period; even in 1816 the color print artists of the day seemed to be alert to the adage that "business is business" and no doubt Alken wished to forestall any wondering on the part of the curious as to his equipment.

SETS AND ILLUSTRATIONS

In his long lifetime, Alken produced some sixty series, having at least three hundred prints to his credit. In addition to these, he illustrated a number of books with great success, his publishers being Thomas McLean, S. & J. Fuller and Rud. Ackermann. The following are some of the most important of the sets and illustrations, with the years of their issue. Separate prints from the sets are worth their searching out:

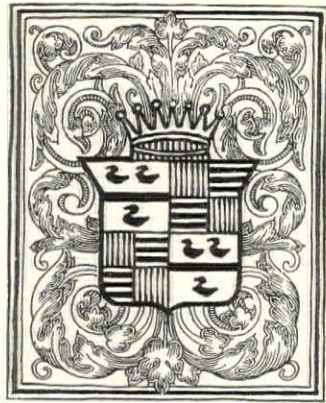
The National Sports of Great Britain, 1821.

Illustrations for Landscape Scenes, 1821.

Humorous Specimens of Riding, 1823.

Scraps from the Sketch-Book of Henry Alken, 1821.

(Continued on page 124)



*Five hundred
color and upholstery combinations
✓ ✓ ✓ ✓ fifty body styles and types*

America has greeted Cadillac's individualization of motor car choice with an enthusiasm fully equal to that which accompanied its first realization that in this great new line of Cadillac cars had been achieved a new and sensational advance in motor car performance.

To such chassis features as unexampled smoothness of power, and speed that makes this new Cadillac, by the test of actual comparison, one of America's fastest stock cars, is now joined the unique advantage of 50 Body Styles and Types and 500 Color Combinations.

It is precisely because of Cadillac's supremely great performance and dependability that this unprecedented variety in body offerings is regarded as characteristic of Cadillac's consideration for its public, and as important and significant as any of Cadillac's great engineering triumphs.



The even greater success that Cadillac is achieving—

The man who buys a new 90-degree eight-cylinder Cadillac is not especially interested in having his attention called to one or the other examples of Cadillac manufacturing excellence. ✓ ✓ ✓ ✓

He knows that every earnest, honest effort to build a good motor car has for its inspiration and example the desire to approach Cadillac fineness of fabrication; that he will never long for deeper motor-

ing satisfaction until and unless a greater Cadillac appears. That is why new hosts of buyers are flocking to the 90-degree Cadillac and surpassing all Cadillac sales records for 24 years. ✓ ✓

Priced from \$2995 upward, f. o. b. Detroit

NEW 90 DEGREE

CADILLAC

DIVISION OF GENERAL MOTORS CORPORATION



HENRY ALKEN: COURT-PAINTER

(Continued from page 122)

FURNITURE in its best sense becomes a real part of the family, and makes family life more rich as well as more comfortable.

Furniture that is not part of the family is mere merchandise. Stores, not homes, are the place to display merchandise.

The Rorimer-Brooks Studios insist that furniture and furnishings should be skillfully adapted to the special needs and tastes and family conditions of those who are to live with them.

The RORIMER-BROOKS Studios
2232 EUCLID AVENUE
CLEVELAND, OHIO



Symptoms of Being Amazed, 1822.
Symptoms of Being Amused, 1822.
New Sketch-Book, 1823.
Illustrations to Popular Songs, 1823.
Flowers from Nature, 1823-1825.
Sporting Scrap-Book, 1824.
A Touch at the Fine Arts, 1824.
Shakespeare's Seven Ages, 1824.
Ideas, 1830.
Sporting Sketches, 1831.
Illustrations for *Don Quixote*, 1831.
Illustrations to the *Memoir of the Life of John Mytton*, 1837.
Illustrations to *Jorrick's Jaunts and Jollities*, 1834.

It is said that the *venue* for the greater number of the hunting scenes by Alken was Leicestershire. Among the most striking of Alken's works are the eight paintings in oils of *The Leicestershire Steeplechase*, run in March, 1829, which were painted for Alken's friend and patron, Charles Hollingworth Magniac, M. P. and which were in his collection at Colworth, which place Alken visited many times—in fact, it is believed that he spent some two years there late in life. From 1841 to 1847 Magniac was Master of the Oakley Hunt, and Alken probably had a chance to make good his assertion in the Introduction to his *Beauties and Defects of the Horse* in 1816, if, perchance, he was not there speaking literally of riding experience. A contemporary description of Alken at this time pictures him as wearing a broad-brimmed, low-crowned hat, a frock-coat of Kendal green spotted with broad gold buttons, a rustic waistcoat with low-cut and old-fashioned pockets, brown cloth kickseys, brown cloth gaiters, thick-soled shoes and carrying a sturdy walking-staff when he went forth. This was the man whose style has been described by Sir Walter Gilby as "at once elegant and refined" and of whom a distinguished critic said: "the delicacy of his work is displayed in his small pencil drawings, which are done with a minuteness and lightness of touch which has rarely been equalled, and certainly never excelled by any living animal painter."

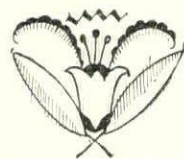
Although a master at delineating the horse, Alken's field for representation was hunting, not racing. He was never a "comic" artist, although humor did enter his work now and then. He could paint the soul of a horse, but only the superficial charac-

teristics of the human race seem to be recognized by his talent. If he was not a caricaturist, it may be because, as someone has suggested, he was "too robust as a social creature, too strong in good fellowship, with the confines of his own tiny world ever to have had the wish to make his friends or enemies seem ridiculous."

Alken's little book, *A Treatise on Etching*, containing a fine drawing of a huntsman, states the following: "Forty years' practice in the various methods of engraving, with some natural mechanical genius, may be considered as some qualification for the task. Nor will my endeavors prove less successful from the fact that during a great portion of that time I have been in the habit of giving lessons in the library, parlour, and drawing room, by which I must, naturally have acquired a method of mitigation and where practicable, of altogether avoiding the unpleasant processes of the art!" Remembering the excursion in the art of etching made by the illustrious Queen Victoria in the middle of the 19th Century, I have always believed she may have been inspired by the genteel treatise; her own delectable etchings could only have been made in the library, the parlour, and the drawing room.

When Alken tried hard to be humorous he fell flat. I cannot understand anyone's being amused at his jokes, (not even himself!) but I do not understand why his particular genius has not been more widely appreciated. Sparrow says, "Henry Alken was the first among draughtsmen to contribute to and humor a variety of taste, from that of the enthusiast, to whom sport is the subject of paramount importance, to that of the indifferent, to whom it is but a trivial consideration. All our admiration is stimulated as we pass over that print which shows the old hunting spaniel and the woodcock flushed from the damp branch among the pollard oaks."

Photographic reproductions of Alken's color prints can do no more than hint at their composition and subject. The beauty of the prints themselves can only be realized when one has the opportunity of handling them. Notwithstanding this, Alken's story is an interesting one and his is an important place in the history of graphic art.





THE JEWELS OF AN EMPRESS

Once empress of Mexico, the princess Charlotte, wife of Maximilian of Austria, still lives in a great chateau near Brussels. Recently the smiling, gentle old lady celebrated the 69th anniversary of her marriage. Intimately associated with the days of Charlotte's power and beauty are the imperial earrings illustrated upon this page. Hanging from antique diamond chains, the earrings are large pear-shaped pearls, beautifully matched and weighing 200 grains.

BLACK STARR & FROST

Gifts That Suit The Needs of Every Taste and Purse

JEWELERS FOR 116 YEARS

DOBBS

SHOPS FOR WOMEN



Clothes

as Gay as Youth itself

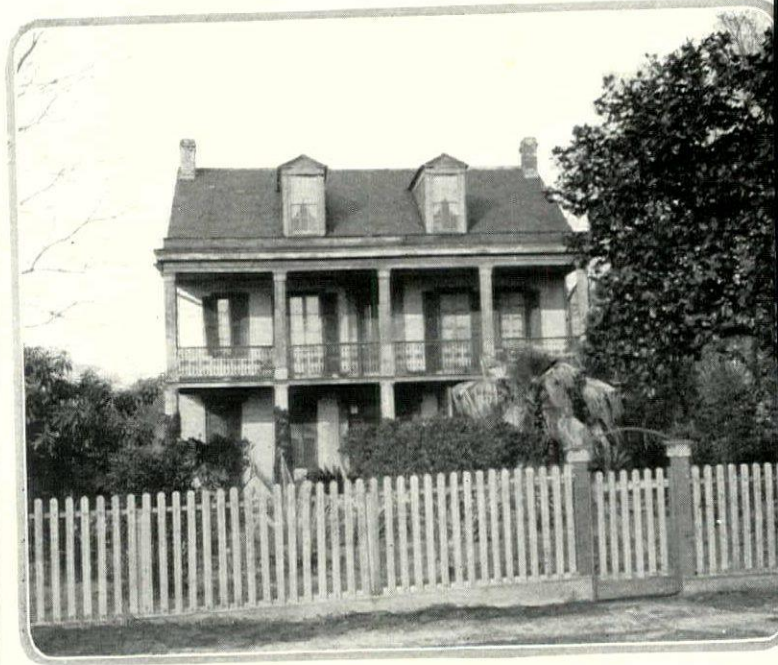
New Dobbs Clothes to lighten the heart and set the spirits high—in anticipation of the many Autumn activities. Dobbs COATS • FROCKS • HATS • and SPORTS ATTIRE • designed for women who love the inimitable style and charm that are characteristic of all Dobbs-created Clothes — for Sports, for School, and for Autumn Days in Town or Country!



Dobbs Bagatelle Perfumes and Toiletries—Hermès, Paris, Leather Things—and a host of Dobbs Fascinations that add so much to the Autumn Wardrobe.

—FIFTH AVENUE—

NUMBER 620 at 50th STREET



Instead of the massive columns ordinarily used, this house at Bayou St. John, La. has on the front façade two rows of one-story columns set one above the other

SOUTHERN PLANTATION HOME

(Continued from page 113)

which in itself constitutes our Southern contribution to the Arts.

In the planters' homes, the colonnade in front of, or surrounding the main body of the structure, carried the usual hip roof. The roof sprang from the cornice over the colonnade and included the main body. If the building was merely preceded by four, six or eight columns, the hip roof rose from the cornice of the colonnade and (uninterruptedly) ran back, covering the entire building. In either of these cases, one may readily understand that both the cornice and the colonnade ran around the four sides of the house except of course at the four corners.

With the "Westward Ho" movement, that swept the entire Seaboard in the early years of the 19th Century, began the cleavage between the North

and the South. In the earliest annals of the westward migration we know of slaves being included in the retinue of Southern gentlemen. The Southern aristocracy of the Seaboard settled the old Southwest. The new country had rich fertile land which won the designation of the "Cotton Belt". With this rich, new land, large acreage and slaves, the Southerner quickly achieved prosperity. Fond of the pomp and luxury of his native States, the Carolinian or Virginian, he desired a suitable manor house, a home that would rival and often surpass the fine homes when he came.

On the other hand, very different circumstances existed in the old Northwest. This section was settled by

(Continued on page 130)



Another plantation home with two-story columns supporting a hipped roof. The columns are only across the front façade and support a second-story porch

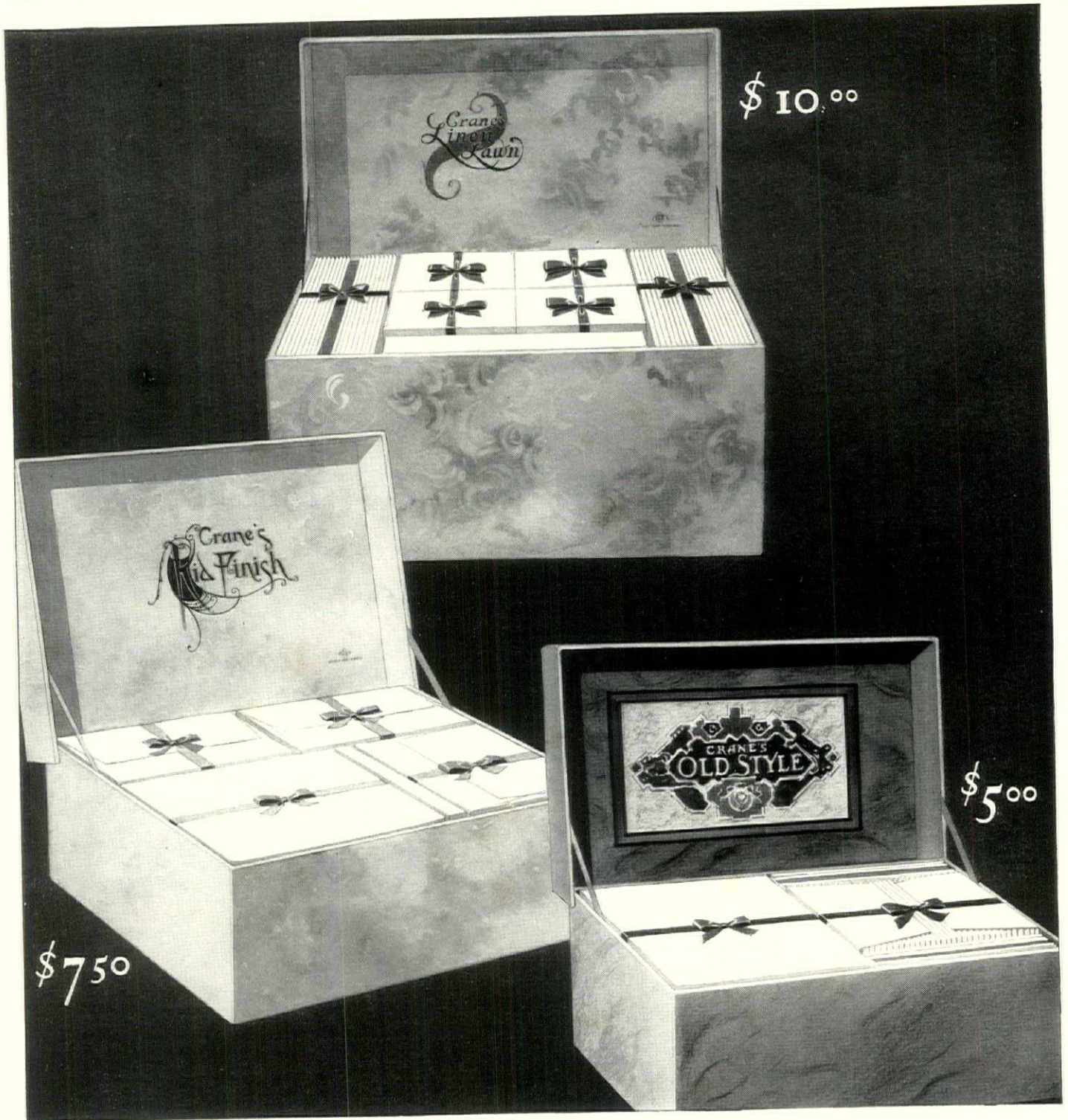


THE sportswoman endorses the Rolls-Royce as unreservedly as the woman whose primary interest is art or society. Alert and responsive is this best of motor-cars—courageous and unflinching, however difficult the footing. The sportswoman thinks of it as a thing alive, indeed compares it with her thoroughbred, prize-winning hunters. It mingles with assurance in smart company when hounds meet, and sweeps into place graciously at the side of polo field or country race-course. She drives it herself, by choice, because she has found the hours at the wheel do not tire her. Rather, they increase her pleasure in its swift, sure power, for it is cushioned on luxurious springs and balanced so matchlessly that she seems

to be flying rather than driving. Her friends remember well the morning, five seasons ago, when she first appeared in this roadster. They approved its smartness then. They are as ready to do so today, in spite of the fact that it has covered, without the annoyance of frequent repair bills, upwards of fifty thousand miles. There is no question in their minds nor in the mind of the owner that Rolls-Royce performance and Rolls-Royce appearance more than justify owning the finest motor-car obtainable.

A one-hundred-mile trial trip over roads you may select will be arranged at your convenience. Rolls-Royce, Fifth Avenue at 56th Street, New York. Branches in principal cities.

ROLLS-ROYCE



We have taken three of the beautiful writing papers made by the Crane Mills at Dalton, a generous supply of paper and envelopes of each, and boxed them sumptuously, to enable you to make the most appropriate and welcome Christmas gift this year that can be imagined. Can you think of anything any real woman would prefer to a good

A Gift of Crane's Paper

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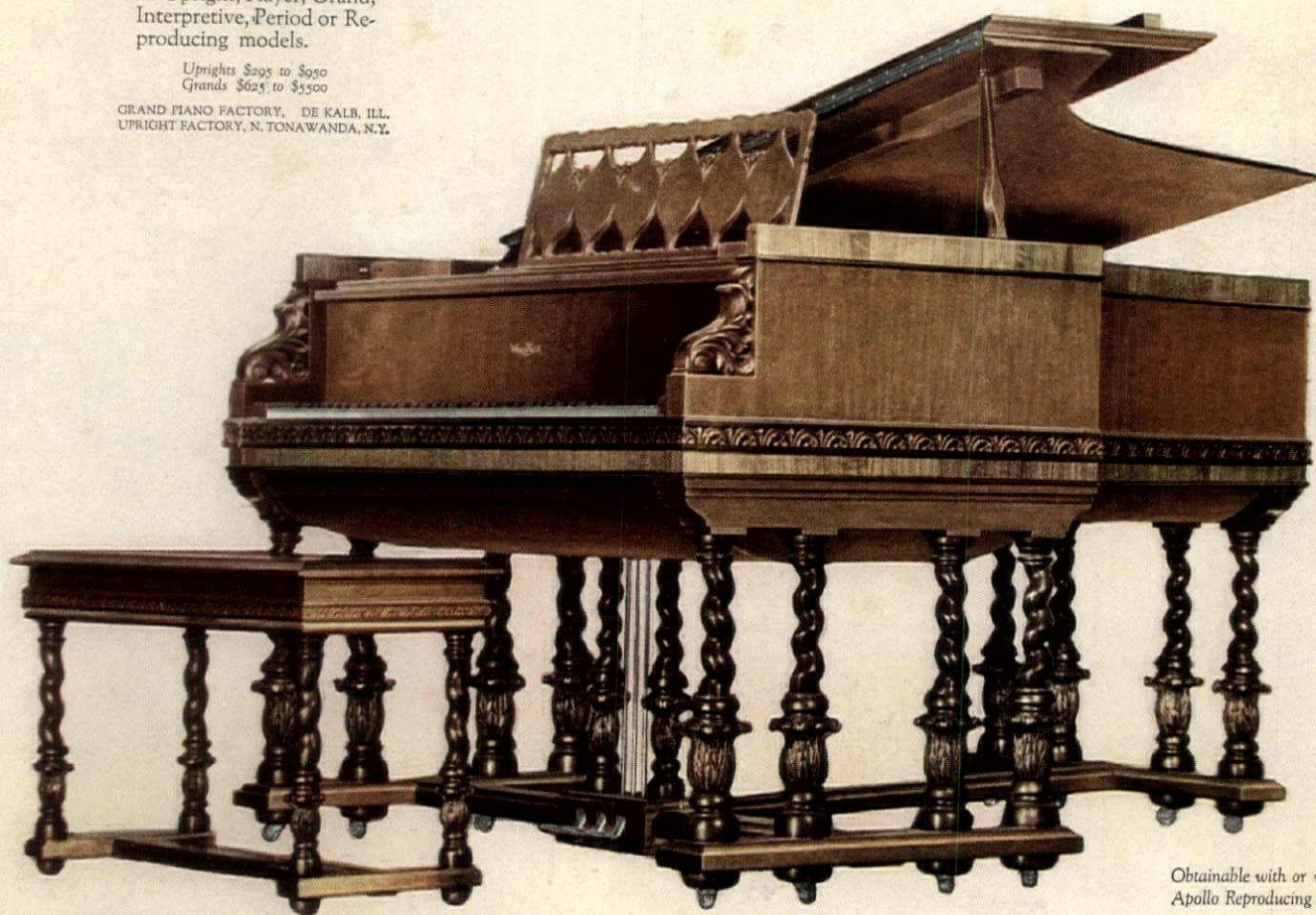
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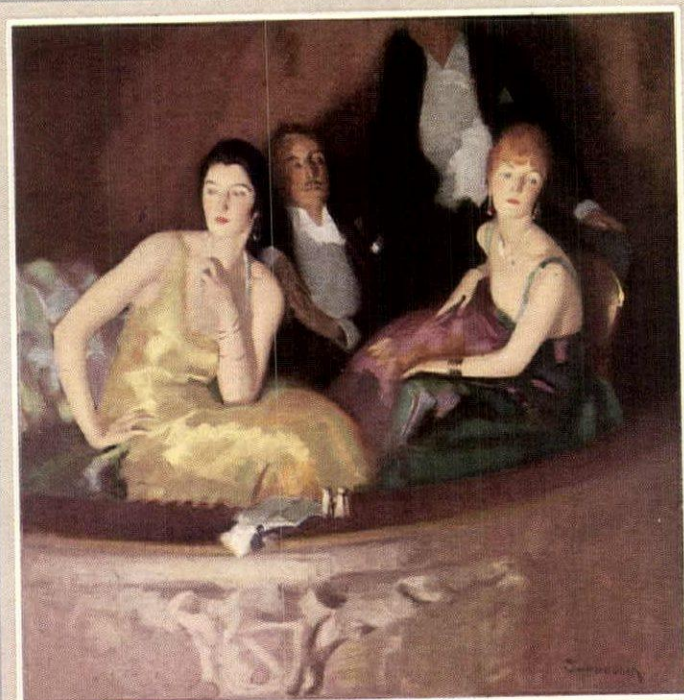
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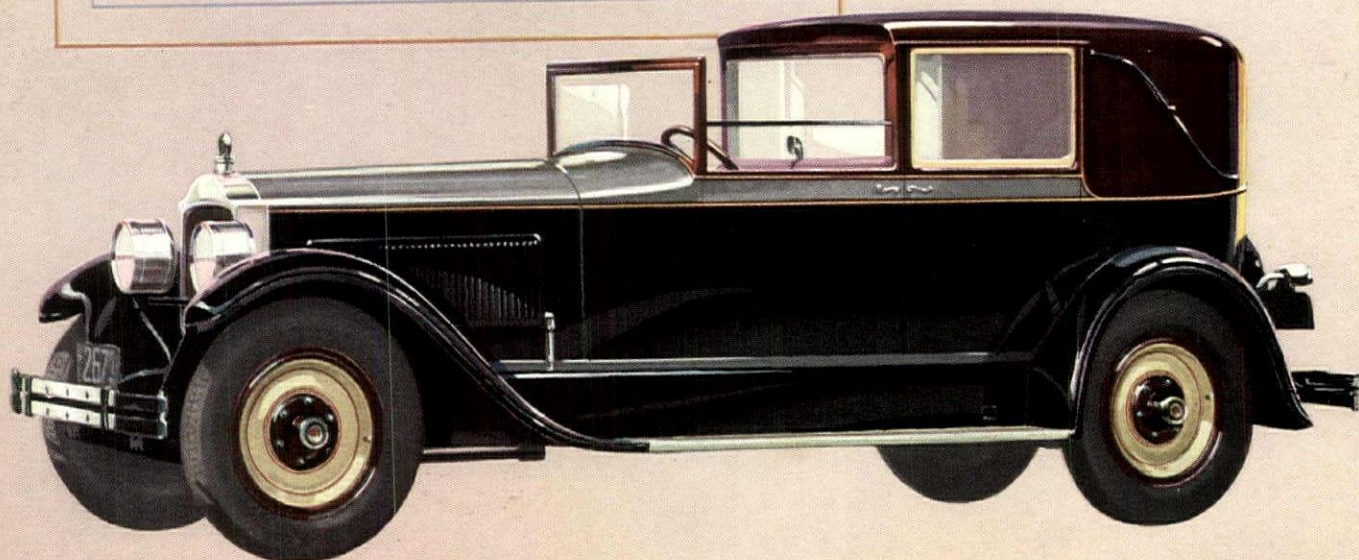
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Distinction A man or a motor may gain notoriety, even popularity, almost over night—and lose them just as quickly. But distinction comes only with time and a long series of notable achievements.

The distinction which Packard cars enjoy is the result of more than a generation of leadership in engineering and in body design—a quarter century of patronage by an illustrious clientele.

Pride in Packard ownership is natural, and few would care to change the famous lines which proclaim their cars as Packards. But there are

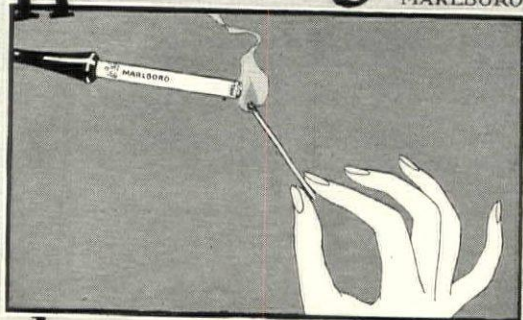
those who wish an individual distinction. To them Packard offers the masterpieces of the foremost body designers and unlimited choice in color combinations, upholstery and the refinements of equipment.

Thus those who would add the final touch of luxury and personality to supreme comfort, beauty and distinction, can gratify their ultimate desire in a custom-built Packard.

ASK THE MAN WHO OWNS ONE

PACKARD

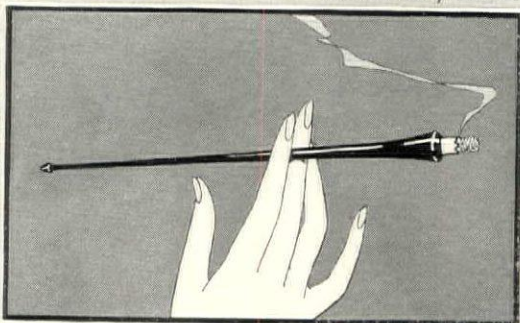
Here's a cigarette --MARLBORO



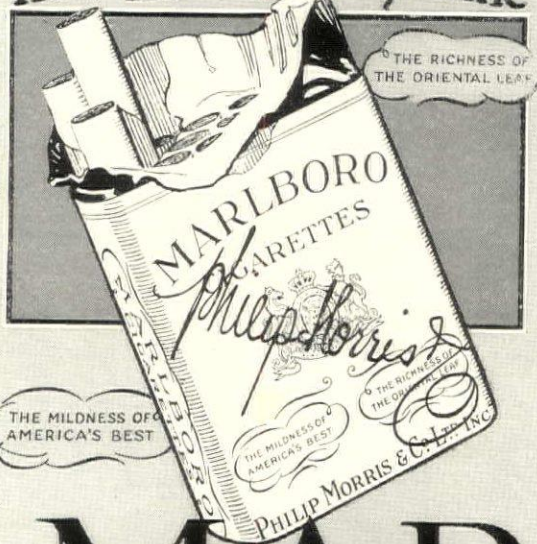
that starts well—
20 for 20¢



wins favor as you smoke—
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new friend every time



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Mild as May
20 for 20¢

MARLBORO

CIGARETTES

Created by PHILIP MORRIS & CO., Ltd., Inc.

SOUTHERN PLANTATION HOME

(Continued from page 126)



Another Furniture Shops Colonial Pattern

HERE is a Furniture Shops Colonial Chest in Maple, with an Early American Mirror carrying the favorite fledgling eagle motif of Revolutionary times. Both are finished in the alluring "honey sheen" exclusive to Furniture Shops Maple products.

The prevailing vogue for Colonial furniture in Maple is well met by other Furniture Shops patterns. The line is very extensive. Made in Walnut and Mahogany as well as in Maple.

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The Furniture Shops

Division of The Luce Furniture Shops
840 MONROE AVE. GRAND RAPIDS, MICH.

dissimilar element. The poor, discontented class of the northern seaboard migrated into this new territory. They had no slaves, and depended entirely upon their own individual efforts. They were limited then, with free labor, to small farms, town building and diversified manufacturing and trade, all of which was reflected in the modest character of the homes throughout this section in antebellum days.

AMATEUR ARCHITECTS

Up to about 1790 the professional architect was unknown in America. During the first half of the 19th Century there were but a handful of architects, all in the larger cities. In the outlying districts, they did not exist. The designing of the home then was left to the gentleman amateur or the carpenter builder. The southern planter, allotting the management of the plantation to a competent overseer, allowed himself leisure for recreation, study and travel. Social intercourse, because of the lack of transportation, was difficult. The combination of leisure and the dearth of social intercourse tended to encourage a gentleman to devote much time to his library. In consequence, these planters were well versed upon numerous subjects. Many men of the day became highly proficient in the knowledge of architecture; some to such an extent that they may well be classed with the professional. Their work bespeaks the logic of this classification. Likewise the craftsman-builder equipped himself, not only to build but to design his structure creditably. Many of these craftsmen became determining factors in the American architectural tradition.

As has been stated, the planter in the Southwest built palatial homes. How palatial may be gleaned from the following excerpt from "The Brickbuilder" 1904: "The 'Cochrane Place', what a scene of hospitality this name must bring to the mind of the old inhabitant, who perchance was a guest there in the old days. It was built by Dr. William Cochrane in 1840. The shafts of the Corinthian columns were brick, and the fluting in situ, the large capitals being of cast iron. Each column is said to have cost the owner \$600. The door knobs and escutcheons were, until recently, of sterling silver". Nothing upon such a scale was thought of in the Northwest, but the Southwest was filled with such palatial homes.

The Southerner took many liberties with the Classic orders. The height of the entablature was often reduced, and the columns attenuated. It was not uncommon to omit the architrave in carrying the entablature around the building. This feature was unlike the earlier method of merely carrying the cornice around, and differed from the usual full entablature encircling the building, which was the strong characteristic of the period. Porches and balconies for each floor, as in the houses of 18th Century Charleston, were very desirable because of the climate. The Southerner of the 19th

Century often carried on this Charleston tradition by inserting second story balconies between or just behind the columns, the full width of the colonnade, allowing the "Colossal" order to run the height of the building. This was not done, a small balcony most invariably projected over the center doorway. These well-shaded second floor balconies furnished a cool retreat during the almost tropical summers.

The side walls were without pilasters or other decoration, and were neglected to allow the luxuriant vegetation to screen them, both from the eye and from the rays of the sun. Often, however, a colonnade completely encircled the building. To further insure cool interiors, very high studded walls prevailed. The first floor was located from one to five feet above the ground level. The larger houses in the country were all of two stories.

We all recall the decorative cast-iron of the last century. We recall most intimately the realistic decade forms of the Eighties and Nineties—the colored boy with his hand extended to receive the halter of the lamented buggy; or, again, the colored boy protecting himself with an umbrella, which spouted water from a ferrule; and many other forms—molten iron; swans, deer, druids, etc.—all of it ridiculous. But during the first half of the century it was of very different design and usage. In fact, cast-iron was the outstanding decorative feature of the Classic Revival.

REVIVING THE CLASSIC

It came into vogue about 1820 and many ingenious ornamental cast-iron appeared throughout the country. In contrast to the refined wrought-iron shapes of the past, there were so-called Greek renderings of classic motifs—robust designs in splendid scale to the monumental character of the architecture. The lovely covered balconies of the last century, with railing and lattice supports for the roof, designed in delightful tracery, are decorative masterpieces, especially in their settings, against stately simple facades. These old balconies are being quickly bought up by connoisseurs, and are disappearing from their original settings. The cast-iron work in the first sixty years of the 19th Century is not only the most artistic expression of the century, but an expression that will stand comparison in the entire field of American decorative art.

The Southwest, with its excellent and individualistic expression in plantation homes which are well adapted to the climatic conditions of the semi-tropics, has left an American tradition which should be carried on. At present, there is no evidence in the South of this being done. Of all the Southern States, Florida leads in building operations, and it is obvious that we are not carrying on our Southern traditions, or any American tradition, or in fact, even the tradition of the British Colonist. In the plantation home could be found inspiration for a genuine American style.





THAT UNCONQUERABLE CRYSTAL

CENTURY after century, the diamond continues to receive the admiration and affection of people in every corner of the earth. Its superb beauty is easily apparent. Its desirability is universally admitted. There is a steady and insistent demand for it. And it has won its place fairly, for the diamond retains unchangingly and permanently, through the years, its unmatched light and brilliance.

Diamonds vary so widely in color, proportion, cutting and degree of perfection that the first rule (some say the only rule) to be observed in buying is: deal with a responsible jeweler. If a diamond is too thick, it lacks brilliancy. If too thin, it is apt to be glassy. Unskilful cutting, easily discernible by experts, reduces its value. And these are but a few of the many factors which govern the price of diamonds, and which are often unknown to the buyer.

For more than a half-century, Marcus

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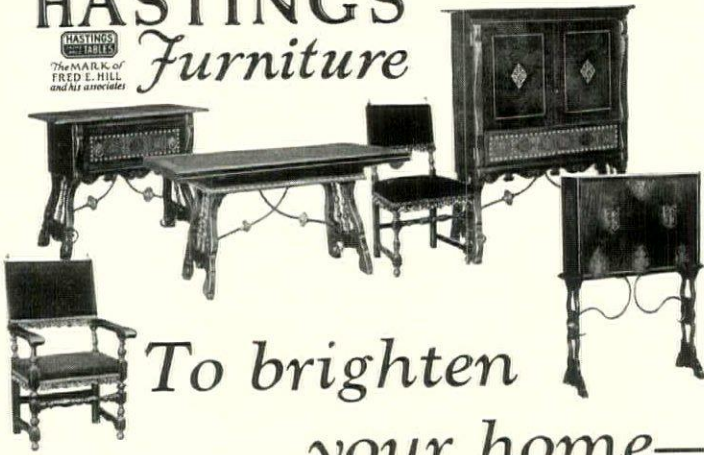
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"The MARK of"
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OFTEN, the addition of one interesting piece of furniture will awaken and transform a dull room—bringing new brightness and charm at small cost.

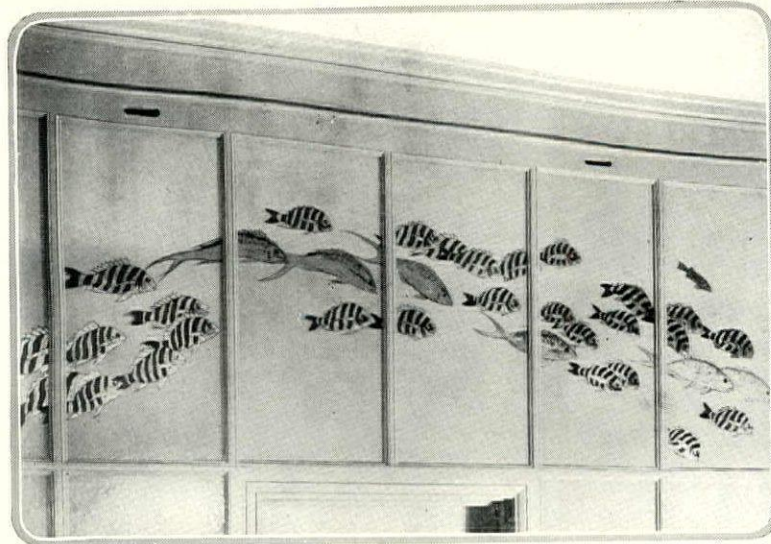
You will find a host of suggestions among the smart Hastings creations now being shown at your dealer's. Clever little desks, stately Colonial secretaries, authentic reproductions of priceless antiques, dining groups of unusual character and distinction, tables in sizes and types to fit every decorative need.

Every piece is carefully made and beautifully finished. Each will render a life-time of pleasure and satisfaction.

HASTINGS TABLE COMPANY

Hastings, Mich.

Factory Sales Office and Display, Keeler Bldg.
Grand Rapids, Mich.



Black and silver sheepheads and golden "yellowtails" swim above the doors to the dressing room. On each side of the door, in streamers of tall grass, are blue fish and angel fish

FISH IN DECORATION

(Continued from page 83)

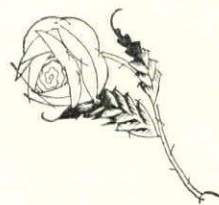
The decorations are painted in reverse on the protected or under side. Starting from the top, the green-blue ground increases in depth of tone by rapid gradations towards the bottom, thus sustaining the marine illusion. Against this ground, divers sorts of fish and other sea creatures disport themselves as though swimming freely in an encircling aquarium.

Opposite the door, on entering the staircase, at the top of the long wall of the first landing, with five tiers of panels, appears a school of striped grunts, yellow with streaks of blue. Near them, and descending in a long crescent, is a parade of silver-scaled moonfish heading for a coral mound in the depths of which is a spiny lobster, while close to the rear of the moonfish column, in the upper water, a penguin diving and catching a sardine affords a diverting incident. At the left side, descending the stair, a jelly-fish floats just above a conger eel which is being groomed by a couple of "four-eyes"—those little marine valets that tidy up the larger fish and clean their teeth for them—and several butterfly fish form part of the company. Going below, in the opposite direction, lithe crab-eaters are charging a school of angel fish and chasing them into a corner.

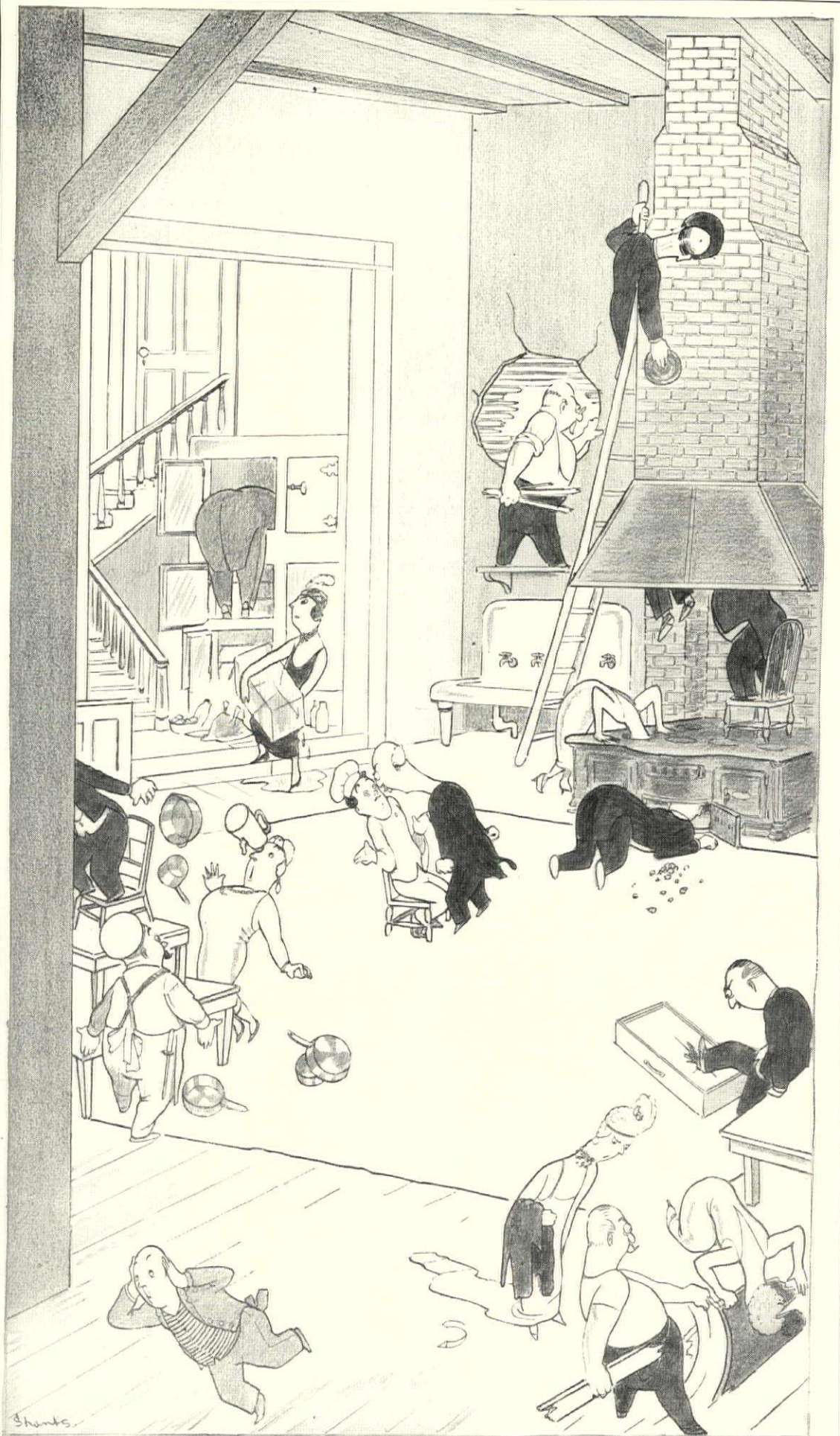
Around the turn, a procession of spade fish, resplendent in broad, zebra-like stripes of black and silver, swims

unconcernedly above a striped bass in pursuit of gay little yellow runners that are scurrying past sea grass rising from a coral mound tenanted by deep-sea shrimps. In the lowest corner yellow runners and hog-fish play about in the sea grass. Close by, in the next section of wall, a spiny lobster reposes on top of a large coral mound round about which are to be seen crabs and a number of pork fish gorgeous in their coloring of lemon gold banded with black. Silver flying-fish dart upward out of the lower composition and veer off from another group of pork fish floating overhead.

Over the door of the dressing room sheephead, black and silver, along with golden "yellowtails," are fleeing before the onset from below of blue fish and savage-looking silver gar. In the tall grass, to one side of the dressing room door, swim blue fish and angel fish whose black and gold is heightened by patches of marvelous iridescence. At the sides of the entrance door, and above it, long streamers of sea grass are intertwined in a conventional manner, in contrast with the rest of the arrangement which is purely naturalistic. This sea grass serves both as setting and foil for a sea-horse rampant, immediately over the center of the door, rising above two spotted silver garfish acting in lieu of heraldic supporters.



Like a Whistler etching or Dresden china, the Vermouth of Martini & Rossi has a satisfying quality quite its own. Made non alcoholic to meet the new conditions, M. & R. Italian and French retains all its original fine dry snap, a *sec* of epicures. Just right in appetizing strength to begin a meal, it also is piquantly palatable for all occasions. Surely there is some special virtue in the sun and soil that grows these herbs just as there is in the method with which Martini & Rossi experts blend them.



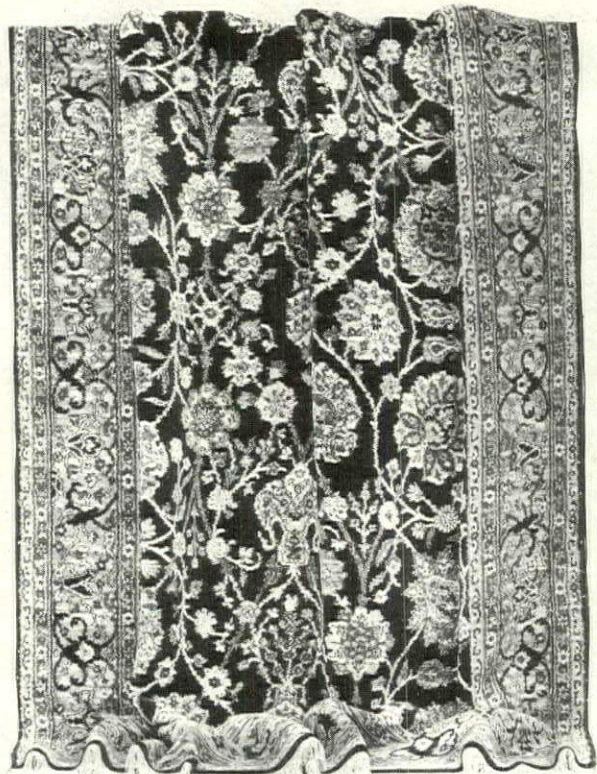
TREASURE HUNT WAXES WARM

when the Party searches for the last bottle of (non alcoholic) Vermouth

Send for "The Confessions of a Good Mixer" by Tad Crane, to W. A. TAYLOR & Co., 94 Pine St., New York City

VIOLETS IN VARIETY

(Continued from page 101)



ROYAL ISPAHAN
Reproduction

Midnight blue for the background, framed by a border of that glowing Ispahan red . . . a rich floral pattern, connected by swinging creepers, blended shade after shade, and tone upon tone of ivory and gold and azure and rose.

BENGAL-ORIENTAL RUGS

If you are weary of the commonplace . . . if the lure of the Orient possesses you . . . if you crave for your home the luxury and atmosphere of rugs from the Far East . . . if you wonder how your critical, demanding taste and the money you have planned to spend can be reconciled . . . ask your dealer to show you BENGAL-ORIENTAL RUGS. No finer rugs are woven in America than these reproductions . . . no rugs are considered worthy of being reproduced unless they have a value of at least \$1,000 . . . and the Orient is searched for its choicest pieces.

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THE HOUSE OF SHOEMAKER, 119 W. 40th St., New York

is amazing how many different kinds of Violets, or Violas, to speak botanically, are to be found lifting their small faces to the untrustworthy sun as confidently as in April.

I have never found one of these flowers in January but it seems not an impossible triumph, for once in mid-February I turned back the snow from a corner of the rock garden and found a witch-faced Pansy peering at me with perfect equanimity, and friends have told me that they have found Johnny-jump-ups in their gardens in every month of the year.

WHERE VIOLETS FIT IN

This year-round companionship that we may expect from Violets is one of the good reasons for giving space to as many of them as possible. A quite small garden may hold many kinds of them without fear of crowding out other desirable plants, for most Violets are easy to please and do not mind, where space is a consideration, being tucked about in nooks and corners where they need be noticed only when they are in bloom. Indeed this seems to be the most fitting way to grow these modest flowers.

They are not for bold plantings in conspicuous places, but for secluded regions where we must seek them out and enjoy their quiet beauty in peace. True, many of them self-sow with a freedom that leads us to suspect a determination to command notice at all seasons and in all places, so that they acquire the bad reputation of weeds, but the worst of these offenders may be excluded from the garden wholly, or confined to some locality where their prodigality will not be a nuisance.

Viola is the family name and it includes a multitude of small and lovely delights: Pansies—such gorgeous beings—and the pert Johnny-jump-ups from which they sprang; the lovely bedding Violas so much used abroad, and more than two hundred species that inhabit the woods, the meadows, the plains, the mountain slopes and heights of this country and most of the temperate world.

It is too bad with such beauty and variety to choose from to be satisfied with knowing only such Violets as grow in nearby woods and meadows. Leaving out the commonest sorts and a sad number of veritable charmers here are a dozen species with a few varieties that will add much to the pleasure and beauty of any garden.

First, then, there is *Viola arenaria rosea*, a dainty European species with bright pink—well, faintly magenta—blossoms borne in the greatest profusion. It is a sprightly being and its hue is unusual for one of its family, making patches of soft color in the rock garden at a season when there are few pink flowers. Its habit is tidy and tufted and though it self-sows rather freely is seldom in the way. After the generosity of its spring blossoming it keeps a few flowers going until after hard frosts. It is easily raised from seed.

The Twin-flowered Violet, *V. biflora*, is wee and dainty with round-leaves and two bright yellow blossoms

to a stem. The mission of this creature is not a brilliant one, given the run of a flight of steps, it will quietly take possession the cracks and crevices and in the season the little gilded blossoms make a charming show.

Viola blanda, our native sweet-scented white Violet, found in moist places in many parts of the East is almost the earliest of its kind to bloom. One often comes upon it unexpectedly, when March experiences a melting mood, arrested first, perhaps by its delicate but searching fragrance. It is one of the most useful and reliable of our native species. It sprouts quickly, making wide mats in shaded places, and if *Scilla siberica* planted thickly beneath these mats, the charming spring picture will remain when the innumerable white Violets and the brilliant blue bells spring to life at the same time. *Viola blanda* likes shade, and is one of the best companions along a woodland path.

From Bosnia comes a choice little Violet that bears the name of its native land, *V. bosniaca*. With me and with most persons from whom I have heard of its habits, it is an annual self-sowing in a restrained sort of way. But occasionally I hear of it behaving in the manner of a perennial and those for whom it is thus permanent are fortunate indeed, for a small Bosnian is quite a unique beauty and one must have it even at the price of raising it yearly from seed.

The blossoms are large and of the most delightful pink color—no magenta this time—and they are continued throughout the summer. This treasure is for the rock garden in full sun or half shade in a soil composed of sand and leaf-mold. It comes readily from seed and no lover of Violets should miss the opportunity of knowing it.

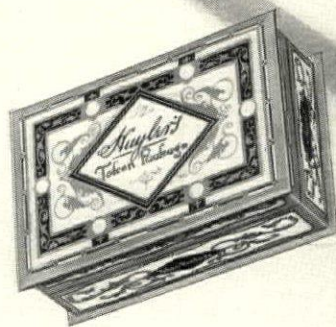
THE CANADA VIOLET

Our little Canada Violet, *V. canadensis*, is fairly well known. It is one of those generous sorts seldom for want of bloom and so to be cherished. It seems positively to delight in autumn frosts and one is quite satisfied of finding it flowering freely and the brown and scarlet leaves in November. The plants are branchy and bushy, growing to ten inches, blossoms white tinged with lavender and delicately scented. It is for a woody place where it will seed itself about freely though not so as to become a nuisance. There is something especially gay and friendly about this species and where it is known it is always beloved. Out in the West grows its very near relative, *V. rugulosa*, a more stalwart individual altogether though having many of the characteristics of the Canada Violet. It has the same bushy branching growth and larger blossoms are white tinged with lavender. It also is seldom out of bloom. With me it grows contentedly in a low place in full sunshine, well as in the shade. It is to be had from most western dealers and is well worth a place in any garden.

Many gardens today are adorned with Violets.
(Continued on page 138)



WHEN THE GIFT IS CANDY,
IT SHOULD BE HUYLER'S DE-
LICIOUS CHOCOLATES AND
BONBONS. FOR HOLIDAYS
ESPECIALLY THE NEW HUY-
LER'S IS PRESENTED IN THOSE
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LA FEMME DU BEAU MONDE



THE *TOKEN* PACKAGE

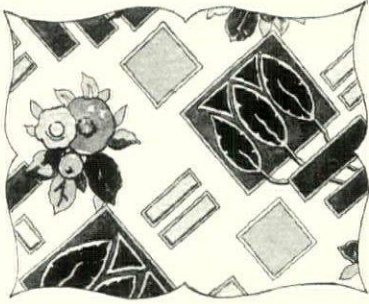
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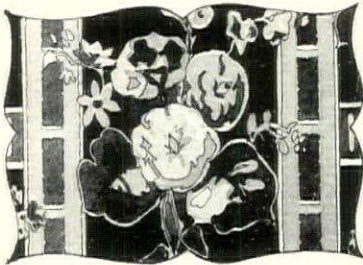
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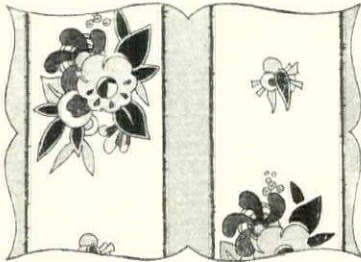
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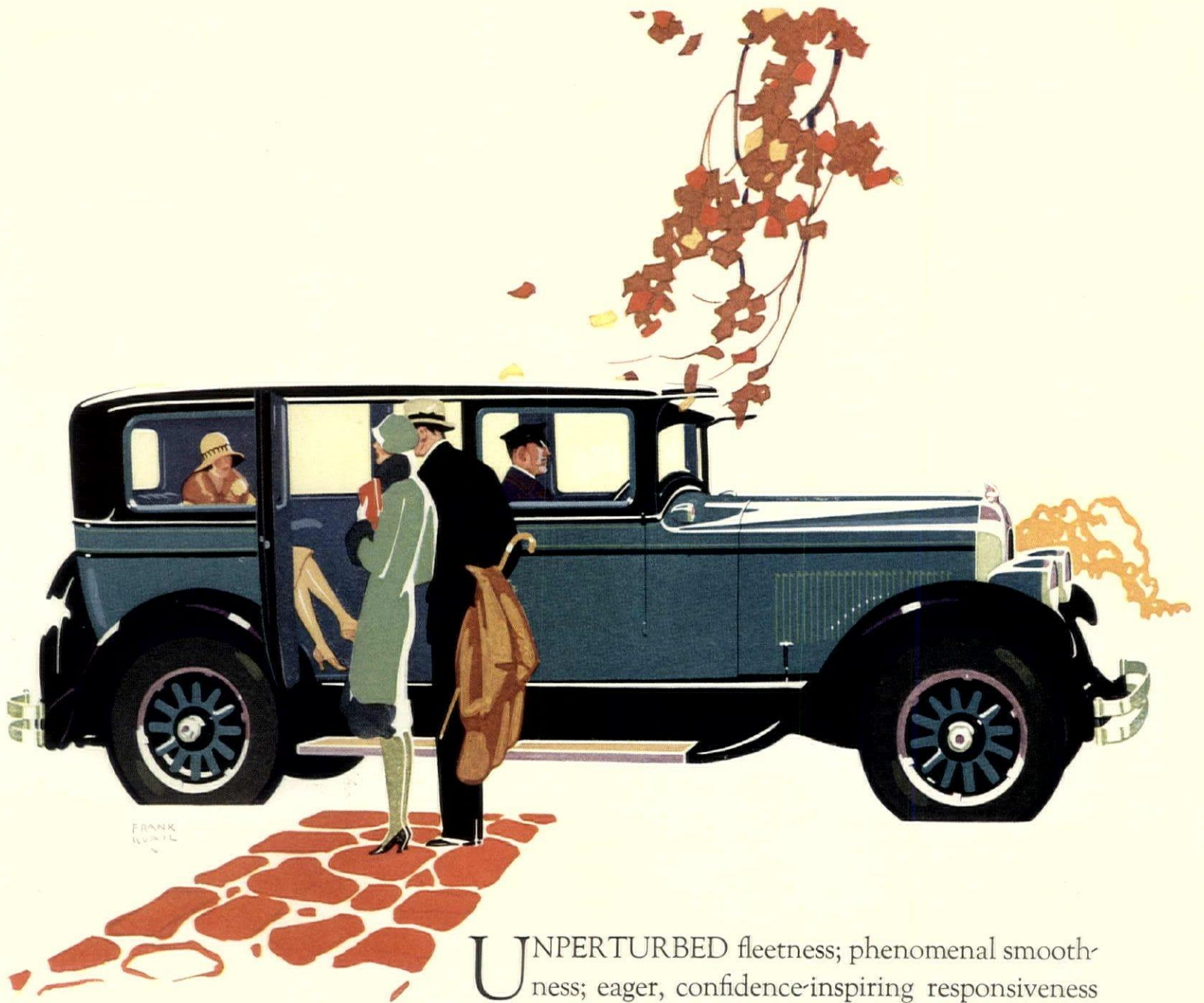
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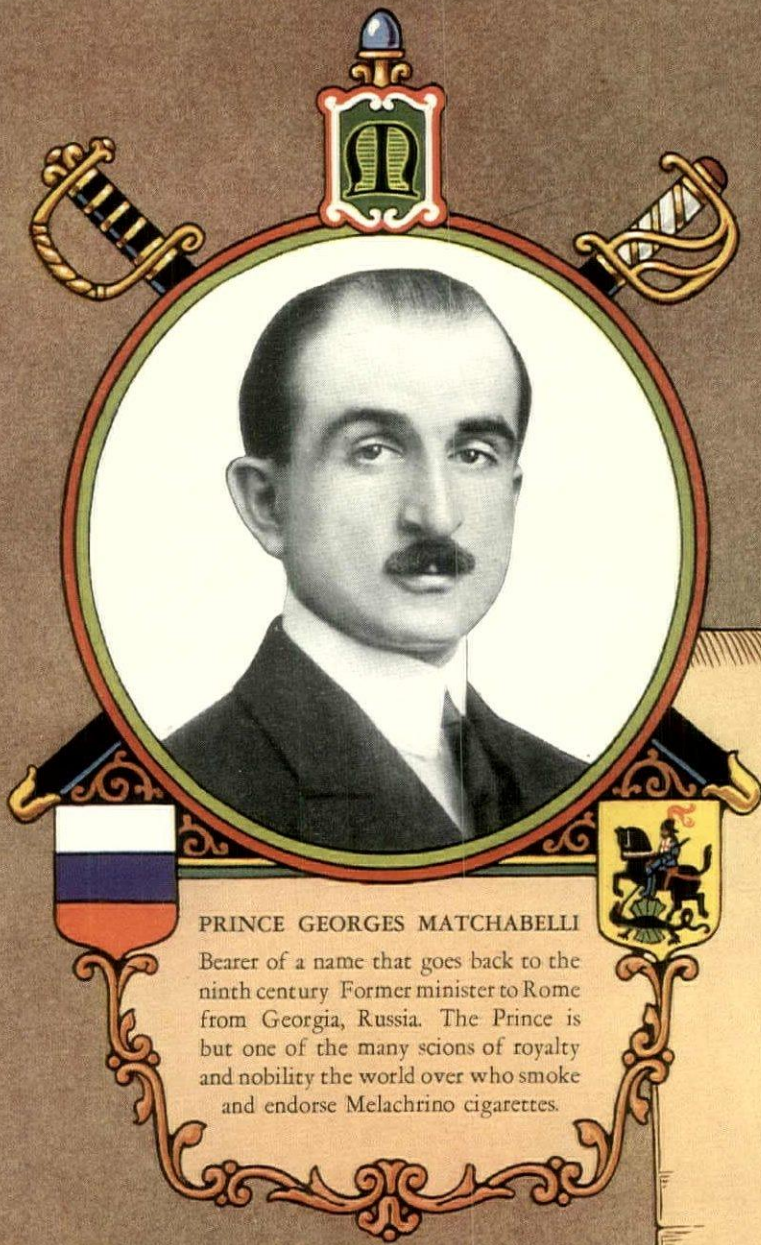
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Bearer of a name that goes back to the ninth century Former minister to Rome from Georgia, Russia. The Prince is but one of the many scions of royalty and nobility the world over who smoke and endorse Melachrino cigarettes.


M



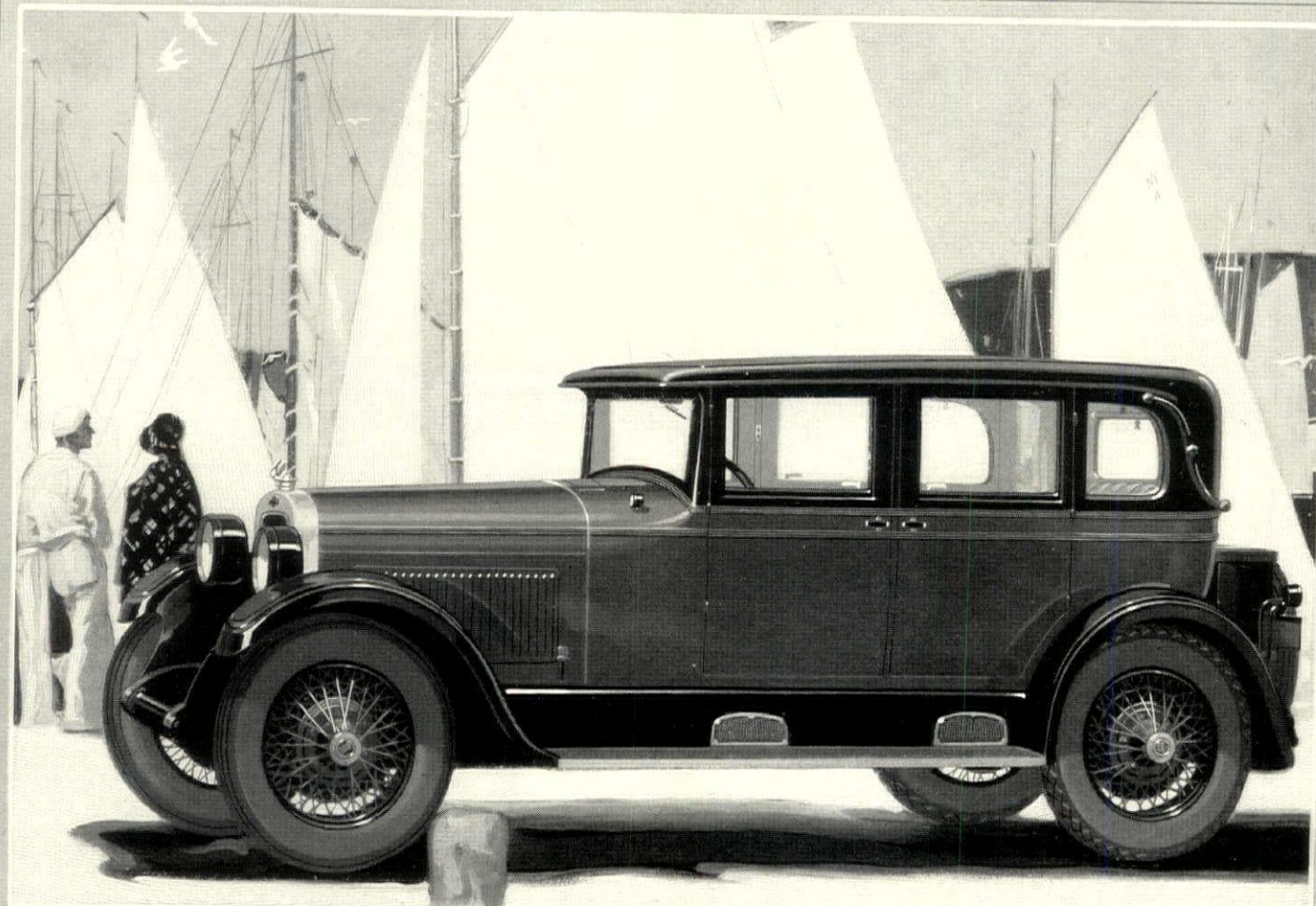
*June 2^d 1925
New York.*

I am glad to tell you how much I like your Melachrino cigarettes and I smoke them with the greatest of Pleasure

Prince Georges Matchabelli



*Plain-Cork
or
Straw Tips*



NASH

Leads the World in Motor Car Value

7-Bearing Crankshaft Motor

25% Greater Power

Now Nash introduces you to a new and far finer power-smoothness.

Heavily insulated from the frame by springy rubber cushions — as has been Nash standard practice for some time — this newly-refined Nash motor has the great power advantage of a 7-bearing crankshaft.

It is an authoritative engineering fact that the superlative degree of silken power-smoothness is inherent only to this type of motor design. So that now the accepted ultra modern six-cylinder motor is the 7-bearing motor.

You will find the superb travel-luxury of this newly refined 7-bearing crankshaft Nash motor, and the incomparable ease and evenness of its 25%

NEW

Advanced Six
4-Door
COUPÉ

\$1990

f. o. b. factory
Wire Wheels at
Slight Extra Cost

23% Faster Pick-up

greater power something to marvel over.

To this great attraction Nash also adds these further exceptional new features: a new crankcase breather which prevents crankcase dilution; a new type motor muffler; a new instrument board indirectly illuminated with all instruments including a hydrostatic gas gauge in a single panel under glass; new double

beam headlights; motor heat control by new thermostatic water regulator; a new oil screen agitator preventing oil coagulation in coldest weather; and an electric clock.

Included as standard equipment is the Chase Velmo Mohair Velvet upholstery; steel trunk inbuilt at rear, air cleaner, oil purifier, gasoline filter, full force-feed lubrication and 4-wheel brakes.

VIOLETS IN VARIETY

(Continued from page 134)

with the Horned Pansy, *V. cornuta*, and its many beautiful varieties. This is an Alpine Pansy of spreading growth, small leaves and the habit of wild floriferousness. If seeding is prevented by conscientious snipping off of all dead flowers, the plants will present a most beautiful appearance for the greater part of the season, beginning in the early spring. Some of its finest varieties are *V. c. rosea*, *V. c. alba*, George Wermig, which is of a magnificent rich purple hue, and *papilio*, large, sprightly and showing a lovely combination of bright lavender and white. These are the showiest members of the family, barring the florists' Pansies, and are delightful for edging garden beds and borders or for adorning the rock garden.

V. elatior is a distinct European species, growing a foot or more tall, erect and bushy. The blossoms that come in early May are large and of a lovely pale blue color. Though not a native, it loses no time in establishing itself as such by sowing its seed most freely in all directions. This makes it rather too rampageous for a choice location, but it is not fastidious and may be relegated to any out-of-the-way situation whether in sun or shade. I have never found this species blossoming save in the spring at its appointed time.

From far Macedonia comes a most beautiful and useful species, *V. gracilis*. This has something of the habit of the Horned Pansies, but is altogether neater and more compact. It spreads into close, broad mats and bears an extraordinary number of purple velvet blossoms poised on slender stems over a long season. It seems occasionally to bloom itself to death, but this may often be prevented by cutting the plants back sharply after flowering and working a reviving mixture of sand and leaf soil in among the growths. For the top of a wall or the rock garden no more charming plant could be found. It thrives well in a well-drained soil in any open situation. Various forms of *V. gracilis* are offered—Purple Robe, Lord Nelson and numerous others—but they are all definitely larger and stouter than the type and have lost what Mr. Farrar calls the freakish, elfin loveliness of *V. gracilis*, no less than its intensity of dark and velvety violence.

FOR FRAGRANT BEAUTY

No garden should be without a bed or border or at very least a patch of the Sweet Violet, *V. odorata*. No owner of a bit of land should miss the delight of their warm, rich fragrance—like that of hothouse Violets—that freights the brisk March breezes, does the sun shine warmly for a few days in that month of many moods. Buy a dozen plants of *V. odorata*, or better still a hundred, and set them

out in a sheltered place in good soil where the sun rests for at least part of the day and know the pleasure of delicious nosegays while winter still lingers. Every year or two the plants should be divided and reset if they are to continue flowering with freedom and from this necessity our store of them is rapidly increased and soon one has enough to share with friends and neighbors. One may have them white, mauve, lavender and purple and a bed of them looks like a charming bit of old chintz.

TWO RAMPANT FORMS

The big common purple Violet, *V. papilionacea*, common in low ground everywhere, is much too strenuous a spreader to bring into the garden, one hopes to grow much of anything else, but its white form is most lovely to grow along the edges of a fence border or in any moist, shaded place. There is also a blue and white form known as the Confederate Violet, with large flowers carried on long stems that is most ornamental. The Confederate Violet, like its blue relative is a violent self-sower, but it is strikingly beautiful, especially when it may be grown in large patches. Mr. Correvon was so delighted with it when he visited my garden this spring that he took back several large clumps of it to his wonderful gardens in Switzerland.

The Bird's-foot Violet, *V. pedata*, is well known but not always so well understood. It is a plant of sand wastes and pine barrens where it grows profusely in sun or shade. But where it is plentiful one may be assured that the soil is acid and too mar of its admirers, unaware of this fact bring it in from the wild or secure it from nurseries, and try to satisfy it with a diet of ordinary soil or one containing lime. In this case the plant lingers on for a few months and then disappears. Give it the soil of its choice—one of rotted oak leaves, pine or hemlock needles and sand, and there will be no trouble in keeping the Bird's-foot Violet. It is one of the beauties of the race, especially in its bicolor form here shown, and to be considered and cherished in every way. The white form is rare and lovely but not comparable to *Viola pedata* bicolor.

It has been very difficult to choose a dozen Violets for distinction, and I am minded to add a few more for the sake of those who find Violets alluring and desire to make the acquaintance of a greater number. Of native species I would suggest the following: *V. pedatifida*; *V. striata*; *V. glabella*; *V. rotundifolia*; *V. primulaefolia*; *V. lanceolata*; *V. nuttallii*; *V. ocellata*. Of foreign species, *V. alpina*; *V. lutea*, *V. calcarata*, *V. canisla*, *V. altaica*, and *V. penata*.



Candles that call to your pride

PURE, stately candles! — stretching high into shadow, above silver candlesticks and the lustrous freshness of flowers. You have pride in your use of these Atlantic "Slim Fours" Candles. For their chaste beauty glows in a rich, graceful taper — twenty inches tall! And far above the level of your eyes are their buoyant, soft little flames. Clean and steady. They awaken a twinkling here, there . . . frosty sparkles in the crystal, warm gleams in the silver.

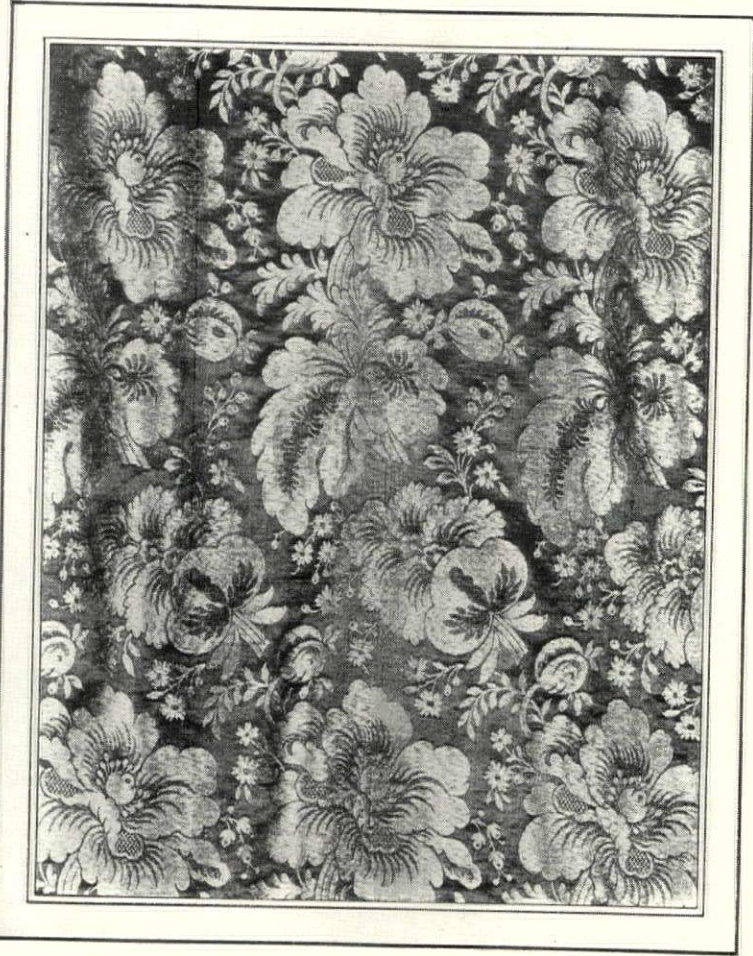
Atlantic "Slim Fours" are

smartest of dinner candles. Hand-dipped, in quiet or gleaming colors — they have the flawless quality of all Atlantic Candles. Ends fit snugly into candlesticks, and are weighted so they do not tip. Four in a box, with sheer tissue and snowy cotton . . . "Slim Fours" are wondrously fitting as a Christmas gift! \$1 the box. At jewelers, florists, gift shops, department stores. Send for "Candle Glow," free booklet on candlelight fashions. The Atlantic Refining Co., Philadelphia, Pa.

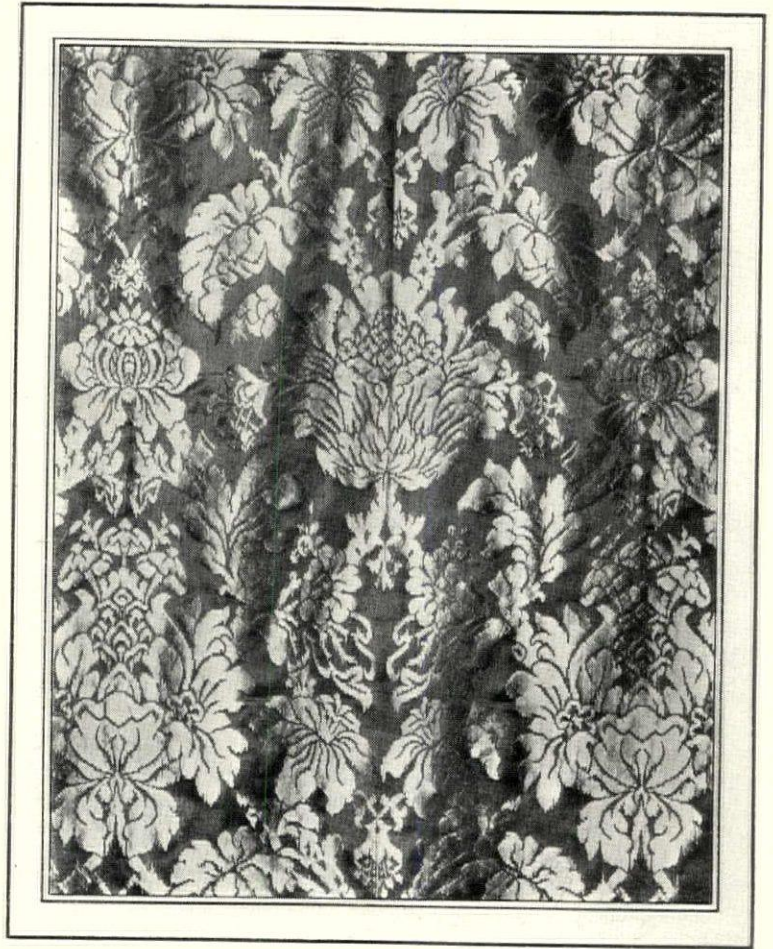
ATLANTIC CANDLES

SATIN DAMASKS

assume new importance in decorative art



Interestingly modern in conception is this lovely damask that comes in soft mellow shades with its very interesting design richly interwoven in silver



A floral pattern typically Louis XIV in design is developed in gold thread on a satin background of blue, walnut, mulberry, green or black

FOR CENTURIES damasks have been cherished as among the richest, most splendid of all decorative fabrics.

In the far-famed ages past, when monarchs built palaces worthy of their high estate and hung them with the finest fabrics that could be made, damasks found preeminent favor.

Likewise today, in furnishing our own homes, decorative art again turns to these lovely damasks that breathe forth from every fold an air of luxury and beauty and culture.

SATIN damasks combine satin and taffeta—taffeta patterns on a satin background or the reverse. They may be

of one single color, contrast being gained simply by the combination of the taffeta and satin weaves. Or they may be created in any combinations of two colors or shades that may be desired.

Further interest may be attained by the introduction of imberline stripes, the moiréing of the ground or the use of various yarns—silk, rayon, linen, cotton, wool—in different proportions.

FOR draperies, for upholstery, for wall coverings, nothing could be more distinguished than the wide range of Schumacher satin and other equally lovely damasks which your interior decorator, upholsterer or the decorating

service of your department store will gladly show you.

*"Your Home and
the Interior Decorator"*

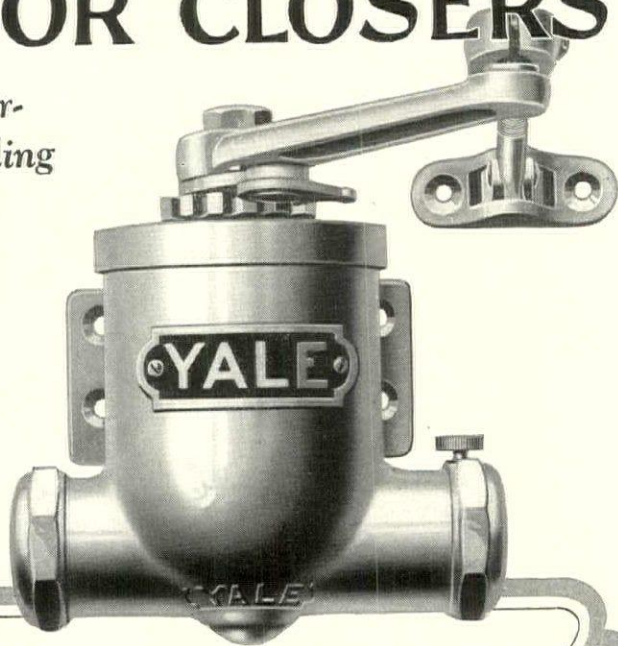
Fabrics such as these can give your home real distinction and charm, if rightly used. How you can, without additional expense, have the professional services of an interior decorator for your furnishing problems is explained in the booklet we have prepared, "Your Home and the Interior Decorator."

Attractively and richly illustrated in full color, it will be sent to you without charge upon request. Write to F. Schumacher & Co., Dept. E-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 and Paris.

F-SCHUMACHER & CO.

TRADE **YALE** MARK DOOR CLOSERS

are Door-Controlling Power Plants



As the door is opened the power of a highly tempered steel spring is stored up, waiting to be released. When your hand lets go of the door-knob the spring unwinds, promptly starting the closing action, which is controlled by a piston working within its cylinder against hydraulic pressure.

Make your doors *complete* in their functions. Enjoy the comfort of knowing that they will always close gently but surely—and always under perfect control.



The YALE Power Unit

Made under exacting specifications as to length, thickness, width and winding. Assures effective and constant power. No deterioration in efficiency.

The YALE Forged Crank Shaft

The crank shaft is made of one piece of drop-forged steel of great strength and rigidity. After being machined, it is carefully *ground to gauge* to insure a perfect fit.

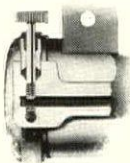


The YALE Connecting Rod

Unusually heavy; attached to the piston by a large pin. Its construction eliminates the tendency to tilt, preventing constant wear and leakage.

The YALE Regulating Valve

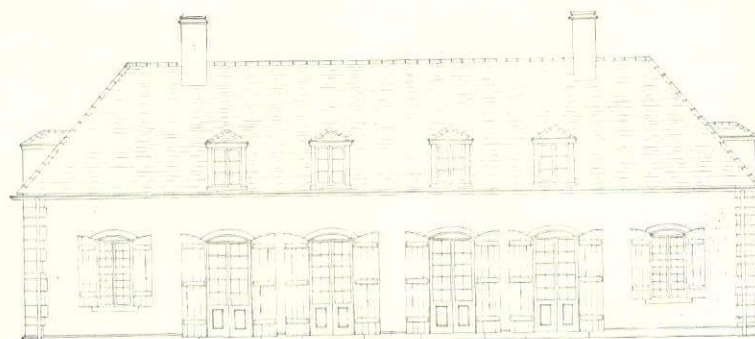
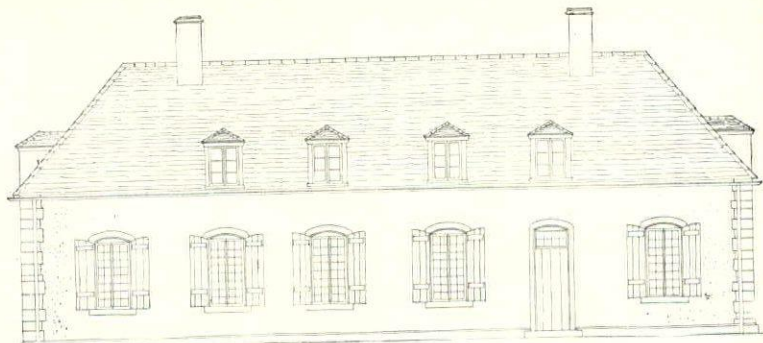
Allows simple and positive control of the closing speed of the door under all conditions. The valve is slightly below the center line of the cylinder, insuring a smooth automatic checking action.



Write for our booklet, "The Silent Doorman."

THE YALE & TOWNE MFG. CO.
Stamford, Conn., U. S. A.
Canadian Branch at St. Catharines, Ont.

YALE MARKED IS YALE MADE



Above is the entrance façade and below the garden side of the house adapted from photographs of a farmhouse near Antun. The distinctive windows are a desirable feature

BRINGING BACK ARCHITECTURE

(Continued from page 76)

might be used, if so desired, as an additional bedroom instead of as a study.

The treads of these stairs, it will be seen, begin to wind before the newel is reached and continue to wind after it is passed. This old French device makes it possible to get an easy stair, with comfortable treads and risers, into less space than would be occupied by a stair with the winders all radiating from the newel.

The upper floor contains a large guest room and bath, two servants' bedrooms and bath and a large storage loft. The servants' quarters are shut off by a door from the hall to the guest room. By making the ceiling of the kitchen and stair entry nine feet six inches high, additional headroom is gained in the upper floor for passage-way, guests' bath and linen cupboards. In the living room, dining room and entrance hall, the ceiling is ten feet six inches high. All the stairs have six inch risers and twelve inch treads.

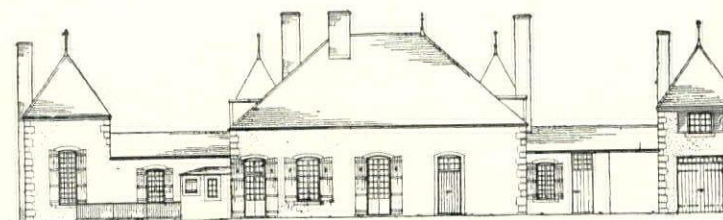
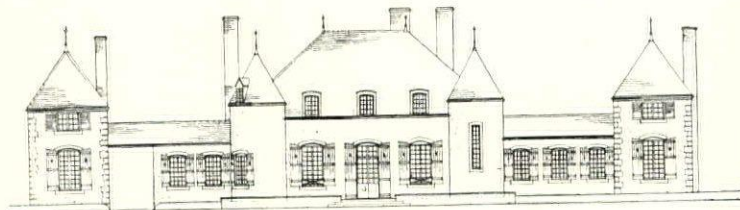
The ground to the east or garden side of the house is somewhat lower than

in the entrance court. The quoins are of random sizes and their faces are flush with the surface of the stuccoed walls.

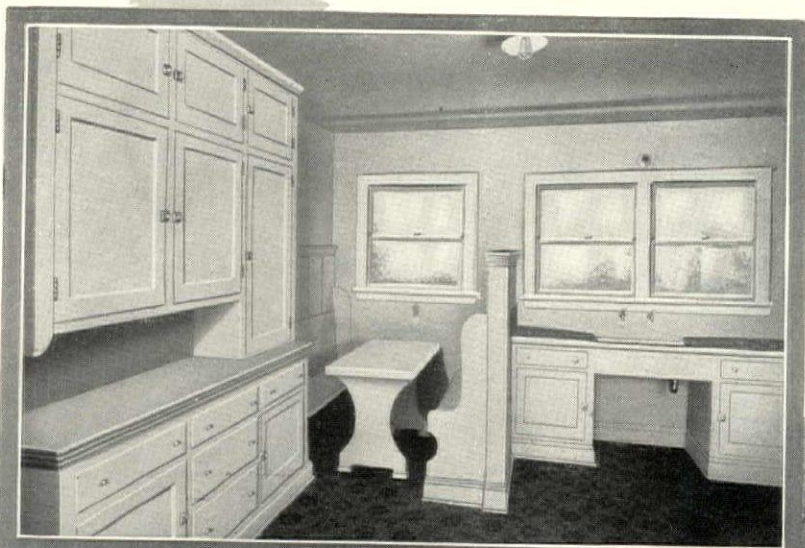
The materials to be used in reproducing these houses can be stone, hollow tile or brick faced with stucco, or the stucco can be put on over expanded metal, wire or wooden lath or composition siding. The roofing may be of red tiles or vari-colored shingles in tones of red.

Since it is long and narrow, a house of the chateau type demands space: the lot should provide ample accommodation at each side. For its garden we have suggested a series of simple parterres worked out in Boxwood. Vines cover the walls and shrubbery is massed along the foundation. If a really French atmosphere is desired, this rear garden should be enclosed by a high wall.

Note: The illustrations of this article are from "Small Manor Houses and Farmsteads in France"; Eberlein & Ramsdell; courtesy of J. B. Lippincott Co.

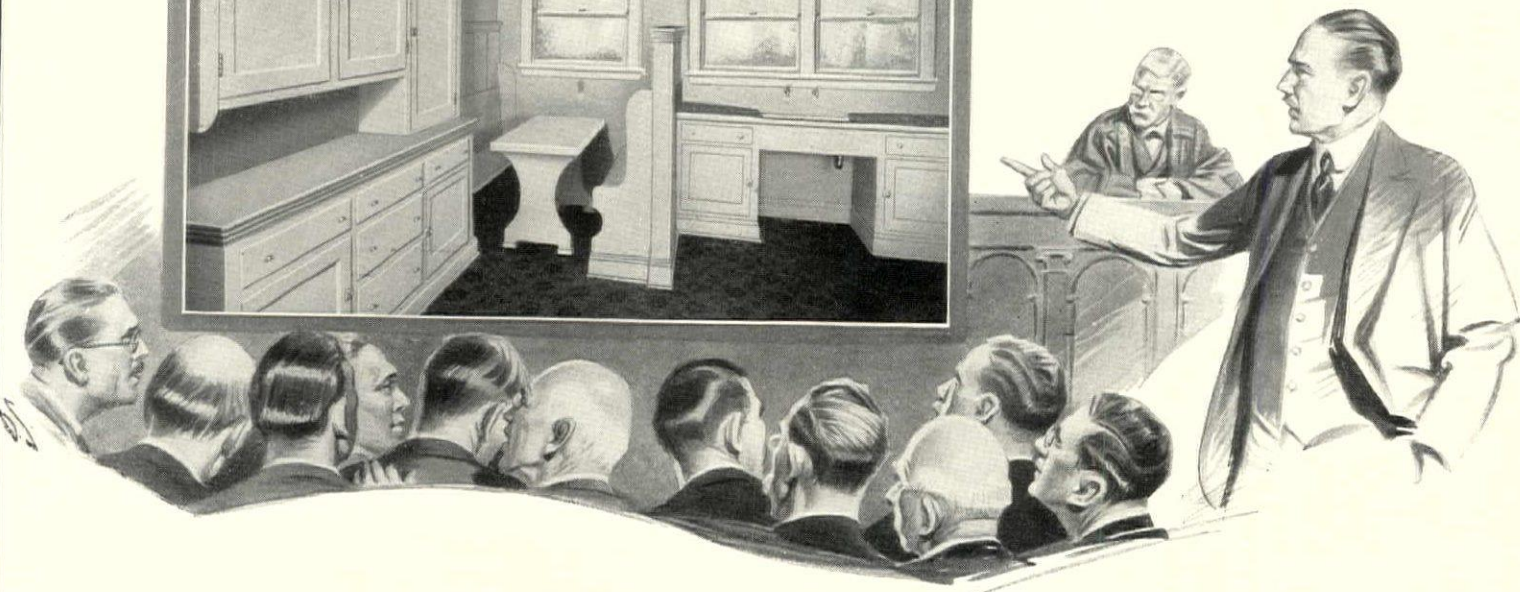


The rear and entrance façades of the adapted Château de la Prée, showing the garage door, the outside entrance to the kitchen and the covered passage between the garden and the court



The Judge Polls America's Great Wood Jury

"Mr. Cabinet Maker, you are a member of the jury that rendered a unanimous verdict for the use of California Pine throughout the house. Why do you favor it for interior trim?"



The Cabinet Maker says:

"For built-in cabinets and conveniences I prefer *California Pine*"

"As a cabinet maker of experience in such affairs, I say let your new home have an ample number of ever-handly, space-saving, built-in conveniences such as a buffet and breakfast nook, drainboards, bookcases, china closets, desks, dish cupboards, counters, shelves and cabinets. But let these conveniences be built of California Pine if you would have them of utmost utility and beauty.

"Utility, for instance: I mean doors that don't stick, shrink or warp—joints that 'stay put'—wood-work that takes nails and screws without splitting. And beauty to win any woman's favor! Satiny-smooth surfaces that take paint or enamel perfectly, that require fewer coats because of their own natural light color. Freedom from grain-raising tendencies and from 'pitchiness' further assure lasting beauty of the painted surfaces. You'll have these util-

ity and beauty features in your home if you see to it that California Pine is used.

"Don't overlook the economy of California Pine. Its uniform soft texture and close, even grain make cutting and fitting easy. It can be sawed, planed and chiseled with or across the grain without any splitting or splintering. This means saving of time and material. It also means faithful execution of original contours, lines and designs. In all respects I consider California Pine the ideal wood for built-in wood-work."

Take the cabinet maker's word. He knows from experience and his opinion is backed by authorities in every branch of building. By using California Pine for built-in conveniences and other parts of your home, you will have a better house to live in, a minimum of repairs and high resale value if you should ever want to sell.

Personnel of the Jury:

The Architect, The Builder, The Carpenter, The Lumber Dealer, The Sash and Door Manufacturer, The Pattern Maker, The Frame Manufacturer, The Shipper, The Cabinet Maker, The Wood Technologist, The Painter, The Manual Training Instructor.

The Verdict

"The qualities of these pines make them superior for every part of the home."



Don't stand blindfolded when you build

Everyone who builds a home should know the ABC's of building. Our free 48-page illustrated book "Pine Homes" contains valuable home-building information set forth in simple, easily understood terms, with graphic illustrations of the various operations incident to construction; also many reproductions of attractive homes. An hour's time with this book takes the mystery out of building. If you are a prospective home-builder you will enjoy reading it.



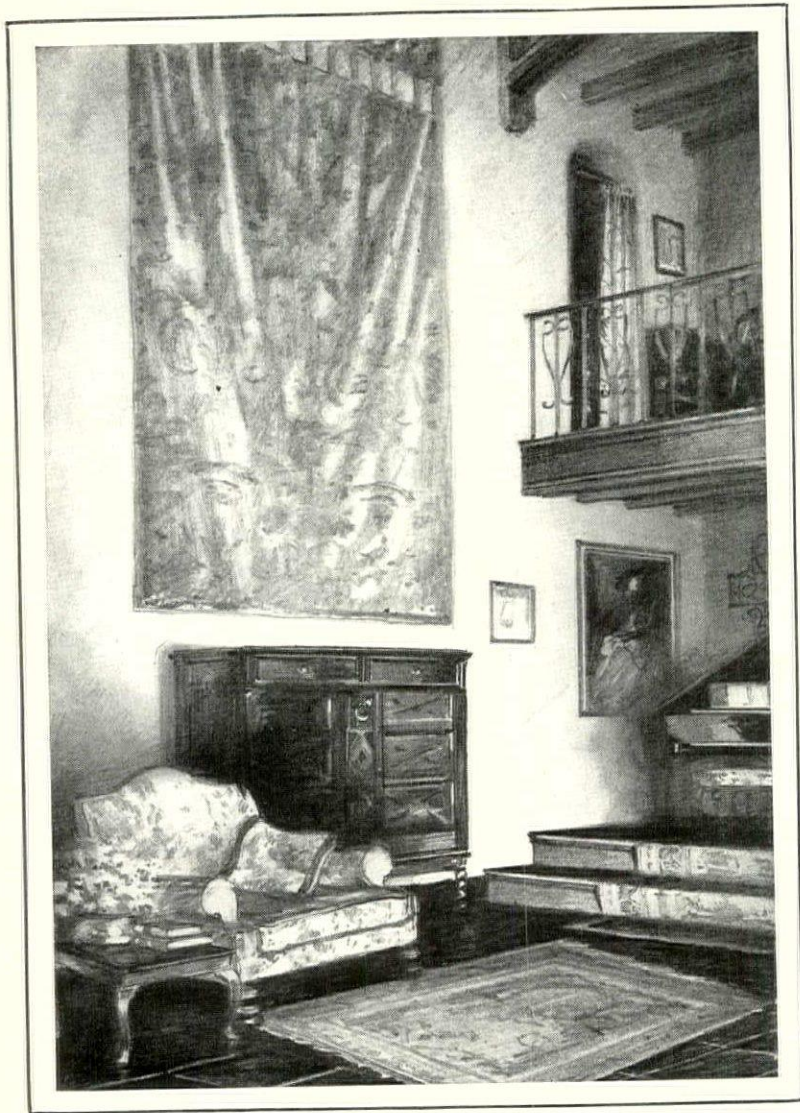
This book will be sent FREE. Simply fill in the coupon and mail now.

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Venetian Magic...

In "The Venetian Glass Nephew," Elinor Wylie's charming fantasy, the famous Casanova magically creates for the good Cardinal Bon a living nephew of glass.

Venice today lays claim to another magician in Mariano Fortuny. For through his unique process of hand-printing on a fine cloth some of the finer examples of the superb fabrics of the 14th and 15th centuries live again.

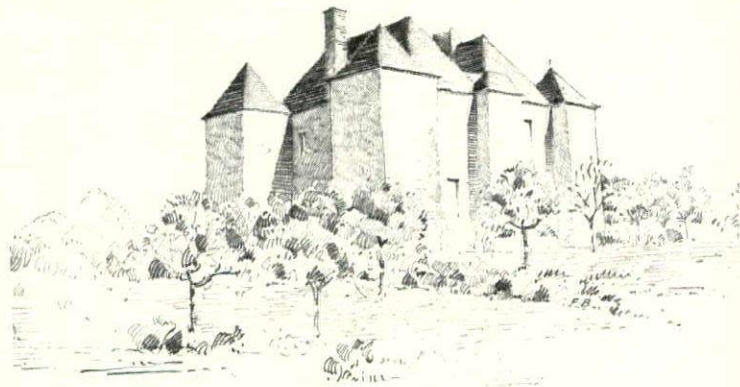
In Fortuny Fabrics you will find not only the designs of lovely old damasks, brocades and velvets, but also the mellow charm and luminous quality of the priceless originals.

A few yards, used as curtains, as a wall panel or as a covering for a chair or settee, will often give that final touch of sophistication which is sometimes so hard to achieve.



Although imported from Venice, Fortuny Fabrics are sold by the best interior decorators for as little as \$2.50 a yard. They will gladly show samples and quote prices, even for a yard or two to be made up at home.

FORTUNY of VENICE



A roof of many angles and strong character. The roofing scheme, despite its apparent whimsicality, is logical and reflects the building's plan

CONTOURS and TEXTURES of ROOF

(Continued from page 72)

Apart from variations in the painters' technique, however, the difference is altogether in the headgear and hair-dressing; it is often possible to find features to-day identically the same as those depicted in the portrait of some forbear four or five hundred years ago. As headgear and hair-dressing influence the personal aspect, just so must we account the value of the roof in imparting a very large share of its style to the whole house. Furthermore, the fashion of the roof is in great measure indicative of national derivations and peculiarities. This as well as the points of merit severally exemplified we shall see as we go on.

In determining the form and quality of a roof, there are two elements of prime importance to be taken into account. There is the element of necessity, and there is the element of choice.

The element of necessity is conditioned by expediency of construction, by climate and by the material to be used. Expediency of construction em-

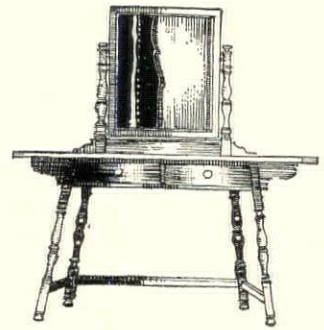
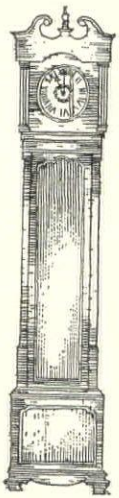
braces the manner of framing, method of drainage, and the pitch relation to the sort of material used for covering. Both climate and material figure in close connection with expediency of construction. It is far cry from the flat roofs of the Orient to the steep-pitched roofs of the North, yet both alike reflect inexorable dominance of climatic conditions. Where the flat roofs are most numerous in the Orient, there comparatively little rain and heavy snow to be shed and, besides, a roof is a boon as a sitting place on warm nights. In the North there heavy falls of snow so that steep roofs which shed the snow are a necessity. The heavier the average snowfall of a country, the steeper usually are its roofs. Again, with certain materials employed for covering, the pitch of the roof must be steeper than with certain other materials are used. In instance, slates or tiles require a more pitch than a tin, lead or copper.

(Continued on page 146)



This steep roof is covered with small and somewhat irregularly-shaped mellow orange-red tiles which give a soft wavy texture. Château at Fleurville, Saône et Loire

An Interesting Living Room in the EARLY AMERICAN MANNER

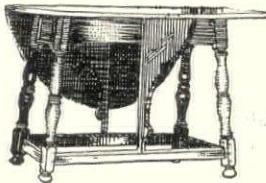
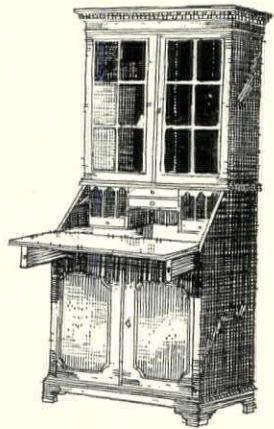


Inspired
by
Perfect Reproductions
of Famous Antique
Pieces

THE charm of a well-furnished room is not measured by its cost but rather by the artistic value and appropriateness of its pieces. The furnishings for the living room shown here can be purchased in this establishment at extremely moderate prices.

Our Oneidacraft and Master Craftsmen factories afford us unusual facilities for the careful reproduction of the best authentic models.

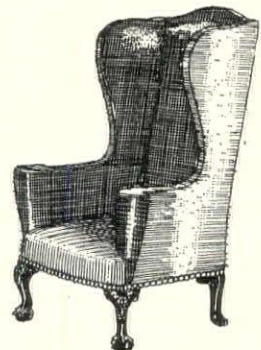
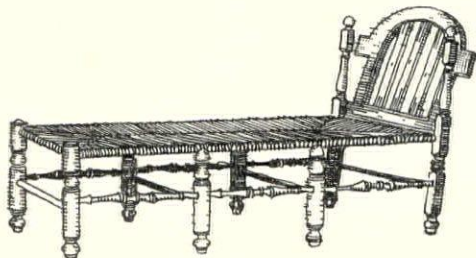
Further particulars furnished upon request.



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NEW YORK

SAN FRANCISCO WASHINGTON



The Cluny



THE world-wide popularity of china by Theodore Haviland is due not only to its leadership in quality but also to its wealth of charming designs. This creates an unusual opportunity to have something individual.

To enhance this opportunity comes the new "Cluny" pattern, cast on the beautiful colonial Pilgrim shape. The decoration is of

old-fashioned garden sprays: passion flowers, morning-glories, camomile and others in delicate natural colors. The soft ivory band and the floral border in deep blue and gold are further touches of richness.

This is a superb example of the originality and skill of Theodore Haviland artists, which have long influenced the entire china industry.

THEODORE HAVILAND
FRANCE
WHITE CHINA MARK

PLEASE NOTE: All true Theodore Haviland china — with its incomparable hardness of body, depth and quality of glaze, brilliancy of finish, and perfection of detail — bears one or both of these marks.

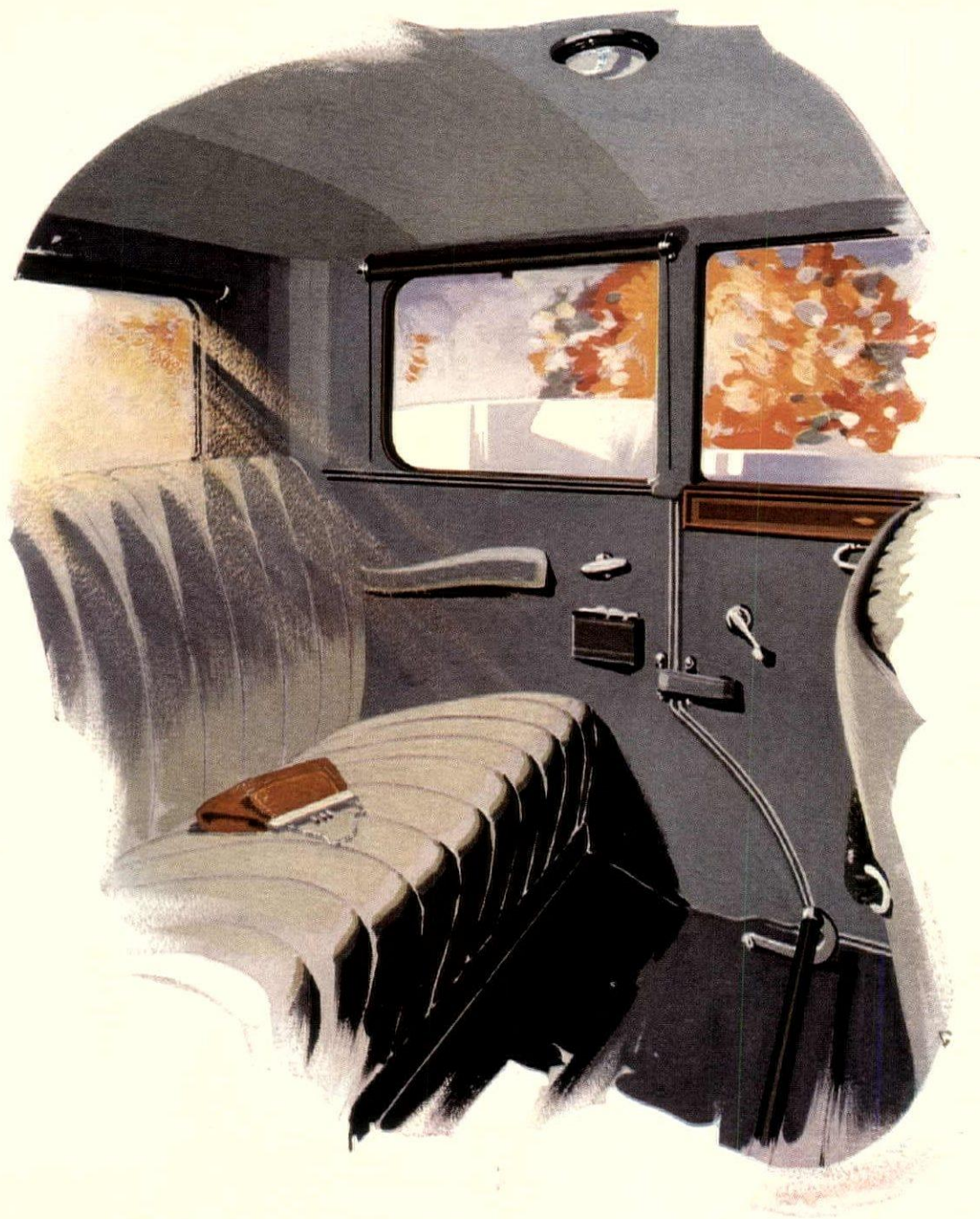
Theodore Haviland
Limoges
FRANCE

DECORATED CHINA MARK

Theodore Haviland china can be had from all good dealers. If your dealer does not carry it, he can get it for you. Ask him to write us for full information.

A booklet in color, displaying many of the most famous of Theodore Haviland designs in table china, will be sent on request.

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26 WEST 23RD STREET, NEW YORK
CANADIAN OFFICE: THEODORE HAVILAND & Co., TORONTO



You expect them in a Jordan

WARMTH—comfort—broad vision—safety—simplicity—all the things that good taste dictates. You expect them in the Jordan.

Fabrics that are pleasingly different—old New England hardware—optional colors.

A straight eight motor that is smooth almost beyond belief—powerful—

silent—yet with a wallop that brings a pleasing thrill the moment that you touch the throttle.

Balanced—low to the ground—good looking—fast—the kind of a car that people turn and look at in the traffic.

Yes, there's something about the Jordan.

JORDAN MOTOR CAR COMPANY, Inc., CLEVELAND, OHIO



JORDAN

-and for the health of little children

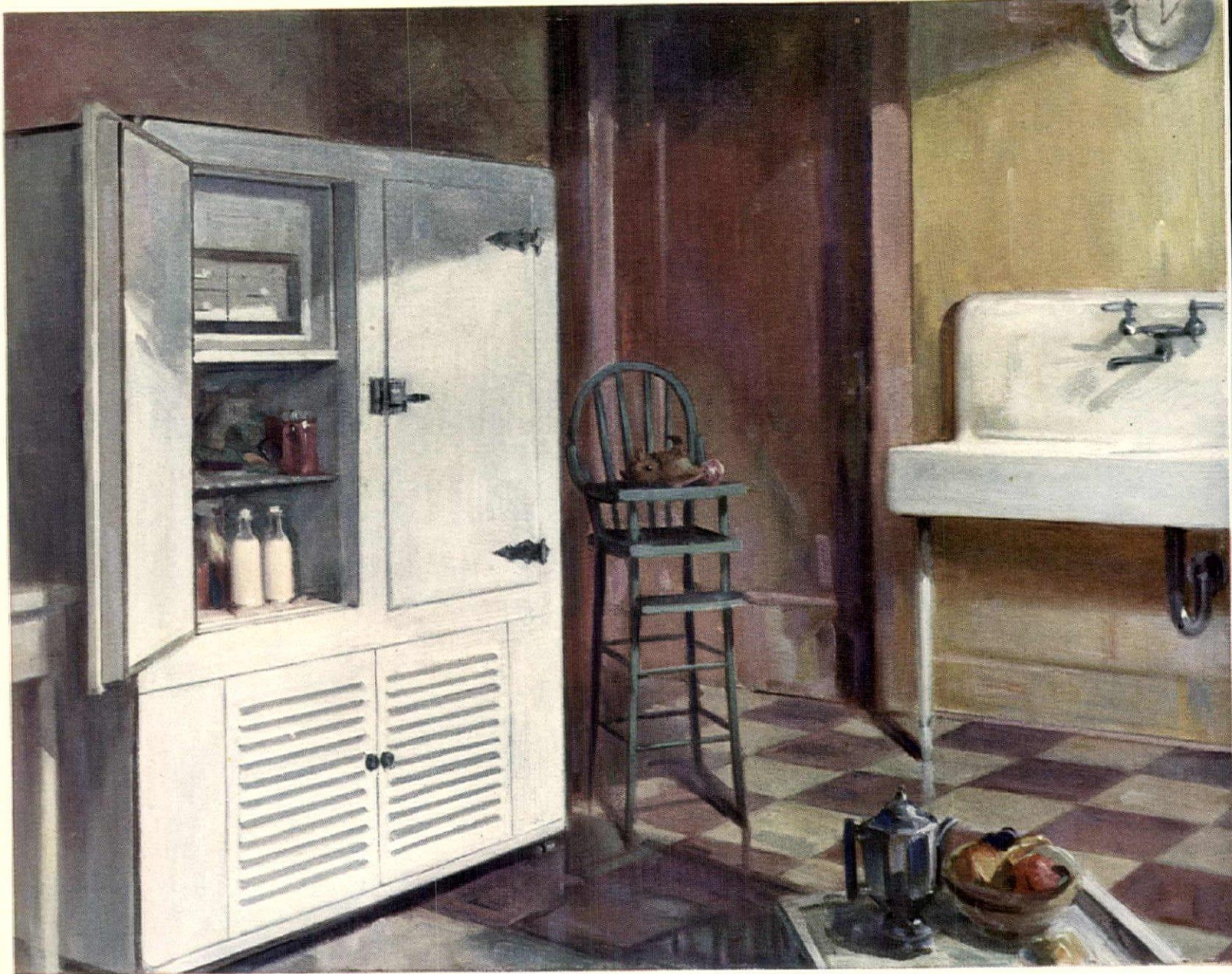
To thousands of users, the fact that Frigidaire keeps food clean, pure, wholesome and healthful is ample reward for its purchase. And in the thousands of Frigidaire-equipped homes where children are living, the fact that food is being safely guarded from contamination by Frigidaire is of still greater importance.

That Frigidaire is dependable, economical and long-lived has been demonstrated to the satisfac-

tion of a quarter million users, and is guaranteed by General Motors. Its beauty is apparent. Its convenience is fully appreciated only through ownership.

Quantity production has effected economies that are reflected in greater values and lower prices. Frigidaire is today within the reach of every home that has electric current.

Please remember that Frigidaire is the name of the electric refrigerator made only by General Motors.



Frigidaire
PRODUCTS of GENERAL MOTORS



FRIGIDAIRE, Dept. Y-44, Dayton, Ohio.

Please send me a copy of the Frigidaire Catalog.

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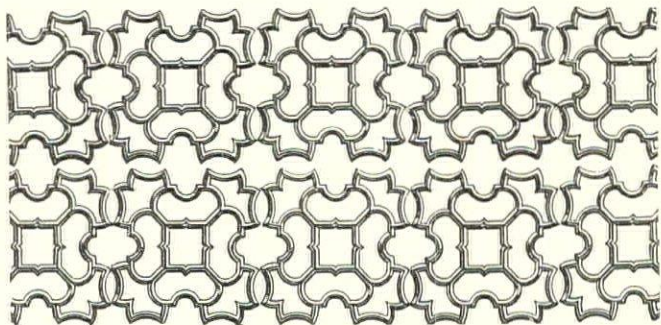
*Make the Dinner Table a Continuous
and Delightful Picture*

GRACE AND LIGHTNESS through the use of low sticks with tall tapers—
A truly correct treatment of the center of the table seen in the shallow
fluted bowl and superb porcelain figure with its unusual and delicate
flower arrangement—And above all, an effect of flower-like beauty from
the color contrast with china and linen. A warm ivory color outside,
the inside of the bowl and compotes is finished in various rare pastel colorings
of correct color value. Four color combinations are available.

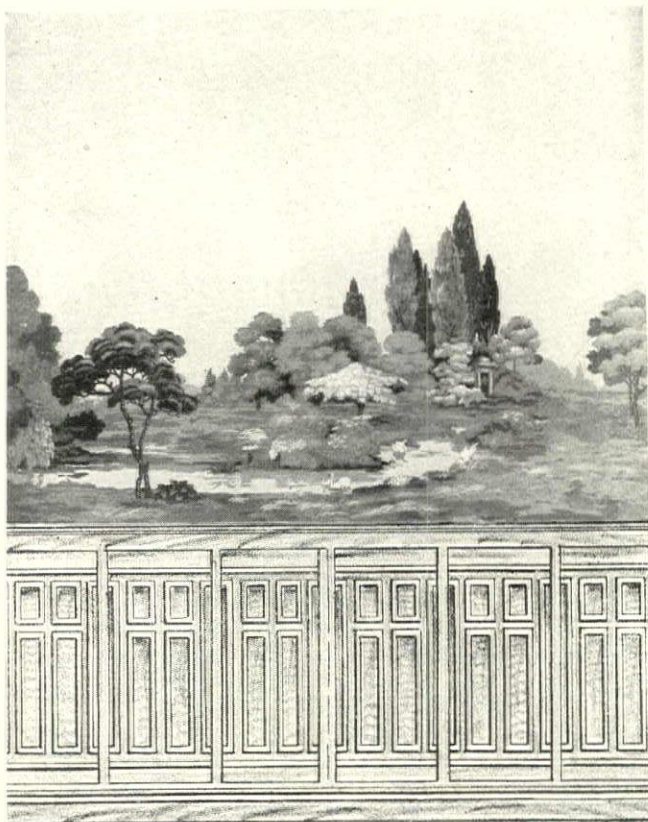
The porcelains are modeled by R. Guy Cowan—the color treatment is by Arthur
E. Baggs—both notable creative artists.

Many decorative treatments are illustrated in our new booklet “Charming and
Unusual Flower Arrangements”, which we will be glad to mail you. The
Cowan retailer will be pleased to show this and other table treatments.

THE COWAN POTTERY STUDIO
ROCKY RIVER, OHIO



Anaglypta high relief ceiling in harmony with Scenic



The illustration shows a side wall and ceiling elevation. The ceiling and dado are Anaglypta. The wallpaper is part of a set of our newest scenic, "Kew Gardens".

Anaglypta

IN conjunction with our Japanese Grasscloth, English, French, and other foreign wallpapers of the better sort, we import from England in section form, Anaglypta relief, for ceilings, wainscots, friezes, and other decorative purposes.

Moulded from plastic pulp, Anaglypta is light, durable, and more economical than ornamental plaster, and may be procured in all period designs as well as conventional motifs. Anaglypta will not scale, crack or warp, and is readily hung by the average paperhanger.

Your decorator or dealer will show you Lloyd wallpapers and Anaglypta, or, if none be available, we will gladly send samples of wallpaper if you will write describing the rooms to be decorated, the style of furniture used, the color of draperies and color scheme preferred; we will also give you information about Anaglypta.

W. H. S. *Lloyd* CO.

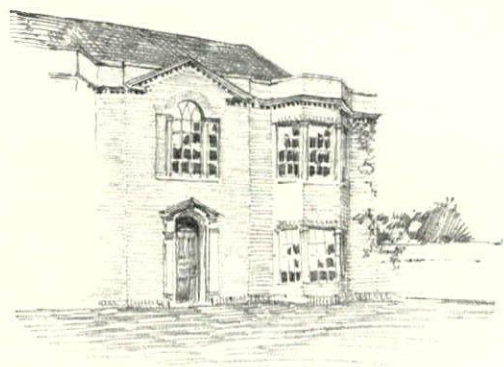
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Please send me information about Anaglypta and name of nearest Decorator who handles it.

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



The roof on the house above follows the house plan, the bay-windows being covered by a subsidiary system. The brick parapet wall adds interest

CONTOURS and TEXTURES of ROOFS

(Continued from page 142)

covering which leaves no chance for melting snow and backed up water to get under the surface. It is plain, therefore, that the close union and interaction between the factors of form, climate and material must be inevitable.

When we come to the element of choice, we have wide liberty to manipulate contour, material, color and texture as we please, so as to insure agreeable and wholesome variety and the maximum of individuality and interest. So long as we do not run counter to the physical demands noted under the score of constructional necessity, there is almost nothing in reason we cannot do. Before the details of construction are finally and definitely settled, and the working drawings turned over to the builder, the fashion of the roof is a flexible quantity. We can play with the eaves to almost any extent, or we can eliminate the eaves altogether and have a parapet instead, thereby wholly changing the aspect of the composition.

Contour, of course, is not the result of irresponsible whim but, whatever features of invention may be brought into play, it must needs be governed to some degree by the covering material used, at least so far as the pitch is concerned. If slates, tiles or shingles are used, the pitch must be steep enough so that water will run off quickly, as already noted; a covering of tin, lead

or copper, on the other hand, will admit of a very low pitch indeed, or of a virtually flat roof.

The texture of the roof may infinitely varied at will. Slates, example, may range all the way from the small, thin, black ones, employed with such subtle and delicately effect in the north and middle France, to graduated sizes some which from their length, breadth and thickness might almost be called slate. Again, there are the stone tiles of Cotswolds which impart to a roof wholly different texture from slate while with tiles of baked clay or terra cotta an almost endless variety of textures can be secured. There are little, thin oblong tiles of mellow red often slightly warped in the fire that give such a fascinating quality to roofs in England and in northern and central France. There can be better object lesson on the value of texture than to compare the roofs of some French farmhouses, where tiles of this sort have been replaced by large modern pan tiles of harsh color and rigid regularity, with the roofs of neighboring buildings on which old tiles—small units with characteristic irregularity of surface and line—still in place. The latter have a rich mellow quality, especially noticeable at curves, hips and valleys, that roofs recently re-tiled with large

(Continued on page 148)



Character is given to the house by the steep roof pitch and the wide overhang of the eaves. The wide courses give horizontal emphasis to the design



"Oh! Please let me see it"

Since her wedding day—a hope deferred. But now—this Christmas—a hope fulfilled: her Sterling service made complete—by him whose gift bespeaks his heart. Wrought of solid silver, such gifts last forever—their unchanging beauty and usefulness ever a reminder of the giver. In a secret corner of somebody's heart there's a wish. Fulfill it this Christmas with a useful gift of Sterling. Let your jeweler be your counsellor—the mark "Sterling" your guide to genuine solid silver—nothing less.

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Major Richard Ingoldsby, who in 1691 subdued the self-appointed governor of Manhattan, Jacob Leisler, loved beauty quite as well as battle—as his Sterling dish by Jacob Boelen proves. We also may indulge our taste for solid silver by enlisting our jeweler's willing aid.



The word "STERLING" testifies the worth of silver. By law, only genuine solid silver can boast that mark.

It is Sterling
~more can not be said

CONTOURS and TEXTURES of ROOFS

(Continued from page 146)



POMEGRANATE RED

*At its best when mixed
and trimmed with ice*

THIS rich fruit syrup with its unusual flavor adds just the touch you need to the drink before dinner. As every connoisseur knows, color is an important part in every beverage. The pomegranate red of Nuyens' Grenadine is most appropriate for the sunset drink. Its uses are manifold. But the verdict never varies.

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Also send The Nuyens' OASIS ASSORTMENT \$12.00 a case,
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No single bottles shipped; only in combinations as listed in this coupon.

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units have altogether lost. Incidentally, it may be noted that these small tiles can now be made just as well as ever before. With alternating pan tiles and semi-round tiles, as in Tuscany, or with semi-round tiles laid in alternate rows of valleys and bridges as in southern France and northern Italy, still other pleasant varieties of texture are bound to occur. It is not only a matter of curious interest to note the peculiarities of roof contour and texture in different parts of different countries but it is also a study from which we can derive many a valuable hint applicable to our own needs. We may be very sure that whatever features we observe, there was always some good and sufficient cause back of them.

CHARACTER AND APPLICATION

While it may be amusing to think of texture as the complexion of the roof, quite apart from the question of roughness or smoothness and color, there are two things that ought to be kept in mind. First, the units of roof covering, from which the texture is derived, play an exceedingly important part in maintaining proper relations of scale in the whole composition. Second, the manner in which the units are applied goes a long way in determining the accent of the roof. That is to say, shingles, tiles and slates may all be so laid that the eye is unconsciously carried along the horizontal lines of the courses and the horizontal accent of the roof is stressed. Or the units may be so laid that the horizontal accent is suppressed. Again, with certain kinds of tiling that produce a corrugated texture, such as we see in many southern French and northern Italian roofs, there is a vertical accent present, and the vertical accent would be even more apparent if the roofs were of steeper pitch. With roofs of tin, copper or lead accent may be suppressed by a flat surface or, if the sheets are laid with ribbed or rolled seams or joints, perceptibly raised above the surrounding surface, a strong vertical accent may be given.

Ordinarily the question of color is one that may safely be left to take care of itself by accepting the natural color of the material used for roof covering and letting time and weather settle the softening and blending. Tin, of course, must be painted, but a serviceable and unobtrusive color will naturally be chosen. Only in the case of heavily glazed tiles, and tiles of permanently assertive color that defy the softening influences of time and weather, must one be exceptionally careful with reference to the hue of the roof covering. If there is a deliberate intent to have a patterned and decorative tile roof, such as some of those in Burgundy or the vicinity of Naples, it may be taken for granted that every aspect of the scheme will be duly considered, but where no such intent is present it is well to make certain beforehand of the exact way in which the tiling is likely to weather. Otherwise there is the possibility of being permanently afflicted with some of the newer garish roof coverings

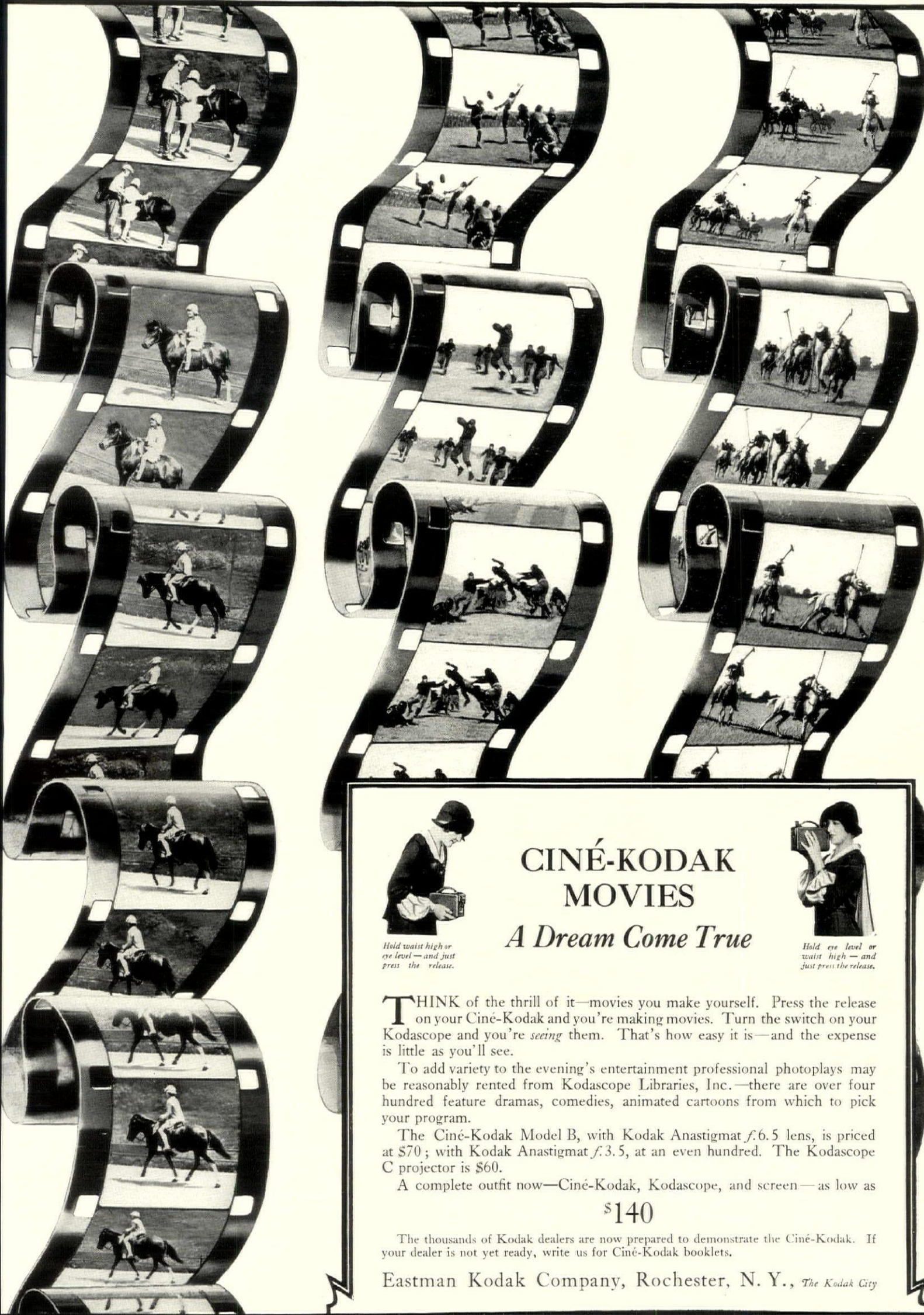
that are quite as objectionable as pye-spotted slating with red, purple, yellow, green and blue units laid on with regular irregularity and carefully calculated random. Know the material of your choice, at the general character of its texture and color, take it as it comes. Too overly fussy precision and smooth surface perfection of much present-day artisanship may accord with the workman's notion of a "good job," but they tend to dullness and lack of character.

One great advantage to be derived from studying the characteristics of the roof contours and textures of different regions and countries is that they reveal the many possible ways of reconciling the elements of necessity and choice in design and structure, and enrich the repertoire of resources we can draw upon and adapt from for our own purposes. English, French or Italian roofs, or roofs peculiar to certain parts of England, France or Italy, can be recognized at a glance their contour and texture, but the study of these roofs is merely a pleasant gratification of curiosity if you don't grasp interplay of necessity and choice back of their form and material. To take only one instance from amongst the illustrations, the so-called Mansard roof of the Château d'Orléans is agreeable to look at and, incidentally, shows that the Mansard roof is not necessarily hideous, as some imagine, and that it is cousin-german to a gambrel, a form popularly considered eligible for admiration. What is more important, however, is that it represents the solution of a problem in which the element of choice has contributed grace to the dictates of necessity. The oblong space to be roofed had to have a roof of sufficient pitch to meet climatic conditions, was desired to have an attic story, and to give adequate space in this attic story the roof had either to be framed with a break or else carried to an impossible and ridiculous height.

FACTORS IN THE CHOICE

So much for necessity. Enter the element of choice in the graceful upward flare of the lower slope, in the use of black slate, one of the customary local materials, to contrast agreeably with the gray limestone of the walls, and in the manner in which the slates are laid. It is naturally to be expected, too, that the scheme of the roof shall indicate the plan upon which the interior arrangement is contrived. This is but common sense. Finials, cresting, jerkinheads to gable lanterns and cupolas can be made to add a measure of legitimate accent and interest, but it must be remembered that the principal factors determining contour are (1) the plan of the structure the roof covers, (2) the system of framing the roof, and (3) the pitch.

If we recognize exactly what are the factors with which we have to deal, our analysis of various types of regional and national roofs will vastly increase our resourcefulness in manipulating those factors to good purpose.



Hold waist high or eye level—and just press the release.



Hold eye level or waist high—and just press the release.

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A distinguished living room table and a roomy, convenient desk, both in one.

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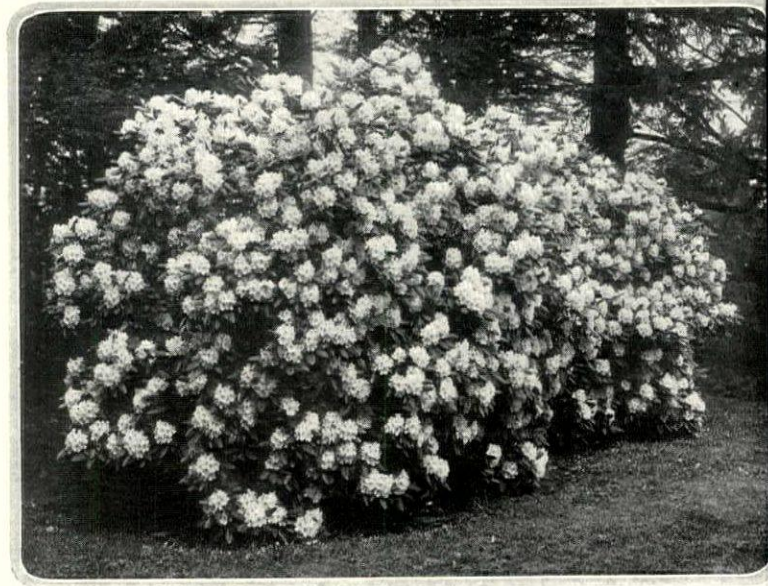
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GRAND RAPIDS MICHIGAN

"World's Greatest Table Makers"



Imperial
Tables



One of the hardiest and best is the white-flowered *Rhododendron glennyanum*. It is commonly available in nurseries today

MAGNIFICENT RHODODENDRONS

(Continued from page 98)

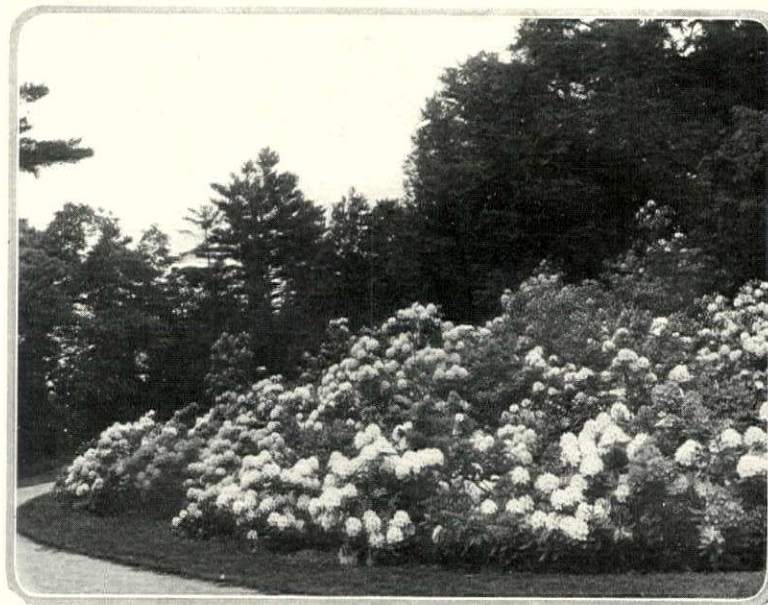
posed to the sun; but no matter where they are planted they must never be allowed to suffer from drought. The root system of all Rhododendrons is fibrous and scarcely descends more than a foot below the surface. Obviously a mass of fine hair-like roots near the surface of the ground cannot withstand drought and the need of a mulch of leaves is clearly shown. On account of their peculiar root-system, Rhododendrons are easy subjects to transplant provided this be done with a large ball of earth and due attention be given to keeping them properly supplied with water afterward.

The best time to transplant Rhododendrons is as soon after August 10th as rains permit, and, for New England, the task should be completed by October 10th. By early August the shoots are full grown and ripening and the energy of the plant is devoted to root-growth and storing away food-stuffs for the next year's display of flowers and development of branches. If the transplanting be properly done

at this season no sign of check will be apparent and the plants will go ahead as if they had never been moved. Place some thick branches of thin logs round about the Rhododendron bush and then give a good mulch of Oak leaves. The branches aid in aeration of the roots, since they prevent the leaves forming a dense mat. Never use Maple leaves, for these are rich in lime, a mineral abhorrent to Rhododendrons. If the autumn be dry give heavy waterings so that they enter their winter's rest with root and leaf well supplied.

Rhododendrons can of course be moved in the spring; indeed, this is the season most usually favored, but not infrequently it means a season's loss of flowers and a retarded shoot-growth. Heat is necessary for root-growth and it should be remembered that in spring the ground is cold; in August and September it is warm and in the best condition possible for root-growth.

(Continued on page 154)



The Rhododendron collection is one of the proud possessions of the Arnold Arboretum. It is planted on a slope before a lordly Hemlock grove

Versailles Fairfax Etruscan Cinderella King Albert Colfax Paris

Old London Chatham

Edgeworth Lansdowne

Portsmouth Madam Jumel

Lady Baltimore Plymouth

Covington [PLAIN] Old French

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A GORHAM MASTER CRAFTSMAN

THE DEFT SKILL of the Gorham Master Craftsmen is quickly evidenced by this array of Gorham Sterling flatware. It embraces all appropriate forms of ornament, each worthy of its silver; each an investment in fine art and precious metal.

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Kent's Brushes are carried by leading department and drug stores throughout the country; to meet the demand for these exquisite brushes at a moderate price, new models have been added at

- Hair Brushes from \$5.00 up
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Made since 1777 by G. B. KENT & SONS, Ltd., London, England

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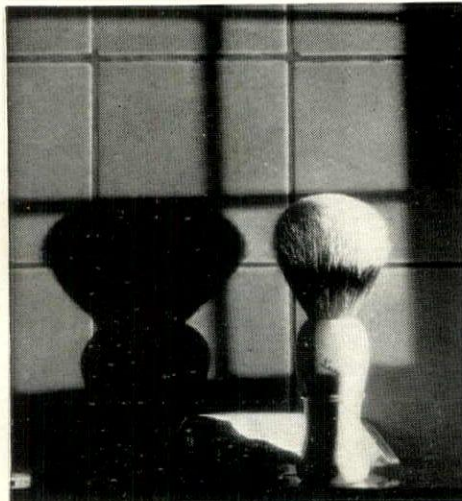
\$5.00

\$7.50

\$9.00



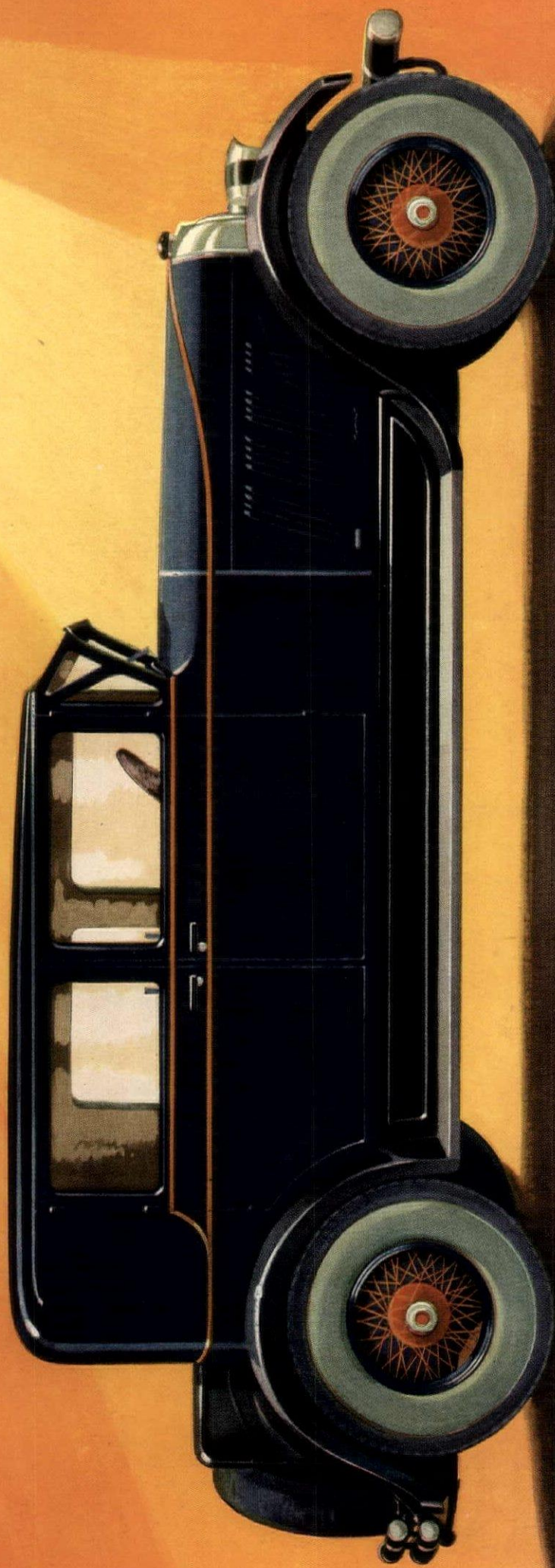
MILITARY BRUSHES from \$7.50 up



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AUBURN

8-88 Brougham

Yesterday a daring departure. Today the unquestioned style leader. Tomorrow the car with the greatest re-sale value.

The 8-88 \$1695 to \$2495; the 6-66 \$1395 to \$1695; the 4-44 \$1145 to \$1195. Freight and tax extra.

AUBURN AUTOMOBILE CO., AUBURN, IND.



Capri Lamp

THIS interesting reproduction of a Sicilian drug jar, with its bold motif and colorings, is mounted on a walnut base and fitted with a parchment shade to harmonize.

Height over all, 17"
1-light fixture

In all Carbone Italian Pottery Lamps a heavy brass light-fixture is used, which is enameled to match the predominating color of the base. The shades are carefully studied out, designed, and executed by artists in our studio.

Capri Lamp

A CRUDE jug of classic simplicity. Obtainable in single colors of blue, yellow, green or black. The shade is highly decorated with large sprays of gay flowers. Stripes harmonize with colors in the base.

Height over all, 18"
2-light fixture

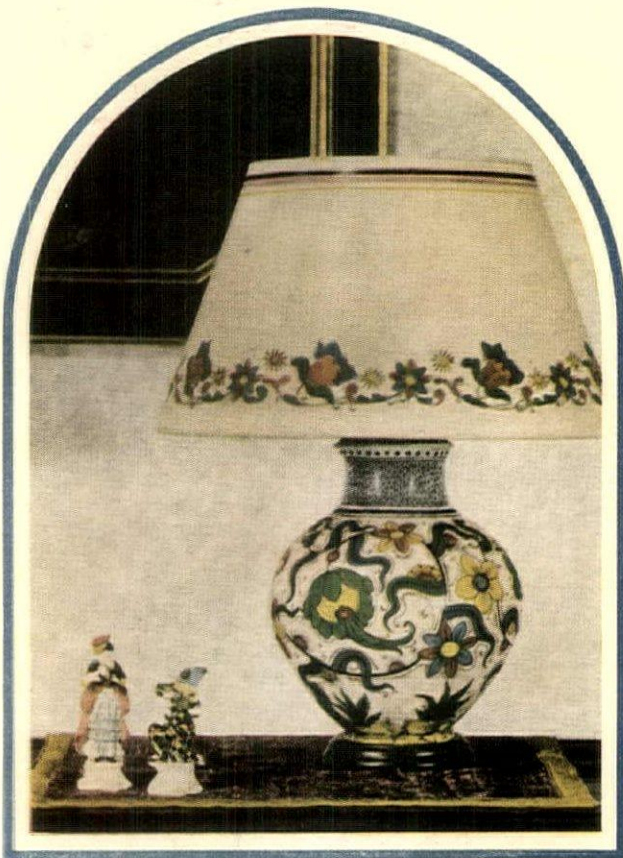


Our Lamp Booklet

will be sent gratis to those who may be interested in having it. Many other really fascinating Lamps of Italian Pottery are illustrated in this brochure, and you are invited to direct your inquiries to

Carbone
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348 Congress St., Boston, Mass.



(Centre)

Castelli Lamp

A STUNNING vase by Piediluco with predominance of red so rarely found in Maiolica, augmented by blues and greens, thus giving the effect of illuminated script.

Height over all, 23"
2-light fixture

NOTE: The two small Venetian Masqueraders are of Bassano Pottery.



(Above)

Arezzo Lamp

AN interesting example of Graffito work; the design being etched into the surface, augmented by subdued colorings in antique effect.

Height over all, 17"
1-light fixture

Distinctive Lamps

of

Carbone



ITALIAN POTTERY



(Above)

Pesaro Lamp

A SEMI-PORCELAIN drug jar by Mengarone. Obtainable in backgrounds of either dark blue or black with scroll and cupid decoration carried out in shade.

Height over all, 22"
2-light fixture

(Left)

Bassano Lamp

THIS aristocratic reproduction of an eighteenth century urn, by Bonato, is outstanding because of its bold colorings of yellow with green and mauve. Also obtainable in Wedgewood cream.

Height over all, 23"
2-light fixture

Carbone Lamps and other Italian Potteries are on display at the better shops throughout the country

The name of the one nearest you will gladly be furnished on request

Carbone Italian Importations may also be seen at our Retail Store, 342 Boylston St., Boston

The New Style in Table Covering

Its accent of smartness suggests traditions



What faultless suitability . . .

is here expressed in the Linen Damask table covering! Here . . . where the service is quiet, deft . . . where the silver has a classic simplicity of line . . . where china and crystal introduce their delicate note of elaboration . . . here the suavely patterned expanse of pure linen damask seems inevitable.

This perfect suitability explains the traditional appreciation of linen damask tablecloths and napkins. Linen damask has been the selection of generations of hostesses because of its body, its satin sheen—its matchless elegance. It has thus attained the authority of tradition and correct social usage.

Linen damask is correct! It is now the choice of the informed hostess for every occasion.

On your table now, by its associations, by its complete visual beauty, linen damask will carry a lustre of elegance peculiarly its own.

Now—at your store—there are many sizes and varied designs to choose from. They range from the simpler cloths to the most elaborate.

EMILY POST

the world-famous authority on manners and the author of "Etiquette", the Blue Book of social usage, has written with charm and authority about LINEN DAMASK in the foreword to

AN AUTHORITATIVE NEW BOOKLET

"We Dine on Linen Damask"

The booklet also contains new ideas in table decoration and much other helpful information for the hostess. Send 25c to Department H-3 the Irish & Scottish Linen Damask Guild, 260 West Broadway, New York City.



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TABLECLOTHS & NAPKINS

impressively correct



LE JOU

THIS is a 30 INCH WIDE PAPER AFTER the STYLE of the FAMOUS JOUY PRINTS. STRONG TOUCHES of CONTRASTING COLOR BRING OUT the BEAUTY of the DESIGN WHICH in a TYPICALLY FRENCH MANNER, DEPICTS the EVENTS of a SPRING DAY

The Art of Jouy Reproduced by Strahan

The same art sense that prompted Jouy to give to his world and posterity the exquisite conceptions of his brain on fabric, have prompted us to interpret them on wall paper for the world of today.

Unable to render the finer shades of feeling otherwise, Mr. Strahan was compelled to build his own factory and equip and run it in his own way. That was over 40 years ago.

Today the products of our plant are what you would expect from a factory run on a quality rather than a quantity basis.

Each year designs are carefully chosen and painstakingly rendered. Each year they grow more beautiful. This year is no exception. They are shown wherever fine wall papers are shown.

Ask your dealer or decorator
to show them to you.

THOMAS STRAHAN COMPANY

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New York Showroom
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Chicago Showroom
6 No. MICHIGAN BLVD.

MAGNIFICENT RHODODENDRON

(Continued from page 150)

A race of Rhododendrons that will thrive in limestone soils is at present a desideratum. There are several species which grow naturally on such soils and it is within the bounds of probability that the future may see a race at least indifferent to this mineral. At present, however, those who garden in limestone areas must give up thoughts of growing these plants unless they are prepared to make elaborate preparations and take the risks involved. To those desirous of such experiments it may be pointed out that mounds of prepared soil should be made and not dug-out beds, since the lime has a much smaller chance of impregnating a raised site.

Hardy evergreen Rhododendrons may be divided into two groups characterized by the nature of the under-surface of the leaves. In one the under side of the leaf is more or less densely dotted with small, scale-like glands; in the other it is either smooth and green, or more or less hairy (often densely felted) or clothed with a crustaceous mat.

SMALL-LEAVED SORTS

The group with dotted leaves is extensive and a great number of species grow on the mountains of western China and on the Himalayas, but three (*R. carolinianum*, *R. minus* and *R. lapponicum*) are natives of eastern North America. All have small or comparatively small leaves, but only a very limited number have proven hardy and amenable to cultivation in this country. Many may be rooted from cuttings, but it has been found difficult to hybridize them with members of other groups.

As a garden plant for this country, *R. carolinianum* is by far the best species of this group and is one of the very finest of all broad-leaved evergreens hardy in Massachusetts. It is a very floriferous shrub of compact habit from four to six feet tall and as much in diameter, with handsome dark green leaves. The pale to deep pink flowers are borne in clusters and open and fade before the young branches begin to grow. This species is native of high altitudes in the southern Appalachian region and, under the collective name of *R. punctatum*, was formerly confused with *R. minus*, which grows in the same region but at a lower level.

Rhododendron minus is an old denizen of gardens and has smaller leaves and flowers and a more open habit than *R. carolinianum*.

The third native species (*R. lapponicum*) is an alpine plant, which also grows wild in Europe but it has proved difficult under cultivation.

The dwarf Rhododendrons of central Europe, *R. ferrugineum* and *R. hirsutum*, are unsatisfactory in New England, but three hybrids between them and *R. minus* and *R. carolinianum* are valuable garden plants in this climate. One of these hybrids, *R. myrtifolium*, is between *R. hirsutum* and *R. carolinianum* and is a very compact, round-topped shrub, from two to four feet in height and as much through with a neat foliage and small, pretty pink flowers. Another,

R. laetevirens, known in gardens as *R. Wilsonii*, is a cross between *R. ferrugineum* and *R. minus* and is a shrub of open, spreading habit and for low, wide masses. The foliage is light green and handsome but the flowers are small and of an unattractive rose color. The value of this plant is in its ability to cover either sunny or shady banks and for this it is admirably adapted. The third hybrid is *R. arbutifolium* which is probably also a cross between *R. ferrugineum* and *R. minus*. It is no so good a garden plant as *R. myrtifolium*.

Valuable for the rockery and partial to sunshine are *R. racemosum*, *R. flavidum* and *R. intricatum*, the new-comers from China. They are twiggy plants growing from four to six feet high and may be rooted from cuttings. The first named was introduced into Paris about 1890 and has pure pink to rose-colored flowers. The other two were introduced into England by myself in 1904, and one, as its name suggests has pale yellow blossoms while the other of *R. intricatum* are pale violet.

These species are very floriferous and are pine plants of neat and charming habit with small leaves and flowers. The only other species of this group that need be mentioned is *R. micranthum*, also from China, which has clusters of minute Sedum-like flowers and small leaves. It is a hardy plant of twiggy growth well suited for massing and grows from four to six feet tall.

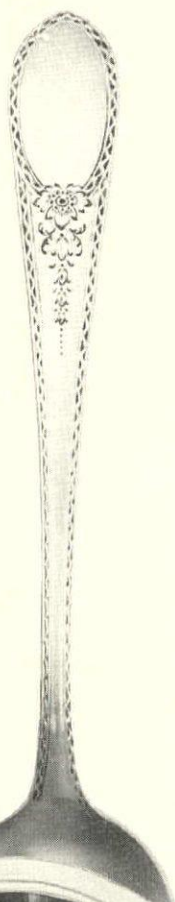
THE SECOND GROUP

The second group is the most valuable and desirable of all, and is the one with which most people associate the name Rhododendron. As mentioned in gardens and in nurseries, this group is mainly of hybrid origin and I may preface what follows by an enumeration of the varieties which the experience of the Arnold Arboretum has found best and most enduring. With red flowers—*Atrosanguineum* (very early), Charles Dickens, H. W. Sargent (late); with reddish flowers—*Caractacus*; with rose-colored flowers—*Roseum elegans*, Lady Armstrong; with pink flowers—Mrs. Charles Sargent, Henrietta Sargent; with dark purple flowers—*Purpureum grandiflorum*, *Purpureum elegans*; with light purple flowers—*Everestianum*; with white or nearly white flowers, *Album elegans*, *Album grandiflorum*, *Glennyanum*, *Catawbiense album* (very early). A few more are mentioned later on and one or two others—for example, the white-flowered Madame Carvalho—are promising.

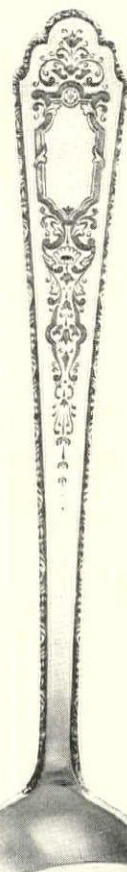
It will be seen that the number is very small, and also it must be pointed out that in the Arnold Arboretum these plants occupy a very favorable position at the base of a steep slope clothed with Hemlock trees and therefore much protected. Had this been written two or three years ago one might have included other varieties such as Mrs. H. H. Hume, well, King of the Purples, and *Delaware*.

(Continued on page 156)

The Early American Style



The Mary II Style



TREASURE LOWBOY SET—Complete flat silver for twelve people, 238 pieces, \$1,000. Smaller Lowboy Sets may be had for \$350.00.

TO GIVE "TREASURE" SILVER THE SETTING IT DESERVES

To give "Treasure" Silver the background it should have, and to blend it harmoniously with the decorative scheme of your home, the makers of "Treasure" Silver have had designed the Treasure Lowboy.

Of the different "Treasure" Silver patterns, you may for instance prefer the Early American or the Mary II style. But whatever your selection, one of these beautiful cabinets will

set off all the pieces of your set with perfect fitness.

If you will write to us for the "Treasure" Silver portfolio we shall gladly send photographs and complete details. Just specify your interest, either in the Early American style or the Mary II.

ROGERS, LUNT & BOWLEN COMPANY
24 SOUTH NORWOOD STREET
Silversmiths · Creators of distinctive tableware
GREENFIELD · MASSACHUSETTS
Member of the Sterling Silversmiths Guild of America



Here the Treasure Lowboy pictured above is shown closed—a note of fitting loveliness in the furnishings of your dining room.

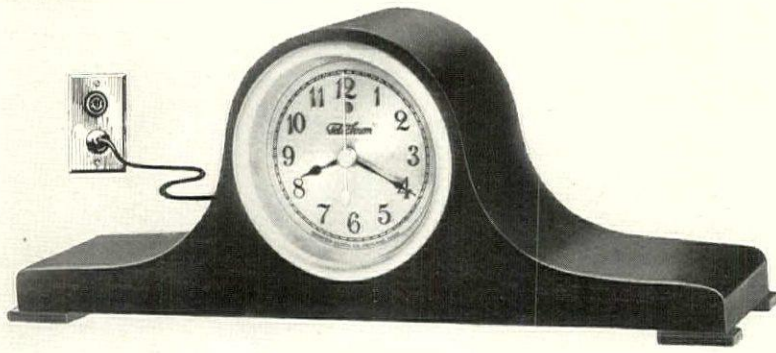
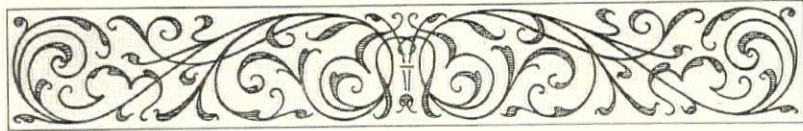


TREASURE HIGHBOY SET Complete flat silver for twelve people, 238 pieces, and 36 pieces of dinner hollow-ware, in the Mary II pattern, \$2,670.00. Smaller Highboy Sets for as little as \$400.00.

Treasure Sterling

"Treasure" Solid Silver It is Sterling—more can not be said

STERLING 925 / 1000 FINE



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Telechron

THE ELECTRIC TIMEKEEPER

WARREN TELECHRON COMPANY, Ashland, Mass.
In Canada, CANADIAN GENERAL ELECTRIC CO., LTD.
212 King Street West, Toronto 2, Ontario

MAIL THE COUPON—TODAY

(WARREN TELECHRON CO., 203 Main St., Ashland, Mass.)

Gentlemen:

Please send me your free booklet "Tickless Time" containing the complete story of the Telechron Electric Timekeeper for the home.

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MAGNIFICENT RHODODENDRON

(Continued from page 154)

catissimum, but longer experience has proved them less hardy than was generally supposed.

What American gardens need is a race of evergreen Rhododendrons with good foliage, and large, brightly-colored flowers, that is perfectly hardy. It is admitted that the few kinds enumerated earlier have endured the summer drought, the winter cold, and the March sun of New England more or less satisfactorily for a number of years, but they are still uncertain, and owners breathe freely each May when they find their plants alive and healthy. In Massachusetts large sums of money have been spent on these plants but the results on the whole are discouraging and some who have given much time, labor and money in the attempt to make this class of Rhododendrons grow successfully are losing or have lost hope. Such are the facts of the present-day situation in New England and it is pertinent to ask: Is there a remedy or a way out of the difficulty?

I make bold to say that there is, but it entails beginning again. It means commencing here in New England or elsewhere in this country, and breeding a race suited to the climatic conditions which obtain; it means abandoning the old and lazy policy of relying upon other lands to supply our needs in this respect; it means that we must do here what Europe has done, namely, work out our own salvation. We start later than they across the Atlantic but we start with great advantages including those which have accrued from the labors of the past. A little of that concentrated effort and skill which have produced that most typical of American floral products—the Perpetual-flowering Carnation—would yield us our desire in the matter of a race of hardy broad-leaved evergreen Rhododendrons.

A PRODUCT OF ENGLAND

The present-day race of evergreen Rhododendrons is essentially an English product and to better understand the subject let us briefly investigate its early history. No Rhododendron is native of the British Isles. The first of the evergreen section to be introduced was *R. maximum*, indigenous in eastern North America, which flowered for the first time in London in 1756. A few years later *R. ponticum* was introduced and was followed in 1803 by *R. caucasicum*. The American *R. catawbiense* was introduced by John Fraser and was common in gardens in 1838. Here are the beginnings of the Rhododendron cult in England. Of these four species two only, *R. ponticum* and *R. catawbiense*, have played a major part.

As a breeder, *R. ponticum* has been the greatest asset and although its color is not good, it has proved extraordinarily adaptable in Great Britain. This species grows wild in southern Spain, in Asia Minor, in Syria, and the warmer parts of the Caucasus. These regions enjoy a much warmer climate than does New England and from our viewpoint it is a tender species and unsuitable as

a breeder. Also, for the same reason it ought not to be used as a stock for grafting, yet, unfortunately, is the stock so employed.

In the matter of hardiness American *R. catawbiense* has been the greatest of all gifts in the realm of Rhododendron, and the hardiness of our present-day race depends most solely upon the dominant influence of the blood of this species. *Rhododendron caucasicum* is native to the higher Caucasus peaks and should be of much value to us since it is quite hardy in New England. Unfortunately it has been very little used by hybridists, but such offspring as *Boule de Neige*, *Coriaceous*, *Venus*, or *Jacksonii* and *Mont Blanc* are very satisfactory plants in the Arnold Arboretum.

Our native *R. maximum*, though the first species introduced into cultivation, has played an unimportant part in the evolution of present-day Rhododendrons. In a manner it has been disappointing, yet it is questionable whether it has had a fair chance. To us its hardiness and late flowering are qualities of vast import.

EARLY HYBRIDS

The earliest introduced species was lacking in color and their hybrid offspring had the same defect. In 1811, the Himalayan *R. arboreum* with intense red flowers was introduced into England and this marked an epoch in the cult of Rhododendron. The first really important hybrid resulted from crossing *R. arboreum* and *R. catawbiense* in 1826 and was named *R. altaclarensis*. The present-day race may be said to date from that period. But this magnificent Himalayan species is less hardy than *R. ponticum* and is quite unsuited to the climate of New England. Until about 1850, these were the only species of this section of Rhododendron in cultivation and such hybrids were raised resulted from their introduction. In 1848, *G. griffithianum* was introduced into England from the Sikkim Himalayas, and in 1850 *R. fortunei* from eastern China. These two species have given birth to many wonderful hybrids—all of them tender. Other Himalayan species have played a part in the evolution of the wonderful variety of Rhododendrons eminently suited to the moist and mild climate of the British Isles, but their influence was not made for a race of value to eastern North America.

Such are the bald outlines of the Rhododendron cult of England, and for our purpose there is no need to go more deeply into the matter. It lays before us the origin of the present-day race and points clearly to the cause of its lack of hardiness in the severe climate of New England.

Let us now take stock of the field in general. Rhododendrons are found wild in the moist temperate parts of the northern Hemisphere and certain group extends through the tropics of Malaysia to northern Australia. No species has been found in Africa nor in South America.

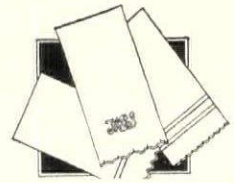
(Continued on page 158)



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A PAIR of hemstitched pillow cases of WAMSUTTA PERCALE, size 45 x 38½, in a special Christmas box that is all ready for the tree; what finer gift could you find for \$2.50, or several times \$2.50? A practical gift. A beautiful gift. A gift that is reasonably priced. And the name WAMSUTTA PERCALE carries with it an assurance of quality.

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WAMSUTTA PERCALE

SHEETS & PILLOW CASES

MAGNIFICENT RHODODENDRONS

(Continued from page 156)

the large-leaved section four species only—*R. ponticum*, *R. caucasicum*, *R. smirnowii* and *R. ungerii*—are found in Europe and western Asia including the Caucasus. In North America three species only—*R. maximum*, *R. catawbiense* and *R. californicum*—occur. Japan has but three—*R. metternichii*, *R. brachycarpum* and *R. chrysanthum*. The great concentration is in western China and on the Himalayas where more than three hundred species have been discovered. It had been expected that the floral wealth of central and western China would add a few species to the list of large-leaved Rhododendrons hardy in New England even though the Himalayan region had failed us, but, unfortunately, these hopes have not been realized.

SIX STURDY SPECIES

Of the introduced species of Rhododendron with large evergreen leaves six only are hardy in the Arnold Arboretum. These are the native *R. maximum* and *R. catawbiense*, *R. smirnowii* and *R. caucasicum* from the Caucasus, *R. metternichii* from Japan and *R. brachycarpum* from northern Japan and northern Korea. One other species, *R. chrysanthum*, with pale yellow flowers, ought to be hardy here for it grows in the cold regions of northeastern Asia and on the tops of high mountains in Japan, where I have gathered it in flower on the last days of July with unmelted snow in patches lying round. It is, however, an Alpine plant and though introduced to cultivation about 1800, and again about 1850, has never been a successful garden plant. This being the case it is on the above-named six species that all our hopes are centred and it is in the commingling of their blood that we must look for the foundations of a race of large-leaved evergreen Rhododendrons capable of withstanding the rigors and vagaries of this climate. And we are really fortunate to possess six species which, as we have seen, are more than were known when the work began in England. Caution is necessary, but in cross-breeding among the six species of proven hardiness, there is every possibility of evolving a very tough hybrid race. To ensure success it should be done in this country as far north as possible, so that the progeny may become inured to the climate from their babyhood up.

Except in time and place the work here advocated is not altogether *de novo*. I do not know whether *R. brachycarpum* has been experimented with but the others have, and with encouraging results, especially *R. smirnowii*, a hybrid of which is giving much satisfaction in the Arnold

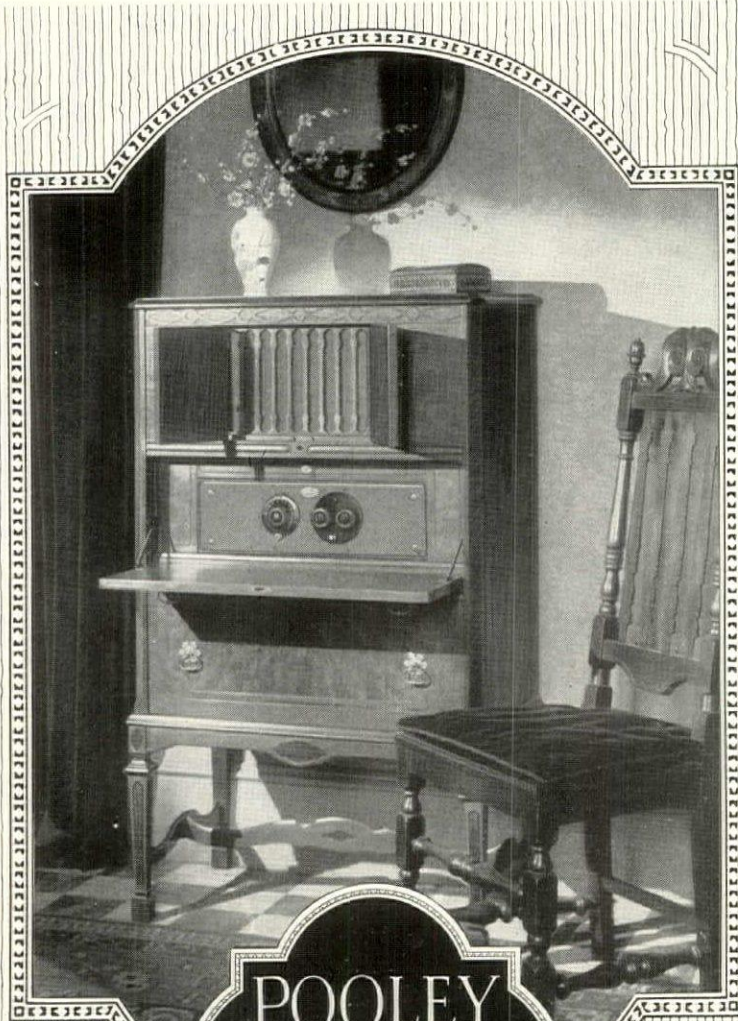
Arboretum. The Lace-wing Fly is a bad pest on Rhododendrons in which the under surface of the leaf is smooth and green, but it cannot attack *R. smirnowii*, the under surface of whose leaves is clothed with a felt of woolly hairs. This species promises, therefore, to be of value in other ways than mere hardiness.

The results obtained by the intercrossing of the six hardy species will in all probability be lacking in color and pale washy pink and pink colors predominate, for since none of the parents has highly colored flowers we must not expect them in the progeny. In the historical note it is shown that on this account Rhododendron breeding in England languished until the advent of species with deep rose scarlet and crimson flowers. The intense colors in the hybrid Rhododendrons of today came from this Himalayan element and especially from *R. arboreum*. Again, our position here is more fortunate than that of English pioneers since the fruits of their labor are at our disposal. To give color to our new race we can employ the red-flowered *Atrosanguineum*, Charles Dickens and H. W. Sargent, which are among the hardiest of all hybrids.

Furthermore, the great wealth of material from western China is likely to be of service, for although it cannot withstand New England winters it is much hardier than the Himalayan element and there are species like *R. calophyllum*, *R. oreodoxa*, *R. fargesii*, *R. orbiculare* and *R. strigilosum* with flowers of rich and beautiful colors. These and very many others are thriving in England where hybrids between them are being raised, and by the time our hardy, home-bred race is ready ample new material to assist its development will be available.

LOOKING FORWARD

Gardens are destined to become in this country just as popular and as necessary a part of the home as they are on the other side of the Atlantic, and whosoever works for their advancement and embellishment will not labor in vain. On the lines here briefly sketched there is every reasonable possibility of breeding a race of broad-leaved, evergreen Rhododendrons capable of withstanding the New England climate and in no respect inferior to the present race of hybrids whose only fault here is its uncertain hardiness. I have no doubt but that sooner or later someone, amateur or professional, will take up the task and succeed. The monument erected to such a one will be more enduring and to be prized than any of bronze or stone.



POOLEY
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ATWATER KENT
RADIO

A joy to hear—as well as to behold!

Read what the maker of
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"The Pooley Radio Cabinet is approved for Atwater Kent Radio because of the design and quality of Pooley cabinet work and because of the tone qualities of the Pooley built-in floating horn. Both meet the standards we set and maintain for Atwater Kent Receivers and Speakers."

(Signed) A. ATWATER KENT

POOLEY Radio Cabinets to the manner born—ready to adorn or entertain! Theirs is a double loveliness, satisfying to a fine degree. They boast the finest things in radio—the Atwater Kent receiver, factory installed—the built-in Pooley (patented) floating horn.

Truly a masterpiece, this horn! Designed by acoustical experts, exceptionally large and sturdy, and built of selected spruce, it produces a tone of golden richness.

The cabinets are charming period models, fashioned for beauty and for strength. Batteries are hidden in roomy compartments; wires concealed. This is cabinet radio as it should be—exquisite in appearance, exemplary in performance, inimitable in voice.

The beautiful Pooley Radio Cabinets and Pooley Speakers are shown and fully described in our new catalog.

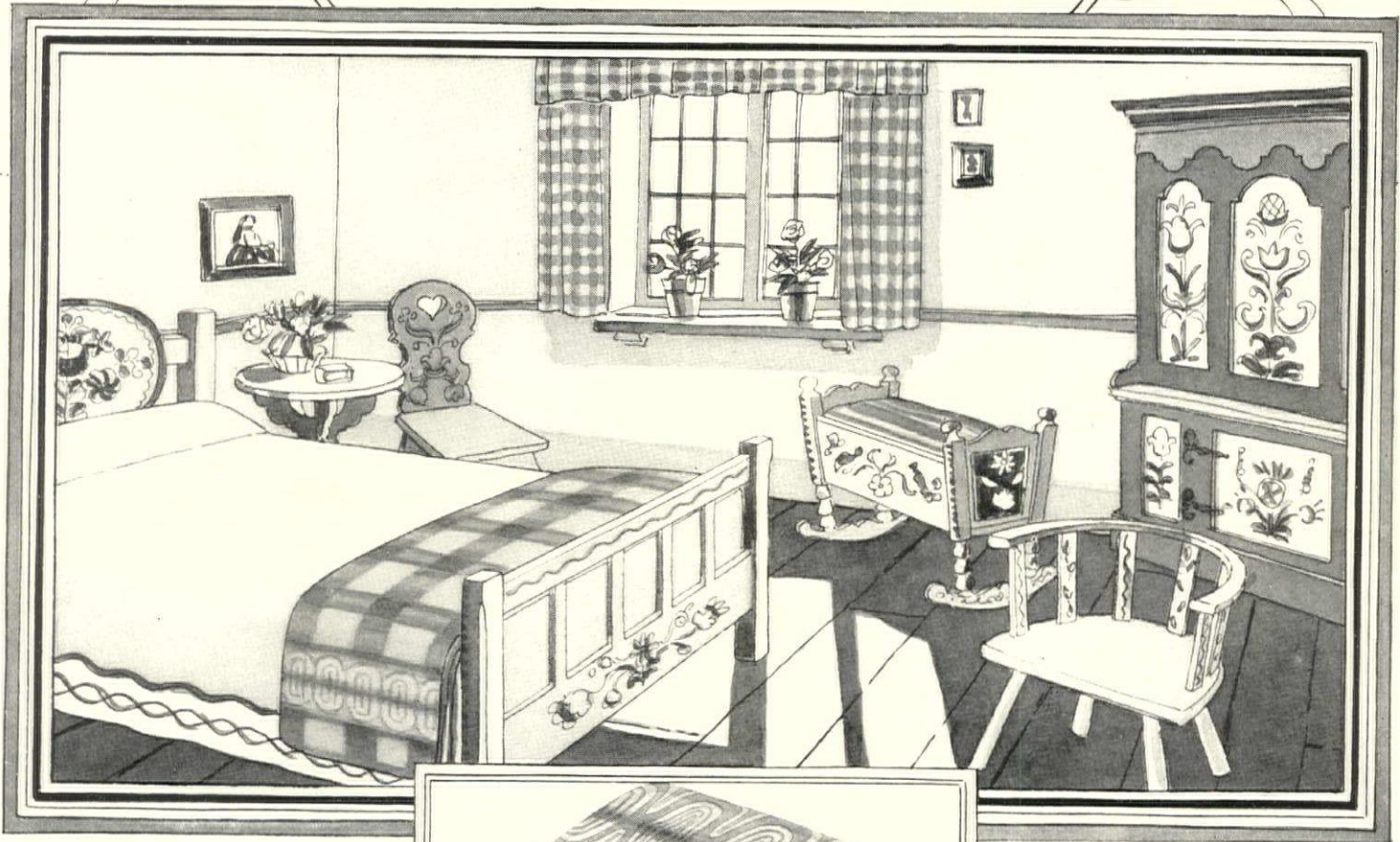
THE POOLEY COMPANY
1694 Indiana Avenue Philadelphia, U. S. A.

Model 1700-R-2 (shown above)

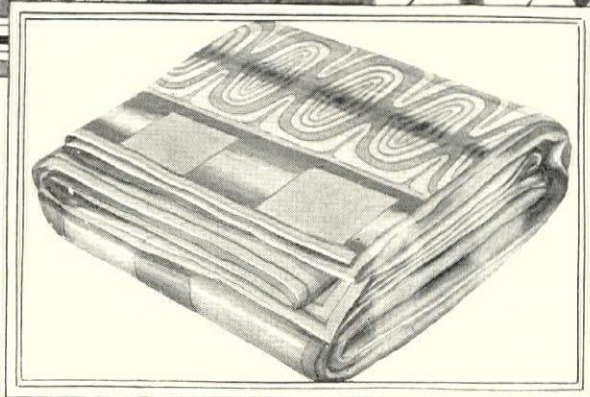
Finished in English Brown Mahogany or American Walnut, with built-in Pooley (patented) Floating Horn and Atwater Kent Receiving Set. Prices complete, with tubes and batteries, \$240 to \$320. Other Pooley Radio Cabinets, equipped with Atwater Kent Radio, from \$155 to \$390. Pooley Cabinet Speakers, which will accommodate Atwater Kent Sets, \$40 to \$60.

Beware of imitations—look for the name "Pooley" before you buy
Prices slightly higher west of the Rockies and in Canada. Canadian Pooley Radio Cabinets are manufactured by Malcolm and Hill, Ltd., Kitchener, Canada

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THE NEW FASHION IN
BLANKETS—NOW YOU
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PRIATE COLORS AND
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WANT—WHATEVER
THE PRICE . . . IT CAN
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IN this new ombre design, Esmond introduces a pattern exceptionally harmonious with the French Provincial bedroom now so much in vogue. This designing of a blanket for its eventual harmonious presence in the bedroom is characteristic of Esmond.

Once you have seen an Esmond and imagined its colorful presence in one of your bedrooms, the old type of blanket that was bought for warmth and use only, will be unthinkable!

The leading decorators of America have enthusiastically endorsed this idea of appropriate blankets! They have praised Esmond style!

"I never knew such lovely blankets were made in America," one interior decorator said.

Variety in Esmond Patterns! Striking ombre effects, quaint checks and blocks for Colonial type of bedroom. Smart plaids and borders for the

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Have You Enough Extra Blankets? A perfect hostess always lays an additional blanket at the foot of her guest room beds. Nor should the family be neglected in this respect—warmth when needed is a health precaution. On the porch and the sun room too, a blanket should always be handy to keep off the evening chill and complete the luxurious comfort of "forty winks."

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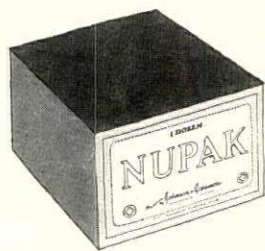
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Snowy-white, antiseptic, absorbent gauze, as soft as it can be, made by a house that has made surgical gauze for many years. Downy, supersoft, absorbent cotton, made by the foremost manufacturers of absorbent cottons. And—a unique feature—an outer layer of soft, non-absorbent cotton for *complete* protection. These quality products have been fashioned into a pad of generous size and correct shape, marvellously soft and comfortable. Because it is more absorbent than ordinary pads, Nupak lasts longer. Because it is more comfortable, it may be worn longer without irritation.

You can get Nupak at your favorite drug store where you will probably see it displayed. Or, if you prefer, I should be glad to send you, free of charge, one full-sized Nupak pad, sealed in the Nupak carton and encased in plain wrapper. Just send me your name and address.



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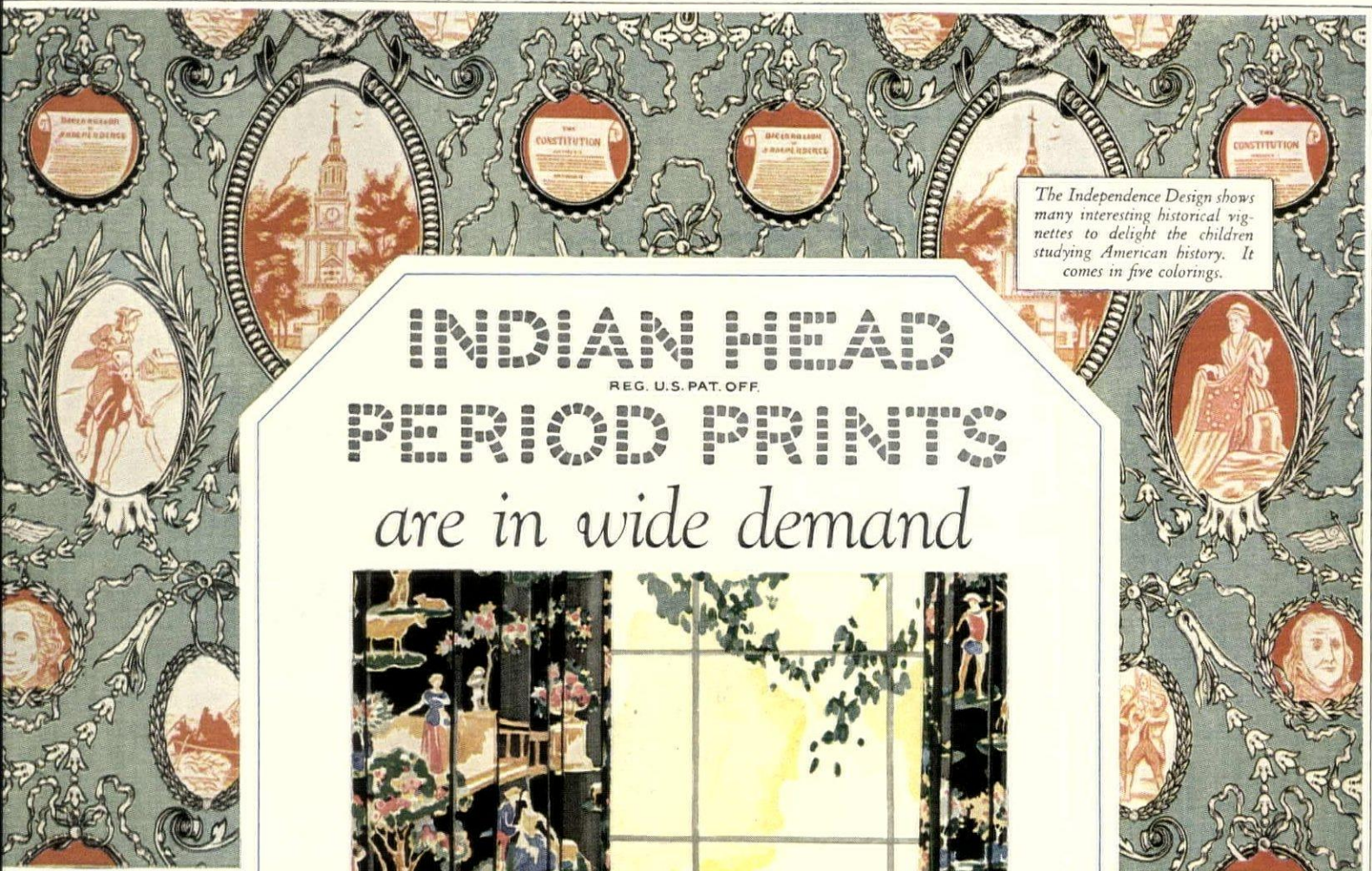
Nupak is easy to buy. The name is easy to say, easy to remember. Ask for Nupak at your drug store. Priced at sixty cents per box of one dozen.

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The Independence Design shows many interesting historical vignettes to delight the children studying American history. It comes in five colorings.

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REG. U.S. PAT. OFF.
PERIOD PRINTS
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Children love these gay picture draperies. The one shown above is the Limoges Design, which comes in four color combinations

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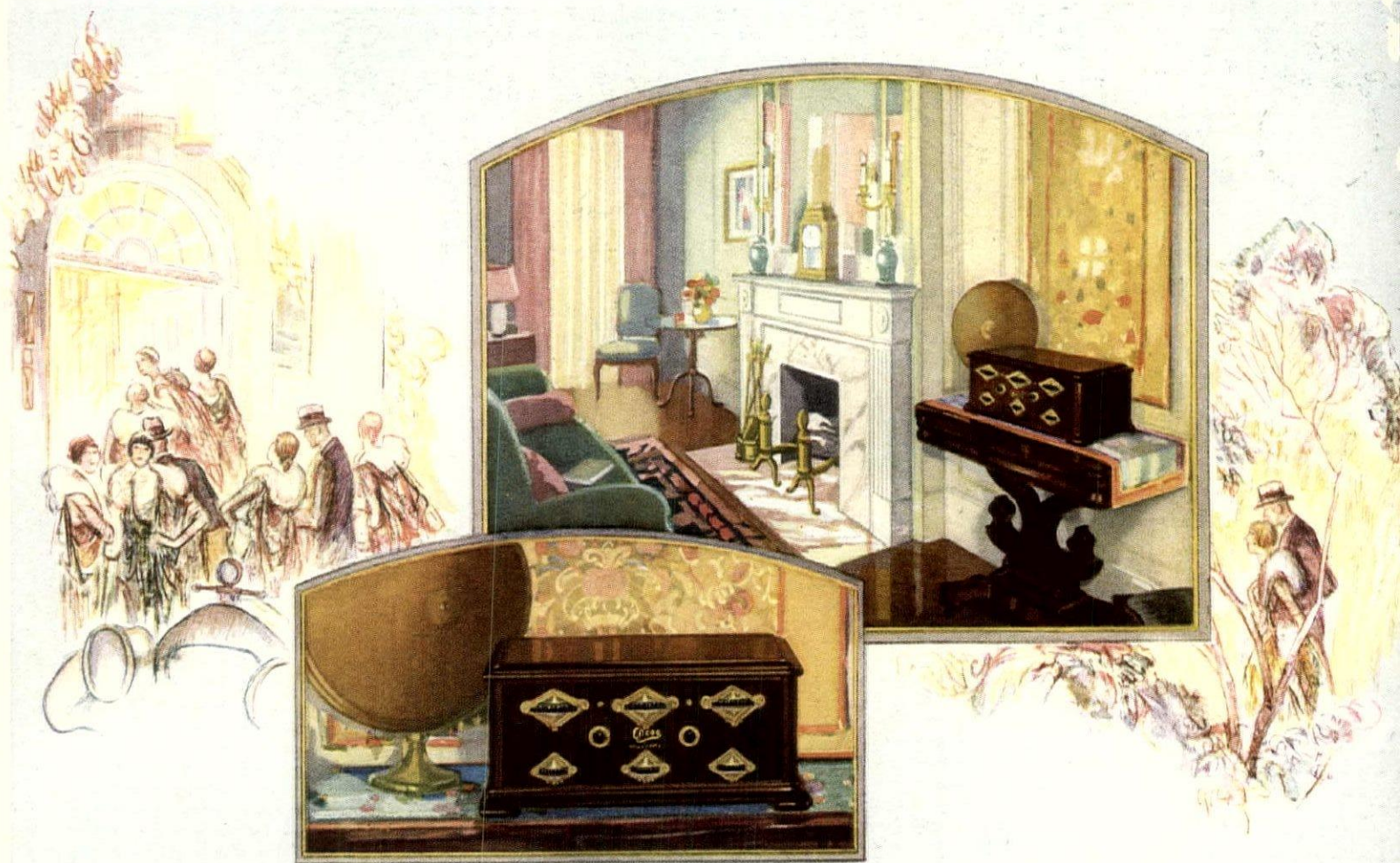
Amory, Browne & Co.

62 Worth St., New York; 48 Franklin St., Boston; 234 So. Franklin St., Chicago; Railway Exchange Bldg., St. Louis

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The Old New England Toile de Jouy, with its delightful spirit of Pilgrim days and early history, comes in six colors.





The Charm of the Synchronphase

TRUE charm of the Synchronphase lies in its ability to reproduce faithfully every shade of tone that voice or instrument sends over the air.

The Synchronphase never intrudes itself into the picture, for it is free from that artificiality and sound distortion known as "radio accent."

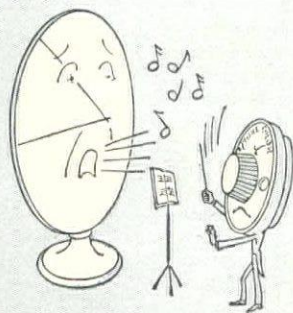
The *Colortone* enables you to adapt the loud speaker's voice to the character of the program, eliminating the unnatural sounds

that often make radio so disagreeable.

There are several other exclusive Grebe features which contribute to the unusually superior reception of the Synchronphase: *Grebe Binocular Coils, S-L-F Condensers, Low-Wave Extension Circuits, etc.*

Send for *Booklet HG* which will explain how these Grebe features produce such superior reception. Your dealer will gladly demonstrate the Synchronphase.

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 gives you control of tone
 quality independent of
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SYNCHROPHASE
TRADE MARK REG. U.S. PAT. OFF.

This Company owns
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All Grebe apparatus
 is covered by patents
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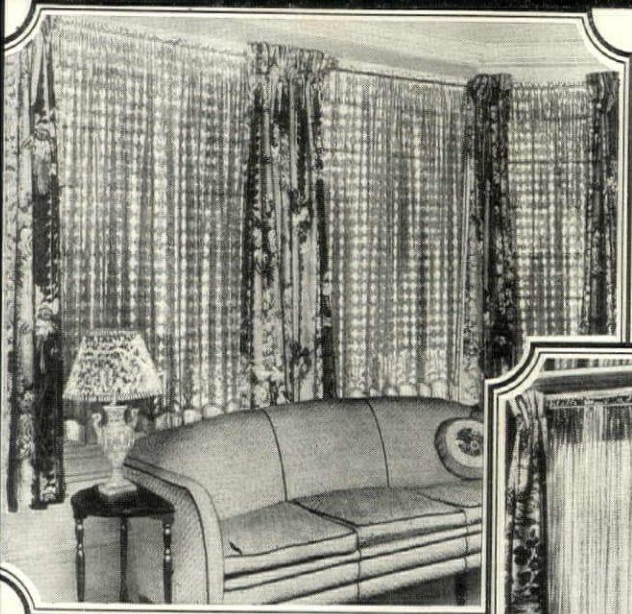
"He who possesses
 the secret of life has
 no spot where death
 can enter."

Lao Tzu

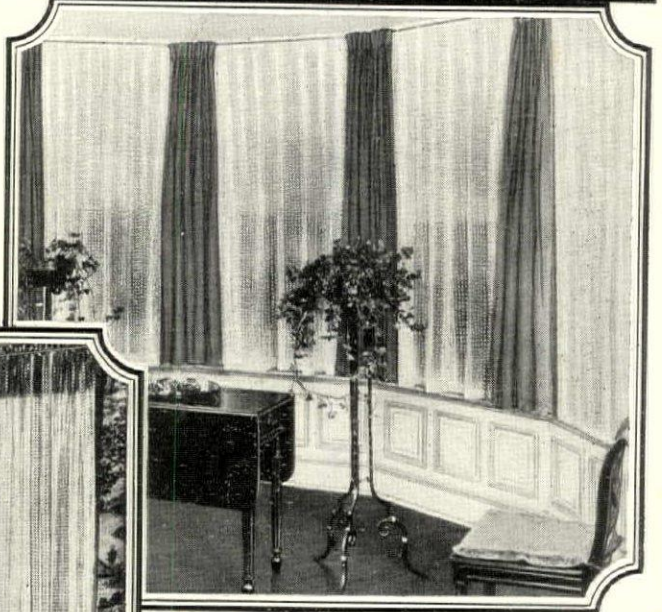
The man who possesses a Synchronphase holds the secret of true radio enjoyment.

Doctor Wu

SCRANTON LACE



Lustre-Lace Fringed Curtain—16080



*Curtains of Filet Net—16263
Over-draperies of Lustre Taffeta—800*



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On Curtains

or Bedspreads

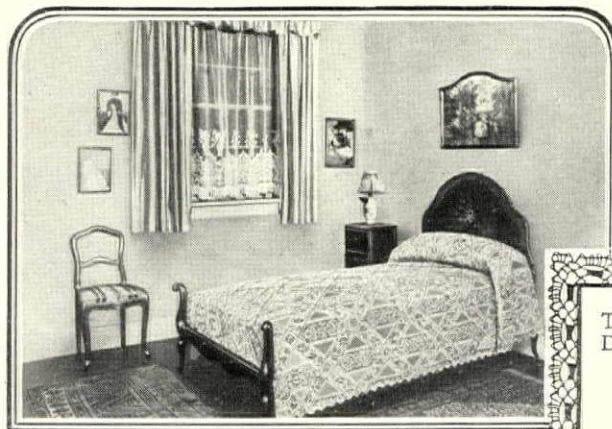
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A Scranton Lustre Bedspread is an ideal Christmas present

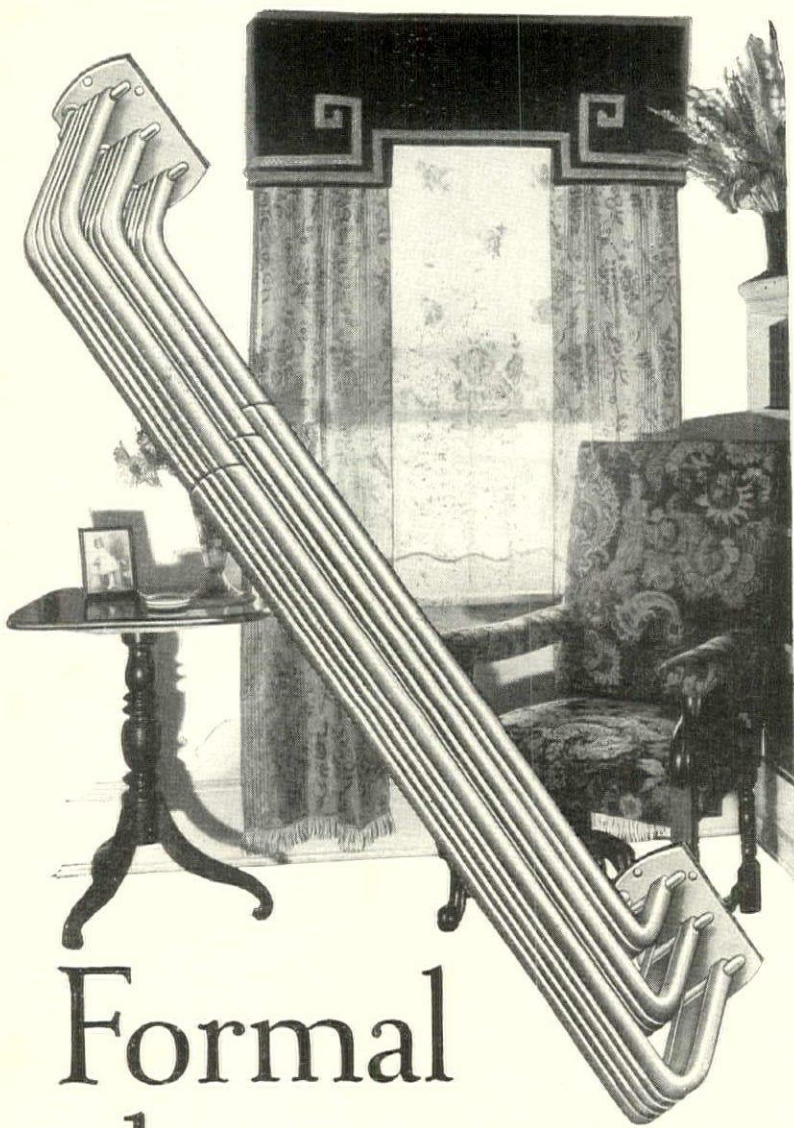
SCRANTON LACE COMPANY, Scranton, Pa.

THE SCRANTON LACE CO.
Dept. 8-XA, Scranton, Pa.

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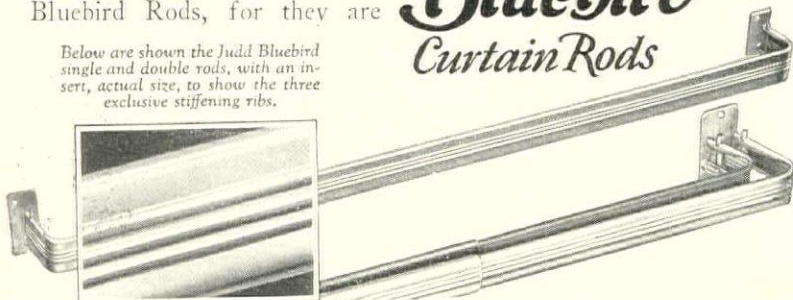
You may use expensive and perishable materials on Judd Bluebird Rods, for they are

finished with an exclusive baked lacquer. This lacquer is satin-smooth, and slips through even the most dainty of fabrics easily. It prevents corrosion and rust.

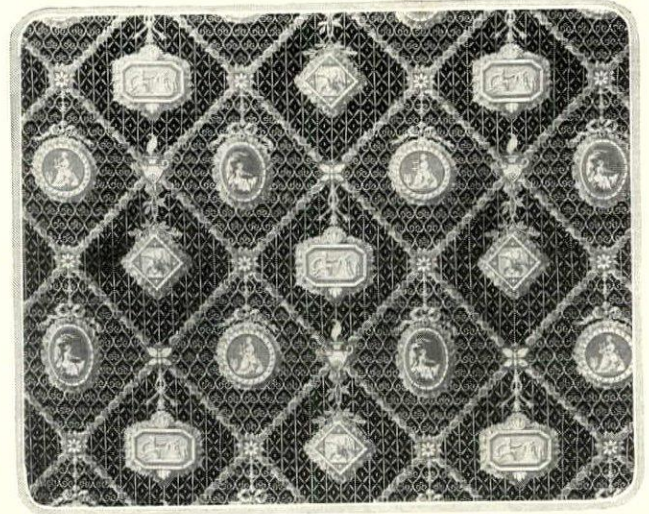
Ask for these better rods, with their three new features, by their full name—Judd Bluebird Curtain Rods. You will find them at department and hardware stores everywhere. H. L. Judd Co., Inc., 87 Chambers Street, New York, N. Y.

JUDD "Bluebird" Curtain Rods

Below are shown the Judd Bluebird single and double rods, with an insert, actual size, to show the three exclusive stiffening ribs.



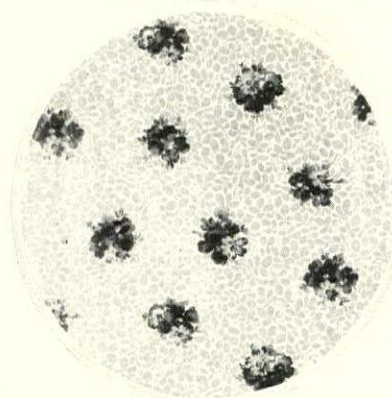
Richard Cecil Pond, Interior Decorator, of New York City, chose the Judd Bluebird Triple Rod for this drawing room window. A panel of cream-colored rayon net is over-draped with blue, rose and tan rayon brocade, and the valance is Old Blue velvet, with gold gallooning.



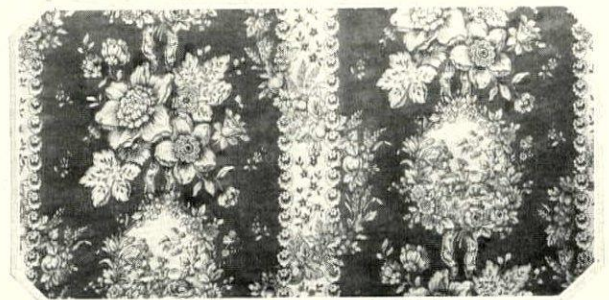
This Directoire chintz comes in black with a decorative lattice and medallion design in lavender and green, or in green with the pattern in brown and orange. Mrs. Gillette Nichols

INEXPENSIVE CHINTZES FOR BEDROOM USE

(Right) A prim glazed chintz with a white ground has an all-over pattern of small clusters of light blue leaves and flowers in pink, yellow and lavender. Mrs. Gillette Nichols



"Romance" is the name of the chintz shown below, with its formal flower pattern. In rose blue, green, lavender, brown or black with design in beige. Jas. Mc Cutcheon & Co.



The floral pattern above comes in rose, green, white and pink on a cream ground, and may be had in glazed or unglazed chintz. Margery Sill Wickware, decorator



A colorful Colonial print with putty-colored ground and soft tones of rose, green, blue and lavender. Or with green or black ground and design in tan. B. Altman

COMMUNITY PLATE

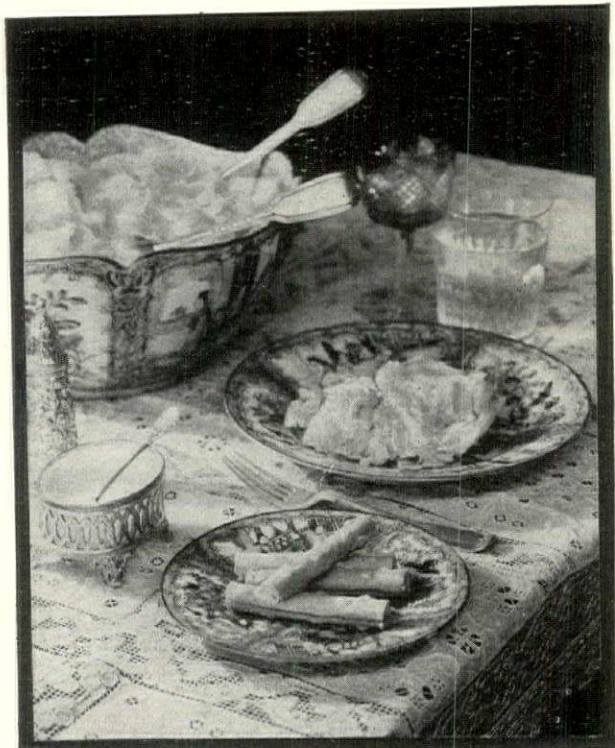


© 1926 ONIDA COMMUNITY, LTD.

THE DOUBLE VEGETABLE DISH SHOWN IS \$18.00 ** THE SALAD FORKS, \$7.50 FOR SIX ** ALL IN THE FINEST PLATE

*Silvery beauty, luminous and enduring...
beauty for three-times-a-day, in the new,
complete silver services of Community Plate*

SPECIAL DISPLAY AT YOUR JEWELERS WEEK OCT. 31 & NOV 6



*Even More Important Than
The China Or Glassware - -*

FLAVOR, a cheese flavor from far-away Holland. A dainty roll of biscuit, encasing moist cheese which first won the favor of discerning hostesses and, through them, met the men folk and how men do like Helder's Cheese Sticks!

Colorful table accessories are important, to be sure. But choice, savory delicacies are of equal importance. And, these days, Helder's Cheese Sticks are proving to be indispensable to the smart hostess.

Madame uses them with salads, for afternoon tea, and those midnight spreads. Monsieur trots them out when he's about to shake up a tricky concoction or have a cold glass of a malt beverage; not to mention the many times he raids the pantry for "just a bite to eat".

You, too, should have a package or two of Helder's Cheese Sticks always on hand. To please your husband, and to give yourself and your guests a real treat, too.

You will probably find Helder's Cheese Sticks at the shop where you buy unusual table delicacies, but if you have any difficulty in buying them in your locality, just send us the coupon.

Each package is hermetically sealed. Each biscuit tastes as though it had just left the oven. Holland's choicest cheese encased in Holland's creamy pastry—imported direct by Robert L. Albert Company only.



COUPON

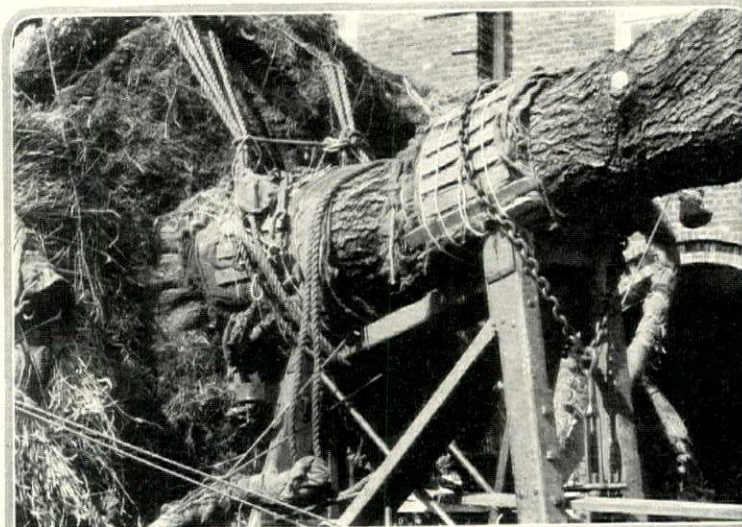
THE ROBERT L. ALBERT CO., INC.
102 Greene Street, New York City

Please send me direct.....or through my grocer.....

GROCER'S NAME
the items checked below; find my check for \$.....

-hermetically sealed tins of Helder's Cheese Sticks (39 sticks) \$1.25 each
 -hermetically sealed tins of Helder's Cheese Sticks (65 sticks) \$2.00 each
 -The Albert Sampler.....choice imported sweetmeats.....\$6.50 each
- consisting of: a 2 lb. tin of Asst. Stuffed Fruits (\$2.50); a tin of Helder's Cheese Sticks (\$1.25); 1 lb. Pette Dutch Cocoa (\$.50); pkg. of Pette Dutch Chocolate Pastilles (\$.75); a chocolate Dutch Doll (5 inches high, for children) (\$.75); a large tin of Helder's Spice Biscuits (Speculaas) ... (\$1.25)
- These items will be shipped postpaid and only in combinations listed*

Shipping Directions:.....



Healy

The careful wrapping of the points of contact along the trunk is shown in the upper picture. Below can be seen the ball of earth and the wrapped roots ready for the hole

MOVING LARGE TREE

CERTAIN immediate landscape effects can be produced only by moving in large trees. A new house lacks its proper setting until these are in place. At first thought such transportation would seem impossible, but the skill and knowledge of the tree-mover has so progressed that success can be assured in most cases.

The first important step is the selection of the tree for its new site. The mere fact that it is beautiful on its native heath is no guarantee of its living on a new one. Be it Elm, Apple, Cedar or Pepperidge that is to be moved, select a tree from a site that will approximate the site it is going to occupy. Some Elms, for example, grow with their feet in the proximity of water. They will certainly perish if moved to a dry site.

The second step is to consider the type of roots the tree has. The Elm's roots are outspread, whereas the Cedar has a main taproot. To prepare for the removal of a tree these roots have to be severed—the Cedar's taproot cut a year before moving, and Apple tree's almost as long before, and around an Elm a trench should be dug so that the ends of the outspreading roots can be clipped off; then the trench is filled in again until the tree is moved.

Either winter or very early spring are the seasons for moving large trees. At this time the ground is frozen and a compact ball of earth surrounding

the roots can be preserved. This carefully wrapped with burlap, as any protruding roots. The ball of earth prepared, the tree is then mounted on the mover. This requires special machinery and care on the part of skilled workmen. Wherever the ball rests on the mover or where there will be any friction between limbs, must be set a protective padding lest the bark be broken. Finally lashed in place the tree can start on its journey.

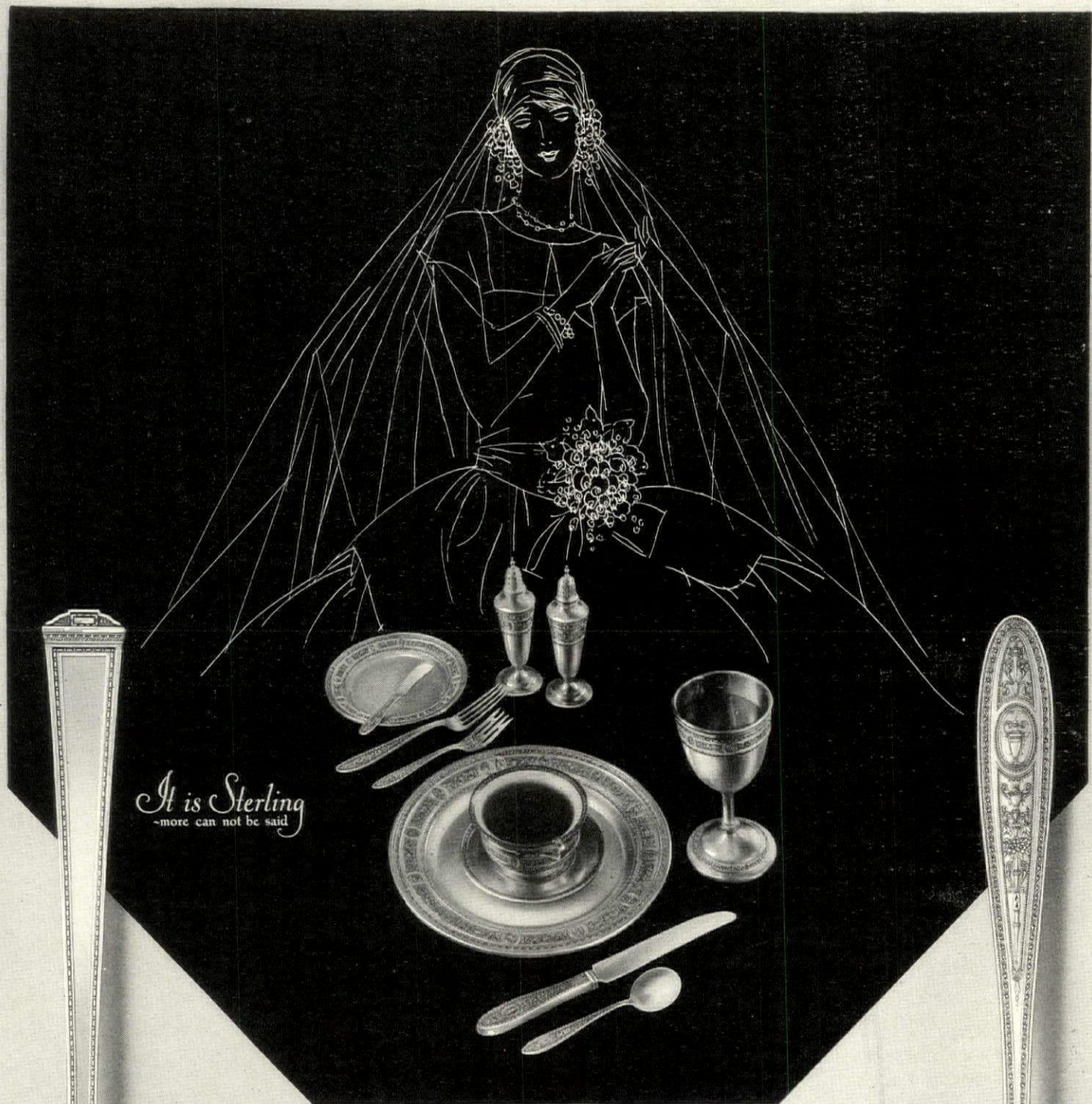
Meantime the hole to receive it has been prepared, and water is ready. In England it is customary to pack the bottom of the hole with leaves which absorb water and keep the roots damp. We could do that here or approximate it by using a bale or so of peat moss to each hole. It is essential that each hole has drainage, that it is not in position where water will settle permanently.

When the ball of roots is finally lowered into the hole, then begins the process of filling in. This requires the greatest care because if air pockets are left around the roots they are invariably fatal to the tree. The soil should be flushed in with a strong stream of water. The final layer of filling should be built up to form a bowl around the trunk to hold water.

The last process is guying the newly-set tree. Hooks are screwed in the branches and cables attached

(Continued on page 166)

INTERNATIONAL STERLING



It is Sterling
—more can not be said

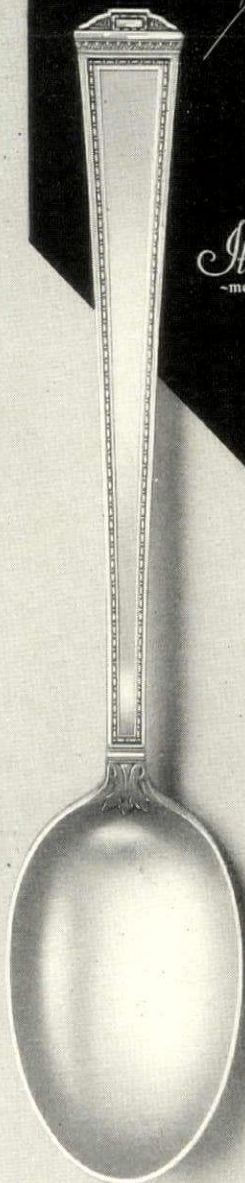
The Bride will soon be the hostess

HOSTESS through the years! How essential, then, her silver! And how beautiful—if it be "Wedgwood", or "Pantheon" in International Sterling.

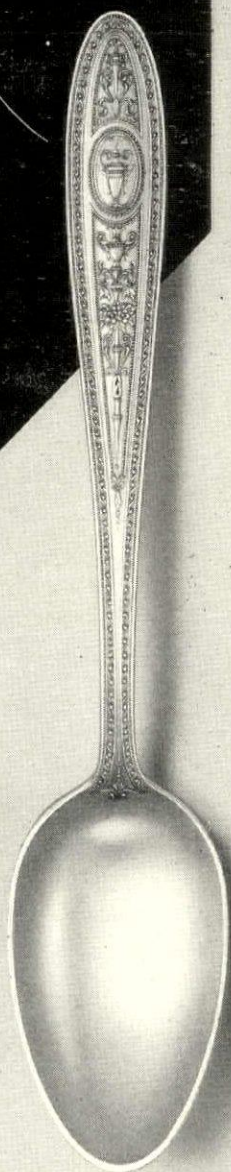
Here are designs that enrich the culture of a home. Classically inspired, they belong to the arts. Wrought from solid silver, they belong to the ages. Such designs do honor to the Bride's plans. They climax entertaining—promise enduring satisfaction. To select the one of luxuriant decoration—or the other of graceful simplicity—is a matter of taste. Both possess that quality of permanent correctness typical of International Sterling designs. See them at your jeweler's.

WROUGHT FROM SOLID SILVER by
INTERNATIONAL SILVER CO.

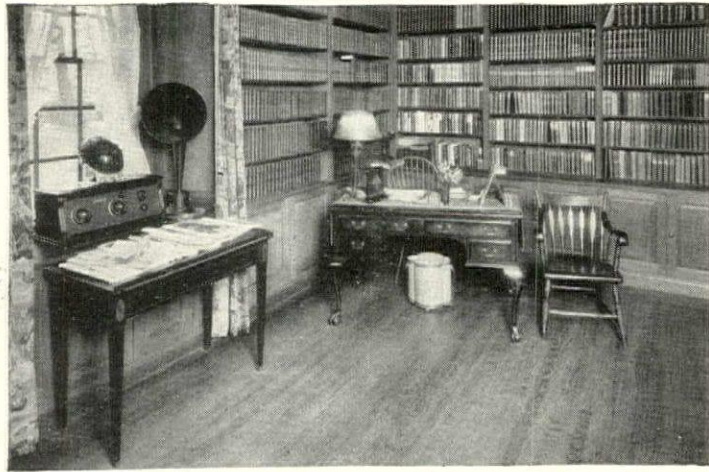
through its FINE ARTS DIVISION



PANTHEON



WEDGWOOD



Corner of Library in Home of J. S. Wilmsen, Rydale, Pa. Architect, Chas. N. Read, Philadelphia. Builder, Horace H. Burrell, Philadelphia. Ritter Quarter-Sawed Appalachian Oak Flooring, strip pattern, used.

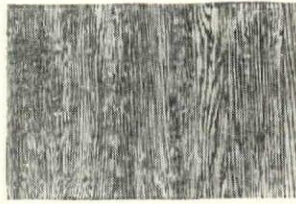
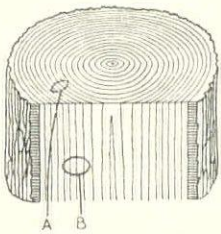


Fig. 1

Floor beauty from the Appalachian Highlands

REFINEMENT and elegance in floors are largely dependent upon the timber from which the flooring is manufactured, and the quality of the timber is determined primarily by the locality and conditions of growth.

Where climate, soil and drainage favor slow tree growth, as in the Appalachian Highlands, the annular rings are close (A). (Each ring shown on the end of the log represents one year's growth.) The result is the fine grain and even texture indicated in (B), and characteristic of all Oak flooring made from such timber, as illustrated in Fig. 1.

On the other hand, where climate and soil force rapid growth, the annular rings are farther apart, resulting in coarse, flashy grain and lack of color harmony. Illustrations of such logs and the flooring which results will be sent on request.

All Oak Flooring branded on the back "W. M. Ritter Lbr. Co." is manufactured exclusively from timber cut in the Appalachian Highlands. Appalachian Oak Flooring may be obtained which is not manufactured by Ritter, but you cannot get Oak Flooring manufactured by Ritter which is not produced from Appalachian Highland Oak.

You may be assured of getting matchless floor beauty by specifying "Ritter Appalachian Oak Flooring" when you build or remodel.

The same qualities which enhance the beauty of Ritter Appalachian Oak Flooring also make Ritter Appalachian Oak Lumber superior for interior trim.

W. M. RITTER LUMBER COMPANY
Appalachian Lumbermen since 1890
General Offices: Columbus, Ohio



W. M. Ritter Lumber Co., Dept. H, Columbus, Ohio.
Gentlemen: Please send free copy "Ritter Oak Flooring."

Name.....

Street.....

City..... State.....

I contemplate placing my order for flooring through (name of architect or builder).....



These two views show the wrapping of the roots and branches. From this position the tree is lifted and set in the hole with block and tackle. Broken limbs are cut off.

MOVING LARGE TREES

(Continued from page 164)

these and to stakes in the ground, so that the tree is held rigid and cannot rock its roots. These guys should stay in place at least two years, by which time the roots should be sufficiently established to support the trunk and foliage against wind. Likewise, for two years after setting, the tree should be constantly watered in dry seasons. If leaves begin to yellow—which usually indicates air pockets—force

a crowbar into the ground around the tree and pour water down these holes.

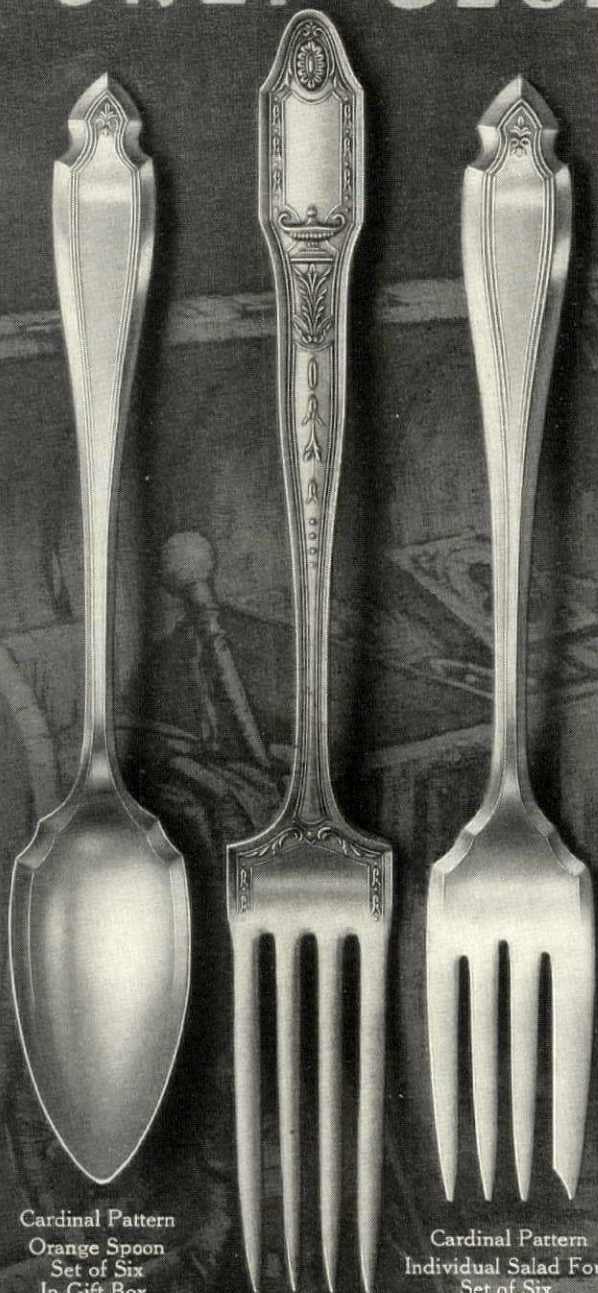
Trouble with a transplanted tree may often be laid to poor selection. The tree transplanted should be one whose roots are not cramped in its original situation. It must have had, in the first place, a good start in life. It is most difficult to move trees which grow in rocky ground, as some of

(Continued on page 170)



Showing how the roots of an Elm are spread out in the hole. The burlap wrapping is carefully unwound and the soil washed around the roots so that no fatal air pockets are formed.

YEARS ONLY GLORIFY IT



Cardinal Pattern
Orange Spoon
Set of Six
In Gift Box
\$5.25

Adelphi Pattern
Dessert Fork
Set of Six
\$7.00

Cardinal Pattern
Individual Salad Fork
Set of Six
In Gift Box
\$6.80

Give timeless beauty!

IT is the perfect gift. From day to day, year to year, from generation to generation, the beauty of Heirloom Plate does not vanish. ~ Time and use only endear it the more and perpetuate the high happiness of the actual moment of giving. ~ What a

difference it makes to the table! How it speaks, silently but eloquently, of good taste and appreciation of beauty! ~ You should give Heirloom Plate. The double joy of giving and receiving is extended indefinitely—it has an ever enduring loveliness.

Write us for a descriptive booklet. Ask your jeweler to show you Heirloom Plate.

Heirloom Plate

From Generation to Generation

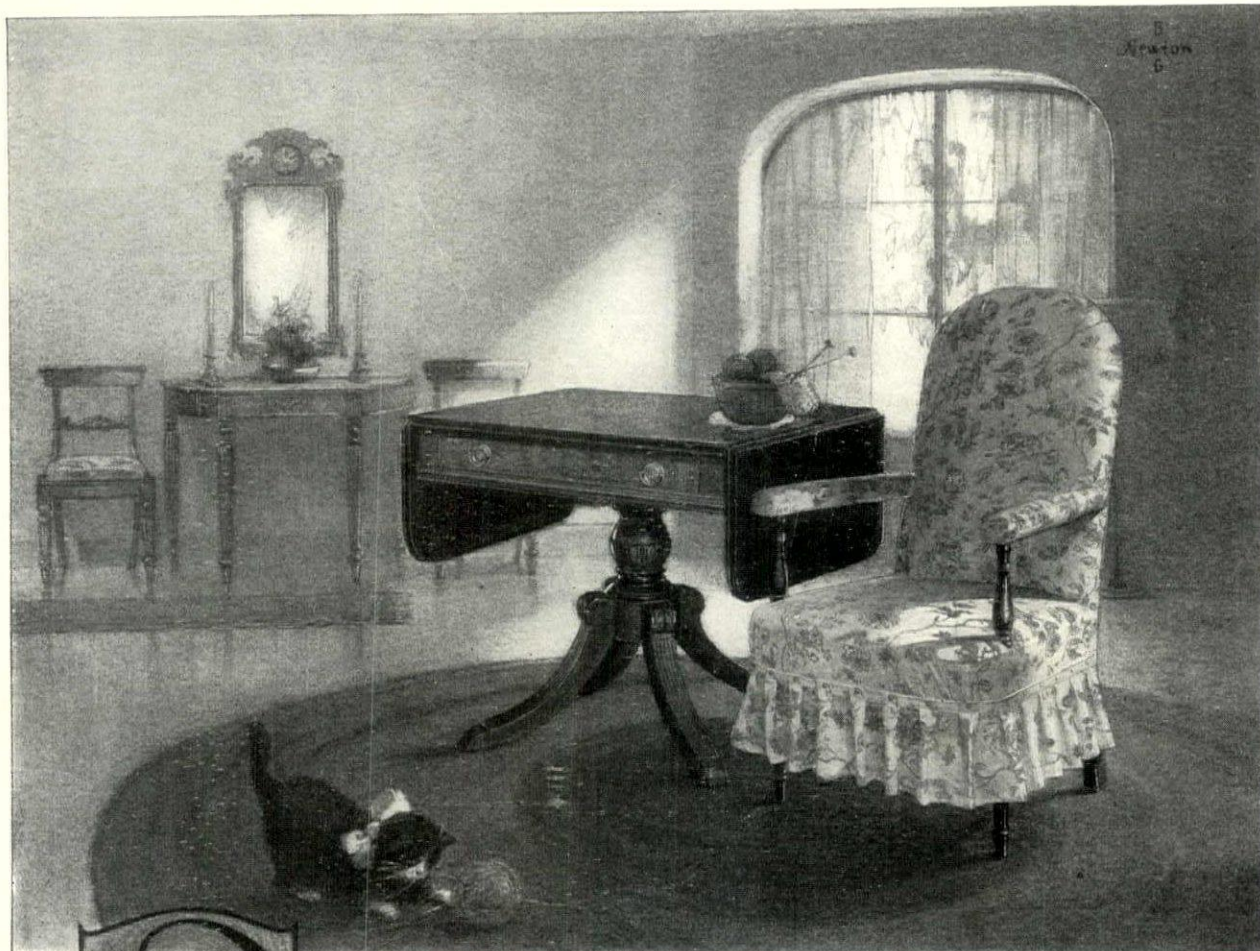
WM. A. ROGERS, LTD., NIAGARA FALLS, N. Y.

New York

Chicago

San Francisco

Toronto



URNISHING the town house apartment with a reverent eye makes possible a capture of the integrity and charm of the old-time American home. An exquisite blend of history, beauty and character in choice and arrangement is the mark of a fine perception in furniture. The right pieces, the traditional grouping, give to the room the true American flavor.

Our forbears wrote their hearts into their furniture. For all of us whose hearts respond, the pieces shown above are a quaint and strangely satisfying melody. The Duncan Phyfe living room table in crotch mahogany is so correctly proportioned that it instantly becomes a smart dining table.

The chairs which frame the Sheraton console table are dining height, and the console itself will hold sweets and coffee. The severity of outline required for the formality of dining is softened and mellowed for normal use by the low reading chair with its quaint ruffled skirt and cover of glazed chintz.

The pieces shown are our numbers 1332 DLT, 2558 AC and 1332 Console Suite. These and other delightful Elgin A. Simonds productions are shown by Dealers of Distinction everywhere. Write for the names of the nearest.

THE ELGIN A. SIMONDS COMPANY

New York

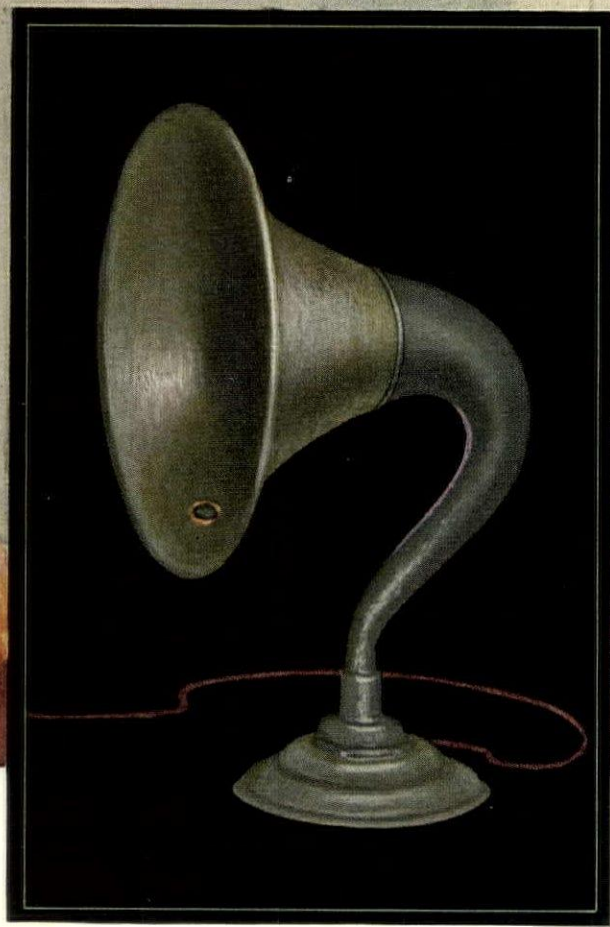
Syracuse, N. Y.

Chicago

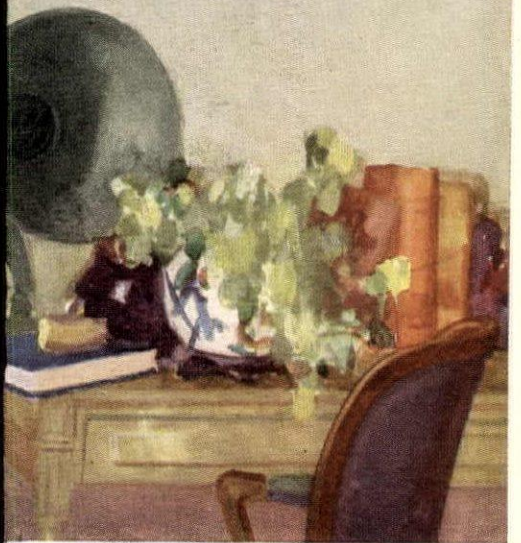
SIMONDS

Individualism — in Good Furniture

ATWATER KENT RADIO SPEAKERS



This is the Model G Radio Speaker—with the new note of decorative color. The bell and base are amber-buff, the "gooseneck" is sage-green. Price, \$23



It's only good judgment to make sure your Speaker is as good as your Receiver. You are sure if both bear the Atwater Kent name-plate

TONE, YES—AND BEAUTY, TOO

GREAT ARTISTS, including Josef Hofmann, Louise Homer, Mary Lewis, Albert Spalding, and Reinald Werrenrath, use and approve Atwater Kent Radio Speakers.

Naturally, they are sensitive to imperfection of tone, and so they prefer the instrument that reproduces the broadcast programs faithfully.

You, too, know that when a good receiving set delivers the electrical pulsations to the speaker, the task is only half done. The speaker must convert those electrical waves into sound waves—that is, speech or music, and do it so that nothing of the original is lost.

All speakers should do this—but sometimes receiving sets are blamed for "poor reception" when the speaker is really at fault.

Atwater Kent Radio Speakers are designed especially

for use with Atwater Kent Receiving Sets. They truly re-create *all* the notes with impartial fidelity.

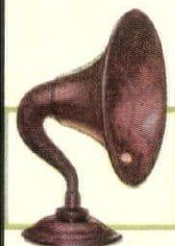
AND now into the picture comes a dash of color. Here's a Radio Speaker in two tones—amber-buff and sage-green. The finish is crystalline. Some of you will find the right decorative note for the home color scheme in this more brilliant new member of the family. Some of you will prefer the dark brown of our other models. You have your choice of colors—the tone quality remains the same.

EVERY SUNDAY EVENING:—The Atwater Kent Radio Hour brings you the stars of opera and concert, in Radio's finest program. Hear it at 9:15 Eastern Time, 8:15 Central Time, through:

WEAF . . . New York	WTAM . . . Cleveland	WCAE . . . Pittsburgh
WJAR . . . Providence	WCCO Mpls.-St. Paul	WGR . . . Buffalo
WEEL . . . Boston	WTAG . . . Worcester	WOC . . . Davenport
WRC . . . Washington	WGN . . . Chicago	KSD . . . St. Louis
WSAI . . . Cincinnati	WFI . . . Philadelphia	WWJ . . . Detroit

Prices slightly higher west of the Rockies and in Canada

Write for illustrated booklet telling the story of Atwater Kent Radio



Model L Speaker, dark brown crystalline finish, \$16.00



Model H Speaker, dark brown crystalline finish, \$21.00

ATWATER KENT MANUFACTURING CO. A. Atwater Kent, President 4743 Wissahickon Ave., Philadelphia, Pa.



Fostoria now makes a complete dinner service. Every piece of Fostoria leaves our factory bearing this brown and white label.

Fostoria

FINE CRYSTAL AND DECORATED GLASSWARE

WHEN color and glass are fused, the mystery of the glass and the magic of the colors are multiplied many times. No wonder the tradition of Colonial Days has been revived and colored glass is the fashion. Each piece of Fostoria you own is a treasure for your china closet; worthy to be an heirloom; and a jewel for your table. With green Fostoria plates, with amber teacups, blue bowls, you can achieve artistic effects a great decorator would admire. . . . Fostoria now makes a complete dinner service. Patterns are open stock. Choose a few pieces now; add more when you wish. Plates and platters and vegetable dishes! Goblets, glasses and finger bowls! Candlesticks and compotes! Cereal dishes and soup plates! Fostoria dishes are made in amber, blue and green; plain, or with delicately etched, permanent designs. Tests of many months have proved Fostoria absolutely practical for serving all kinds of hot foods. A gift of Fostoria is always welcomed and prices are reasonable. Send for "The Little Book About Glassware," free. Address The Fostoria Glass Company, Dept. H. 11 Moundsville, W. Va.

Antique

RECREATING
THE SPIRIT &
ART OF THE
EARLY
SILVERSMITHS

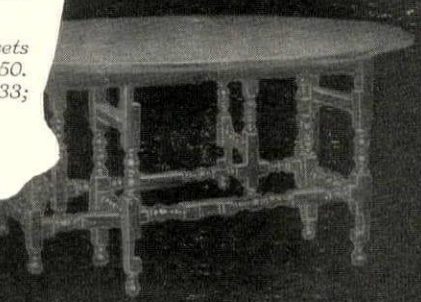
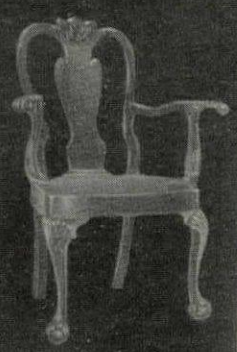
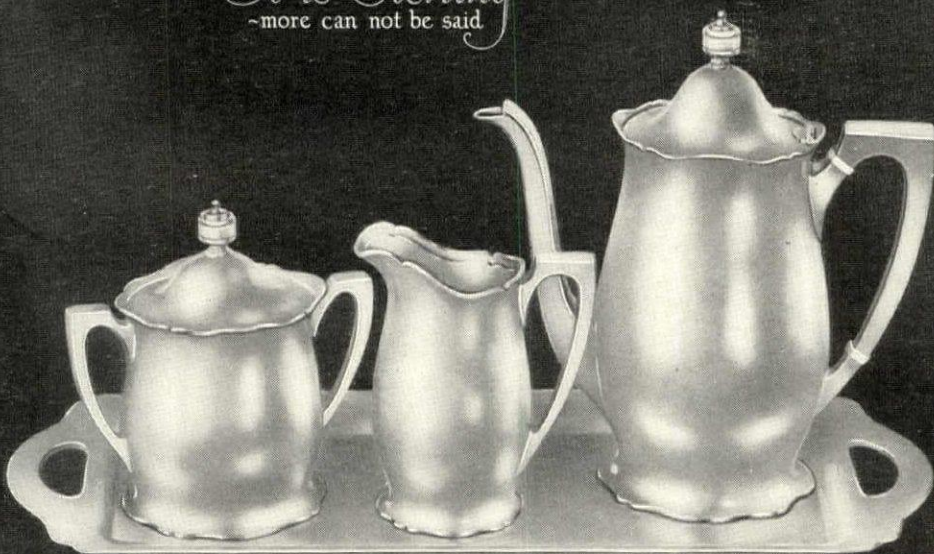
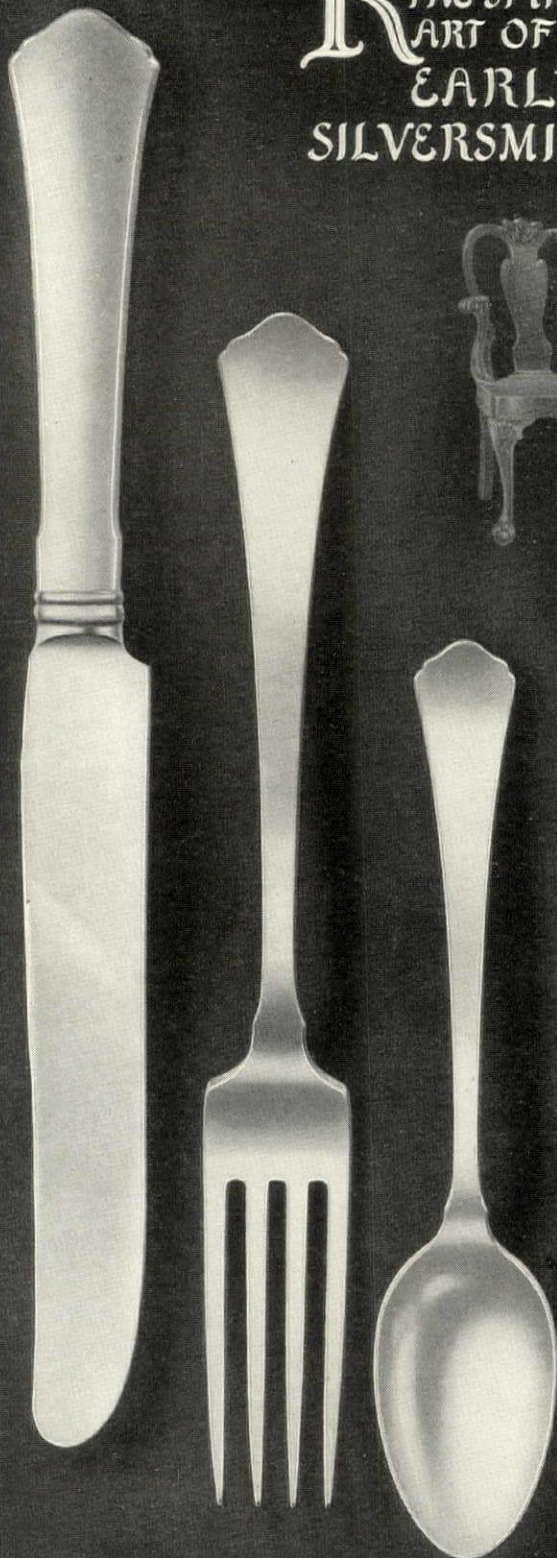
ALL the knowledge and skill of past masters of silver art went into the designing of the Antique pattern. Only one ideal was held: to produce a perfect example of modern workmanship to match the exquisite, simpler trends in furniture, glass, materials and china which govern the decorative schemes of today.

This hand-made Wallace creation relies upon the use of the heavy metal without mount or decoration for its success. Its delicate, graceful shape, its massive weight, its magnificent velvety surfaces, all proclaim the Antique a triumph of modern silver.

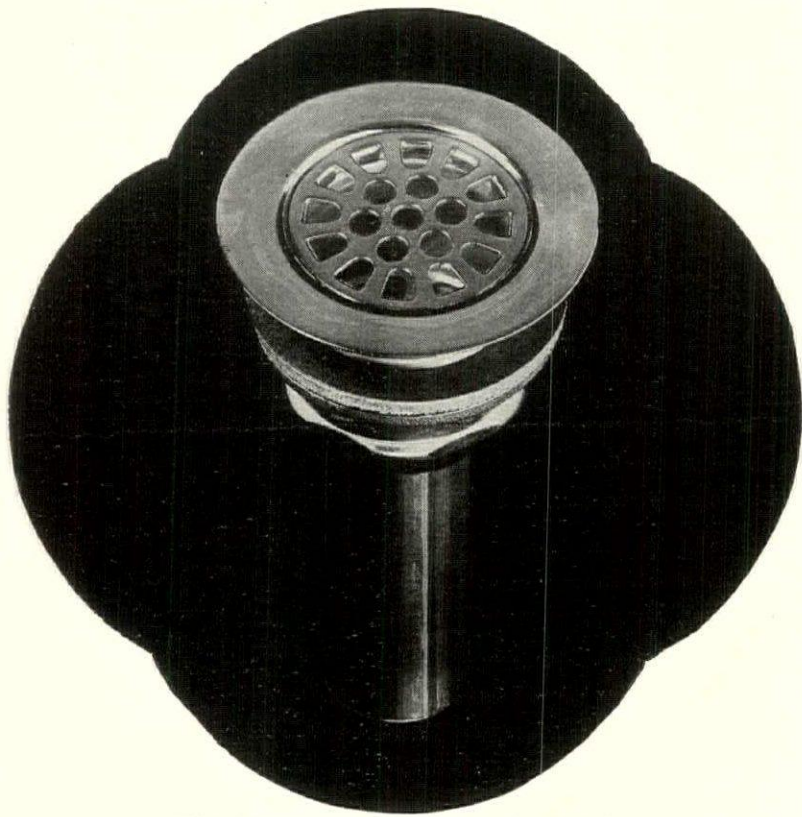
Orders may be given any fine jeweler for the articles shown and for all other needs in flat silver and in hollowware in the Antique. A handsome brochure on this great Wallace pattern will be sent on request. Address R. Wallace & Sons, Mfg. Co., Wallingford, Conn., should you be unable to buy this silver in your town.

Antique Teaspoons are \$13.50 in sets of six, Forks \$25.50 and Knives \$22.50. The Tea Set of 3 pieces with waiter, \$333; without the waiter \$233.

*It is Sterling
-more can not be said.*



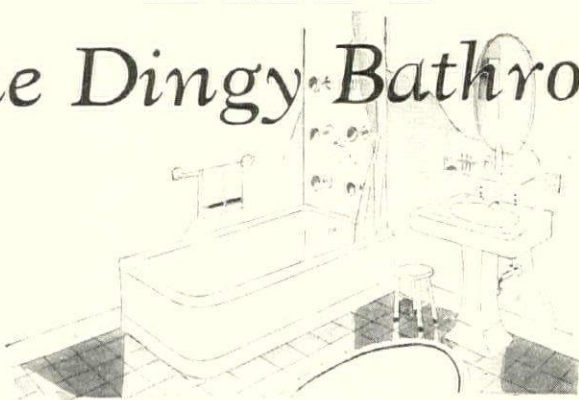
WALLACE STERLING SILVER



The Crodon finish of this Ampinco Sink Strainer, manufactured by the American Pm Company Division, is in no way harmed by scouring compounds

EXIT

The Dingy Bathroom



THE persistent household annoyance of polishing tarnished metal fixtures can be completely eliminated. For now these fixtures are obtainable finished in CRODON, a chromium electro-plate which preserves its beautiful lustre indefinitely without polishing.

In addition to its unusual beauty CRODON has many further features which recommend its use as the finish for faucets, shower equipment, sink strainers and exposed metal surfaces in bathrooms and kitchens.

CRODON prevents the formation of verdigris and resists indefinitely atmospheric corrosion, service wear, steam, high temperatures, the majority of acids and all alkalis. CRODON never tarnishes or peels; it is so hard that it will out-wear ordinary finishes by many years.

Even in salt atmospheres an occasional wiping with a cloth will remove grease or other foreign matter and maintain its original lustre.

A special booklet on CRODON for Plumbing Fixtures, Bathroom Accessories and Builders' Hardware will give you detailed information about this remarkable permanent finish. The attached coupon will bring it to you.

CRODON

The Chrome Plate
Applied Only to Quality Products

CHROMIUM CORPORATION OF AMERICA
26 Broadway, New York City

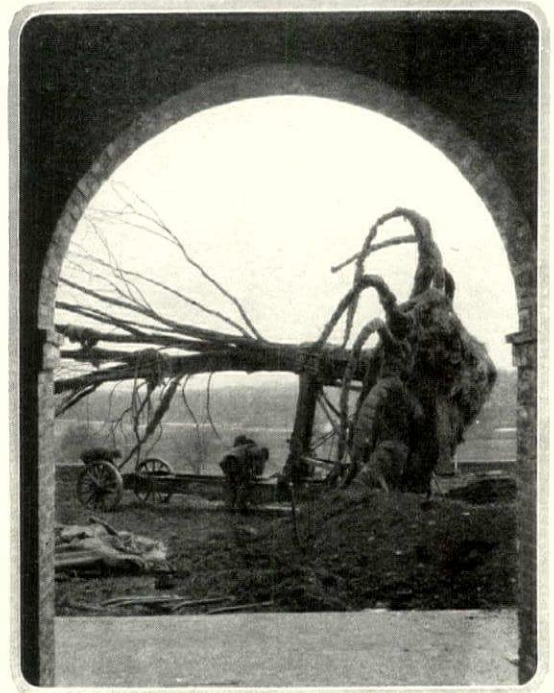
Dept. N-1

Gentlemen: Please send me your booklet "CRODON for Plumbing Fixtures and Hardware."

Name

Street

City State



For immediate landscape effects on new places large trees are essential. Moved with care, they have every chance of surviving

MOVING LARGE TREE

(Continued from page 166)

the roots have probably grown between rocks in such a fashion as to make their extracation difficult. In rocky ground, too, the chances are greater of roots being cramped.

The moving of a tree should be trusted only to the most experienced firm. Ones which do much of this work who can show successful examples of such work which they have already done



Healy

The tree being moved into the hole and, above, in its final position, held in place temporarily until the hole is filled and the permanent guying cables put in place

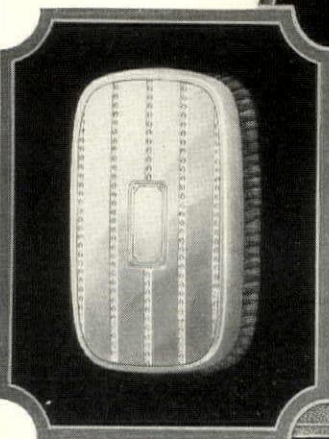
For HER... for HIM.. for CHRISTMAS

SOLID SILVER! There is about it the romance, the sincerity, and permanence which all true gifts should have. And here—these creations in International Sterling—solid silver achieves finest expression. Here is beauty to delight the cultured eye—and usefulness to fulfill a daily mission.

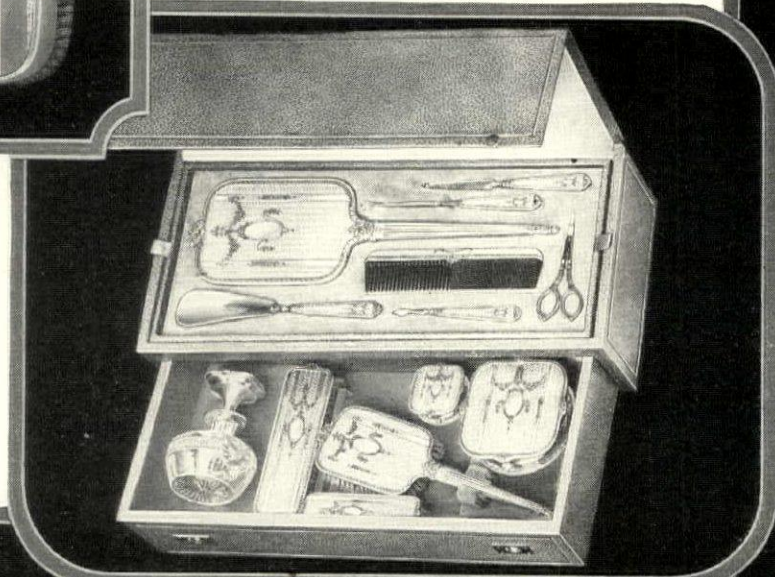
Let International Sterling transmit your Christmas cheer. The sets here illustrated are but one group from the collection—your dealer will show them to you. Or, if he has not all the gifts in stock, write us, addressing the International Silver Company, Meriden, Conn.



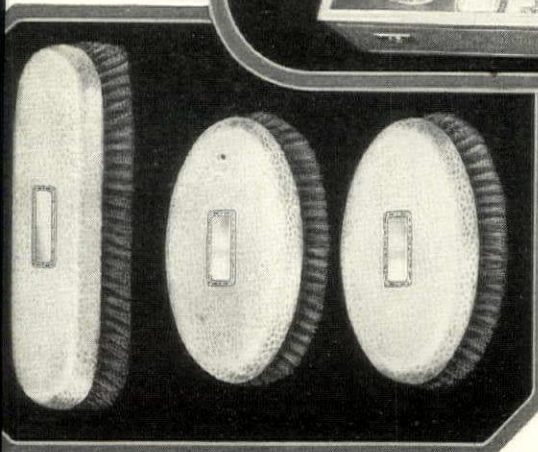
"Theodora"—a triumph in solid silver, hand-hammered and hand-engraved. Comb, brush and mirror, \$73.



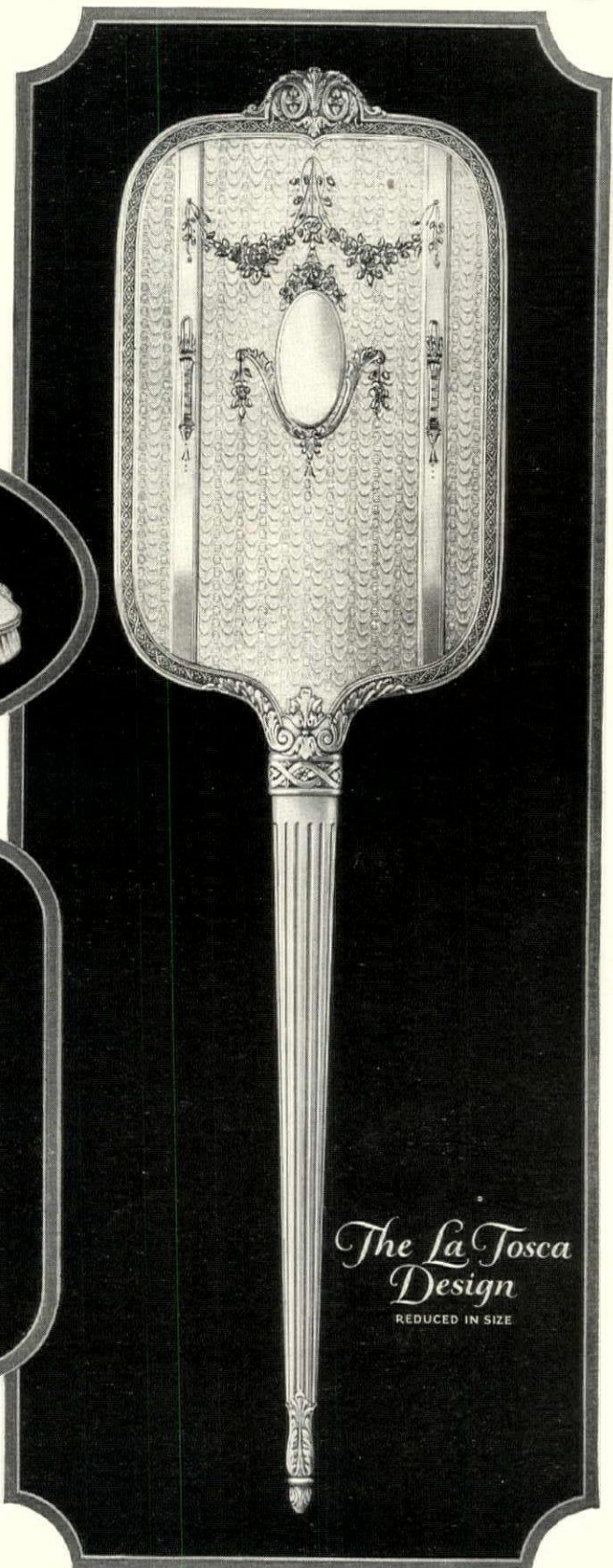
"Princeton" Military Set. Very heavy silver backs with stiff black bristles. Engine turned with hand-engraved shield. Military Brushes, \$17. each. Cloth brush, \$17. Comb, \$6.



Fifteen-piece Dresser Service of "La Tosca" design in rose leather case, silk lined. Mirror, hair brush, comb, cloth brush, bat brush, powder jar, cold cream jar, perfume bottle, nail polisher and tray, nail file, button hook, shoe horn, cuticle knife, and nail scissors. Complete, \$270.



"Rugby" Military Brushes, \$14. each. Cloth brush, \$15. Comb, \$5. A fine man's set—hand-hammered with a hand-engraved shield, and stiff black bristles in the brushes.



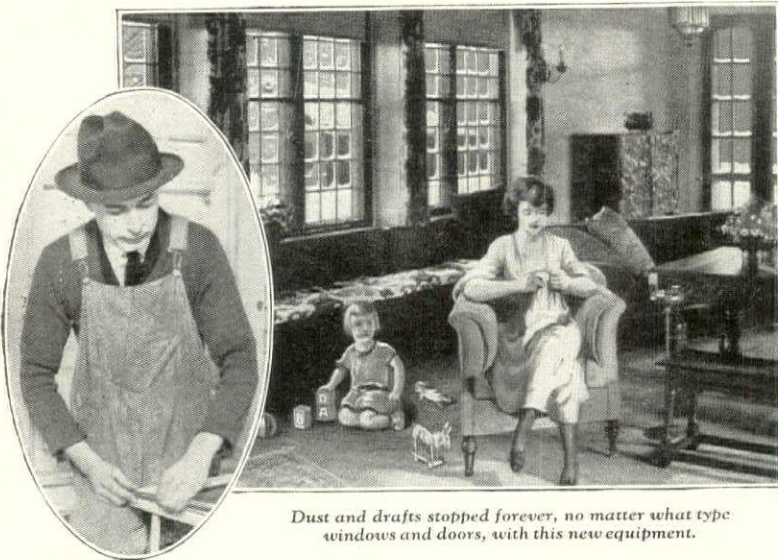
The La Tosca Design
REDUCED IN SIZE

Here is "La Tosca"—tall—regal—queen among dresser services. Fashionable in its slender proportioning—beautiful in its exquisite decoration—no finer dresser service and no finer gift than is this "La Tosca". Mirror, brush and comb, \$81.

Our beautiful "Book of Dresser Services" will help you make your gift selection. It illustrates 32 different dresser service designs with full-size color-plates. The book may be had, for 25 cents in stamps, by addressing International Silver Co., Meriden, Conn.

INTERNATIONAL SILVER

INTERNATIONAL SILVER CO.



Dust and drafts stopped forever, no matter what type windows and doors, with this new equipment.

Does YOUR baby play on a floor that is cold and drafty?

HEALTHY grown ups don't mind the drafts—*much*. An occasional cold and some discomfort are usually the only results.

And most people *can* get along in spite of the dust, dirt and rain that sifts in around the windows and makes dingy the drapes and furniture.

But how about *baby*?

Does *he* get a fair deal, toddling around on a chilled, drafty floor, with fine dust particles seeping in over the rugs with which he gets into such intimate contact?

Perhaps, in the interest of his welfare, there's reason to think seriously—now—about stopping forever these health-sapping menaces to happy, economical living.

Through the years the Ceco engineers have become famous for protecting houses against air infiltration. 45,000 individual homes are now Ceco equipped.

From that experience has come a *new type* metal weatherstripping

for windows and doors. It embodies new principles, is better in important ways—yet no more costly.

These specific advantages

To home owners, either on new houses or houses now occupied, these four definite advantages are now offered. Their meaning in terms of *comfort* and *economy* is clear.

- 1.) All drafts stopped. No more cold floors or unhealthful rooms.
- 2.) Dust, soot and dirt kept out. Positive prevention of inseeping material that soils furniture, rugs and drapes.
- 3.) Fuel saved. Eighty-seven per cent of house heat leaks away. Largest escape is around windows and doors. Experience proves Cecostrip save, substantially, on either coal or oil.
- 4.) Insures quiet, non-rattling, easy sliding windows and doors. Sticking or tight windows banished forever.

Full details are interesting

To learn more about Ceco equipment yonced only mail the coupon, attached below for your convenience. Complete cost estimate made without charge. You will find this of interest and value.



METAL WEATHERSTRIPS

CECO WEATHERSTRIP CO.
Dept. C-9, 1926 S. 52nd Ave. Chicago, Ill.

Gentlemen:
Send me free cost estimate for my house. It has _____ windows.
Check here if casement type

Name _____
Address _____

FREE:
Cost
Estimate



A Mahogany secretary attributed to Seignouret, although the heavy cornice is not in his style

FRANÇOIS SEIGNOURET

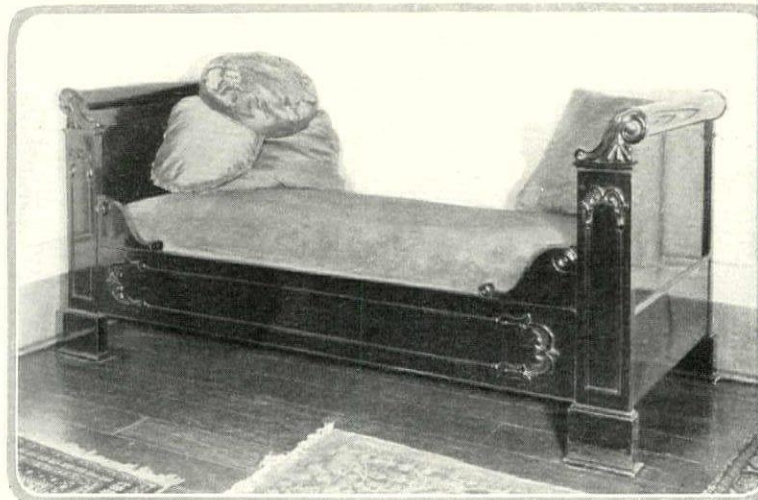
AMELIA LEAVITT HILL

ONE of the surprises which strike the strangers in New Orleans is the fact that more is not generally known—or at least, more widely known—about local antique furniture. While makers in other cities have received their meed of appreciation, especially since the enthusiasm for the work of Duncan Phyfe stimulated interest in the work of American craftsmen who were real artists as well as competent artisans, and while the English types inspired by Sheraton, Chippendale and Hepplewhite are bywords in every home which aspires to the most remote appreciation of things artistic, the Louisiana furniture and its makers, thus far, have received little more than local appreciation.

It seems obvious to those who give the matter an instant's consideration that the French influences potent in

Louisiana should have resulted in a type of furniture distinct from that inspired by English influence elsewhere in the country, and that a peculiar conditions incident to Louisiana life should have modified the pseudo-French type until a distinct furniture resulted. Little, however, has been written upon this fascinating topic, for various reasons. In many cases the owners of much fine old furniture have preferred to avoid publicity, while in others, familiarity with heirlooms has often bred—not contempt, but a taking of cherished possessions for granted, and a loss of all desire to learn their history or their origin. Again, where such interest is felt, family legend and personal recollection have fashioned tales fascinating, indeed, but often contradictory.

(Continued on page 174)



The daybed was widely used in Louisiana where the mid-day siesta is a common habit. This example by Seignouret is in Mahogany. Courtesy of Mrs. Charles Nogan

McKINNEY

presents

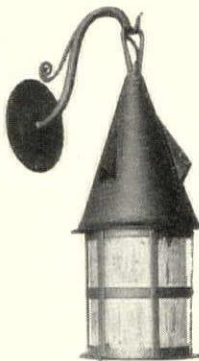
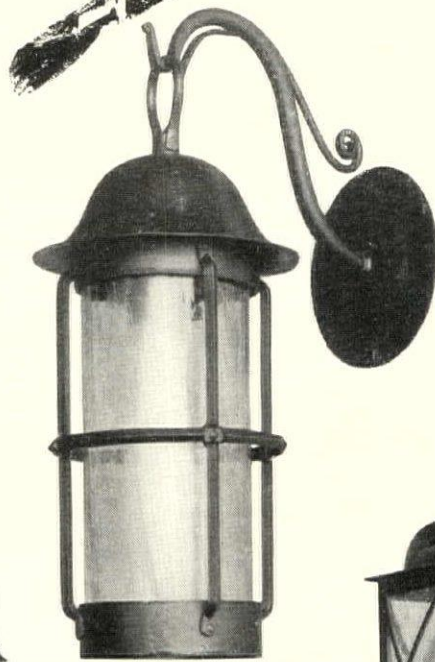
4 distinctive lanterns in forged iron

They have an air, these lanterns. Whether inbred in the designs, captured by expert craftsmanship or ensnared by their quite evident fidelity to the spirit of earlier days, is hard to say. Actually it is the combination of all three. The first sight of these four forged iron lanterns by McKinney brings an immediate and appreciative response. "Take us," they seem to say; "we are what you want."

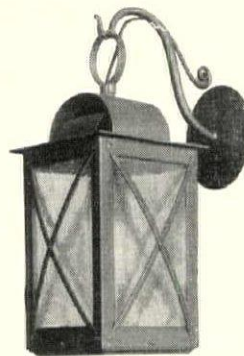
Over the entrance doorway or in pairs on either side, these McKinney lanterns of forged iron impart a very real touch of genuineness and hospitality. They blend gracefully into their surroundings. They contribute to that sense of dignity of the entrance door setting which all lovers of the beautiful so much desire.

Within a house furnished in such period styles as Colonial, Spanish, Italian or English, they are appropriate as an accenting touch of decorative interest, for besides being efficient lighting fixtures, they are also true works of art.

The lanterns are given a special rust-resisting process on a base of pure Armco Iron, recognized as inherently rust re-



McKinney Forged Iron Lantern
Size 16 x 7



McKinney Forged Iron Lantern
Size 14 x 7



McKinney Forged Iron Lanterns
Size upper design 14 x 7
Size lower design 8 1/2 x 11 3/4

sisting. Then a further protection is given with a beautiful soft Duco finish. No expense has been spared to make each lantern a source of permanent pleasure—yet all has been done within a price range remarkable for economy.

These lovely lanterns are now being placed on display by the better hardware, department and specialty stores from coast to coast. (At present, the difficulty is to keep up with the immediate demand following their first showing.) Included with each lantern is the glass cylinder of antique crackle together with a beautifully scrolled bracket, or a three-foot overall chain and canopy for use when the lantern is to be suspended from the ceiling.

Send for Additional Details

Photographs and details of each of the four lanterns will be gladly sent on request, as will also a beautiful Brochure presenting twelve studies showing authentic applications of Forged Iron Hardware to doors, windows, shutters, cabinets, garages, etc. Send the following coupon or write to the

FORGE DIVISION
McKINNEY MANUFACTURING COMPANY
Pittsburgh, Pa.

Send this Coupon Today!

McKinney Forged Iron Hardware.

McKinney Lanterns are an addition to the now nationally known McKinney Forged Iron Hardware. This hardware, complete in all items essential to outfit a home both inside and out, is made in four master designs: Heart, Tulip,

Curley Lock and Etruscan. It is finished in Dead Black Iron, Rusty Iron, Relieved Iron, (sometimes referred to as Swedish Iron, Flemish Iron, Gray or Half-Polished Iron), and may be bought of the better builders' hardware merchants everywhere.

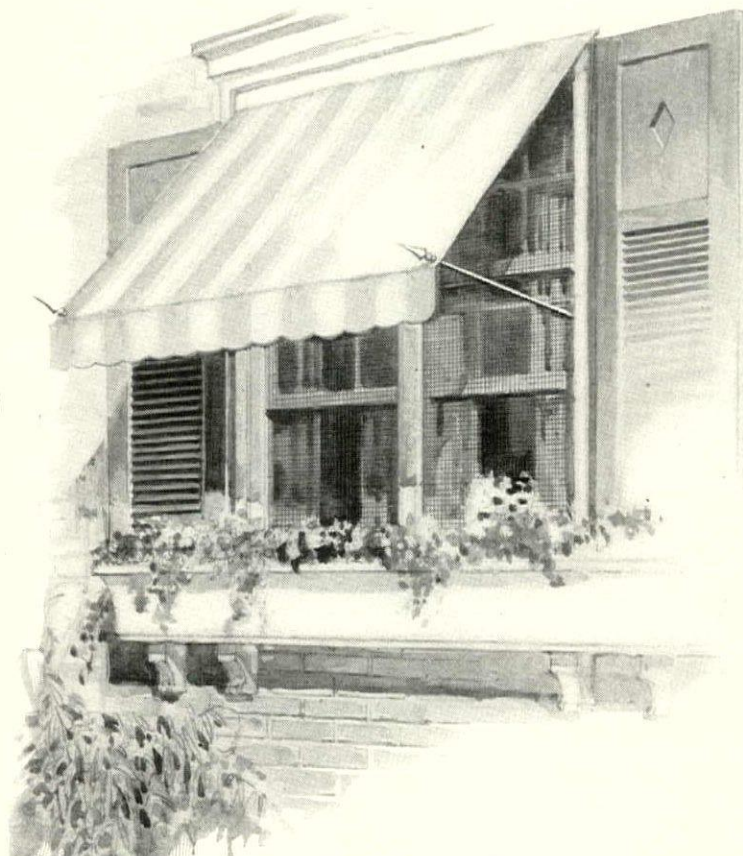
FORGE DIVISION
McKINNEY MFG. Co., Pittsburgh, Pa.
Please send me, without obligation, the items I have checked:

4 plates showing details of lanterns Brochure on Forged Iron Hardware

NAME.....

ADDRESS.....

Name of your Hardware Merchant..... H & G 11-'26



Is it *wise* to leave your screening until Spring?

MANY people who are completing new homes this Fall have made no provision for screening. They intend to postpone this important detail until Spring. But is this wise?

It's an art to screen a house properly, so as to sustain the architectural beauty. You need accurate measurements and you also need artistic and durable screens to conform to those measurements. For this reason, the work should not be left until Spring when the "rush" begins and you will be subject to delays and other annoyances. Do it now, while there is time for a carefully planned job.

The manufacturers listed below have been making screens from twenty to fifty-three years. They have striven to rise from the status of a necessary evil to that of a desirable adornment. At least one of these manufacturers has a representative near enough to give you prompt and personal attention. Write to headquarters to put him in touch with you.

THE SCREEN MANUFACTURERS ASSN. OF AMERICA 458 East McMillan Street, Cincinnati, Ohio

- Higgin Mfg. Co., Newport, Ky.
- Kane Mfg. Co., Kane, Pa.
- Orange Screen Co., Maplewood, N. J.
- Robbins Mfg. Co., Chicago, Ill.
- W. J. Baker Co., Newport, Ky.
- Bostwick-Goodell Co., Norwalk, Ohio
- E. T. Burrowes Co., Portland, Maine
- Cincinnati Fly Screen Co., Cincinnati, Ohio

↓

The Screen Mfrs. Assn. of America,
458 East McMillan St., Cincinnati, Ohio
Gentlemen: Please send me full information regarding screens.

Name.....

Address.....

City..... State.....



A Seignouret bureau in carved Mahogany, with characteristic beading on the drawers. Courtesy of Feldman

FRANÇOIS SEIGNOURET

(Continued from page 172)

dictory and lacking in much which must be of importance to the student of accurate historical information.

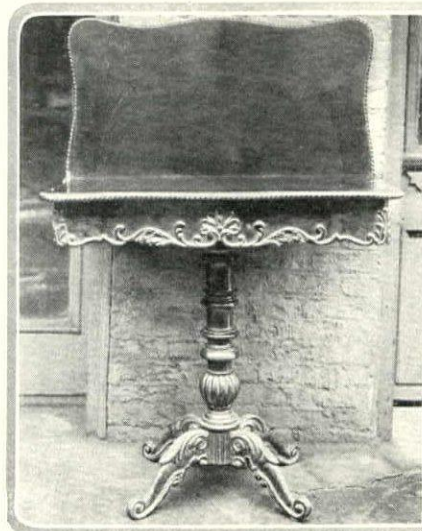
In one thing, however, all Louisiana antiquarians are agreed—in giving credit for the first finely made Louisiana furniture to the pioneer cabinet-maker, François Seignouret. A native of Bordeaux, Seignouret, came to New Orleans at a date unknown, but evidently some time prior to 1815, since we find him sufficiently interested in the American cause to bear arms under General Jackson, and to take an active part in the battle of New Orleans. The insufficiency of records of the period prevent us from giving any definite dates to which his professional activities may be assigned, but certain it is that in 1832 he was generally recognized as the leading cabinet-maker of the city. His firm, F. Seignouret and Company, as it was officially designated, and whose busi-

ness was described as "furniture and wines" flourished at 144 Royal Street until 1853. In this year Seignouret withdrew from business and returned to Bordeaux, where he died, and the firm struggled on for a few years under the name of Edward Seignouret going entirely out of existence in 1855.

To understand fully the work of Seignouret, however, we must for moment glance at the influences which Louisiana cabinet-makers who preceded him, and the local conditions with which he was forced to cope.

The furniture of Louisiana was influenced to a remarkable extent by the climatic conditions to which it was subjected. The intense heat of summer, for example, necessitated high-ceiled rooms. In the *Vieux Carre* many fine old homes are still extant.

(Continued on page 178)



Circular inlay and a beaded edging are features of this Seignouret Mahogany card table. Courtesy of the Royal Co.

A copy of the Seignouret chair. Arms and seat-band are all in one piece. Courtesy of the Colonial Dames of Louisiana



WORTH LEISURELY INSPECTION

A visit to the Caldwell Collection can hardly be likened to any ordinary shopping tour. It is more like visiting a museum of rare and fascinating objects, but with this difference—the jewel or the lamp at Caldwell's, the silver candlesticks or rich glass compote can be *yours* if you desire. The cost of purchase is often amazingly small, when you consider that each object represents the superb craftsmanship of the nations. It was chosen for

the Caldwell Collection by men who know and love their subject. In many cases, indeed, it cannot be duplicated elsewhere.

A leisurely visit to the Caldwell Collection is particularly worth while if you are selecting wedding, anniversary or holiday gifts. It rewards you when you seek china, glass or silver worthy of a place in your own home. Visitors are always welcome. Mail inquiries receive immediate attention.

J. E. CALDWELL & Co.

JEWELRY, SILVERWARE, WATCHES, STATIONERY
CHESTNUT STREET AT JUNIPER, PHILADELPHIA



WATSON & BOALER in Chicago
at Michigan & Superior under old Water Tower
Selleth

All sorts of Fine Furnishings for your home. 4 floors filled with antique & most fashionable Chairs, Fabrics & many curiously wrought Objects. Consoles & other Tables. Also commissions for Interior Decoration ably fulfilled in all parts of the Land



Exquisite Linen

Those who appreciate the importance of fine linen in creating an impression insist upon quality first—and always. McGibbon patrons know that fine quality may well be combined with prices that are decidedly economical. Table linen—napkins—luncheon sets—fancy scarfs—a remarkable selection awaits you here.

McGibbon

3 West 37th Street, New York City
Household Linens Beds & Bedding Lace Curtains

FRENCH Hand-Made Furniture

IN many delightful homes throughout the country, interesting interiors are built about groups of this art quality furniture. Every piece is hand made and its charm will endure for generations.

Discriminating persons who appreciate the finer things recognize it as true art.

Purchases may be made through recognized trade channels. Your inquiry is invited.



WM. A. FRENCH & CO.

Interior Decorators
90 Eighth St. So.

Makers of Fine Furniture
MINNEAPOLIS, MINN.



STAPLETON SUITE is typical of the furniture used in the old country manor house of the early Jacobean period but adapted to modern requirements. These pieces are fashioned of maple and English pear wood with rich contrasting panels of English burl maple. The handpainted designs are beautifully delineated in subdued shades of dull green, gold and rust. The whole is covered with an overglaze, blending the tones and enhancing the general appearance of the suite.

The Genius of Generations

has invested the Vose Piano with that wondrous musical excellence which to-day, after more than 75 years, holds an unstinted acclaim.

Son after father has taken up the Vose heritage, building into this instrument with fine devotion that incomparable Tone and Stability which have made these instruments cherished possessions in homes throughout the world for three generations. Never for a single moment has there been a change of ownership or ideals in the Vose factory since James W. Vose built the first Vose Piano in 1851.

WE CHALLENGE COMPARISON

Vose & Sons Piano Co.,
147 Boylston Street, Boston, Mass.

(For Your Convenience, tear out and mail this coupon.)

Vose & Sons Piano Co.,
147 Boylston St., Boston, Mass.

Without obligation upon me, please mail me literature fully describing Vose Pianos, with floor pattern, payment terms, etc.

Name.....
Street and No.....
City and State.....

Going South This Winter?

THEN why not try something different . . . spend a glorious season cruising southern waters? Think of the fun you could have! Congenial guests aboard . . . freedom to go where you please . . . an opportunity to visit all the coast resorts. An Elco Cruiser is a real home afloat, which assures you hotel comfort and privacy at a fraction of hotel cost.

We can deliver a cruiser to you in Florida waters speedily, safely and economically . . . by our own steamers. Write for Catalog H. G., which describes the latest Elco Cruisers ranging in size from a trim Twenty-six Footer to a superb Sixty-two Foot Motor Yacht.

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Builders of Motor Boats for 34 years
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MOTOR BOATS

THE HOME AFLOAT



This beautiful Araby Wool Wilton Rug is No. 206N. Ask your dealer to show it to you.

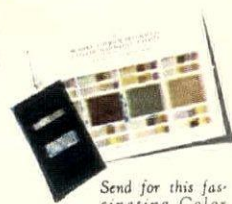
*The Carpet
of Chosroes*

In ancient Ctesiphon there reigned a Persian monarch, Chosroes I, whose delight it was to conduct the festivities of his Court in the splendid gardens of his Summer Palace. When Winter came, killing the tender blooms, he decreed that a carpet be wrought; patterned of flowers and fruit and the colors of Spring; that he might still gaze upon

his beloved garden through the sere, drab days of Winter.

Profit by the wisdom of Chosroes the First! Bring into *your* home the gayety and warmth of color of a Persian garden! Choose now a Mohawk Masterpiece to keep fresh through the coming months, the memory of your flowers and sunny lawns and growing things.

Ask the distinguished interior decorators, W. & J. Sloane, to aid you with free advice in the choosing of rugs adapted to your home. Rug plates in colors, forms for submitting a floor plan of your rooms and a fascinating Color Harmony Chart by Hazel Adler, sent without charge. Write Mohawk Department, W. & J. Sloane, 579 Fifth Avenue, New York City.



Send for this fascinating Color Harmony Chart by Hazel Adler which will enable you to work out for yourself many pleasing combinations of color for your walls, draperies and rugs. Mailed free upon request.

MOHAWK RUGS

MOHAWK CARPET MILLS, INC. *Amsterdam, N.Y.*



In Kohler Village
The visitor to this beautiful
"town-planned" community
asks no further proof of the
excellence of Kohler products
—plumbing fixtures and
private electric plants

NOT all the comic tragedies are in the "funnies." Some of them happen every day in the best-regulated families—if there aren't enough bathrooms to go round. . . . Don't assume that you haven't room for that needed extra bathroom. Don't "guess" that the cost will be too high. Put the problem up to your plumbing dealer. And ask him about Kohler Plumbing Fixtures (always signed with the name "Kohler" fused in whitest enamel) if you want the best—at no higher cost. . . . Let us send you Booklet E.

KOHLER CO., *Founded 1873*, KOHLER, WIS.
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KOHLER OF KOHLER

Plumbing Fixtures

Picturesque Beauty At Low Cost



WHETHER you build new, or modernize an old home, genuine WEATHERBEST Stained Shingles assure truly delightful effects that are enduring.

WEATHERBEST Stained Shingles, particularly for sidewalls, cost less than other sidewall material, not only in first cost but in the saving of repainting every two or three years. A WEATHERBEST Stained Shingle roof laid with zinc coated nails will give a lifetime of service.

Let us send you the Portfolio of Color Photographs showing the use of WEATHERBEST Stained Shingles on sidewalls and roofs. We will also include a booklet which explains how WEATHERBEST Stained Shingles can be laid over old sidewalls to give an old house added value and save repainting expense.

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910 Island Street

North Tonawanda, N. Y.

Western Plant — St. Paul, Minn.
Distributing Warehouses in Leading Centers

Home of H. L. Kern, Bellaire Court, Wis. Roof is WEATHERBEST Variegated Red, Green and Straw colors in staggered effect. Sidewalls are WEATHERBEST GRAY.

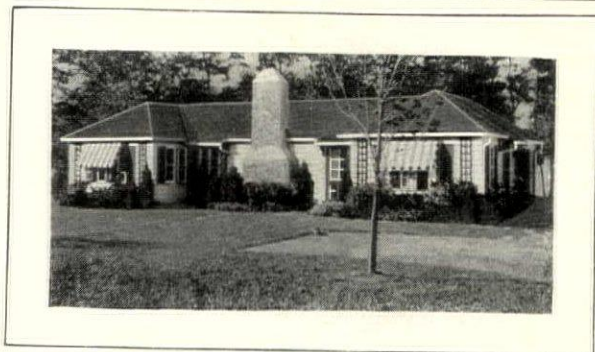
Weatherbest STAINED SHINGLES FOR ROOFS AND SIDE-WALLS

WEATHERBEST STAINED SHINGLE Co., Inc.
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Please send WEATHERBEST Color Samples, Portfolio of Color Photographs showing WEATHERBEST Stained Shingles for Sidewalls and Roofs, Book on Modernizing and Reshingling.

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"A pleasure to recommend"

THE most convincing argument for the practicability of Hodgson Portable Houses is the enthusiastic approval of hundreds of users. From all parts of the world come letters praising Hodgson workmanship and durability.

Hodgson Portable Houses are made of red cedar, "the wood of the ages." The walls are backed with heavy fiber lining. Strong and weather-proof, Hodgson Houses last for years.

Hodgson Houses are built in finished sections and shipped to you all ready to bolt together.

The smaller Hodgson Houses can be erected in a few hours, and the larger ones in a few days—with unskilled labor.

Why not erect a cozy little Hodgson Cottage on that newly acquired land in Florida? The rent obtained from a Hodgson Cottage will more than pay the interest on a large investment.

Send for the new Hodgson catalog. It shows many actual photographs of Hodgson Houses now in use. Also portable garages, play houses, dog kennels, poultry-houses, etc. Write for catalog G today.

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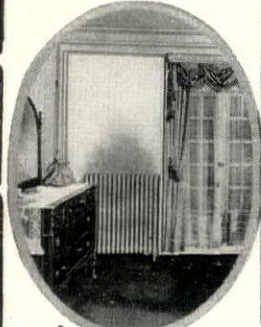
HODGSON Portable HOUSES



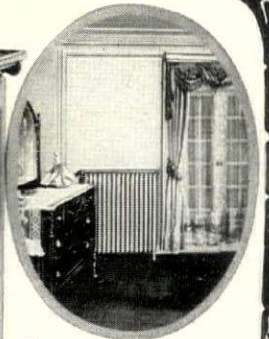
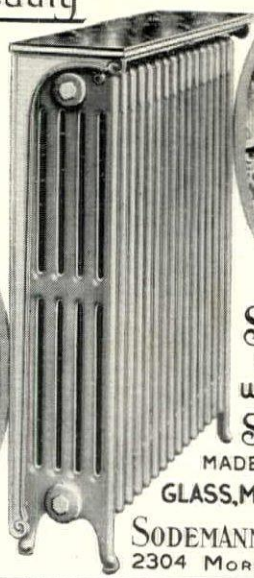
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A protection that pays for itself many times



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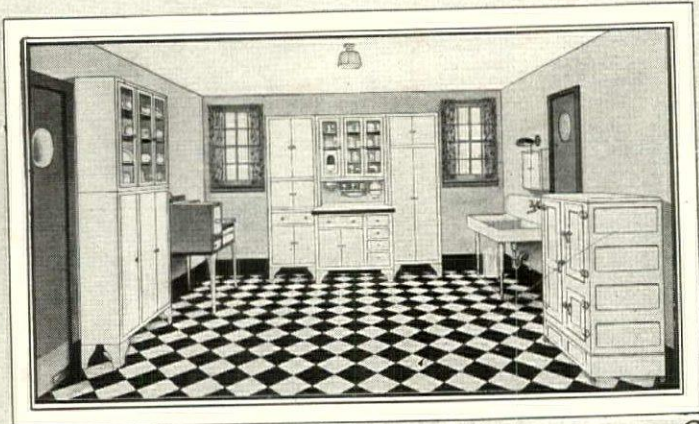
FRANÇOIS SEIGNOURET

(Continued from page 174)

The WHITE HOUSE

TRADE MARK

Line



The American Kitchen featured at the Daily Mail Exposition recently held in London. We prepared this drawing in New York and sent it to our London agents who reproduced it perfectly in every detail.

is made of
Steel!

NO matter how large or small the house or the kitchen in it, there are WHITE HOUSE Steel Units to meet the most exacting requirements. Made entirely of steel (patented construction) in a unit system of varying designs and sizes and finished in beautiful baked white enamel.

After years of service WHITE HOUSE Units are as strong, efficient and sanitary as when new. It is a simple matter for a painter to re-enamel them in your home and bring back their original lustrous whiteness.

WHITE HOUSE Units are the logical choice for the modern home because they have been thoroughly tested for sanitation, durability and efficiency. They are the result of years of expert architectural and engineering experience. Catalog upon request.

Steel!
Steel!
Steel!

JANES & KIRTLAND, Inc.

Established 1840

133 West 44th St.

New York City

and are being redeemed year by year by appreciative men and women who find them a delightful change from the modern style of dwelling. These old houses often boast rooms from twenty to twenty-five feet square and from fifteen to eighteen feet in height. Apartments built on such a scale required furniture in some degree commensurate with their size. The result was the ponderous and massive furnishings which strike everyone who first sees them with surprise, and which in some respects suggest "built-in" Elizabethan pieces. To such lengths was this massiveness carried that the name is still known of a dealer in mahogany who gave his daughter, as a part of her trousseau, a bed, the posts of which were quartered logs of Mahogany!

It is to such surroundings, then, that we owe the enormous fourpost beds—four-posters, be it noted, endured much later here than in the north, because until window screening came in the necessity of some support for the mosquito bar is obvious—and the *armoire*, so integral a part of the Louisiana household, now, alas, being fast remade into smaller pieces of furniture. Again, the prevalence of marble-topped furniture was doubtless due to the dampness of the climate, to which we may also attribute the frequent use of round ball feet of brass. It was also a reason for the extreme popularity of Rosewood, for though Mahogany was widely used, Rosewood contended with it for popularity to a surprising extent, because the mahogany veneer, which was essential to secure the most attractive effect, did not wear well in the dampness of the climate. It may be due to this fact that Mahogany was first used here earlier than it was in France and England, although Louisiana was nearer the source of supply and, as for a time a Spanish possession, might have been expected to share with Spain in its much earlier use. However, the Spanish domination, although lasting nearly as long as the French, left little trace upon the domestic furniture and decorations of the colony.

Practically all the handsome furniture was imported from France, frequently ordered according to specification while some small portion was made on the plantations by workmen imported for the purpose. The remainder, among which we may class

the very earliest furniture, was of Cypress, and without artistic merit. It was made by the slaves on the plantations, and had no effect on the development of fine furniture-making in the colony. Into such a heritage Seignouret came, and it was for him to retain the good points which characterized Louisiana furniture, as well as to combine with them others which would enhance their beauty.

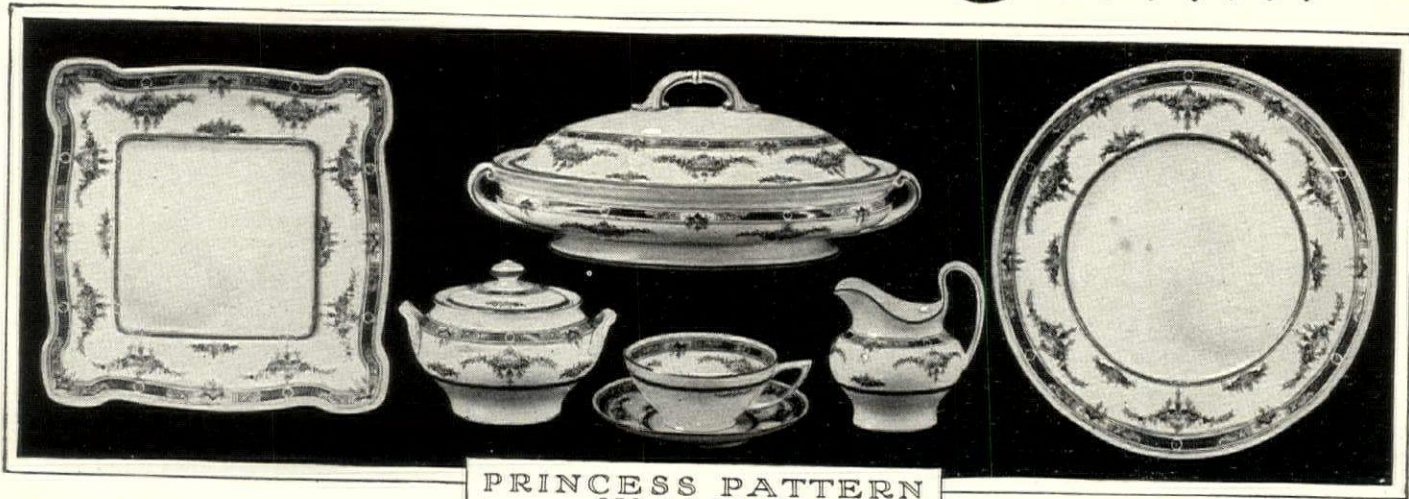
The result of his achievement is strikingly characteristic, and his work is easily recognizable. The size and monumental character of the pieces were retained in great measure, but with this was combined a grace of outline and delicacy of ornament—which he never carried to excess—which robbed them of much of their ponderous character, and showed the touch of a master. Rosewood was his chosen medium, or rather, the close relation of Rosewood known as *palisandre* or violet Ebony. He also worked a great deal in Mahogany.

Delicately outlined panels marked Seignouret's work, and in these the moldings were made by carving directly on the piece, and never by separate bits of wood, or *scagliola* glued to it. The panels were often broken at the corners by a characteristic curve, which doubtless gave rise to the legend that he always introduced his initial S into the decoration of every piece of his manufacture. Characteristic, too, is the beading with which he loved to adorn his work—sort of rippling design, perhaps it may best be called, quite distinct from the egg and dart, or from other types used by his successors.

Differences in construction also mark this maker's work. The *armoire* which is said to have been originated by him is not an ordinary *armoire* or the wardrobe type, with two front doors opening into one large space within. The Seignouret *armoire* has besides the two front doors, a "blind door" in the end, which opens into separate space from that behind the large doors, forming, in this way, sort of secret closet. Another striking innovation is the Seignouret chair, it is called, in which the curving side of the back run forward forming incipient arms, which latter are cast in one piece with the band which supports the seat of the chair, thus greatly enhancing its strength. The front legs of the chair are joined to this in separate piece.



Minton English Bone China



PRINCESS PATTERN
REG. U. S. PAT. OFF.

The World's Most Beautiful China



Like all other designs of Minton's, the Princess Pattern is distinguished by permanent colors and ornamentations which are rendered upon individual pieces by hand enameling.

In selected pieces or a complete service, there can be no more cherished possession for a bride than

this artistic design, which will harmonize with the decorations of any period.

Minton's, long renowned in English pottery, has graced the tables of the finest homes for many generations. From calcined ox-bone comes the delicate body and also the durability for which it is famous.

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AND now the holidays again! For entertaining you'll have to have a Hall China Teapot. And for the gift—you'll find nothing that gives so much satisfaction in use with so modest an investment.

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"The Trousseau House of America"

Thanksgiving Linens— That Complete the Table's Ensemble

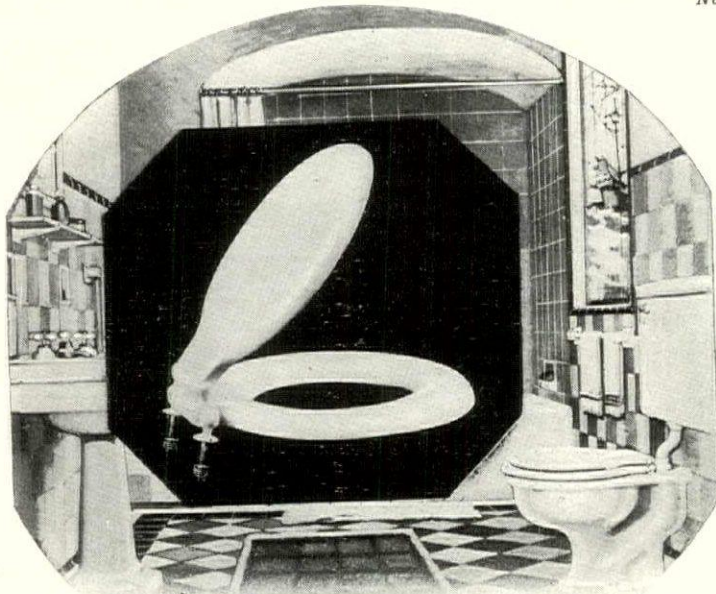
WHILE the gastronomical background of the Thanksgiving Dinner is *Monsieur le Dindon* himself, certainly the aesthetic background is the table linen. Indeed, no single element of the appearance of your table is quite so important.

At the *Maison de Blanc*, it is quite easy—and delightful—to select the Thanksgiving table linens that will add so very much to the enjoyment of the occasion—and extract so comparatively little from your purse.

GRANDE MAISON DE BLANC Inc.
540 FIFTH AVENUE, 44th and 45th Sts., NEW YORK

EXPECTANT HOME BUILDERS

(Continued from page 71)



A new luxury for your bathroom

Everyone can afford it—
the millionaire can buy no better

STEP with me into one of New York's newest and most exclusive apartment hotels. We are in the midst of luxury. All the magic of color and design known to the arts of decoration, create for us apartments of delightful charm and beauty.

Open this door and we enter one of the bathrooms. It is an exquisite room, immaculately clean and inviting. The floor tiles form a small checkerboard pattern in black and white, partly hidden by a gray and mulberry bath mat. The wall tiles are tinted blue, deeper in tone near the floor, fading almost to white at the top.

New Beauty—for every bathroom

NEITHER pains nor money has been spared to make this bathroom the last word in beauty and luxury. Every fixture is the best obtainable, including the toilet seat, which you will find is a "Church" Sani-white Toilet Seat. And yet, though it seems a luxury, it is sold at a price which everyone can afford.

What a difference it makes in the appearance of a bathroom to replace an old, dark-colored, cracked, or otherwise unsightly toilet seat, with a modern "Church" Sani-white Toilet Seat—permanently white, smooth, handsome, durable, and as easy to take care of as porcelain. Its beauty and refinement are qualities every woman wants in her bathroom—a room she can be proud to have guests use. You can easily install one yourself. Obtainable at any plumber's.

Send for Free Book

THAT you may see just what this Seat really is, send for Mrs. Mildred Stevens' sixteen-page book, "An Easy Way to Make a Bathroom More Attractive," together with a free sample of Sani-white Sheathing. No obligation. C. F. Church Mfg. Co., Dept. A 12, Holyoke, Mass.

Church Sani-white Seats

LOOK FOR THIS NAME ON UNDER-SIDE OF SEAT

C. F. CHURCH MFG. CO., Dept. A12, Holyoke, Mass.

With no obligation on my part, please send a free copy of your book, "An Easy Way to Make a Bathroom More Attractive," together with free sample of Sani-white Sheathing to:

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Street.....
City..... State.....



"And what will it all cost?"
Now, if ever, Mr. Pritchett must watch his step. Being an experienced practitioner, I assume that he will reply, "I haven't the faintest idea. I will draw up an outline specification and we will have the plans estimated by a good local contractor."

This is done. If there was joy at the meeting which I have described there are heartburns aplenty at that which succeeds it.

"Seventy thousand dollars," groans Jones. "But man alive, my top limit is fifty, and that is to include you . . . and the sewer . . . and everything . . ."

"Don't be too downhearted," consoles Mr. Pritchett. "I have been up against worse things than this. The figure may be a trifle high. Perhaps our scheme is a little ambitious. We will see what can be done."

This "seeing what can be done" is one of the most painful processes to which human beings can be subjected, one which I would willingly pass over in silence were it not so inevitably connected with the development of the Expectant Home Builder. It is a shrinking process fairly comparable with that other painful one of reducing one's weight. Hideous self-sacrifice must be exercised daily. The very sweets of existence must be denied. The fifth bedroom goes by the board, relegated to that "future wing" which proves so touchingly that in every mortal is a spark of the Divine. The shop becomes a bench in a corner of the cellar, the office an alcove, the "retreat" an unfinished space in the attic, which gloomy purlieu likewise houses many of the cherished closets. An outside door to the pantry makes its use possible as a flower room. Shelves and lockers in the back-hall are optimistically labeled "mud room." Dimensions of principal rooms—living room, dining room, kitchen, master's bedroom—are pruned and pared, cut to the quick. It is all very harrowing. . . .

If this is a time of trial for the Joneses it is no bed of roses for Mr. Pritchett. Through it he must anchor his feet firmly to those two inexorable foundations, the quarter-scale and the multiplication-table. Otherwise he is doomed man whose last state will be infinitely worse than his first. But know Mr. Pritchett and others of his ilk, patient, exact, tactful and wise. He, if anyone can, will steer the ship through this period in which both husband and wife suffer an equal anguish. If he hews to the lines of necessity, letting the luxuries fall where they may, the final estimates will be a right, or so nearly so that a last dreadful spasm of self-sacrifice will bring them within hailing distance of the portentous document, the Contract.

It is beautiful to see how, the storm passed, the harbor won, a blessed calm fills the breasts of the survivors. Their neighbors, as ever, are interested.

"How are your plans coming on they ask. "When do you expect to build?"

"Beautifully! The house is just what we want. No frills, but so much easier to take care of than a grand rambling affair. Really, when I think of our first ideas . . . well, you know with servants the way they are now the country . . . we start staking-out next Monday."

"Thrilling! . . . I am dying to see the plans."

"Here they are. Look, here is the dining room, with the morning room just flooding it, and here . . ."

And so, on the momentous Monday the rap of hammers tells of the erection of two-by-fours and batter-board. Diggers and delvers are spading the fresh earth. Chains and drills cling against the recalcitrant rock. On the knoll stand the Expectant Home Builders, their whole beings gripped by one of the most delicious thrills in the world. Building has actually begun.

Let us draw a veil over what follows. . . .

INCINERATORS FOR THE HOME

(Continued from page 86)

instead, it is certain that the incinerator is not functioning correctly.

To show in a concise manner advantages which accrue from the use of an adequate and properly functioning incinerator the following list is given:

1. It disposes of kitchen refuse promptly in a sanitary manner and does away with the garbage can which is a breeder of germs.
2. It saves unnecessary steps in the removal of all manner of waste.
3. Expense which the removal of rubbish would occasion is saved.
4. The fire hazard is decreased because all easily inflammable matter is

disposed of promptly.

When purchasing an incinerator ask yourself the following questions:

1. Have I found by a thorough investigation the type, size and material which is best for my house?
2. Will the manufacturer or dealer of this incinerator give me a reasonable guarantee?
3. Can it be connected properly with my chimney flues?
4. Will it be installed by workmen who are efficient?

If you can answer all these questions in the affirmative then you are reasonably safe in buying.





*"Put her in carefully,
Betty!"*

Your little girl . . . what joy she will take with her Lloyd Doll Carriage! How many happy hours it will keep her out of doors, industriously airing her "baby."

And the carriage itself! It is the last word both in vehicle refinement for dolls, and in doll carriage economy for you. It is staunchly built, yet beautifully artistic. And it has the same type of spirally woven body and top found on the famous Lloyd Loom Baby Carriage. Also the steel wire center in every upright strand. Adds to its strength—reduces its cost.

Order from your dealer. See Lloyd Loom Children's Furniture. Look for the name Lloyd on your purchase. See your dealer today or write us for his name.

The Lloyd Manufacturing Company (Heywood-Wakefield Co.), Menominee, Mich. Canadian Factory: Orillia, Ontario.

Patent Process
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LUOM WOVEN
*Furniture
& Baby Carriages*

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Daniel Low's Christmas Gift Book

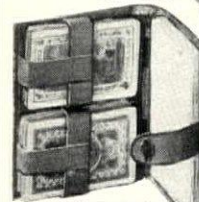
Shows how to save money, gain complete satisfaction and give delight to your friends with gifts that are charming, practical and useful.



Three Lucky Elephants
hold up your pen and down your papers. Bronze finish. Z.291 1.50



Table Lamp
Exceptionally well made in old brass. Very heavy with substantial shade 17 1/2 in. tall. Z1513 12.75



Bridge Set
A fine alligator grain leather case, containing 2 packs regulation Whist Cards with gold edges, Bridge score and pencil. Special value L.762 2.50



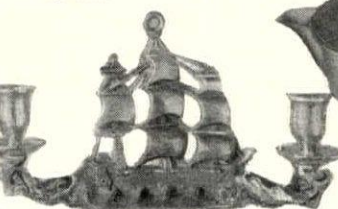
Galleon Door Stop
A full sailed galleon carrying the charm of the sea. Metal-chrome finish, very durable and beautiful Z.782 3.75

Order Direct
Enclosing check or money order. We prepay delivery charges and guarantee your satisfaction.



Waffles and Coffee!
Quaint Quimper Ware from Brittany, France, with its crude hand-painted peasant figures is a most delightful informal service. There is scarcely a traveler to France who does not bring home a bit of this colorful and amusing pottery. C1057 Waffle pitcher 1.25 C1058 Syrup pitcher .75 C1059 Set of 4 plates 2.50 C1060 Set of 4 cups and saucers 5.00

"Dear Mr. Low:—I have always heard of your City of Salem. It has always had a fascination for me as the City of the Witches, of the House of Seven Gables, of beautiful Colonial doorways, and of the brave old Clipper Ships. But, truly, when I visited Salem recently, I had no idea that I should find there the most delightful store I have ever entered. I wish that your store with its beautiful Colonial Hall of Gifts was around the corner instead of a thousand miles away, so please send me a copy of your catalogue and I will order by mail."



"Ship" Sconce
A new and fascinating ship decoration for your walls. Good size, well fashioned of heavy brass Z1007 10.00 pair also sold singly. Ten inch hand painted, hand dipped ship candles N680 1.50 pair.



Sun Dial for the Garden
"Grow old along with me; the best is yet to be."
Of heavy brass, a gift which every garden lover will appreciate. Z982 6.50 We have many other remarkable values in brass in our catalog.



Waffles and Coffee!
Quaint Quimper Ware from Brittany, France, with its crude hand-painted peasant figures is a most delightful informal service. There is scarcely a traveler to France who does not bring home a bit of this colorful and amusing pottery. C1057 Waffle pitcher 1.25 C1058 Syrup pitcher .75 C1059 Set of 4 plates 2.50 C1060 Set of 4 cups and saucers 5.00



"Ship" Ash Tray
A clever silver plated ash tray with cigarette snuffer. Z273 1.25



Whisk Broom and Polisher
"Serves both ends well." Of ooze leather with lamb's wool shoe polisher and soft bristle hat brush. L827 .60



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A set of four dawn glass low dolphin candlesticks, with hand painted dolphin candles. C1081 pair 2.75



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A generous practical orange juice extractor of plated silver with strainer. No spilling. Large enough for six oranges. F302 5.00



New Dressing Case
Very compact, easy to pack, brown grain pigskin, leather lined, eight "most used" fittings for a man L1489 8.00 Ladies' case, black grain lizard, eight shell-colored fittings L1488 9.00



Eagle Door Knocker
Symbolic of American Independence. On your door it will extend a warm welcome to all who come. Z243 8 inch 4.00

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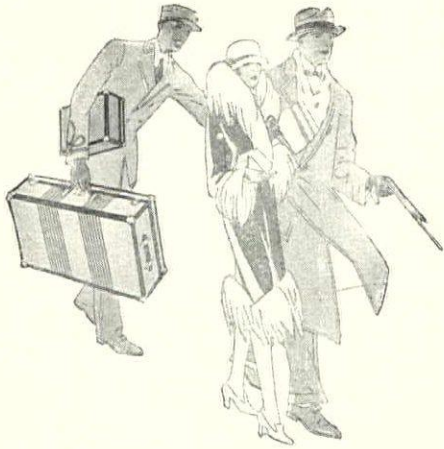
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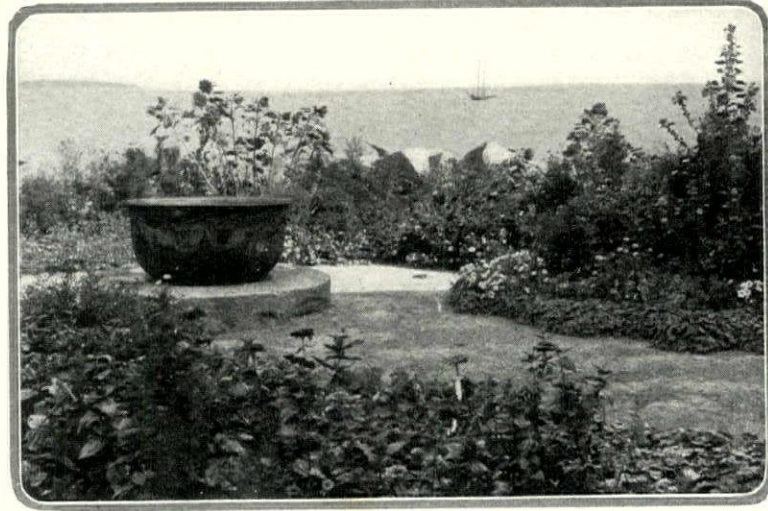
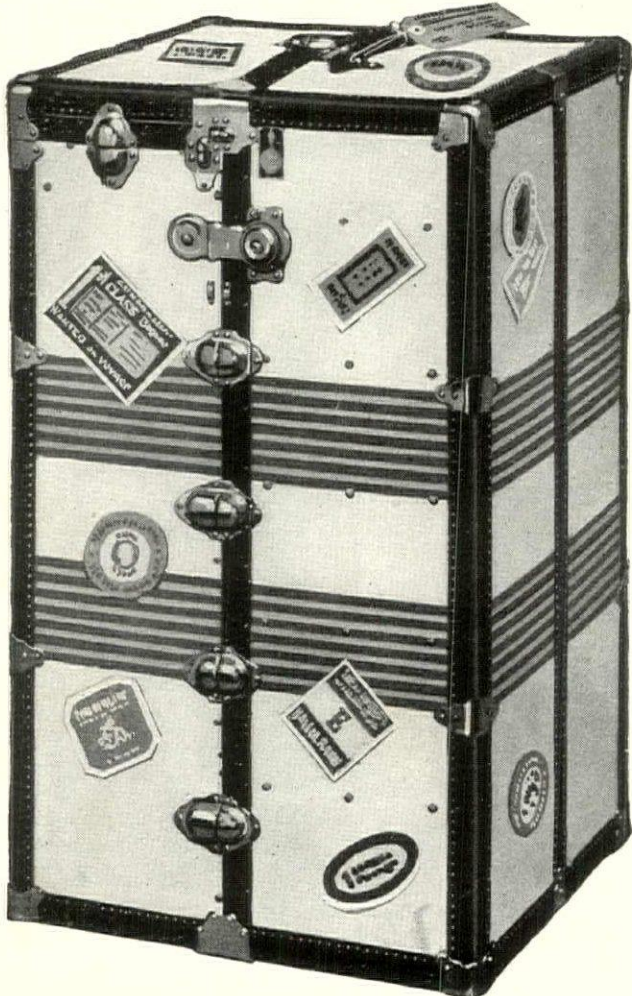


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Perrett

The garden's site is wind-swept and exposed—an unpromising prospect for such a purpose. And yet the height of the first year saw it freely filled with Calendulas, Marigolds, Zinnias, and other excellent annuals

OUR GARDEN BY THE SEA ANTOINETTE PERRETT

OUR summer place is in New England on jutting rocks with an unbroken lookout to the sea and in full sweep of the north wind, just the kind of a place you'd think impossible for a garden. Yet flowers are nowhere more eager and more colorful and nowhere do they grow, as if by magic, with such luxuriance and abundance of bloom.

This was the garden's first summer. We laid it out, put in good soil and planted the hedge some time in April, but it was in June, when the danger of frost was past, that we put in the seeds. In early July, we filled in the bare spots, changed plants about and tucked things in for final effects and then by the time the season was really started—about the middle of July—we had a full-grown and full-blown garden that kept on blooming until frost, which in our location in northern Massachusetts is sometimes as late as the seventh of November.

No one, especially the first year, seemed to think that we could have a garden in such an exposed and wind-swept spot, and I find myself hesitating in giving away its secrets—not because they are so precious, but because they are so simple. Then, too, you really take the bloom off a garden just as you take the glamour from any work of art when you begin to reveal it, for a garden by its very beauty digs deeper than we can by rule into the heart of things and soars far higher, while its vivid aliveness and its innumerable vagaries make it unaccountably amazing.

As a rule, when you plan a garden you begin to dream of all the flowers you would like to grow, but in a location such as this you must immediately face the stark reality of what will grow. Stark reality! I wonder what the flowers would say if they heard me using a phrase like that! The Zinnias that gave our garden its main glory of coloring, the Petunias and Portulacas, the Dahlias and Cosmos, the Hollyhocks, the Sunflowers, the summer Chrysanthemums, the Gladiolus and Ageratum, the California Poppies and Calendulas—how they all loved

the sea! The Cosmos, to be sure, that usually do very well, had their leaves seared brown one day in August by a cold salty rain storm that swept in from the north and they never fully recovered, so we shall have Dahlias in their place next year. Of them all the Calendulas, the Marigolds of Shakespeare's time, are the most dauntless. This autumn even after a terrible gale and snowstorm they still bloomed on. You do have to keep them picked however, not because the withered flowers do not quickly change into lovely fruiting forms, but because this fruiting severely checks the bloom. In our ocean-side garden, we did not use either the gold or orange Calendulas that look so brilliant among sand and rocks, but varieties like the Nankeen with its flowers of creamy yellow. Not but what the silver-gray shingles of our old building and its turquoise paint could have borne with this brilliancy, but the color problem of a garden by the sea is not as simple as that. Indeed, I know of none more difficult, for in place of a quiet woody background or at least the comparative neutrality of most enclosures, we had to consider a center of yellowish sand, an immediate background in the fawns, grays and browns of the rocky coast and beyond the ever-varying color of the sea and the ever-changing skies and clouds.

Our garden's problem was to be at once a congenial and harmonious setting for them all and yet to keep its own color strong and sure to offset their effect. My husband paints the sea so we knew something of its ever-changing color, its deep blues and purples, its opalescent lavenders, the misty greenish blues of the incoming fogs, the fawn greens of its foaming swirls, the deep creams of its breaking waves and all its ceruleans, coppers and emerald, not to mention the sky and clouds above the water. It was with all this in mind that we finally decided upon a color scheme of rose and purple, with rose Zinnias for the main body of the borders.

(Continued on page 186)

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Stevens Hotel, Chicago. Completely equipped with Chamberlin Metal Weather Strips. To date the Stevens is the largest Hotel in the world.

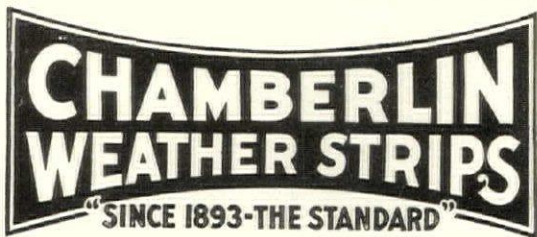


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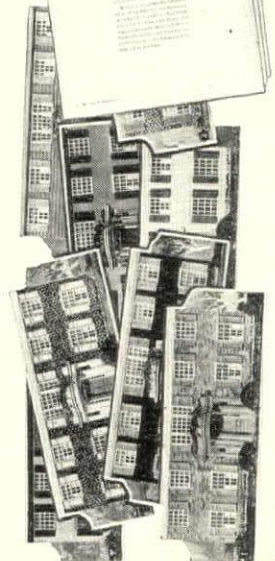
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Homes that breathe of that quaint, olden-time atmosphere—artistically achieved by use of thatched roofs, timbered facades, chimney tops . . .

Dickey Chimney Tops preserve that charm for years to come—ornament your home practically as well as effectively.

Made of hard-burned fireclay, these tops obtainable in a variety of pleasing styles and sizes, retain their original fine quality through varying temperatures of heat and cold. They add height to the chimney and improve the draft.

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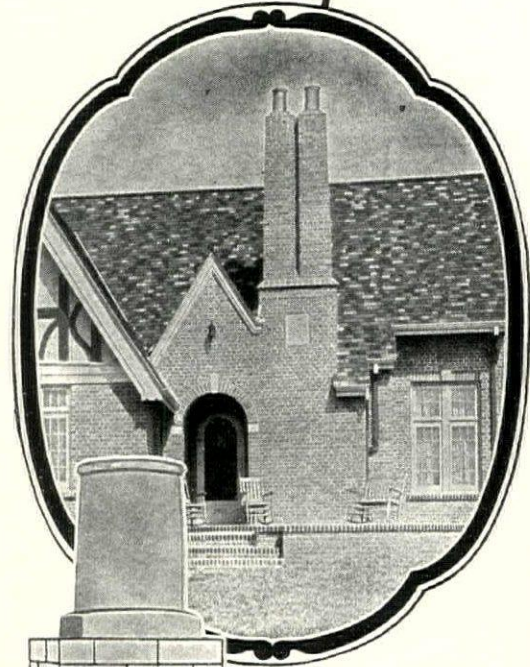
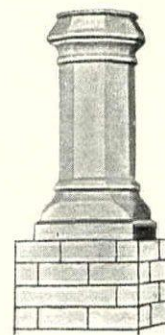
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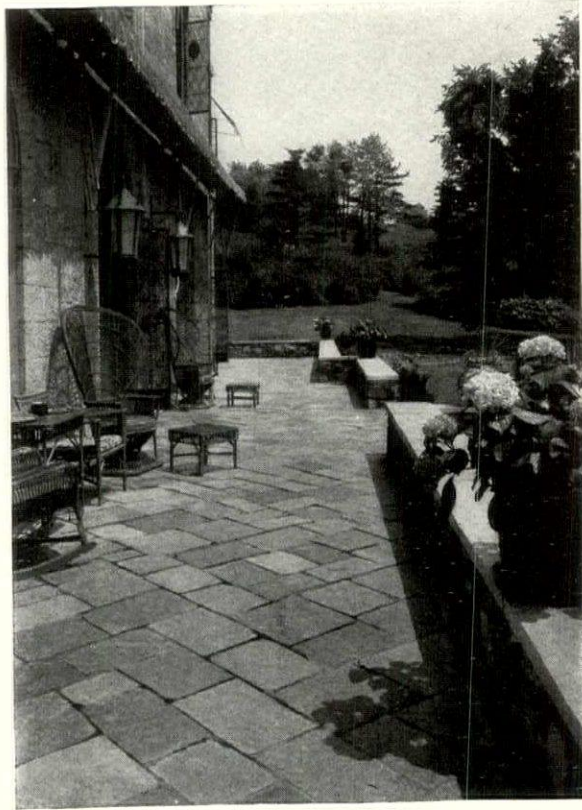
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The photograph above shows the effective use of Dickey Chimney Tops on this attractive Ft. Worth, Texas, home. W.S. Bouge, architect.



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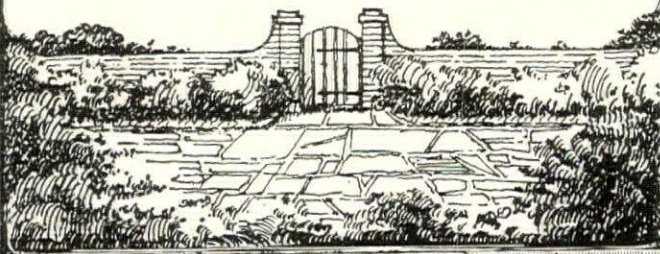
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It's a fact: Listerine, the safe antiseptic, and dandruff simply do not get along together. Many were incredulous when we first announced this. But the word is fast going around from the lips of those who have found how wonderfully it works.

As you probably know, dandruff is a germ disease and that annoying white shower on dark clothes is a warning of more serious scalp trouble—falling hair, possibly baldness.

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Many of the better barber shops are now prepared to give you this treatment. Try Listerine for dandruff. You'll be delighted with the results.—Lambert Pharmaceutical Co., St. Louis, U. S. A.

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From experience they knew the inherent quality of "Perfection". How finely it is milled, how honestly graded and how carefully inspected.

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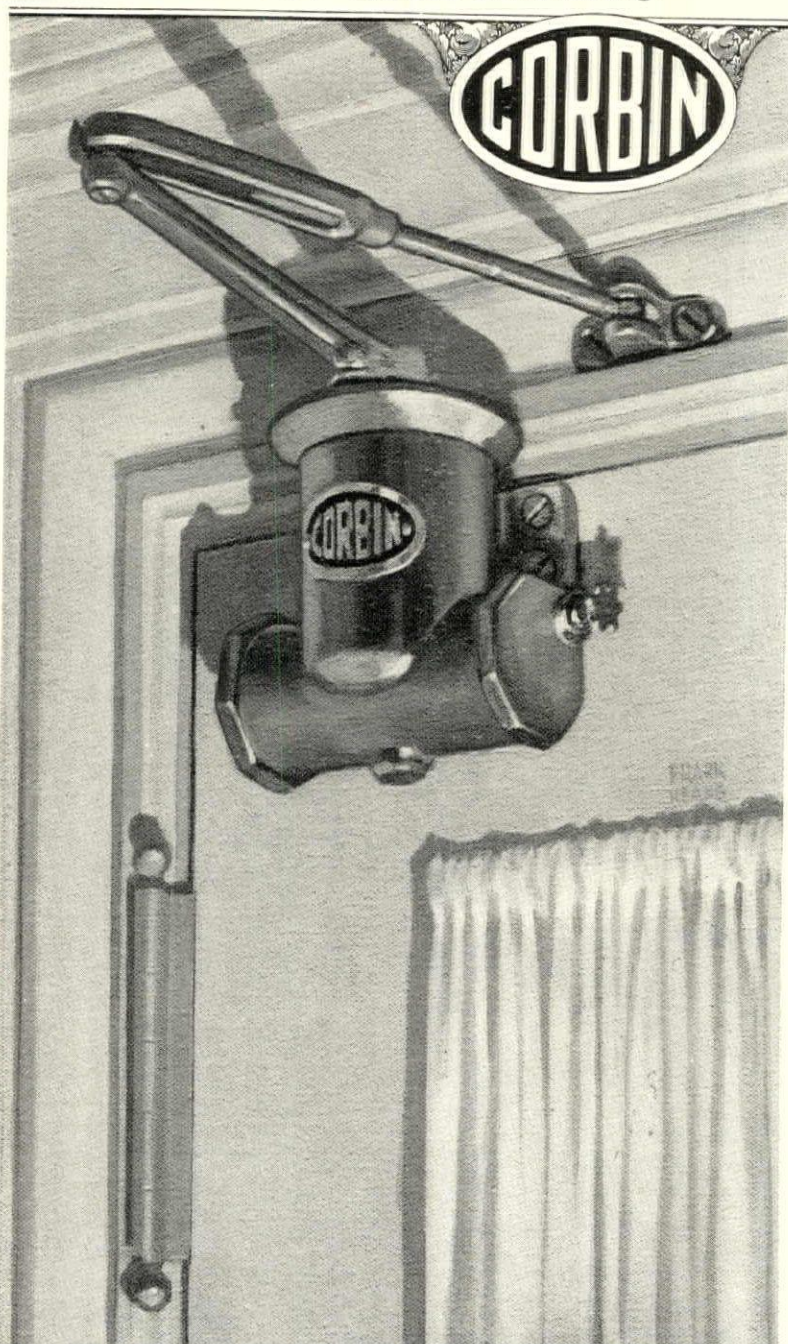
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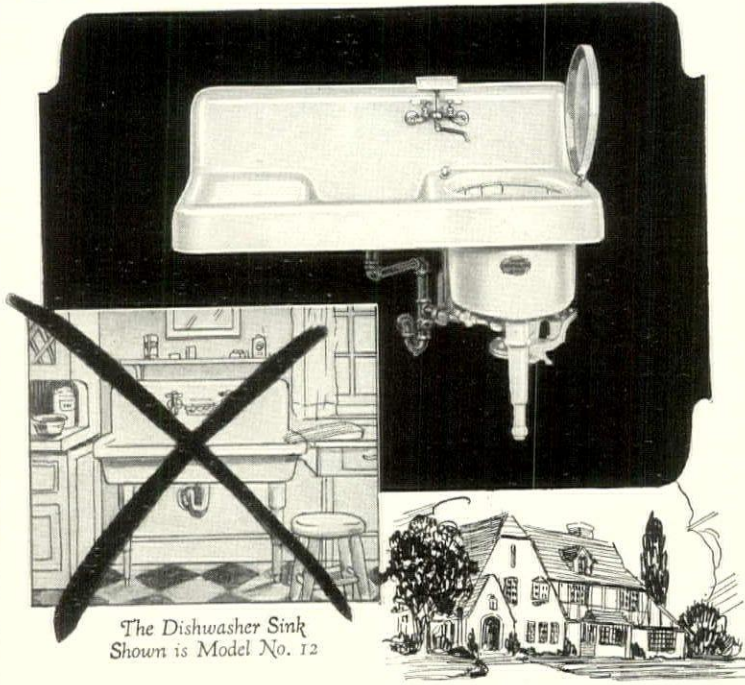
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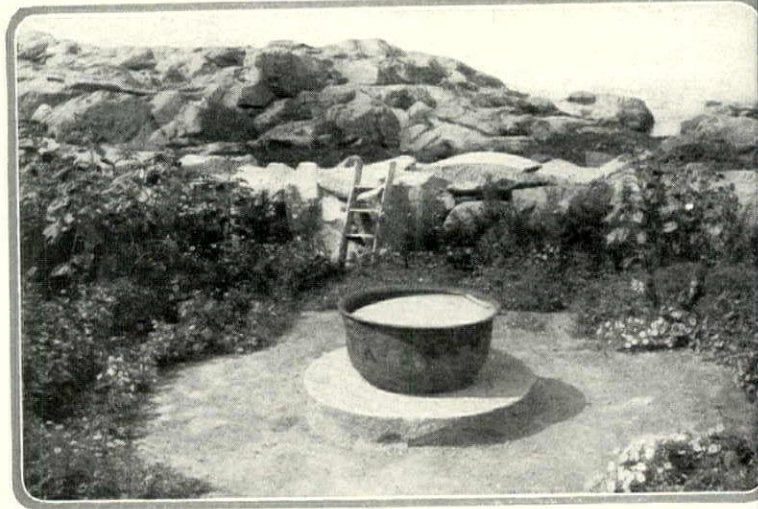
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Please send booklet. I am interested in Sink. Separate model (Please check).

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A general color scheme of rose and purple was chosen to supplement the sea tones. Among the Zinnia varieties were Rose Queen and Crimson, with Purple Prince, Violet Queen and Rose of Heaven Petunias in front

OUR GARDEN BY THE SEA

(Continued from page 182)

We used a special strain of the old-fashioned giant double Zinnias that grow about three feet high and that have amazingly large and effective flowers sometimes five and six inches across. We ordered only the rose and crimson varieties such as the Rose Queen and Crimson, but no two Zinnias, of course, ever seem alike, they vary so in tone. When we matched their colors in the French Chrysanthemum Society's Color Charts, ours ranged from rose and cherry, madder and ochre, carmine lake and cardinal, Tyrian rose and solferino to crimson, which gave a lively broken color effect and the vibration and luminosity that go with it.

In front of the Petunias, among the Ground Ivy, we spread the seeds of rose and crimson Portulacas. They are not only vivid and varied in their coloring and very precious looking when planted in this way among a matted green, but they added an element to our garden-making that we had never thought of and which proved very interesting. They happen to be flowers that close at sundown and that stay closed on sunless days. It was curious what a difference this made, how it quieted the garden in the evening, how it simplified it on gray days or when the clouds were dark and deep, and what added gaiety they lent when the sun came out, when all about the sea and sky and rocks were in their higher and cheerier keys.

Back of the rose Zinnias there were clumps of Hollyhocks for main accents, crimson Dahlias where we needed bushiness of foliage as well as color, Cosmos for stretches of lighter effect and Sunflowers where we needed to build up a heavier effect in the corners by the seawall. Then, in the long borders, we had short lines of old gold curled and crested Zinnias. Pleasant, too, were the pale lemony cream and the deeper buff of the Gladioli, the creams and browns of the summer Chrysanthemums, the cream, not yellow, of the California Poppies and the Nankeen Calendulas. The reason all these softer yellows go well with rose and purple and with the sea and sky beyond is that they are closer in tone than the yellow. They lighten the rose and pur-

ple scheme and keep it from monotony without adding anything too insistent.

The Ageratum must have tucked itself into one of the other seed packages on purpose, for we never should have had the temerity to grow it from seed, especially here. You can imagine our surprise when it came up all unbidden in the most spontaneous and buoyant way, and gave the garden its most delightful touch, running a touch of lavender in among the purple Petunias and joining the rose Petunias and the cream Gladioli at the corner into what I always like to call a little local color scheme of its own. A little later the cream summer Chrysanthemums, the light blue wild Aster and the rose Zinnias made another scheme of this kind, while when you came into the garden on a bright, clear, sunny day the deep pink of tall Hollyhocks would silhouette itself against the deep blue of the sea as though it actually meant you to realize that you were not to dwell too much upon these intimate details but were to appreciate its larger relationships with the world beyond.

The four rules we followed for our first-year garden by the sea were these:

1. We planted only the flowers that we knew would grow in our location.
2. We planted only those flowers that would give us a luxurious and colorful effect from the middle of July until Labor Day and that would also continue right through our beautiful autumn.
3. We depended for our main effects upon annuals, and these we planted not stiffly and monotonously as they used to be grown when they were called bedding plants, but joyously and freely like the perennial in an old-fashioned border. The other flowers that were an immediate success were the wild Asters that gathered and the Hollyhocks, Dahlias and Gladioli that our neighbors brought us.
4. As for color, we realized that the garden was just a foreground to the sea and sky beyond and that success depended not only upon keeping its own color strong and sure but offset their immensity of effect upon making it into a thrilling and dramatic harmony with them.



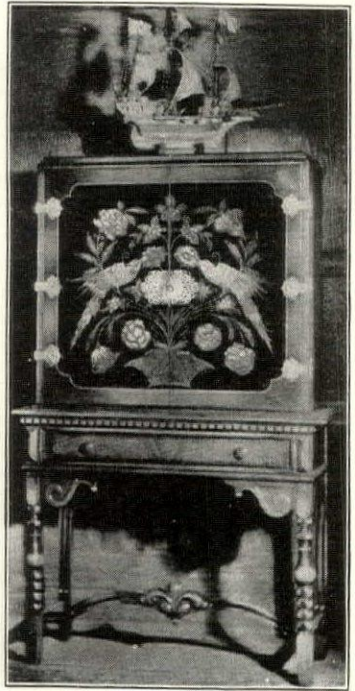
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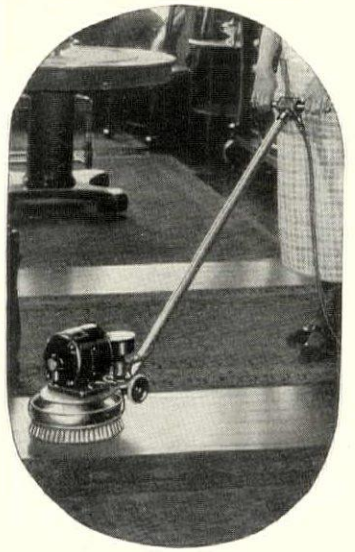
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This one machine, by means of interchangeable brushes and blocks, performs five different jobs—it scrapes, sandpapers, waxes, polishes, and scrubs

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old varnish, is sure to come. Refinish *once* the Ponsellway, and you will *never* need to have them scraped again.

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FOUR out of FIVE

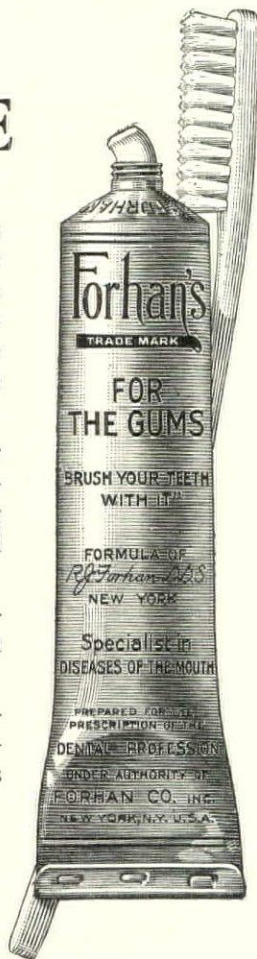
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Japanese Irises (Kaempferi), grow taller than the bearded type and have large blossoms. For proper growth this Iris requires plenty of moisture in the soil

IRIS FROM APRIL TO JULY

IF ANYONE should ask me to name the one flower which above all others interested me, fascinated me, intrigued me, I should unhesitatingly answer "The Iris". Of all our summer blooming flowers it is the one which has the most interesting variety of form and species, the longest blooming period and the greatest range of color. It is called the Rainbow Flower, and in looking across a garden devoted to the tall bearded Iris, one will acknowledge that it is well named, for it seems as though truly a rainbow had broken down and scattered over the earth.

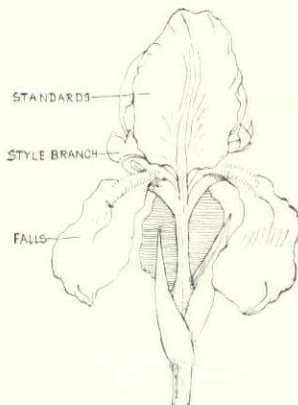
The Iris family is a very large one and its members have come to us from all over the world. Some require very special treatment in our climate—so special, that the amateur is not able to furnish the proper conditions; others are so easy to grow that even the worst neglect does not daunt their brave

spirits. When once the genus has succeeded in casting its spell upon you will not be content until you count within your garden twenty or thirty representatives from all branches—then you will sigh for more varieties to acquire and perhaps take to hybridizing, which is one of the most fascinating experiences of all.

If we were able to grow all the varieties known, we might have them flowering through very nearly every month in the year. As it is, with the varieties which may be grown with a minimum of attention, we can have Iris in our gardens from April until the middle of July.

Of the different classes of Iris, best known to us is the bearded variety or Pogoniris, and when we speak of the Iris it is generally to this class which we refer. The principal characteristic, which gives it its name

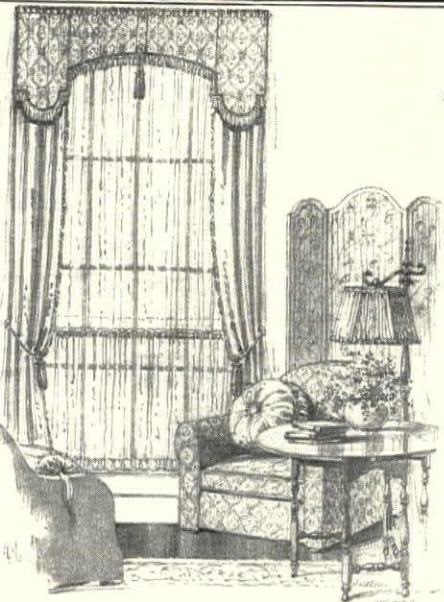
(Continued on page 190)



The diagram above illustrates a typical bearded Iris. The "beard" may be seen on the upper part of the falls. The upper petals are called "standards" and the lower ones "falls"



The illustration at the right shows one of the tall bearded Irises, florentina, which flowers in May. The beard which gives it its name is a hair-like growth on the lower petals



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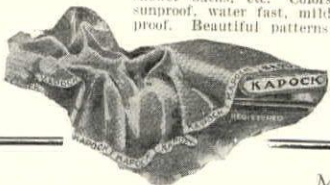
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IRIS FROM APRIL TO JULY

(Continued from page 188)

the growth on the top of the "falls"—the falls being the lower petals of the flower. The "standards" are the upper petals, and the smaller sections at the top of, or opposite to, the falls are called the "style branches". These contain the stamen and the pistil. All other parts of the flower are named, but these are the three parts to which one is most apt to have reference.

The bearded Iris is perhaps the most easily grown. Its main requirement is a well drained position, as it does not like to have its feet perpetually wet, like some of its brethren. A little lime in the soil at planting time and again in the Autumn helps to keep it in good health.

THE BEARDED IRIS

The root of the bearded Iris is a thick fibrous rhizome or rootstock. When planting it should be placed, as someone has aptly said, "as a duck sits on the water", so that when settled about two-thirds of the rhizome is above the earth. Immediately after blooming is considered the best time to plant or to transplant. The bearded Iris thrives in any good garden soil and in almost any exposure. It likes the sun and will not do well in heavy shade, but it will grow under trees where the shade is not too deep.

Unfortunately, of late years the bearded Iris has developed two enemies, the border and root rot. Borer is a name for the larva of the moth *Macronoctua onusta*, a brown, night-flying species. It lays its eggs in September or October, at the base of the Iris leaves; the worm hatches in early summer and penetrates into the leaf. It first works up through the center of the leaf, then turns about and goes down to the rhizome, which it proceeds to destroy. It can at this time be removed with the point of a knife or crushed into the leaf. Even when it has entered the rhizome I have been able to remove it with a piece of wire. By that time it was a large sized worm and very repulsive to the eye. If, by any chance, it escapes notice and works its will inside the rhizome it leaves nothing but a shell. Some growers have found that a quick racing fire in the early Spring is a good preventative. It must be very early, about the first of March, and care must be taken to guard other plants in the vicinity. Others recommend spraying with an insecticide such as arsenate of lead and Black-leaf-40. This is to be done about the first of May.

The other enemy, root rot, is thought to be caused by poor drainage and the use of manure in the soil. The first sign of infection is the turning yellow of the leaves, followed by their becoming brown and falling upon the ground. When badly infected, the rhizome becomes soft and rotten with a most offensive smell. If this infection is discovered in time, the best thing to do is to dig up the plant, cut away the diseased portion, and treat the remaining pieces with a solution of Potassium permanganate or bichloride of mercury. After the roots have been treated with the solution they

may be replanted in a well drained position.

Most of us begin the Iris season in our gardens with some variety of the bearded section, the dwarf Iris *pumila* and *Chamaeiris*, and their hybrid *Chamaeiris*. April or the first of May, *pumila* makes its appearance in the garden with the purple of *Atrovioacea*. It grows to about four inches and has no stem. Another form a little later in my garden is *caerulea*, a sky blue flower and most attractive. *Atrovioacea* is very pretty in the rock garden with the wild blue Phlox, the yellow Alyssum, with the white Arabis. The other dwarf bearded Iris, the *Chamaeiris*, a crimson color, comes a little later. Its hybrids and the hybrids of *pumila* are listed in any Iris catalog. Among the yellows we have *Excelsa*, *Lutea*, *Orange Queen* and *Glee*. This last is a new hybrid, considered to be the best yellow, and quite expensive. Among the whites we have *Alba* and *Snowcup*. A little later and a wee bit taller than the rest comes *stellatae lutescens*, about twelve inches high, a yellow white and slightly fragrant. This is found growing wild and at one time was considered a species. The authorities not however, believe it to be merely a natural hybrid. *Aphylla* comes at the end of the colored in shades of purple.

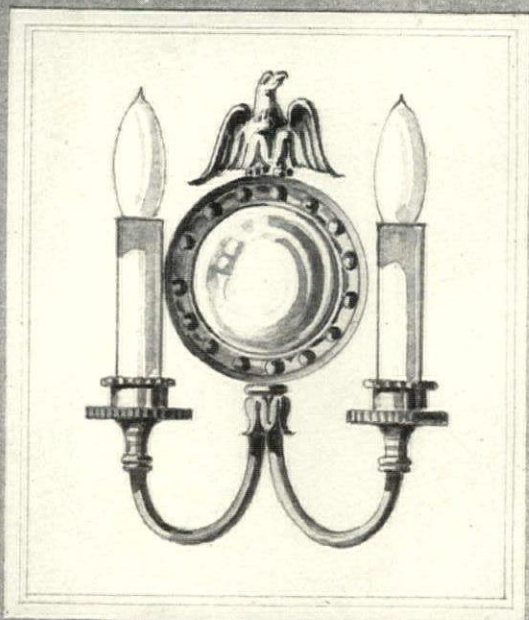
From now on, through May until the tall bearded, June blooming Iris makes its appearance, we have the intermediates, crosses with the dwarf and also some species: *ceugialii*, with bright blue flowers which are very fragrant, *kechii*, a deep rich purple. The beautiful white *albicans*, a Kharput, a violet. Among the hybrids, Ingeborg, Ivorine and Zua are white, and Fritjof, Purple King and Walhalla are in shades of blue and purple. There do not seem to be a true yellows in the intermediate group although there are the creamy yellow *Halfdan* and *Helge*.

FLOWERING IN MAY

Blooming also in May we find the varieties of another branch of the family, quite as easy to grow as the bearded section. This is the Evans or crested Iris group. In the place the beard we find these have a sharp ridge or crest. The roots are creeping on the surface of the earth in the bearded section. The first bloom along with the early dwarf *cristata*, a native Iris. This is a tall dwarf, growing not more than four inches high. Its flowers are chamois blue with a gold crest. It grows happily in most locations and spreads in most satisfactory manner. Two shades of blue are advertised in the catalog and there is also a rare and beautiful white variety, of which I am the proprietor. There is another form *cristata*, called *lacustris*, which comes from the region of the Great Lakes and is a shade darker than the original variety.

The other May-blooming variety of the Evansia group is *recta*, which comes to us from Japan. In

(Continued on page 192)



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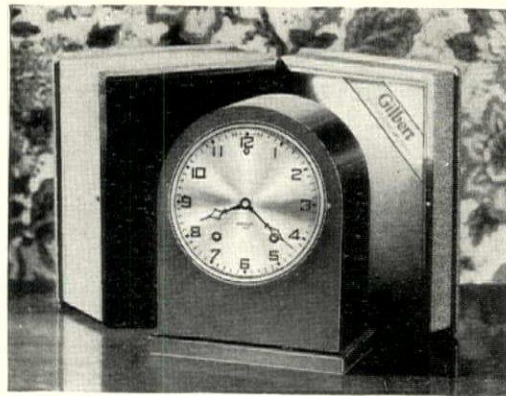
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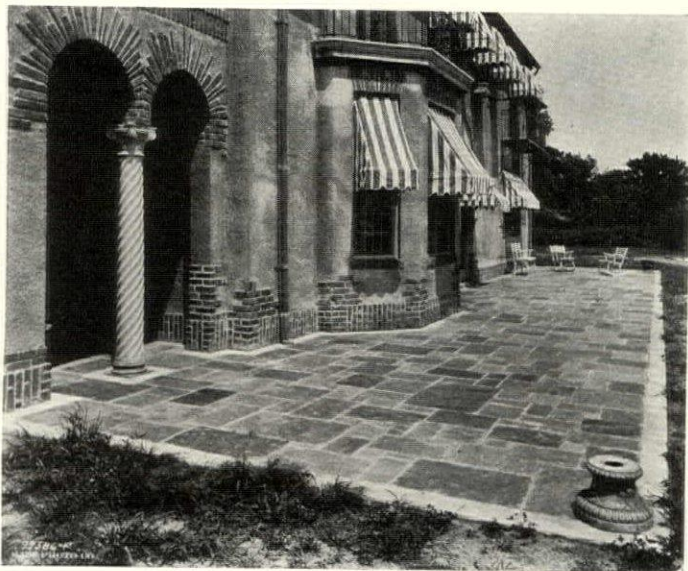
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IRIS FROM APRIL TO JULY

(Continued from page 190)



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native country it grows on the thatched roofs of the cottages. It is about eighteen inches high and has quite large floppy petals of a beautiful soft blue, shaded with a darker blue, and has a large white jagged crest along each fall. It is one of the most beautiful Irises in cultivation. It seems to be perfectly hardy and blooms very freely. It may also be obtained in a white variety which appears like frosted silver.

Just before June we get the species *Amas* and *florentina*. *Amas* is a large, tall flower in two shades of purple. The *florentina* is white, faintly flushed with lavender, and is said to be one of the sources from which *Orris* root is obtained.

Beginning with June, we have spread before us such a feast of beauty, such a riot of color, that it is difficult indeed to decide which we should have for our garden. The best thing, if possible, is to go to a nursery, see them all blooming and order those that appeal to us most, pocket book permitting. If we cannot go to a nursery and must choose from the catalogs, a good selection might be: *pallida dalmatica*, a tall beautiful silvery blue, one of the oldest and still considered by some to be the most beautiful, bearded Iris; *Queen of May*, a soft rosy lilac-pink and very dainty; *flavescens*, a good yellow (there are a number of other yellows—*aurea*, Sherwin Wright, Mrs. Neubronner, Shekinah and Virginia Moore—but I have chosen *flavescens* because it is soft and dainty and seems to group well with *pallida* and *Queen of May*); *White Knight*, one of the best whites. Of the bi-colors the combinations are endless. I would choose: *Rhein Nixe*, white standards and purple falls; *Monsignor*, two shades of purple; *Iris King*, standards deep yellow, falls rich maroon; *Jacqueriana*, copper colored standards and maroon falls. Of the lighter colors there are *Fairy*, white standards and falls of soft blue; *Quaker Lady*, a curious mixture of blue and yellow; *Ioline*, whose standards are lilac pink and falls purplish old rose; *Wyomissing*, very beautiful in creamy white and rose.

June is the great Iris month, for we now have also the Siberian Iris and its relative *orientalis*. These require a quite different treatment from the bearded group. Their roots are closely matted,

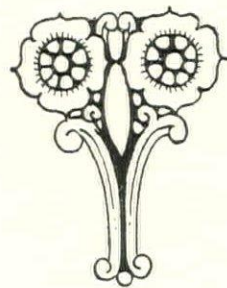
not creeping on the surface, and in place of lime we must give them rich feeding of vegetable humus. They are happy where the soil is moist, and by the edge of a water garden, but they will adapt themselves to a dry location. They belong to a thin branch of the Iris family, the *Apogon*. With them the falls are quite smooth or bald in the place where the beard or crest grows on other varieties. They are colored in shades of blue and white. The line between the *siberica* and *orientalis* seems to be very indistinct as they have been crossed with each other so often that most of them are hybrids. *Orientalis* Emperor is dark blue; *Perry's Blue*, considered one of the finest, is very tall and silvery blue; *Snow Queen*, as its name implies is white and most desirable; *Butterfly*, an American production, is tall, light and a blue purple. They are all fine for cutting as their stems are slender and their flowers dainty. There are no yellows nor pinks in their immediate family, although they have no relatives in both colors.

Now we come to the Japanese Iris *kaempferi* of the *Apogon* branch, with large, gorgeous blossoms, requiring sun, moisture and plenty of food. They will thrive on manure which is so fatal to their bearded cousins. They are among the most showy of the Iris family.

Blues and whites in combination are the predominating colors. The individual flowers are very large and flat. Some are advertised to grow as large as a foot across. The names seem to be much confused, and many dealers sell them unnamed. There are, however, a few known by name among which are: *Snow Bound*, double white with a gold band; *Mahogany*, a double, dark red purple; *Pink Progress*, mauve pink. The Japanese Iris grow taller than the bearded ones, and when they are in congenial surroundings make a wonderful display. They are easily raised from seed, nearly all that I have been acquired in that manner. The *sibericas* will also multiply in this manner, as they form seed pods most prolifically and germinate most like weeds.

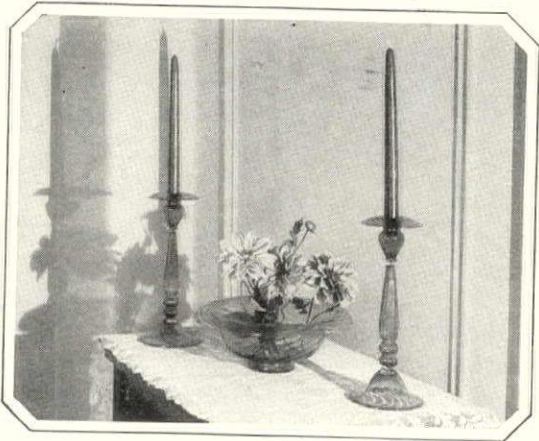
We have now reached the middle of July and have touched upon only the outer rim of the genus.

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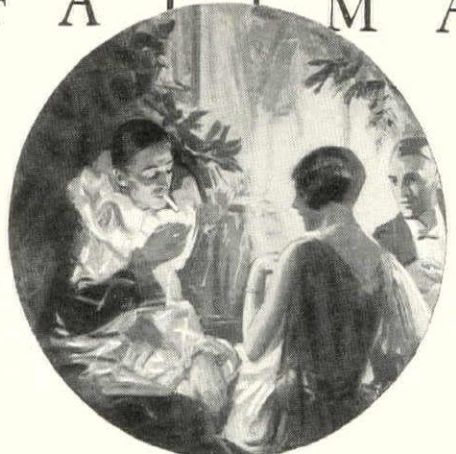
Varied assortments at \$3, \$4, \$5 and \$8,—thirty two selections in all. Postage prepaid east of the Mississippi. Write for our "Week-End Box" Booklet.

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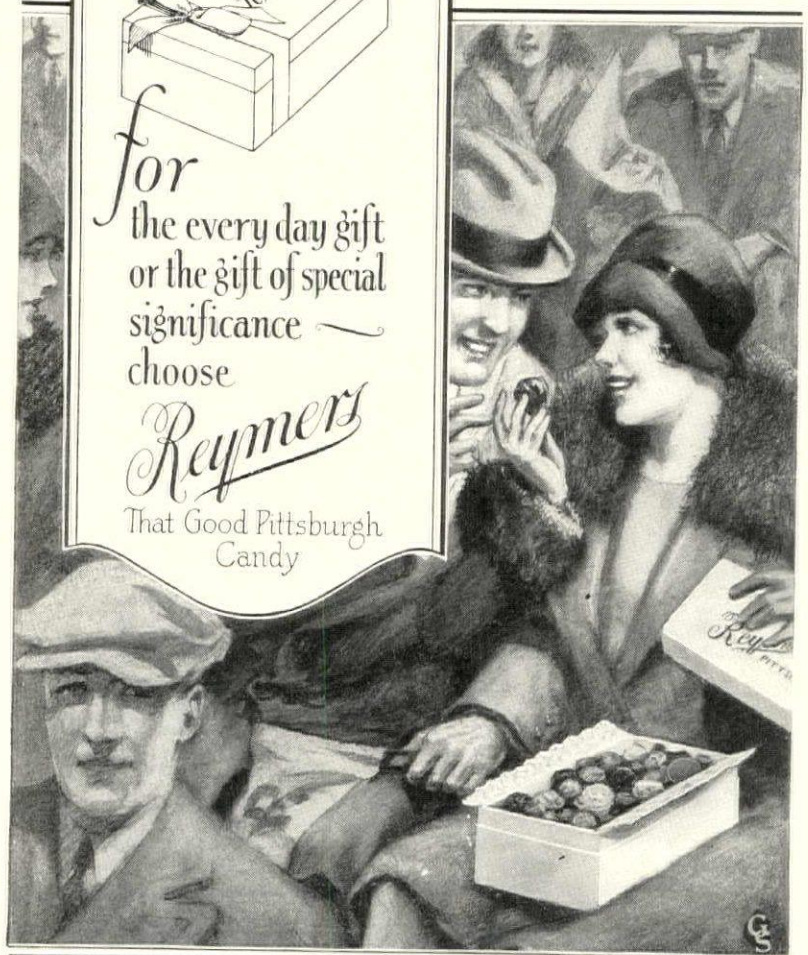


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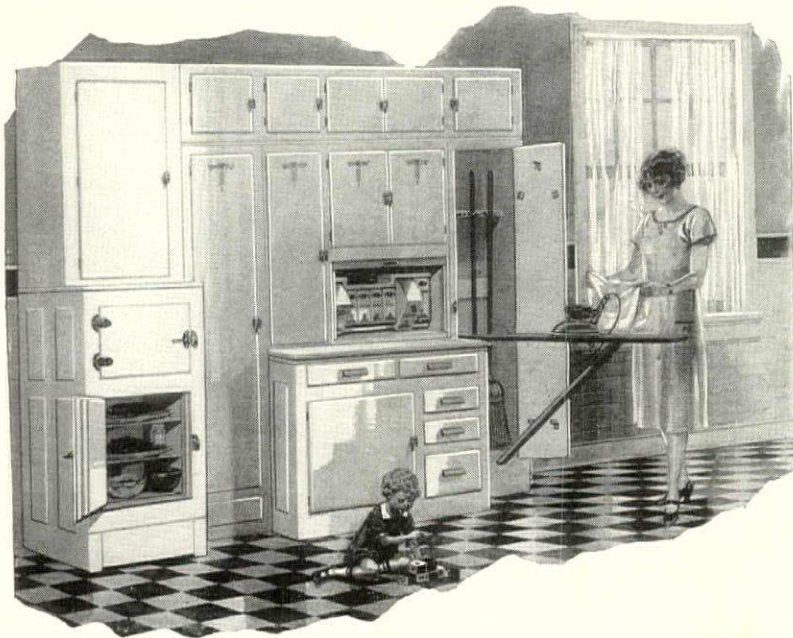
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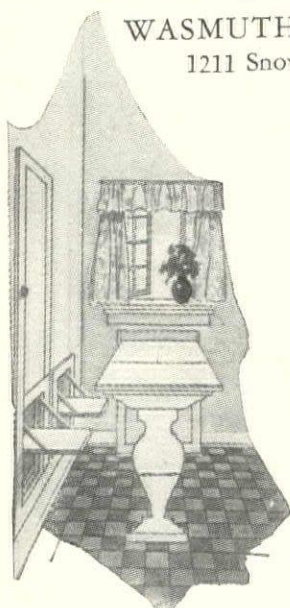
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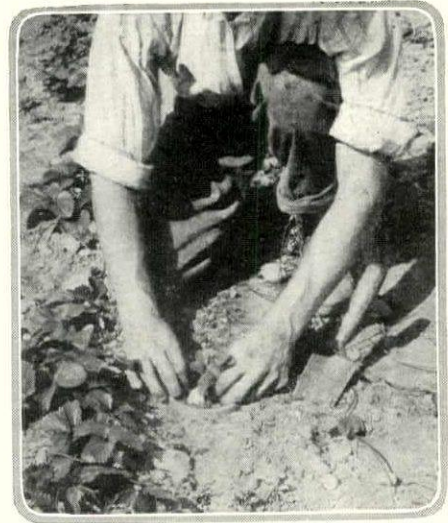
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Kitchen Maid Equipment Used in All Model Homes Built by Home Owners Institute



Runners for development into bearing plants should be rooted in pots sunk to the rim in soil. Later they are detached from the parent plants

STRAWBERRIES IN THE GARDEN

M. G. KAINS

THE Strawberry attains its highest perfection in the home garden. It excels berries sold in the stores because it is, or should be, a superior variety to start with and because it may be allowed to ripen fully before being picked, thus enhancing its sweetness and flavor. Further than this, the home-grown berry excels the market berry in freshness.

Strawberries are so easy to grow that every one who has a piece of ground suitable for vegetable growing can succeed with them. In fact, the vegetable garden is the best place for them, because they should always be planted on previously well worked soil and never allowed to stay long in one place. The one place Strawberries should never be planted is where grass has been growing for a year or longer, for the older the sod the more certain is the soil to be infested with cut worms, wire worms and white grubs, all of which, especially the last,

feed voraciously on Strawberry plants. While certain varieties thrive better on light than on heavy soils, and vice versa, it is well to start with twenty-five plants each of several varieties to determine which do best on the soil one has. In choosing varieties give preference to kinds that have sturdy and long roots and naturally large healthy foliage because these are likely to thrive better and bear more fruit than those with small roots and puny leaves. The latter are especially prone to suffer in dry seasons and soil.

Unless one has access to a local supply of choice plants it is best to buy stock from some Strawberry specialist nurseryman, and if not already posted as to varieties to leave the choice of kinds to him. In order that he may meet one's needs it is a good idea to mention the type of soil (light, sandy or heavy clay loam) and ask for several general season varieties (excluding

(Continued on page 196)



The great improvement which potting produces in runner plants is shown by these two of the same age. The one at the right was grown without a pot



Pot-grown plants are the best for quick results, for they are well developed and have a good root system. Planted now, they will bear freely next season



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"Sinet Desk Headquarters"



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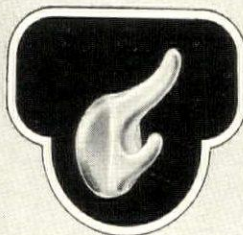
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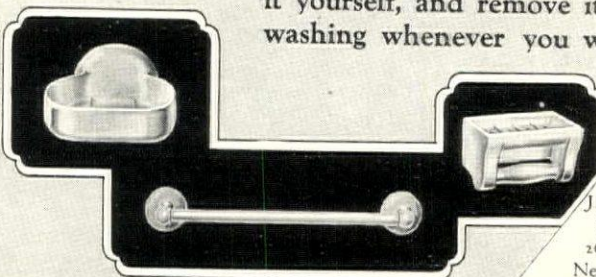
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CHINAWYTE BATHROOM FIXTURES

**This Robe
Hook
\$1⁰⁰**

You will be astounded at the difference in your bathroom once you have equipped it with "Easy-Set" fixtures. They're of pure, white china—graceful in contour—untarnishable—beautiful.

Write today for the robe hook illustrated. You can install it yourself, and remove it for washing whenever you wish.



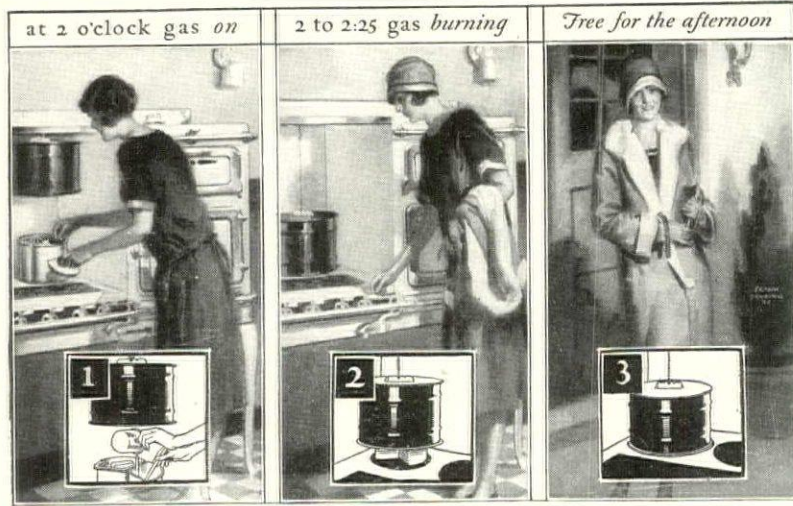
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Enclosed find \$1.00. Please send me the robe hook as advertised.



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The clock struck six just as she reached home. Promptly at 6:30 she served a delicious roast dinner—and she hadn't had a maid for years!

A new freedom plus wonderful economies!

Are made possible by her Chambers Fireless Gas Range—the last word in modern marvels for the housewife's convenience. Just before she dressed for the street she put the roast into the insulated oven and three vegetables on the burner under the Thermodome. Before she left the house it was only a minute's work to turn off the oven and top stove gas and leave the meal to cook. At six o'clock she returned home to a cool, odorless kitchen in time to serve the meal.

Three vegetables cooked on one burner

Almost too good to be true! Instead of three top burners using up the gas three vegetables cook on one burner in a three compartment container, under a heavily insulated, heat-retaining hood called the Thermodome. So little water is required that vegetables cooked under the Thermodome keep their tempting garden-green color, their delicate garden-fresh flavor. All their rich minerals and vitamins are preserved.

After the Chambers has paid for itself it goes right on paying dividends on the investment

✓**GAS SAVING**—The monthly cooking gas bills are cut in half! Top stove cooking under the Thermodome with less than one-fourth the gas. Oven cooking with only about one-fourth the gas used by an ordinary gas range.

✓**LESS FOOD SHRINKAGE**—The Applecroft Home Experiment Station, Mrs. Christine Frederick, director, conducted a very careful experiment with the Chambers Range and two other gas

ranges. The same menus for seven dinners were cooked on all three ranges and when it reached the table the food cooked on the Chambers Range weighed 7 pounds 15 ounces more than the same amount of food cooked on either of the other ranges.

✓**TIME SAVING**—In time saving, experts estimate that the Chambers Fireless Gas Range saves at least 2 hours of the housekeeper's time daily—720 hours or 30 days in a year. Thus after the Chambers is paid back every penny of its purchase price it goes on putting money back into your pocket, while in terms of freedom and domestic happiness it yields benefits beyond price. There is a size for every kitchen, a style for every taste, a Chambers for every purse. Chambers dealers will be glad to arrange a convenient time payment plan for you.

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In our booklet "Modern Cookery" which also describes in detail the Applecroft experiment. This book is a treasure trove for the housekeeper who will want to keep it beside her favorite Domestic Science books. Just clip the coupon and send for this book today.

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STRAWBERRIES IN THE GARDEN

(Continued from page 194)

of culinary and everbearing kinds) that will give the longest supply of fruit for the table—three or four weeks. For canning, jelly and jam have him add one or two culinary varieties to be used for no other purpose, because while raw they are inferior to dessert varieties for the table but superior when cooked.

As certain varieties have imperfect, pistillate, or female blossoms they must have a third as many perfect, hermaphrodite or bi-sexual varieties that bloom at the same time to pollinate the flowers. In catalogs the "P" and the perfect with a "B." The specialist will supply such kinds if the selection of varieties is left to him.

In order to keep plants true to name allow no runner of one variety to take root among those of another kind. Where this precaution is taken any number of kinds may be grown side by side without bearing of mixings.

EVERBEARING PLANTS

Everbearing varieties have not become commercially popular on a large scale but are well worth having in the home garden. When planted in early spring they will bear fruit in the same season, provided their blossoms are pinched off until late June. Otherwise they require no treatment different from the general season kinds. During the second season they bear at the same time as general varieties and continue until late fall. As at present developed the available varieties do not bear as large fruit as some of the general season kinds, but this defect may, in part, be improved by liberal feeding and mulching.

While planting may be done in summer and fall such cases demand special care. The best time to start with commercial plants, except potted stock, is in spring. Have the plants delivered about the time the soil may be earliest plowed or dug. If possible plant immediately on arrival; if not, store the plants in a cold place without unpacking. Plants shipped by a specialist should not suffer for two or three days if they have been en route for less than a week and if they are not watered. Never water them while packed or they will heat and rot.

If there must be a delay longer than three days before planting, unpack and sort the varieties, prune the plants as described in the next paragraph, and heel in each kind separately. For heeling in choose a site protected from sun and wind. Dig a V-shaped trench about eight inches deep. Open each bundle and lay the plants singly an inch or so apart, roots downward and crowns on an even line along one side of the trench. Then cover the roots but not the crowns with earth pressed firmly. Make other layers parallel and separated by three or four inches of soil. When all the plants are placed, thoroughly soak the earth. Plants so treated and kept moist will keep in prime condition for from two to five weeks. However, the earlier they are planted the better start they will make.

Pruning the Strawberry is simpler than with any other plant. Remove the dead, broken and diseased leaves.

Then grasp six or eight plants in the closed hand so that their crowns are between the thumb and the forefinger. Then cut off all roots that extend below the little finger. This will leave the shortened roots about four inches long. As each plant is pruned, throw it in water to prevent its drying out. Pruning makes planting easier and root development more rapid.

In plant setting a blunt pointed flat dibble or mason's trowel is much speedier and more accurate than a spade. Make a V-shaped hole with the dibble, place the roots straight downward, press the soil tightly against them. Successful planting demands that the crowns be neither higher nor lower than the general surface. When set lower or higher they die; in the former case from rot in the latter from drying out.

Fall plowing or digging the previous season with a surface dressing of 300 pounds of stable manure to the square rod applied after plowing is the best way to start soil preparation. The next best is to manure during winter. In each case plow or dig under the manure as early as possible in spring and make the surface very fine with harrow or rake or both. Should manure not have been applied as suggested, spread it between the rows after planting. When it is not available, to each square yard use a quart of bone meal and of unleached wood ashes before harrowing or raking. A stimulant scatter a handful of sodium nitrate to the square yard.

Commercial planters generally grow strawberries in "matted rows" 36 to 42" apart. Heavy yields of berries that average rather small are produced. Such beds are generally fruited only once before being plowed under. The hedge and the hill system produce larger, finer berries, but demand more work. When a horse is to be used for cultivating, the rows must be not less than 30" apart, preferably 36". For hand work the plants should be set in checks 18" to 24" apart.

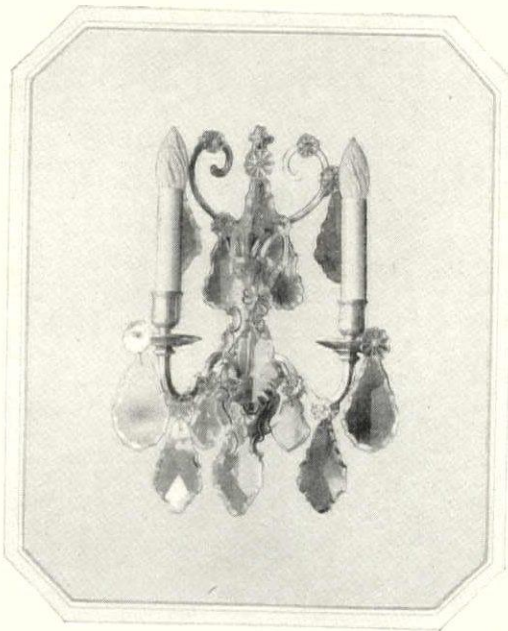
CULTIVATION

With the hill plan all runners are cut off except those that are wanted to make plants for a new setting. In the hedge plan all but the two earliest runners are cut off, these two being in line with the original plant, thus making a straight row with the plants about 8" apart.

Clean cultivation two or three inches deep is essential in each of these plans. It should begin as soon as the plants are set and be repeated at bi-weekly intervals or as soon after each rain as the soil is dry enough to be worked. Never cultivate while the soil is wet. Never shallow tillage so the plants take root deeply; it also keeps weeds in check. Hand hoeing and weeding close to each plant must supplement tillage with the horse cultivator or the wheel hoe.

Writers on the Strawberry generally recommend cutting off all blossoms that appear within four to six weeks of planting, the theory being that this strengthens the plant. In the home garden the practice may be admissible especially since the berries produced

(Continued on page 198)



A Georgian Sconce with crystal embellishment and usually done in Old English silver

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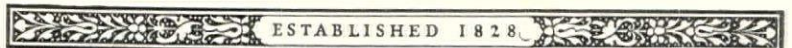
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Special Price
\$64.50

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Please send your illustrated catalog and price list of Finished-to-order Furniture.

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the ultra modern pottery, expresses the best traditions of the past in pottery making and is peculiarly adapted to the old-fashioned flowers.

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THE ROOKWOOD POTTERY COMPANY
Rookwood Place, Cincinnati, Ohio

STRAWBERRIES IN THE GARDEN

(Continued from page 196)

the same season as planting are few and inferior to those borne by established plants. With ever-bearing varieties the removal of blossoms insures stronger plants, more and better fruit later in the season; for when these varieties are planted in the spring and properly handled they bear liberally the same year.

In spite of the best care some plants may fail to grow. Their places may easily be filled by transplanting runner plants produced during the first season. These begin to appear in June. A pebble or a lump of earth so placed as to hold down the tuft of leaves on the runner will hasten root formation. In early fall after a soaking shower is a good time to transplant them. Dig a spade hole where each plant is to be placed. Then dig up a runner plant with enough earth to fill the hole and without breaking or exposing the roots. Tramp the soil firmly, but scratch the immediate surface with a rake to make a loose layer of about an inch of earth to serve as a mulch.

ABOUT MULCHING

During the first season clean cultivation prevents the necessity of mulching. When winter is imminent and the ground is frozen hard enough to bear a loaded wheelbarrow is soon enough to spread, over the entire bed, a 3" or 4" mulch of marsh or salt hay, shredded corn fodder, or other loose material free from weed seeds.

Should proper mulching material not be available an excellent mulch may be produced by liberally sowing Buckwheat in mid-August between the rows and raking or cultivating the seed in. Even if some falls in the rows themselves it will do no harm because the winter will kill and break down the Buckwheat. Barley or Oats may be used instead of Buckwheat because frost also kills them. Wheat and Rye must not be so used because the winter does not kill them and they will surely give trouble in the spring.

The objects of a mulch are to prevent alternate freezing and thawing of the soil and the consequent killing of shallow rooted plants by breaking the roots and heaving the plants out of the ground. Freezing and thawing in the fall does little or no damage because the thawing is mainly from the lower layers upward with little or no heaving; whereas in winter and early spring it is from above downward with much more violent expansion and contraction of the soil and consequent wrenching and breaking of the roots.

During the winter, snow and ice pack the mulch down close to the ground. It should be loosened with a pitchfork and also lifted from the plants to the spaces between the rows. There it must be left to conserve moisture in the soil, to enhance the size and quality of the berries and keep the fruit clean.

It is always good practise to plant a new Strawberry bed each year and to fruit each bed not more than twice. This method assures choicest berries from the younger bed, enough fruit from the older one to pay for the extra care it requires, and, to an appre-

ciable extent, it prevents the spread of certain Strawberry enemies, both insect and fungous.

After the first crop has been gathered it is a good plan to mow off the tops of the general season varieties in early July. After the mowing some growers shake up the mulch, let it dry out thoroughly, set fire to it and burn off the whole patch. It is a good commercial practise. Perhaps a better one for the amateur is to mow the tops, rake them up and remove them with the mulch to a compost heap. When this has rotted it may be returned to the garden as a manure.

After burning or removing the mulch the spaces between the rows should be plowed or dug and made fine with cultivator or rake. Allow a little of the loose soil—say half an inch—to cover the plants, give a top dressing of fine manure or fertilizer before the new leaves appear and cultivate for the balance of the season. When winter approaches, mulch before. In the following summer after fruiting plow or dig the whole bed under and plant to vegetables that will mature during the balance of the season—Beans, Cauliflower, Brussels Sprouts, etc.

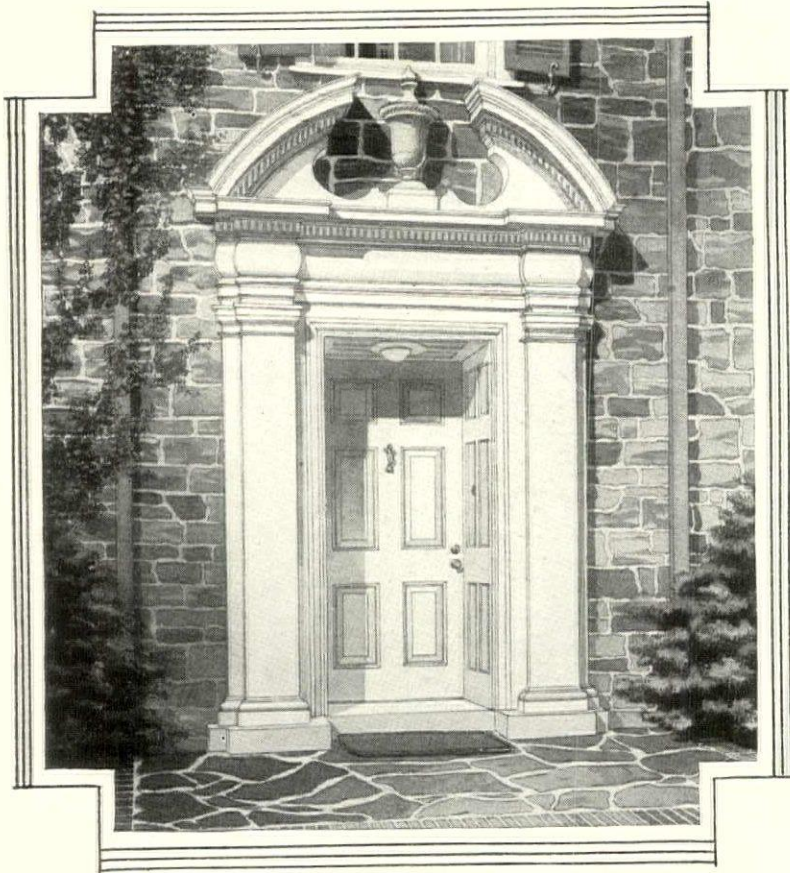
Strawberry plants bought from specialist nurserymen will probably be strong, healthy and free from insect upon arrival. They will seldom need to be sprayed the first season. At any time should chewing insects such as caterpillars and beetles appear they may be controlled with arsenate of lead; sucking insects such as plant lice may be killed with nicotine sulphate or other tobacco extracts; and plant diseases with Bordeaux mixture or lim sulphur solution. The presence of aphid indicates that aphid or plant lice are working on the roots. Both may be largely destroyed by cultivation.

IMPROVING THE YIELD

Even the most casual observation will show that certain Strawberry plants produce more fruit than others of the same variety growing close together. Indeed, one plant may be loaded with berries and another next to it has nothing but leaves. It sounds reasonable to conclude that plants developed from the fruitful plant will likewise bear more fruit than those from the barren plant, and actual practise supports the reasoning. Any home Strawberry grower may therefore annually improve the yields of his beds by making selections as follows:

When the plants begin to ripen the crops but before any fruit has been picked, place a 12 inch garden label beside each one of say 50 plants that has a specially heavy set of fruit. After the fruit has been gathered carefully remove all plants within 1' or 18" of the labelled plant. Loosen the soil all around these plants and enrich it with fine rotted manure or compost. As runners develop place a small cloth pebble on each to prevent its being shifted by wind and to hasten its forming roots. Each "mother" plant should produce at least four new plants (most likely three or four times as many). By using only such plants for making

(Continued on page 200)



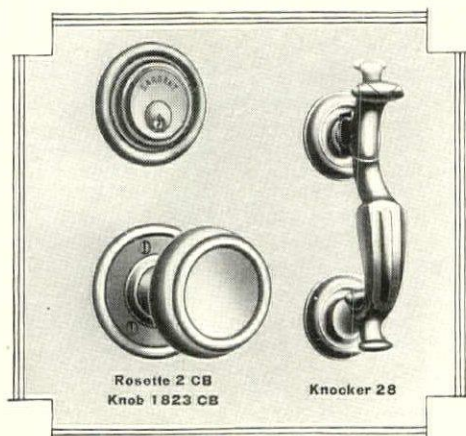
As staunch as the doorway . . . as lasting as the home

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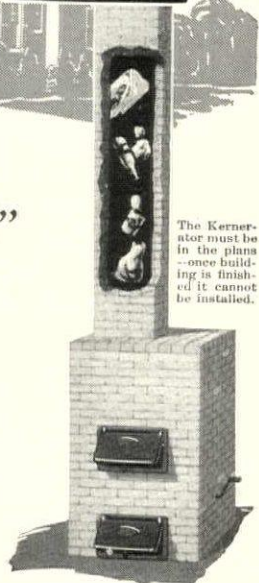
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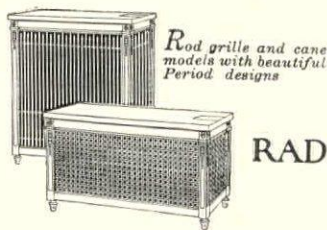
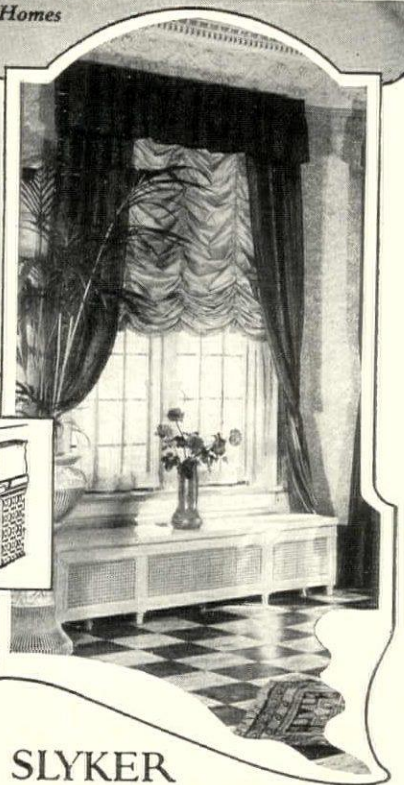
The Kernerator must be in the plans—once building is finished it cannot be installed.

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Completely solves the drying problem—efficiently and permanently. This better dryer provides the ideal method of drying clothes right where they are washed. It enables the laundress to work continuously—washing, drying, ironing—in the same room—any day you wish. Perfect washday weather is always assured—with a Lamneck Dryer in the laundry.

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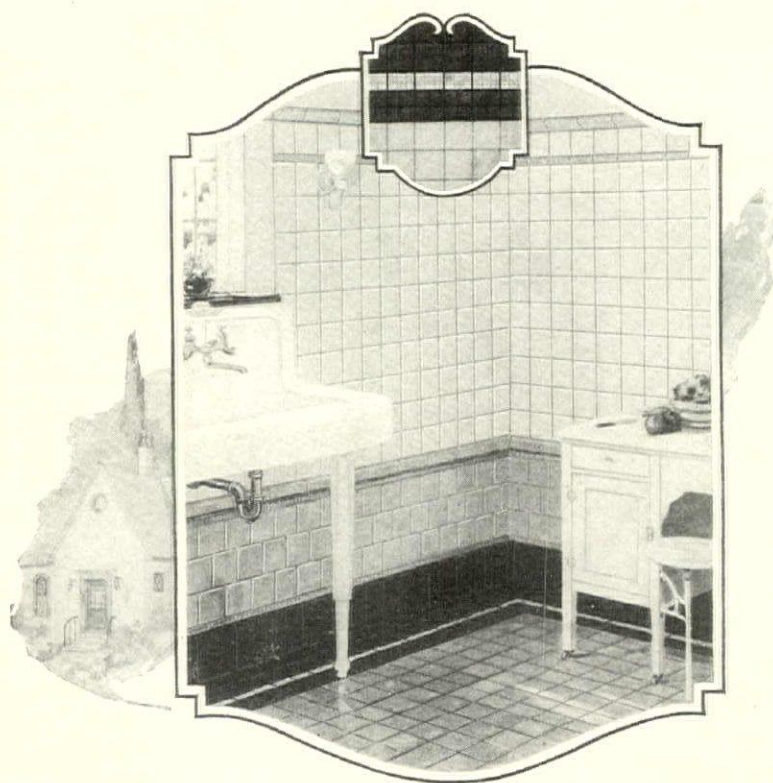


Let us tell you the complete Lamneck story of quick, safe, hygienic and low-cost clothes drying. Mail the coupon NOW!

The W. E. Lamneck Company
Dept. G
Columbus, Ohio

The W. E. Lamneck Company, Dept. G, Columbus, Ohio
Gentlemen: Without obligation, please send complete information about the Lamneck Laundry Dryer.

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USE ASSOCIATION TILES

STRAWBERRIES IN THE GARDEN

(Continued from page 198)

the new beds and continuing the selection each year the productive average of all plants in the patch will tend to increase.

When this method is combined with the use of potted plants still more fruit can be secured within a given time, whether the method of growing be by matted row, hedge or hill system.

Potted plants have this advantage over spring set plants: they begin to bear in a shorter time. For while plants set in April should not be allowed to bear until about fourteen months after setting, potted plants set in September will bear the following summer—in nine months—thus permitting the profitable use of the soil for vegetables during the five months from April and August inclusive.

Potted plants, however, are too costly to buy in quantities, yet they are easy to develop when one already has a Strawberry patch. As runner time approaches have ready a sufficient supply of 2" or 2½" flower pots. When the runners develop fill the pots with earth well packed in and plunge them rim-deep in the soil within reach of the individual runners. Put a

runner on the soil in each pot and ho in place with a pebble or a clod earth. In three or four weeks, when it has filled the pot with root the plant may be removed with a soil ball of earth and planted in a new bed.

To get the plant out of the pot easily, thrust the trowel vertically through the soil, invert the pot, raise it an inch or two and let the runner slip vertically downward on the upturned trowel handle. A little practice will separate the ball of earth and roots one unbroken lump from the pot. The plant may then be set where desired and the earth packed firmly around. Should the ground be very dry a saucer-like hollow should be made around each plant and filled with pint or more of water. After this has seeped away and the soil become somewhat dry the crust should be broken and loose earth used to fill the hollow. The mortality among pot plants, even in August need not be as much as 5 percent, whereas with runner plants it might be ten or more times as great. Besides, the pot plants will start bearing much more fruit the first season than will runner plants set at the same time.

HOUSE & GARDEN'S BOOK SHELF

THE PRACTICAL BOOK OF TAPESTRY. By George Leland Hunter: J. B. Lippincott & Co., Philadelphia.

HERE is the newest addition to the famous "Practical Book" series, well produced, like all of them, and by a well-recognized authority on its subject. Mr. Hunter's "Tapestries, Their History and Renaissance," published in 1912 and now out of print, was written in the same blend of authority and readability that its author has imparted to the new Lippincott book, which is as thorough and complete as we would have had reason to expect.

Not overlooking an opportunity for gracious gesture, Mr. Hunter's present dedication is: "To France, the Mother of Tapestries, in recognition of the fact that in Paris and Arras, in the 14th Century, the art of tapestry weaving was developed from the primitive to perfection." After which bow to a fountain-head of culture that has learned through the ages to receive and wear its honors gracefully, Mr. Hunter begins his introduction with the bluntness of a man who would have us know he is no dilettante: "This is a practical book—it sticks to facts." More, in view of its title, and of the never-satisfied need for definitive information on the arts, could not be asked.

The second and third chapters deal with Primitive and Early Gothic Picture Tapestries, followed by a sequence of four chapters covering Gothic Religious and Allegorical Tapestries—truly a period worthy of this generous allotment of space at the beginning of the book.

With the eighth chapter the comparatively modern Flemish and French

Renaissance Tapestries are set forth, followed by Gobelin and Flemish Tapestries of the 17th Century, Beauvais Tapestries, Gobelins of the 18th Century, Aubussons, German and Swiss Tapestries, Italian, English, Spanish and Russian Tapestries. So much, in sixteen generously illustrated chapters, for the history of tapestries, from which point Mr. Hunter adds three chapters on Tapestry Textures, Design and Manufacture—a fund of detailed information of the utmost educational and reference value. Chapters XX and XXI deal with Tapestry Furniture Coverings and Modern Tapestries, and the book is concluded with an index of Tapestry Collections and a thorough bibliography of Tapestry Literature.

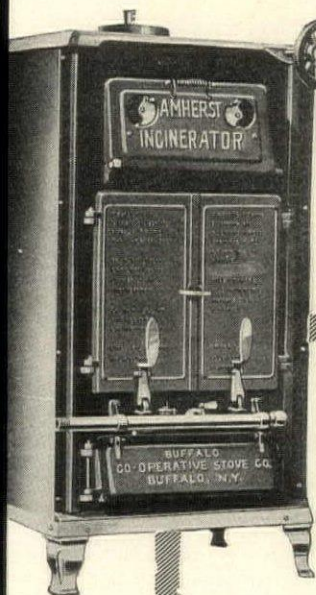
The "Practical Book" series is all excellent for reference purpose and the new Tapestry Book is no exception. There are a number of color plates, in addition to the wide range of well-selected monotone illustrations every phase is thoroughly documented and Mr. Hunter has overlooked nothing to make his book realize its fullest intent of its scope.

M. P.

CONTEMPORARY SCALE MODELS OF VESSELS OF THE SEVENTEENTH CENTURY. By Henry B. Culver: Payson & Clark, New York.

WE have often felt a little envious of the handsome manner in which many books are gotten out in Europe and have regretted that so far American publishers have gone to the trouble and expense of really fine productions in this country. But her

(Continued on page 202)



**Easier
Quicker
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Garbage Disposal

Winter will soon be here. Decide now to avoid the inconveniences of those trips through snow and cold to the garbage can.

With an Amherst Incinerator you can burn all refuse to a fine sterilized ash without odor or muss of any kind. Can be installed in kitchen or basement. Takes but little room. You'll say its advantages are priceless yet it costs but a few cents a week to operate.

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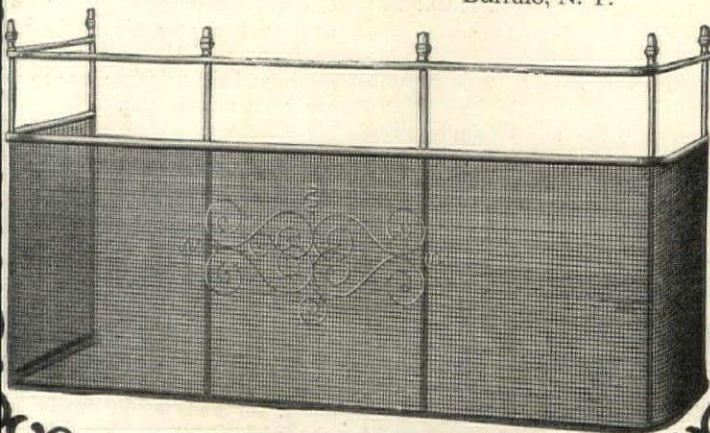
*Is your fireplace
ready for fall?*

These are the days and nights when a cozy fireplace becomes the gathering place of all the family—the center of the home.

Is yours as attractive as you can make it? Not unless you have added to its enchantment with the protective beauty of a "Buffalo" fire fender, or Spark Guard.

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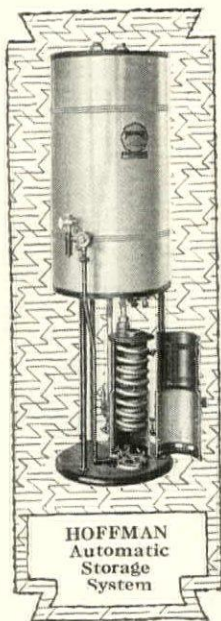
SOME Parents Make Cleanliness Easy



DO the lovable rascals in your home dodge a "scrub-up" with the deftness of a pedestrian in traffic? Are you regularly provoked by the oft-used excuse, "Aw, gee, the water ain't hot?" And is cleanliness too often neglected because water must be heated?

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A Hoffman gives the cottage the convenience of the mansion. There are models for both, and all other homes. And—wonderful news—prices are low, terms easy and this super-service costs but a few pennies a day. Don't deny your home this comfort. Write us for complete information or inquire of branch nearest you.



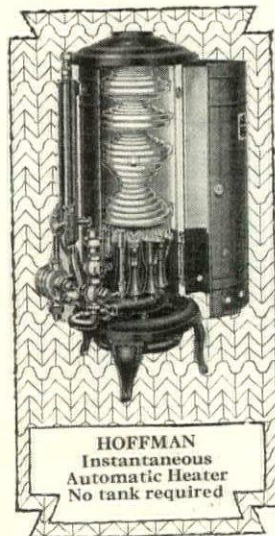
The No. 45 Instantaneous Model, for small homes with usual hot water outlets.

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NEW YORK—441 Lexington Ave.
OAKLAND—16th and Clay Sts.
PHILADELPHIA—2405 Chestnut St.
SAN ANTONIO—426 N. St. Marys St.
SAN FRANCISCO—452 Powell St.
ST. LOUIS
WASHINGTON

HOUSE & GARDEN'S BOOK SHELF

(Continued from page 200)

a beautiful piece of book-making, and a book on a subject that seems to be growing rather than waning in popularity.

Mr. Culver, himself a maker of the finest and most scholarly ship-models, is a well recognized authority on the subject, and the present volume is presented as the first of a series of six which will cover carefully selected models through the year 1820. 17th Century ships will be followed by a volume on those of the first three decades of the 18th Century; next, the second three decades, then 1760-1780, followed by 1780-1820.

In his introduction Mr. Culver declares his opinion that fine ship models are works of the highest artistic quality, which is a contention no one will dispute; when he attempts an analogy between ship models and paintings, however, he will want for followers, because the analogy does not exist. A ship model, certainly, does not need to be compared with any other work of art, being *sui generis*, and quite capable of standing on its own base and telling its own story of the romantic past of its original, and of its own peculiar and incomparable decorative value today.

Mr. Culver's text is of the *catalogue raisonnée* type, and the illustrations, fifty-five photogravures, are the result of well-informed selection. The book, with its projected sequence of companion volumes, appears under the auspices of the Ship Model Society, of which the interesting purposes are:

"To foster interest in the collection and preservation of ship models; to furnish a medium of communication between members as to facts, practices and theories pertaining to the construction, rigging and operation of ancient and modern ships; to promote interest and assist in research work in ancient and modern maritime and naval matters . . ." and so forth. Some day they hope to be instrumental in arousing enough interest for the establishment of a maritime museum in New York.

To return to the book, however—it is really a handsome affair, printed on hand made paper, limited to a thousand numbered copies and has a brave jacket design by Gordon P.

M. P.

THE DESIGN OF SMALL PROPERTIES. By M. E. Bottomley, M. L. D.: The Macmillan Co., New York.

THIS book purports to be a landscape guide for the Small-Home Owner in Town and Country and as such will supply many interesting facts to the amateur gardener; facts which will help him achieve, at a moderate cost, an artistic setting for his home. As a member of L. H. Bailey's Reputation Series it lives up to expectations and presents its material in a clear, concise, and entertaining manner.

Mr. Bottomley, being a practicing landscape architect, has attacked his problems from the professional angle, and attempted to show the reader why certain fundamental ideas of design

are important. He dwells on the selection of the lot, the placement of the house, location of drives and walks, service areas, and pleasure areas. He also presents a number of well executed plans showing various solutions for problems on differently sized and shaped lots. These deal with the suburban place as well as with the city lot, and a number adapted to the simple farm or country home. Of course there will rarely be a situation which can wholly be solved by the use of any one of these plans, but as the author has pointed out in his explanations, one can rearrange and adapt ideas from the various layouts to suit one's own problem.

As in all trades and professions there are in landscaping certain methods which are productive of pleasing results if they are handled by an expert, but which in the hands of the tyro lead to confusion. Mr. Bottomley has rather stressed such methods and it would be unfortunate if the reader should fail to grasp the real significance of a symmetrical balance, and the location of garden paths which are not closely related to the house, both of which are so different from our usual schemes. One fears that such a casual use of the subtleties of landscape may be as harmful in their way as the indiscriminate use of the doctor's bag of pills. Perhaps during a time when architecture is displaying such a tricky disposition with its sloping roofs, unexpected angles, mixtures of materials and like, unusual and unsymmetrical gardens are its natural complement; all such bypaths of design should be followed with great caution and a constant turning back to the conservative ideas, which have become thoroughly established in the past.

The excellent chapters on garden furniture and plant material are perhaps the most interesting features of the book, for the author has so fully built up his subject that it can fail to be of great importance to the reader. He has thoroughly gone into that phase of gardening which is often overlooked, the proper placement and selection of plant material and the long, rather complete lists which close the book are invaluable to the garden planner. They contain most of the worthwhile plant material which will grow in the northeastern section of the country and adjacent Canada. The annotations are helpful as they show at a glance the height, color, time of bloom, habit, cultural needs, and the principle uses to which the plant may be put.

H. S. C.

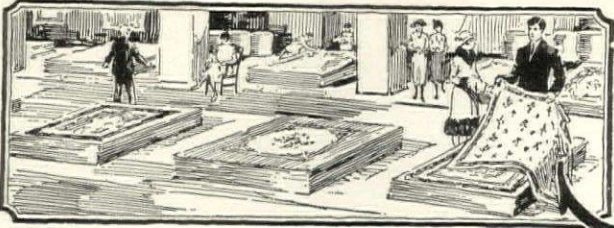
GARDEN MAKING AND KEEPING. Hugh Findlay: Doubleday, Page Company, Garden City.

PROFESSOR FINDLAY has been hailed by his publishers as a "defender of the newer school." Perhaps this accounts for much that is so peculiar between the covers of the book, for undoubtedly we belong to the "old school" which considers garden making a fine art, and which

(Continued on page 204)

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Your dealer will be glad to give you the card, for it saves for him as well as you.

If not convenient to visit our displays ask your dealer to show you our catalog. If unable to obtain the card or see the catalog, write us for name of dealer who can serve you.

Write for Free Booklet H-11 which explains this money saving plan of buying home furnishings and also the correct care of them. Address nearest house.

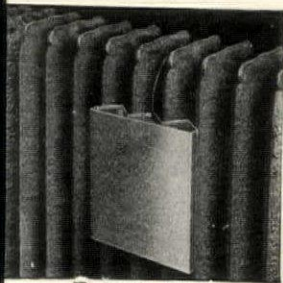
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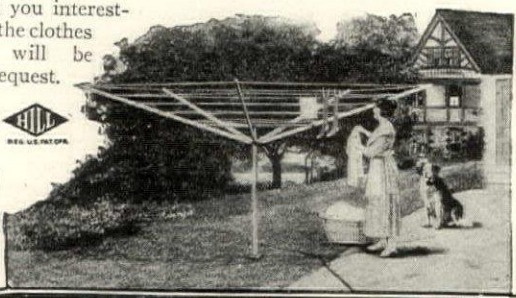
HILL Champion Clothes Dryer will prove to you a household economy in all seasons of the year. It simplifies the clothes drying problem, because it brings 150 feet of line within easy reach from one position.

Folds up conveniently; easily removed out of the way when not in use. Substantially made of tested materials. The trademark "Hill" insures a dryer that will last a lifetime.

Folder G giving you interesting information on the clothes drying problem, will be gladly sent upon request.



HILL CLOTHES DRYER CO. 52 Central Street Worcester, Mass.



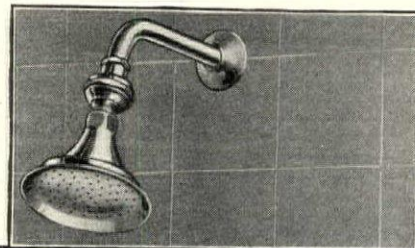
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THE only wearing parts of a shower are the valves. This is also true of bath and lavatory fixtures.

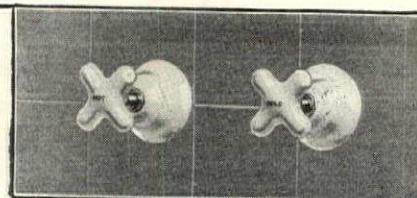
Valves in all SPEAKMAN SHOWERS and Fixtures are made of pure, electrically melted brass. They are extra heavy with deep, well-cut threads. All operating parts are renewable. Washers are swivel disc type and are encased. Valve seats are raised to insure accurate seating. They also are renewable.

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SPEAKMAN COMPANY, Wilmington, Delaware



SPEAKMAN SHOWERS and FIXTURES



H-1402 SHOWER

HOUSE & GARDEN'S BOOK SHELF

(Continued from page 202)

more concerned over correct design and pictorial arrangement than in producing individual plants for their own sake.

It is difficult to decide toward just which stratum of gardeners this book is aimed. It is certainly not for those who have artistic leanings, for all theories of design are banished as non-essential; nor could it be for the average gardener with any experience to his credit, for it is far too elementary; and at the same time it is hard to believe that it is for the beginner, for it is not complete enough to be of real value. If the book is to be of any use to him it will have to be considered as a collection of charming introductory chapters to the various phases of gardening, and he will have to turn to the various authorities for complete information.

Professor Findlay as an experienced technical horticulturist and an enthusiastic gardener should have a host of interesting ideas of his own to present, but his book is so patently a compilation from other sources, as admitted frankly in the preface, that we are keenly disappointed. There are a number of excellent lists, tables, and a miscellany of interesting facts scattered throughout the book and fortunately there is a good index which is of great assistance in winnowing these from the chaff.

One cannot help feeling that the author has one hobby in gardening: soil preparation; but at the same time, while all gardeners realize that a good soil in a correct condition is a prime consideration, one finds it extremely tiresome to read detailed instructions regarding it not only once in each chapter but often reiterated, for emphasis no doubt, several times in a single chapter. If this all-important question of soils could only have been gathered together in a single chapter it would have been more readable and useful, as well as emphatic.

After a careful perusal of Professor Findlay's book one feels that he prefers to stand by Mrs. Wilder on rock plants, Mr. McFarland on Roses (for we trust he doesn't plant Roses eight inches apart), Mr. Taylor for authoritative lists (he at least doesn't ask us to invite the bird butchering shriek to our gardens), and by Mr. Steel, among others, who still believes in design in the little garden.

H. S. O.

HERBACEOUS BORDERS FOR AMATEURS.
By R. V. Giffard Woolley, F. L. S.:
Country Life, Ltd., London.

ALTHOUGH garden books written from and for the English point of view are not thoroughly adaptive to our American conditions, we can always find in them an inspiration for gardening. It is unfortunate the American soil and climatic conditions prevent us from adapting more of their varieties and cultural methods, but as such is the case we must content ourselves with the charming atmosphere of English garden design and try to interpret it into our own.

Herbaceous borders are taking firm root in American soil, for they have proved themselves valuable aids in our

landscape embellishment, especially those locations where a more elaborate garden design is not possible. This type of gardening is essentially English in character, therefore we can, without doubt, gain many helpful points from their ways and means of creating attractive borders.

There are a number of well thought out lists of plant material arranged according to time of bloom, color and heights, which can be of immediate help to us in the creation of planting plans, and while many things will have to be omitted altogether, a few others used in different ways, we will find that this little book will be quite helpful.

H. S. O.

GARDEN MAKING. By Elsa Rehmann.
Houghton Mifflin Company, Boston.

MISS REHMANN is no stranger to garden lovers, for not only she is a landscape architect of standing but she has written so many interesting and usable articles that she may well be considered an authority on garden design and plant arrangement. Her latest collection of ideas and schemes makes a valuable addition to a library of garden books.

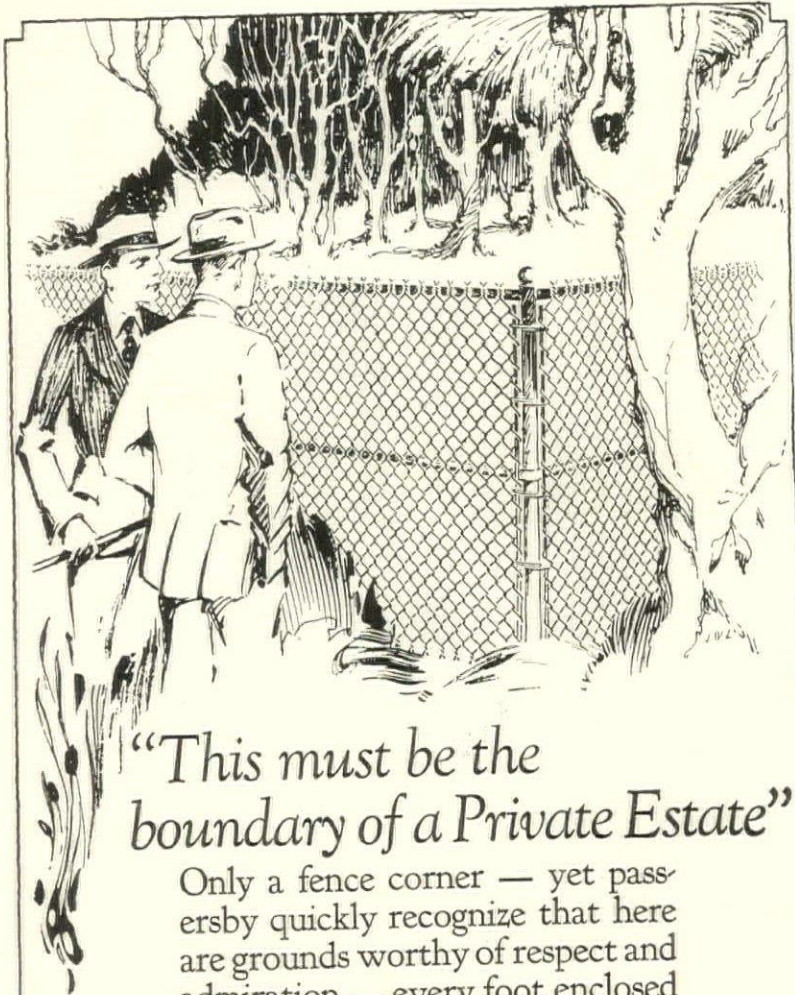
The style of "Garden Making" is wholly charming and exceedingly readable. We find ourselves envying the author's sure touch and rapid flow of descriptive adjectives which create such vivid pictures of garden possibilities. Theories and practical suggestions are nicely interwoven so the reader feels Miss Rehmann's friendly interest throughout instead of the dictatorial tone employed by so many writers on gardening.

One of the most interesting features of this book is that it presents to the amateur the method which professional garden designers employ in the creation of garden pictures. A large stock of garden literature is either worthless or dangerous to the reader because it does not show the whys and wherefores of method. Miss Rehmann clearly points out the possibilities of plant materials to create an effect which is harmonious to the design of the garden and at the same time expressive of the personality of the designer. The true principles of landscape design are presented in a simple and effective manner and there should prove a boon not only to the amateur but to the professional designer, for it is an evident fact that many do not realize all that can be achieved if they set out in the right manner and follow the right path.

There are many garden enthusiasts who do not have a leaning toward more precious color combinations which are described; they prefer to use color in a bolder manner. There is a large group of colorists who will warmly greet this presentation for it will serve to crystallize many of their aims into concrete form. We consider this question of color as another line of cleavage in garden design, either or both schools are right according to personal preference.

It is unfortunate that many of the plant varieties suggested by Miss

(Continued on page 206)



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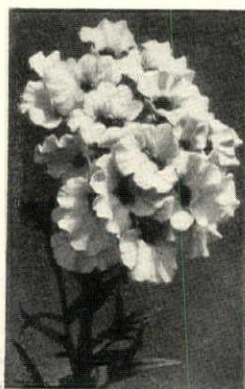
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Order them NOW—these tip-top bulbs at rock-bottom prices.—

Darwins and Cottage single and double, early and late,—their lovely cups brimming with color and nodding a merry "good morning" to you every day for weeks—from early April to June in fact—How can you afford to miss them!

To bring the joys of Tulip time to as many as possible we make the following very special offers, all bulbs guaranteed top size and very first quality.

100 Single Early Tulips in 10 named varieties.....	\$ 6.50
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1000 Total Value.....	\$64.50

Order any variety above at prices listed or the entire collection of 1000 choice bulbs **\$55.00**

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200 of these lovely Spring beauties, 25 each \$7.00 of the following 8 named varieties for

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HOUSE & GARDEN'S BOOK SHELF

(Continued from page 204)

mann are either exceedingly rare or difficult to obtain. Quarantine 37 can, we suppose, be blamed in many instances, and we can only hope that if garden writers can create a desire for a more distinctive list of plants we may ultimately find them on nursery lists. Annuals seem to play an important part in the author's garden schemes and it is a misfortune that these wholly desirable adjuncts cannot be readily procured in separate colors and in wide variety, unless home grown. As Miss Rehmann confesses to be her case, we do not all have the proper facilities for raising them.

Mrs. Perrett's contribution to the volume is especially interesting. Not only do we admire her pictures and wish that it had been possible for the publishers to give us a larger print, but we are of the opinion that her color schemes, which in each case are existing garden pictures, may prove adaptable to many gardens which hitherto have suffered from mediocrity due to lack of knowledge as to how to achieve a desired effect.

H. S. O.

A HISTORY OF ENGLISH WALL-PAPER. By Alan Victor Sugden and John Ludham Edmondson: Charles Scribner's Sons, New York.

FOR the second time within two years the humble art of wall-paper has been glorified in a de luxe edition, which seems an attempt to make tardy reparation for a long and ill-deserved neglect. Following "Historic Wall-papers," published by Lippincott in 1924, comes "A History of English Wall-paper" by A. V. Sugden and J. L. Edmondson (Batsford, London: Scribner, New York), which is a careful and painstaking attempt of English wall-paper manufacturers to record the evolution of the craft in their country from its beginnings to the outbreak of the Great War.

No pains have been spared in gathering material for the book, and everything possible has been done to add to its attractiveness. It is a large quarto, bound in art buckram, and lavishly illustrated with 70 color plates and 190 half tones, which show representative examples of all the different periods of English wall-paper. Although the majority of these designs have been well chosen for the purpose of justifying the authors' patriotic claim that "the achievements of English paper-stainers . . . have been excelled in no other country," some distinctly inferior patterns of questionable taste are included. Inequalities of this sort can hardly be avoided in chronicling the complete production of all ages, the inspired together with the uninspired. Possibly the poorer designs serve to make the fine ones stand out with greater distinction. It is a question, however, whether the book has rendered a real service in perpetuating these unbeautiful things, instead of allowing them to rest peaceably in oblivion.

The History of English Wall-paper is very suitably dedicated to Metford Warner "in recognition of his great services in connection with the wall-paper industry and with the respect

and affection of a younger generation." Mr. Warner may be called the Dean of Wall-paper Manufacturers in England, since he has been associated for more than sixty years with its production.

Mr. Sugden and Mr. Edmondson have traced the development of English wall-paper directly back through four centuries to the first English letter-press printers. In this respect its history differs from that of wall-paper in France, where the Dominiers were the creators of the art.

Most of the earliest papers discovered in England are done in black and white, as, for example, the decorations of 1509 found in the course of alterations to the Lodge of Christ College, Cambridge, and signed with the rebus of Hugo Goes, a master printer. Since the paper used for design is printed on the reverse side with a proclamation issued in the first year of Henry VIII, the Master of Christ's College makes the following suggestion:

"I have always thought that what happened was this, that King Henry VIII, who was very proud of coming to the throne as a young man—he was only eighteen—sent down a bundle of his Proclamations to his grandmother, and she, as we know, being a very frugal woman, had the parchment stamped on the back and stuck to the paper up."

This is the earliest authentic wall-paper known to be in existence in any part of the world. Another interesting design, dating from 1511, was found in an old house at Bestwood, Worcestershire.

These ancestors of modern papers were usually nailed to the plaster wall, later papers being either pasted or tacked to battens.

From these beginnings, the craft is traced through the growth of colored or "stained" designs in the 16th and 17th Centuries. The researches of Hilary Jenkinson, who has spent much time and labor in quest of decorative papers of this period, are included in this chapter.

The old discussion as to who was the actual inventor of flock paper revived in the account of John Lanyer's application for letters patent in 1634. The authors are not willing to give credit for the origination to the Frenchman, Le François, who is generally supposed to be the father of the art; neither do they claim Lanyer is entitled to it. So the question is still open for further elucidation.

Under Eighteenth Century Developments is a discussion of the improvements in paper and the taxation of the new industry. Queen Anne in 1712 imposed a duty of 1d. a sheet on wall-paper, in addition to the already existing tax on paper. Two years later this was increased to 1½d., which continued unchanged for nearly a century.

This period saw the beginning of papers with colored grounds, and the development of block printing, which the authors claim, antedated that of this method on the Continent, and wall-papers are still being made with stencils.

(Continued on page 208)



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Finest Mixed, for \$2.00

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Plant any time before the ground becomes frozen, and they will bloom from the middle of May to Decoration Day.

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When asking for catalogues it is quite important to state what you intend to plant

BOBBINK & ATKINS, Rutherford, New Jersey

HOUSE & GARDEN'S BOOK SHELF

(Continued from page 206)

The chapter on Famous Pioneers describes the work of Jackson of Batterssea and the famous Bromwich who furnished Horace Walpole with many of the Gothic decorations of Strawberry Hill. It tells, too, how Thomas Chippendale undertook furnishing and decorating generally, including paper-hanging and upholstery work, as proved by his bills to David Garrick and Sir Edward Knatchbull. The names and addresses of thirty-four other 18th Century English paper-stainers are given, together with some interesting trade cards. It we are mildly disappointed in not finding more examples of the wall-papers of this period among the illustrations, we must remember what the authors have said, that the Great Fire of London wiped out countless records that would have been an invaluable contribution to the history of this art.

Late Georgian achievements include the work of the Eckhardts in gold and silver papers and the arabesques of Sherringham, achieved before continuous rolls of paper and cylinder printing were invented. This epoch the authors style the "Golden Age" of English wall-paper.

Following came a decline in English prestige, due to heavy taxation, lack of artistic inspiration, and absence of healthy competition. In 1841, Potter of Darwen put machine-made wall-paper on the market, done by surface roller-printing in several colors, and the age of machinery arrived. From this time England took the lead in cheap production.

"How Wall-paper Found Itself" is a chapter describing the crusade for true Gothic form, led by Pugin, who designed the papers for the new Parliament Buildings. It indicates also the mid-century signs of improvement, and the stimulus of the International Exhibition of 1851 in London.

Chapter IX deals with the coming of the "Supreme Craftsman," William Morris, and gives illustrations of seven of the sixty or more papers designed by him, showing the introduction of natural forms into modern ornament, influenced by Gothic and Persian precedents. With them the work of Owen Jones and other Gothicists, Walter Crane, and Lewis Day, is represented.

It is a little difficult to understand why Lincrusta Walton and other wall-coverings, which are made of linoleum, cork or asbestos, find a place in this book devoted to the history of English Wall-paper, but the authors explain in their preface that the production of these decorations has grown up within the wall-paper industry proper, and an account of them is necessary to complete the work.

The Mill Records with which the book concludes, embracing accounts of wall-paper manufacturers from late in the 18th century down to 1911, are admirable material for future historians.

Americans will notice immediately the absence of scenic papers from the English history, and will pity England for not having known the gayety and charm of wall decorations such as those to which our New England forefathers were so devoted. But they are properly omitted, for scenic papers were never printed in England, and very few were ever imported to hang in English mansions.

The book includes a vast amount of extraneous but correlated information about the making of paper and the history of the early letter-printers. It sheds many illuminating side lights on social customs and manners connected with the use of wall paper as a domestic decoration, and is to be especially commended as a scholarly study of a humble and charming art.

NANCY McLELLAND

GOOD PRACTICE IN CONSTRUCTION Part II. By Philip Knobloch: Pent Points Press, New York.

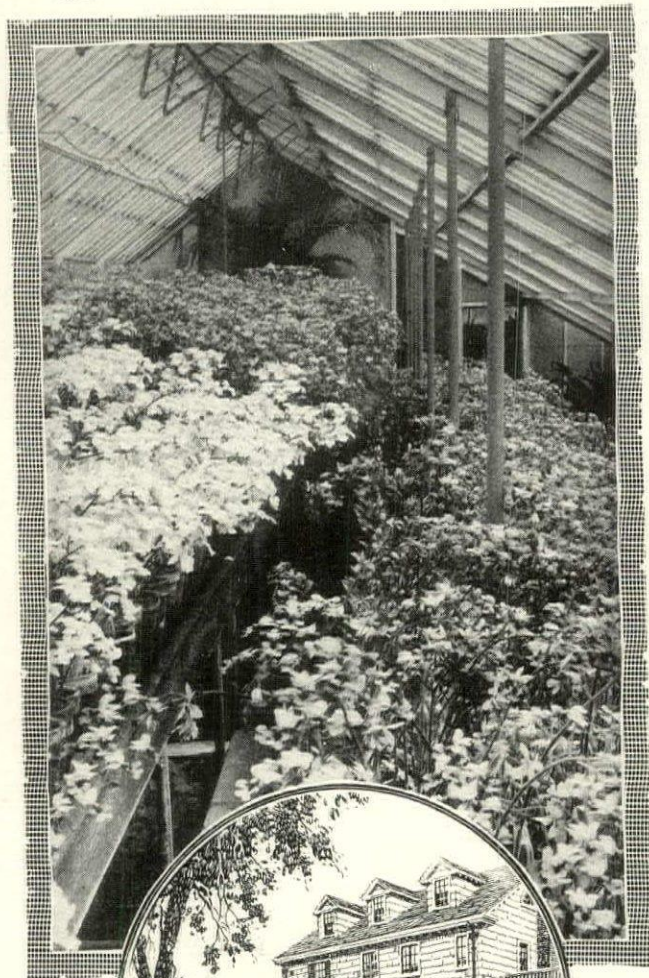
THESE fifty-two plates of "working drawings" make up a book essentially for the draughtsman, and represent a deal of fine and thorough work on the part of Mr. Knobloch, who was at pains to check up on many details from drawings in various architectural offices. Not only good practice in construction, the plates also illustrate good practice in technical draughtsmanship. Three especially interesting drawings show every detail of true half-timber work, imitative half-timber work and the construction of brick veneer and stucco.

Few laymen's curiosity as to the modus and technique of architecture from the architect's point of view will be likely to swell this book's circulation outside the draughting room, but any layman who turns its pages cannot but feel an awakened sense of the skill and erudition of the architect and even of his faithful aide, the draughtsman.

Even a layman, however, might have some luck with the two plates (43 and 44) that show all there is to show about the construction of a log cabin, and if he had a log cabin to be built he should count the plates worth the cost of the whole book.

He might even think that the plate showing the whole construction of a window seat would make a good amateur carpenter job for a few of his idle moments. Most of us have always meant to build a window seat somewhere. Also window-boxes and book-shelves. There are plates showing the most intimate details of these things, but if you were to essay them from this book, as an amateur, you wouldn't be an amateur when you finished. Or if you finished. And there is a plate on one of those built-in wardrobes with sliding trays—what you always wanted. Look at the details—and send for a carpenter.

M. F.



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It was in 1900 that the cross was made which resulted in this Rose, and the variety has been under test ever since then at the Canadian Government Experimental Farm, Ottawa. Dr. William Saunders is the man responsible for its creation.

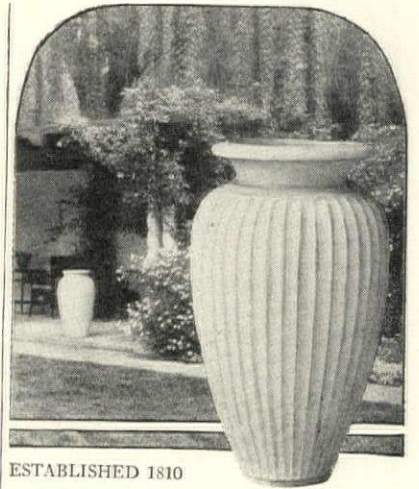
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GLADIOLUS corms are among the easiest of all bulbs to carry through the winter in a dormant state, provided only that a few simple principles are followed. They occupy relatively small space, too, and there is no need of excluding air from them as in the case of Dahlia tubers.

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(Continued on page 210)



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Norway Maple

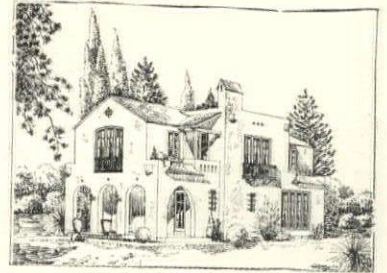
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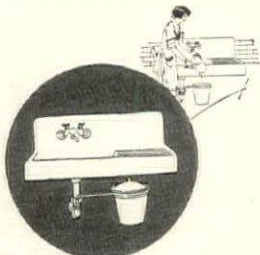
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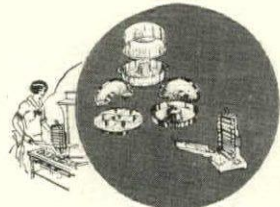
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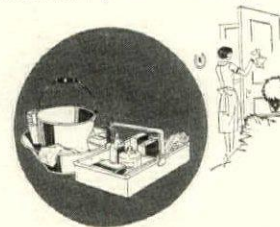


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"A Houseful of Housewares"

THE GARDENER'S SCRAP BOOK

(Continued from page 209)

A HARDY HOLLY

THE Arnold Arboretum, in the outskirts of Boston, is a treasure-house of horticulture that throughout the year contains much that is of interest to those who love trees and woody plants in general. It is in reality a great testing ground where planting material of this sort, from all over the world, is tried out for its suitability to American gardens.

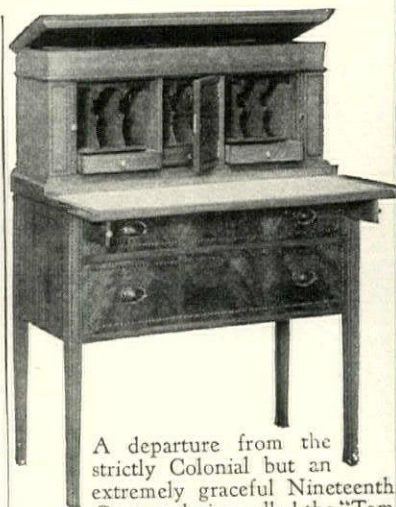
One of these foreigners which it is to be hoped will soon become available from American nurserymen is the Japanese Holly, a hardy relative of our own southern tree. At the Arboretum it reaches a height of five feet or so and carries its scarlet fruits until late in the autumn. It should be of great value for regions where the American Holly is too delicate to survive the winter.

PLANT THE BULBS PROPERLY

IN localities where six weeks or more may be expected before hard freezing weather, spring-flowering hardy bulb planting may still be carried out. Tulips, Narcissi, Hyacinths, Scillas and Snowdrops are among those whose blossoms no flower lover need lack if the bulbs are set properly in the autumn.

Concerning the details of how deep and at what intervals these winter-resisting corms should be set there is perhaps no need to speak here, for they are well known and, even if they should be unfamiliar, are easily secured from the plantsman from whom the bulbs are purchased. A suggestion or two concerning suitable soil, however, will not be out of place.

It is a mistake to assume that bulbs care nothing about the character of their surroundings, as so many people do. These (Continued on page 211)



A departure from the strictly Colonial but an extremely graceful Nineteenth Century design called the "Tambour Desk." The two drawers have crotch Mahogany fronts. Inlaid Satinwood and Ebony outline the drawers, and a medallion of Satinwood is inlaid in center of cabinet door. Cabinet is closed with sliding panels instead of doors.

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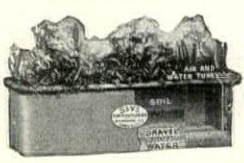
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I enclose check money order for \$ _____
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Address _____
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THE GARDENER'S SCRAP BOOK

(Continued from page 210)

plants can be at their best, and produce their finest blossoms, only when in reasonably rich, light and well cultivated earth. If in soggy, heavy soil they will be inferior in direct proportion to the degree of these conditions.

So give them a fair chance to succeed and multiply normally by selecting a well drained site, mixing sand with the earth if it is clayey, and putting in a handful of bone meal to every half-dozen bulbs. Thus will you insure nourishment for several years to come and a resultant healthy increase and quality.

THE INJURIOUS LEAF-HOPPER

EXPERIMENTS recently conducted by the Boyce Thompson Institute, in Yonkers, New York, indicate that the troublesome plant ailment known as Aster Yellows is transmitted from plant to plant by leaf-hopper insects. Just how this transmission is effected has not yet been ascertained, but that the leaf-hopper is the only means of carrying it out seems to have been proved.

WINTER AND THE SOIL

SPADING or plowing up raw soil and leaving it rough over the winter is not only a good way to improve its texture but also results in the death of many harmful insect grubs and eggs through exposing them to the full rigors of the weather. Such of these pests as hibernate in the earth seem to be able to withstand a deal of cold so long as their retreats are undisturbed, but expose them to the air and their days are numbered. They are especially to be found in sod or grass land—which, by-the-way, is one of the types of soil whose texture is most benefited by lying rough from fall until early spring.

Scientific Facts About Diet

A CONDENSED book on diet entitled "Eating for Health and Efficiency" has been published for free distribution by the Health Extension Bureau of Battle Creek, Mich. Contains set of health rules, many of which may be easily followed right at home or while traveling. You will find in this book a wealth of information about food elements and their relation to physical welfare.

This book is for those who wish to keep physically fit and maintain normal weight. Not intended as a guide for chronic invalids as all such cases require the care of a competent physician. Name and address on card will bring it without cost or obligation.

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Of course there were many important facts about the oyster that Napoleon didn't realize—as for instance that it contains 200 times as much iodine, a most important essential to human vitality, as milk, meat or eggs—but just the same he reached the right conclusion. He ordered oysters often.

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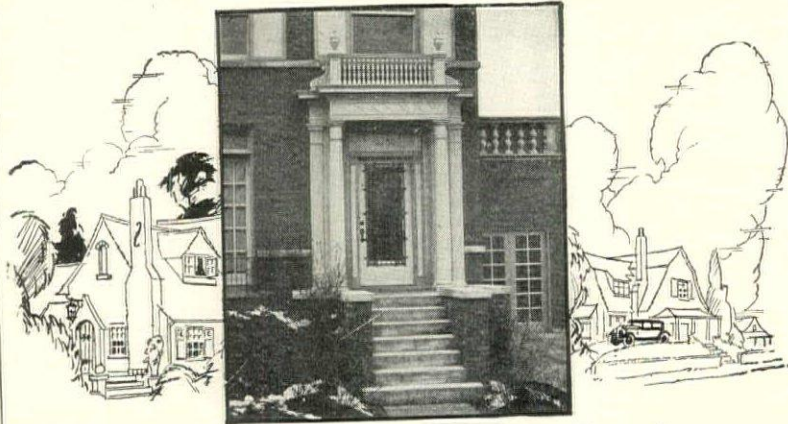
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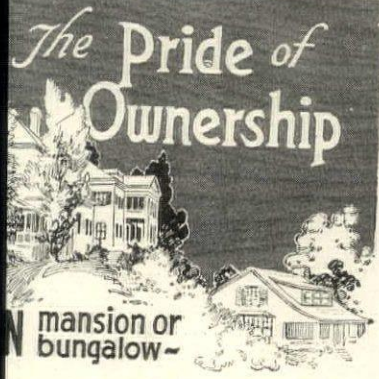
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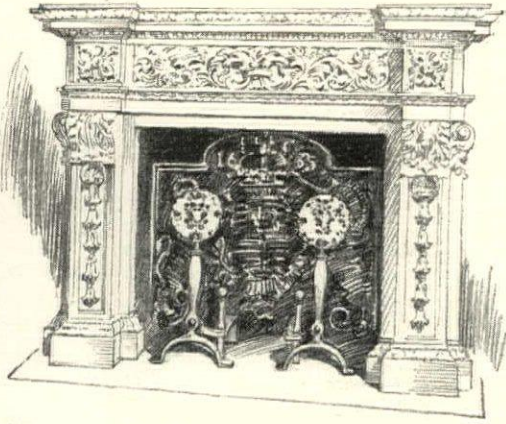
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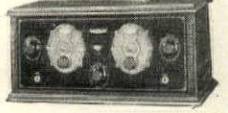
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YOU read House & Garden because you are interested in and appreciate the things that go to make your home more comfortable, convenient and attractive, in doors and out. As a practical magazine most of the articles and illustrations it contains are about things which you may obtain to use in your own home.

You are also naturally interested in knowing about all quality products—they building materials, automobiles, radios or perfumes. You will find in the advertising pages of House & Garden almost every type of product on the market—provided it is a quality product.

WE would not be living up to our full usefulness unless we helped you find these things, many of which are advertised in the magazine. So, for your convenience, this classified list of quality products in this issue of House & Garden is presented. It will assist you in making the best selection.

In justice to yourself look over the advertising here before deciding and write to the advertisers for their suggestions. You will find them very happy to be of assistance—and when you have made your choice you will be confident that you have not left many good things uninvestigated.

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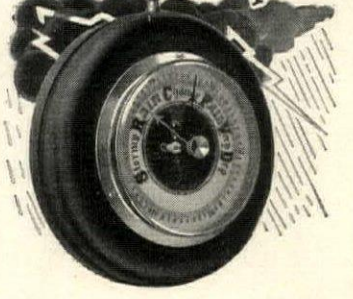
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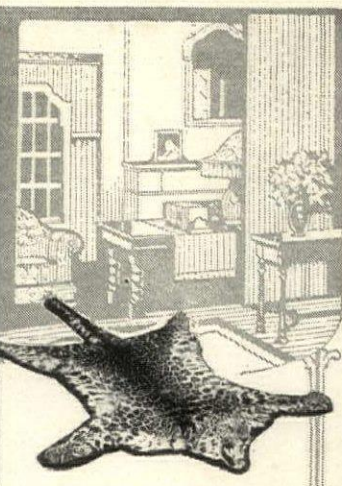
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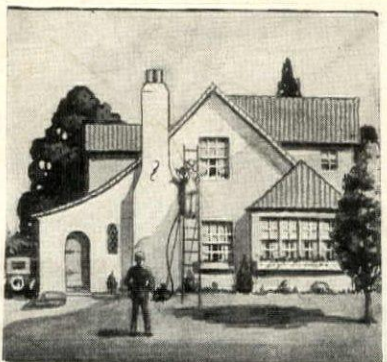
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